



DECEMBER

NEW ACQUISITIONS

QUARITCH

New Acquisitions

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Bernard Quaritch Ltd | December 2024

ATTO PRIMO

SCENA PRIMA.

Gianni, Piero, Cola.

Tutti a tavola nell'Anticamera della Baronessa.

Gian. **O**Rsù, viviamo Amici, or che a spassarsi
E' la Padrona. Il Ciel, ch' oltre l' ufato
Oggi ride di luce, a noi predice,
Ch' ella non tornerà che molto tardi.
Nanna, la nostra Governante, anch' essa
E' dalla sua Comare; ancor tornato
Non è dalla Città quel vecchio inquieto
Del Maestro di Casa; in quest' albergo
Non v' à che l'Ombra, e noi. *Col.* Adagio un poco!
Non so quel ch' io mi dica; ma di grazia
Sentimi, Gianni mio, non faria meglio
Piuttosto che star qui, dove si è esposti
A ognun ch' arriva, andarsene in cantina
In libertà; ch' il vin mi dà alla testa,
Se il ber mi s' interrompe.

Gianni bevendo.

Oh zitto! e bevi,

Che questo è il luogo dove l'Ombra suole
Battere il suo tamburo; io voglio or ora
Bere alla sua salute; e così penso

A

D' ob-

A HAUNTED HOUSE

1. **ADDISON, Joseph, [and Giulio RUCCELLAI, translator].** Il Tamburo parafrasi in versi sciolti della commedia tradotta in prosa dal Signor des Touches dall'originale inglese di M.^r Addisson [sic]. Florence, Andrea Bonducci, 1750.

8vo, pp. xxix, [1, blank], 114; bound without blank leaf 218; engraved frontispiece signed 'J. Verkruijs', engraved vignette to title, title printed in red and black; a few small marks, title and frontispiece slightly foxed, small marginal chip to frontispiece; but a very good copy in contemporary vellum over boards, contrasting gilt morocco lettering-pieces; boards bowed, two minute wormholes at head of spine, a few scuffs; bookplate of Thomas Gaisford to front pastedown. **£450**

First edition in Italian of Joseph Addison's 1715 *The Drummer; or, the Haunted House*, translated from Destouches's French prose translation of 1737 into Italian hendecasyllabic blank verse.

The politician and essayist Joseph Addison (1672-1719) bolstered his 'stalled dramatic career ... with the production of a comedy, *The drummer*, put on by Steele, now manager at Drury Lane, on 10 March 1716' (ODNB), and in 1762 was revived at Drury Lane and Covent Garden; in the same year, Philippe Néricault Destouches' French prose translation of the play (*Le tambour nocturne, ou le mari devin*, published 1737) was performed for the first time at the Théâtre Français. Here, the Baronessa d'Arco (originally Lady Trueman), under the assumption that her husband had been killed in battle, is pursued by two suitors, who are frightened off by eerie drumming in the household, later revealed to be not the work of poltergeists but of the Barone d'Arco (Sir George Trueman), still very much alive.

The present translation is the work of the Florentine politician and playwright Giulio Rucellai (1702-1778), Grand Duke Pietro Leopoldo's minister of ecclesiastical affairs and the dedicatee of Goldoni's *Locandiera*, who perhaps encountered Addison's work through his involvement with the English Masonic lodge in Florence. Rucellai's 'utilitarian perspective' in his politics 'also emerges in the preface to his translation of [*The Drummer*], in which he states that the measure of the virtuousness of one's actions lies in their utility to society' (DBI, trans.). Here, he takes some liberties with the names, e.g. changing Vellum (Sir Trueman's steward) to Don Fidenzio (Monsieur Pince in Destouches's translation).

Provenance: with the bookplate of Thomas Gaisford (1779-1855), classicist, Dean of Christ Church Oxford, Regius Professor of Greek, curator of the Bodleian Library, and delegate of the Clarendon Press.

We find one copy in the UK (BL), and seven in the US (Berkeley, Duke, Getty, Harvard, Johns Hopkins, Rice, Texas A&M).

Melzi III, p. 124.



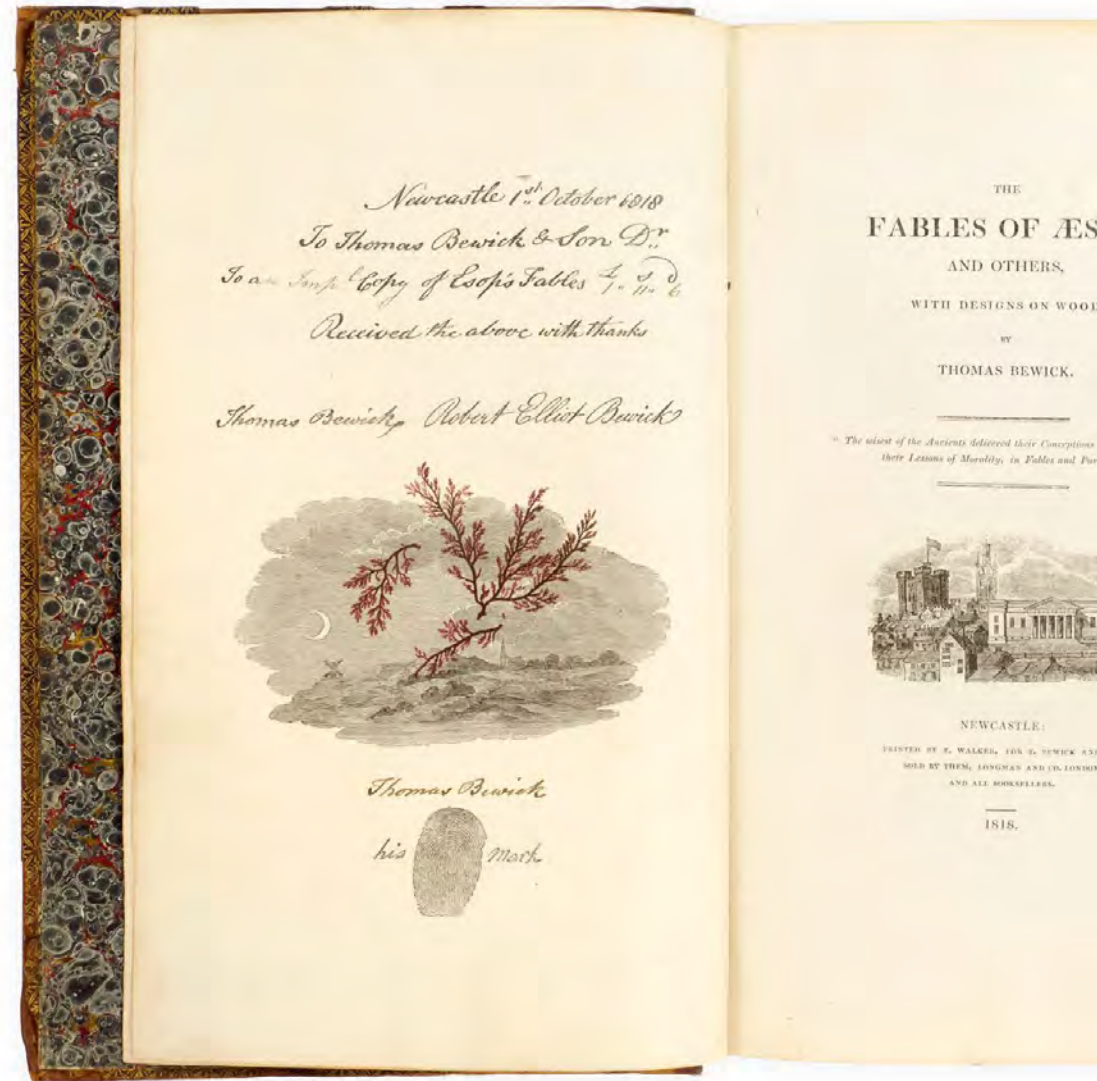
WITH FINGERPRINT RECEIPT

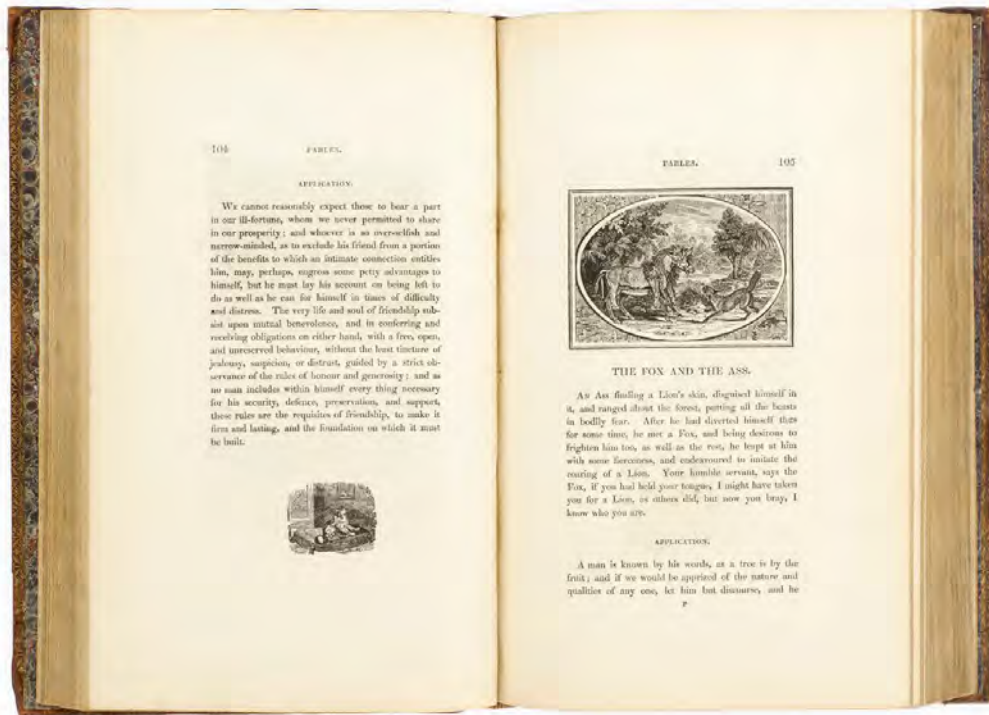
2. **AESOP; Thomas BEWICK, *illustrator*.** *The Fables of Aesop, and Others, with Designs on Wood ... Newcastle, Printed by E. Walker, for T. Bewick and Son, sold by them, Longman and Co. London, and all Booksellers, 1818.*

Imperial 8vo, pp. xxiv, 376, with woodcut receipt frontispiece; woodcut vignette to title, 323 woodcut illustrations in text, frontispiece completed with woodcut thumbprint, ink signature, and red copper-engraved seaweed spray; occasional spots or marks, stain to pp. 260-261, but a good copy; bound in contemporary polished calf, borders roll-tooled in gilt and blind, neatly rebacked with gilt red morocco lettering-piece, marbled edges, marbled endpapers, pink ribbon place-marker; boards scuffed and worn with small losses at extremities. **£450**

First edition, imperial octavo issue (the largest of the three paper sizes), of Bewick's last work, his suite of over three hundred woodcut vignettes to accompany the *Fables of Aesop*, complete with the fingerprint-certified receipt.

Although his last work, Bewick's celebrated edition of Aesop's *Fables* 'was an old plan ... one that he had long intended to carry out, "indeed ever since I *intended anything*"' (Uglow, p. 343). An illustrated chapbook of Aesop had in fact been Bewick's favourite of the few books in his childhood home, and 'he kept his crumbled copy to the end of his life' (*ibid.*, p. 14). The interest in his edition of 1818 'had been spurred by a new telling of Aesop by Brooke Boothby, published in 1809, which included an essay on the history of the genre. He felt a new respect for this ancient form, and for the vignette at the head of the Introduction he drew a rock inscribed with the names of the "Fabulists" from Phaedrus and Aesop to La Fontaine and their eighteenth-century followers Dodsley, Gay and Boothby. The illustrations, as well as the text, had a recognisable lineage: with his reverence for the history of his craft, Bewick could look back and see similar designs, copied and reversed and copied again, handed down since the fifteenth century' (*ibid.*, p. 343).





APPLICATION.

We cannot reasonably expect those to bear a part in our ill-fortunes, whom we never permitted to share in our prosperity; and whoever is so overconfident and narrow-minded, as to exclude his friend from a portion of the benefits to which an intimate connection entitles him, may, perhaps, engross some petty advantages to himself, but he must lay his account on being left to do as well as he can for himself in times of difficulty and distress. The very life and soul of friendship subsist upon mutual benevolence, and in conferring and receiving obligations on either hand, with a free, open, and unreserved behaviour, without the least tincture of jealousy, suspicion, or distrust, guided by a strict observance of the rules of honour and generosity; and as no man includes within himself every thing necessary for his security, defence, preservation, and support, these rules are the requisites of friendship, to make it firm and lasting, and the foundation on which it must be built.

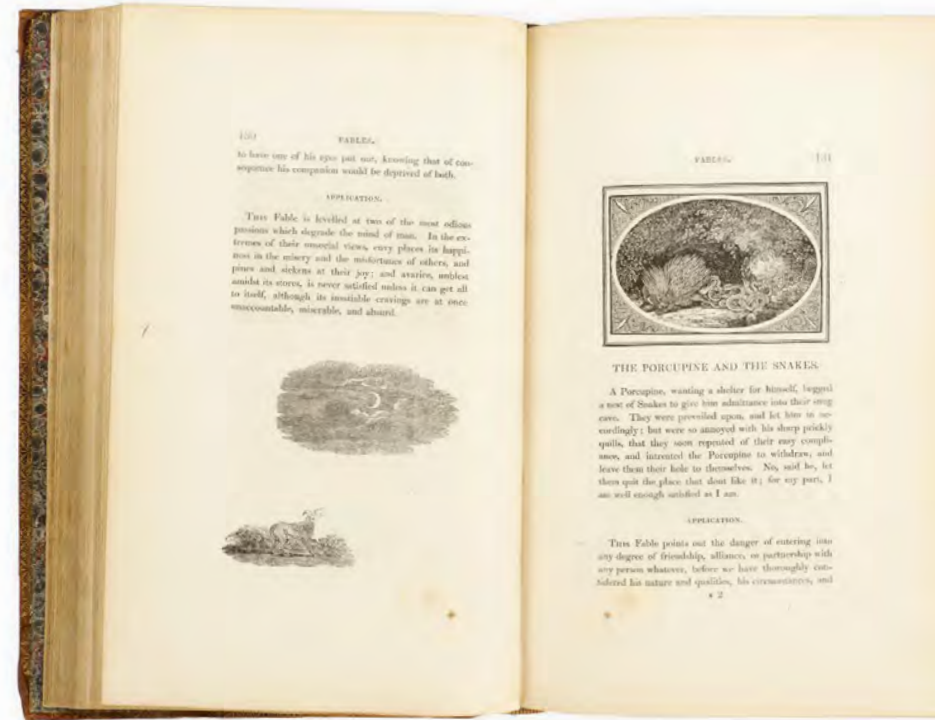


THE FOX AND THE ASS.

AN Ass finding a Lion's skin, disguised himself in it, and ranged about the forest, putting all the beasts in bodily fear. After he had diverted himself thus for some time, he met a Fox, and being desirous to frighten him too, as well as the rest, he kept at him with some fierceness, and endeavoured to imitate the roaring of a Lion. Your humble servant, says the Fox, if you had held your tongue, I might have taken you for a Lion, or at least did; but now you brag, I know who you are.

APPLICATION.

A man is known by his words, as a tree is by the fruit; and if we would be apprised of the nature and qualities of any one, let him but discourse, and he



In vain one of his eyes put out, knowing that of consequence his companion would be deprived of both.

APPLICATION.

This Fable is levelled at two of the most odious passions which degrade the mind of man. In the extremities of their envious views, every place is his happiness in the misery and misfortune of others, and pains and sickness at their joy; and avarice, unless amply satisfied, is never satisfied unless it can get all to itself, although its insatiable cravings are at once unaccountable, miserable, and absurd.

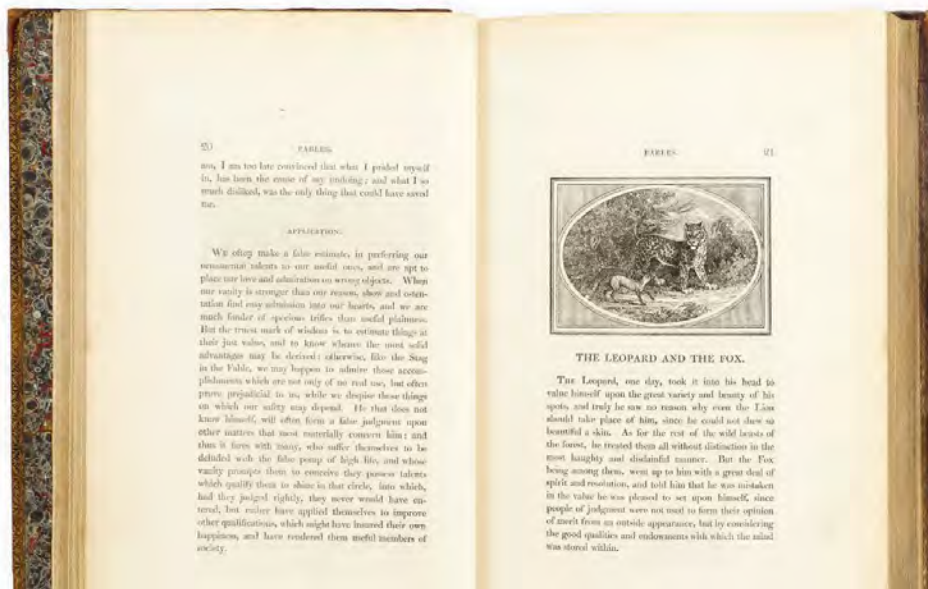


THE PORCUPINE AND THE SNAKES.

A Porcupine, wanting a shelter for himself, begged a nest of Snakes to give him admittance into their snug cave. They were prevailed upon, and let him in accordingly; but were so annoyed with his sharp prickly quills, that they soon repented of their easy compliance, and intreated the Porcupine to withdraw, and leave them their hole to themselves. No, said he, let them quit the place that dost like it; for my part, I am well enough satisfied as I am.

APPLICATION.

This Fable points out the danger of entering into any degree of friendship, alliance, or partnership with any person whatever, before we have thoroughly considered his nature and qualities, his circumstances, and



son, I am too late convinced that what I peddled myself in, has been the cause of my undoing; and what I so much disliked, was the only thing that could have saved me.

APPLICATION.

We often make a false estimate, in preferring our momentary pleasures to our useful ones, and are apt to place our love and admiration on wrong objects. When our vanity is stronger than our reason, show and ostentation find our admittance into our hearts, and we are much kinder of species, trifles than useful pleasures. But the truest mark of wisdom is, to estimate things at their just value, and to know whence the most solid advantages may be derived; otherwise, like the Stag in the Fable, we may happen to admire those accomplishments which are not only of no real use, but often prove prejudicial to us, while we despise those things on which our safety may depend. He that does not know himself, will often form a false judgment upon other matters that most materially concern him; and thus it fares with many, who suffer themselves to be deluded with the false prospect of high life, and whose vanity prompts them to conceive they possess talents which qualify them to shine in that circle, into which, had they judged rightly, they never would have entered; but rather have applied themselves to improve other qualifications, which might have insured their own happiness, and have rendered them useful members of society.



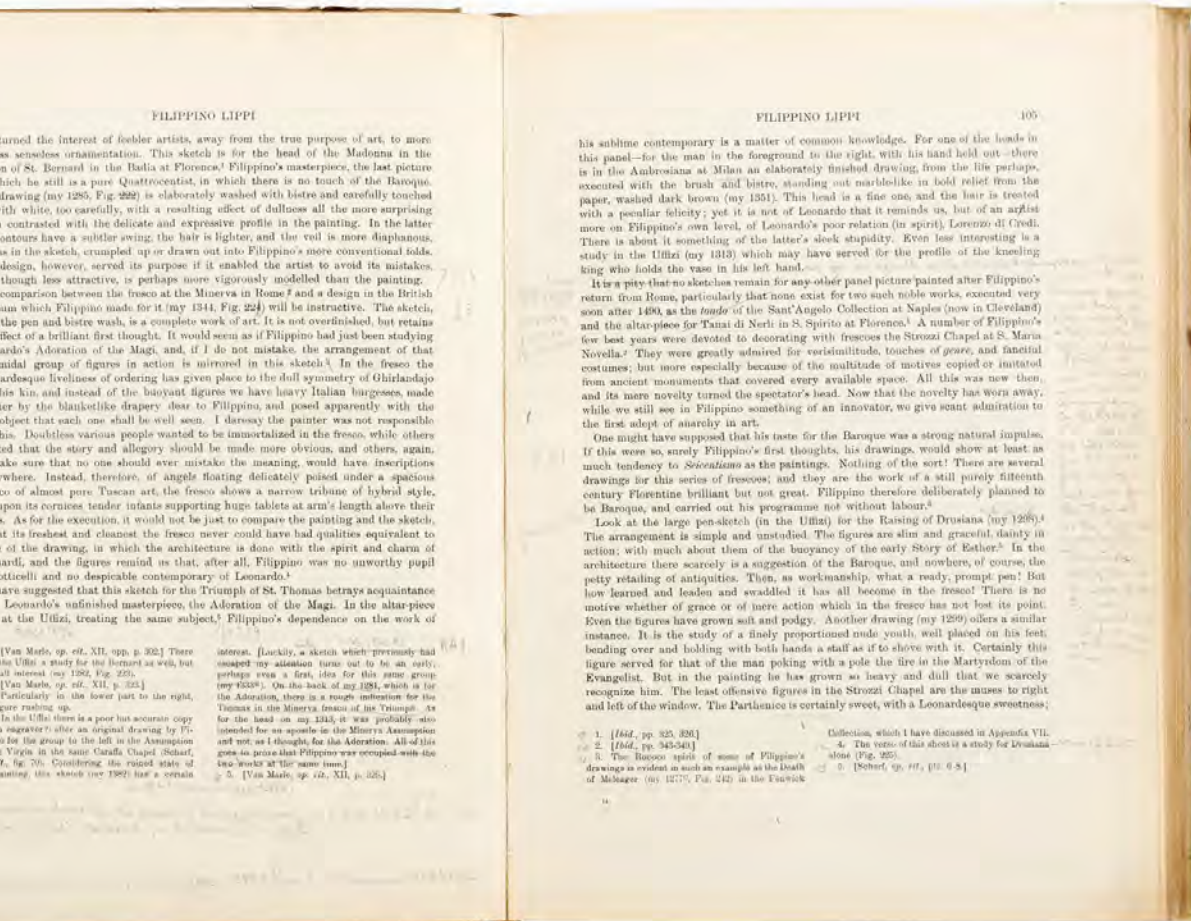
THE LEOPARD AND THE FOX.

THE Leopard, one day, took it into his head to value himself upon the great variety and beauty of his spots, and truly he saw no reason why even the Lion should value place of him, since he could not show so beautiful a skin. As for the rest of the wild beasts of the forest, he treated them all without distinction in the most knightly and disdainful manner. But the Fox, being among them, went up to him with a great deal of spirit and resolution, and told him that he was mistaken in the value he was pleased to set upon himself, since people of judgment were not wont to form their opinion of merit from an outside appearance, but by considering the good qualities and endowments with which the soul was stored within.

The present copy is complete with its part-printed frontispiece receipt, completed in manuscript 'To an Imp^d Copy of Esop's Fables L 1 s 11 d 6' and signed 'Thomas Bewick' in ink. The woodcut fingerprint at the foot is both a specimen of its author's skill and an early use of the fingerprint as an identification and anti-counterfeiting device.

Tattersfield TB 1.35. See Bain, *The Watercolours and Drawings of Thomas Bewick and his Workshop Apprentices II*, pp. 209-218; Uglow, *Nature's Engraver: A Life of Thomas Bewick* (2006).

ANNOTATED BY BERENSON AND VERTOVA



3. **BERENSON, Bernard; [VERTOVA, Luisa, *annotator*].** *The Drawings of the Florentine Painters: Amplified Edition.* Chicago, University of Chicago Press, 1938.

First (the only textual) of three vols, folio, pp. xiv, 367; minor waterstains to tail of gutter on a few leaves, worming to tail of fore-edge on pp. 277-94, otherwise internally very good; (?re) bound in white quarter vellum over cream boards, remnants of adhesive for a lost label to spine; somewhat soiled, especially at spine, extremities a little worn, front hinge broken but joint holding, brown spotting to top edge; **annotations in pencil, ink, and crayon to front free endpaper, four of the preliminary pages, and all but eight of the 367 pages of the main text**, typewritten slips pasted to twelve pages, and three loose slips (typewritten and manuscript). **£950**

Second and revised edition of Berenson's 'most remarkable and lasting contribution as an art historian' (Bambach), copiously annotated with revisions by him and his assistant, the art historian Luisa Vertova (1920-2021), for her Italian translation.

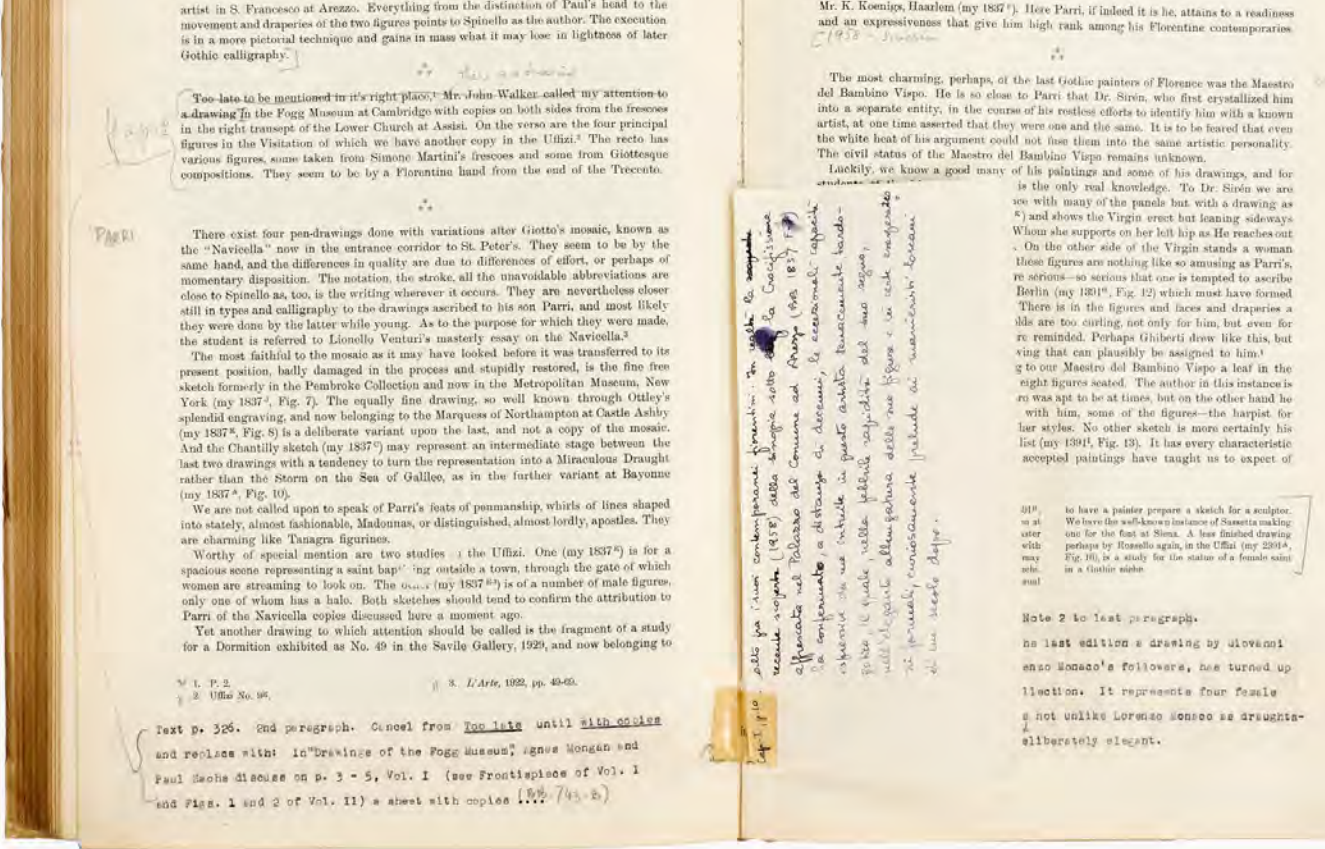
Begun in 1896 and first published in 1903, *The Drawings of the Florentine Painters* revolutionised its subject. No systematic study of old master drawings had been made before. Berenson applied to these works his groundbreaking method of connoisseurship, simultaneously publishing (in 180 plates) many of these drawings for the first time. His study remains fundamental in its field: 'his ratio of discoveries and of convincing attributions is simply staggering, whether for a connoisseur of his time or of today', and 'any new research on a Florentine Renaissance artist's drawings must begin with what may have been said by Berenson' (*ibid.*).

Drawings was revised twice by its author over nearly sixty years – a remarkable lifespan for a scholarly work. The second edition, represented here, was published in 1938. Help with its revision had been supplied by a young Kenneth Clark, still a student; the Japanese scholar of Botticelli, Yukio Yashiro; and the American art historian Fern Rusk Shapley, who supported the re-edition with her own funds.

Nearing the end of his life, Berenson returned again to the work in the 1950s, revising it for an Italian translation by his research assistant, Luisa Vertova. The two had been introduced in 1943, when Berenson was under house arrest at I Tatti and Vertova studying in German-occupied Florence. After the war Vertova, malnourished from the war, was invited to recover at I Tatti and shortly thereafter appointed as Berenson's research assistant, a position she held for more than a decade while beginning her career as a Renaissance and Baroque scholar.

Our copy is a unique testament to the collaborative revision by Berenson and Vertova for her translation. Nearly every page is annotated in her hand, recording myriad changes to the English which were then turned into Italian in print. These range from the minute (such as the renumbering of figures and notes) to the cancellation and rewriting of whole passages.

Vertova took an active part in these emendations: as she later recalled, 'I wasn't a simple translator ... I'd say "No this makes no sense, this I don't understand," ... it was also my job to say, to contradict, to ask questions, he liked that, it was not a lack of respect ... with Berenson, it was this kind of Socratic method'.



Berenson in turn contributed to the translation: 'sometimes we composed new wording together, because he knew Italian very well. ... when he spoke it, it was such a refined Italian, that it was almost ... like having, I don't know, Manzoni or somebody from a century before speaking. ... the choice of words was very refined. Sometimes when I was unsure ... he suggested Italian words ... from a literary point of view he knew it beautifully' (*Villa I Tatti: An Oral History*, online).

In addition to the revisions in English, several pages are annotated with initial attempts at a translation, to which Berenson may well have contributed. Comparison with the printed Italian edition shows a number of variants, e.g. at p. 81 in our copy, where Vertova writes 'Fra i disegni superstiti di Fra Filippo ve n'è uno che può vantare di un' autenticità quale ben pochi dipinti ...' instead of the published 'Fra i pochi disegni superstiti di Fra Filippo ve n'è uno di una autenticità che rari dipinti ...'. Such variants are found also at pp. 231, 332, and 357 of our copy.

See Bambach, 'Bernard Berenson's "The Drawings of the Florentine Painters ...", 1903', *Burlington Magazine* 151/1279 (2009).

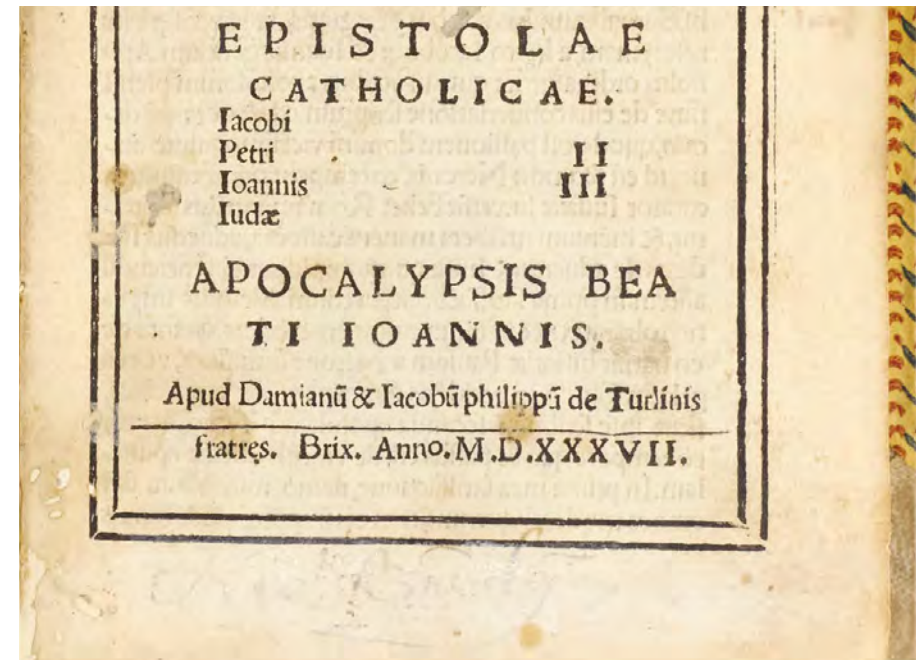
ANNOTATED BY AN ITALIAN PROTESTANT SYMPATHISER

4. [BIBLE, New Testament.] Pauli Apostoli epistolae ... Epistolae Catholicae ... Apocalypsis Beati Ioannis. *Brescia, Damiano and Giacomo Filippo Turlino, May 1537.*

8vo, ff. 112; title and colophon within double ruled border, large metalcut to f. 2^v (see below), woodcut initials, woodcut device to colophon; some worming to title-page and following 2 leaves (old repairs) touching some words and the metal cut, some worming to final 3 leaves (old repairs), some light dampstaining and creasing to corners, erasure at head of last page; otherwise good in twentieth-century half vellum, decorative printed paper to covers; repair to foot of spine; cancelled contemporary ownership inscription ?Nicholo Benedetti to foot of title, several contemporary marginalia to first quire (see below), armorial bookplate 'Ex libris Familiae Vinciorum' (i.e. the Vinci family) to front pastedown. **£2500**

Scarce Brescia edition of the Epistles of St Paul, St James, St Peter, St John, and St Jude, and of the Book of Revelation, in the Vulgate version, with a remarkable metalcut depicting St Peter and St Paul holding a Holy Shroud bearing the face of Christ, owned by an Italian Protestant-sympathiser.

The annotations in the margins of the first quire are of interest, particularly in relation to the cancelled early ownership inscription at the foot of the title (?Nicholo Benedetti). The attention reserved exclusively to the Epistle to the Romans, a text explicitly concerned with the problem of salvation as deriving from faith alone or works, chimes with the contested reading of such text in the years preceding the Council of Trent: in the preface to his German translation of Romans, Luther had hailed this epistle as 'the most



important piece in the New Testament. It is purest Gospel. It is well worth a Christian's while not only to memorize it word for word but also to occupy himself with it daily, as though it were the daily bread of the soul'. Our early reader underlines and repeats in the margin the phrase 'Virtus Dei in salutem...' (f3v), indicating an emphasis on the belief in salvation by faith alone.

Additionally, the lectio '...de filio suo qui factus' in Rom. I, 1 is cancelled and supplanted in manuscript with '...de filio suo qui genitus...', reflecting Erasmus' choice of translation as published in his *Novum Testamentum* since 1516. The Council of Trent sanctioned the old Vulgate as the only accepted version, rejecting Erasmus' theologically important innovations. The early annotator of this text may perhaps have felt it necessary to cancel his name from a book which carried evidence of Erasmian parallel reading, and of engagement in one of the most central religious controversies of the age.

Rava writes at length on the metalcut: 'This image, extremely curious and interesting, of a primitive and even archaic character (particularly noticeable in the almost Byzantine face of Christ on the shroud) belongs to the style of sets of images of the "Passio Christi" and "Horologium devotionis" engraved with a technique called "schrottblatt" in Germany around the middle of the fifteenth century ... The appearance of an image of this kind in a book printed in Brescia in 1537 is something completely unexpected. The image is framed by a border composed of four blocks of different provenance: the upper block of enlaced pinnacles is found very frequently in Venetian books of the first quarter of the sixteenth century; on the left, a fragment of a very fine Venetian border of the fifteenth century decorated with sirens, birds, does etc. among acanthus scrolls; on the right, ornaments on a black ground emanating from a central rosette [found in other books printed in Brescia] ... the lower block, a fragment of a black ground border, decorated with cornucopiae, scrolls, and acanthus leaves, is probably Milanese' (Rava, *Supplement à Max Sander: Le livre à figures Italien de la Renaissance* (1969), p. 118, *trans.*) He also describes two repeated initials, showing God blessing and a pope, as primitive in style.

The 'index' at the end lists Epistle and Gospel readings for the year from Advent to All Saints, as well as for the feasts of Apostles, Martyrs, Confessors, and Virgins, for the dedication of a church, and for marriages, according to Parisian and Roman use.

The marginal annotations by an early reader are to Romans I, Corinthians I, Galatians, and James.

EDIT16 CNCE 6001; USTC 802779; Sander/Rava 5467a. Not in Darlow & Moule. **Only one copy traced in the UK (Bodleian) and two in the US (Folger, UCLA).**





DEDICATED TO ELISABETH I AND MARY, QUEEN OF SCOTS

5. **BIZZARRI, Pietro.** Petri Bizzari varia opuscula, quorum indicem sequens pagina demonstrabit. Venice, [Paolo Manuzio], 1565.

Four parts in one volume, small 8vo, ff. 156, each part with its own title bearing woodcut Aldine device; faded ink splash to spread ff. 2^v/3^r, sporadic light staining, intermittent minor wormtrack in the gutter of ff. 8–44, nevertheless a good copy; bound in early nineteenth-century English panelled sheep, spine flat gilt in compartments, red morocco lettering-piece, edges marbled; joints and edges very slightly worn; contemporary manuscript correction to running title on f. 57^v and to numbering on f. 58^r, and small textual corrections to further 13 leaves (27^v, 37^v, 60^v, 61^r, 68^r, 69^r, 82^r, 113^v, 116^r, 127^r, 150^r, 153^r, 153^v); contemporary purchase price and ownership inscription of Francis Yates ('ffranciscus yates') to title.

£2500

First edition of a collection of treatises, verses, and declamations in the classical style by the Italian Protestant scholar and spy Pietro Bizzarri, including two works dedicated respectively to Queen Elizabeth I and Mary, Queen of Scots; with contemporary English provenance and manuscript corrections.

Bizzarri (or Bizari, 1525–c. 1586; see ODNB) adopted the Protestant faith, came to England, and was admitted as a fellow of St John's College, Cambridge through the patronage of Francis Russell, second earl of Bedford. In 1562 Queen Elizabeth I granted him a pension for life after he dedicated to her his treatise *De optimo principe*, which appeared in print for the first time in the present work. By 1572 Bizzarri was travelling throughout Europe, staying in Basel, Augsburg, Venice, and finally Antwerp, where he settled. In Antwerp he acted as a foreign agent for members of Queen Elizabeth's government, occasionally sending reports back to England.

Besides *De optimo principe*, the work contains *De bello et pace*, dedicated to Mary, Queen of Scots; *De philosophia et eloquentia*, dedicated to Russell, *Aemilii accusatio*, dedicated to William Cecil, Lord Burghley; and *Oratio pro L. Virginio, contra Ap. Claudium*, dedicated to the courtier and diplomat William Maitland of Lethington. The last part contains poems, many of them dedicated to prominent English or Scottish figures, some of which would be reprinted in Gruter's *Delitiæ 200 Italarum Poetarum* (1608).

'In return for [*De optimo principe*] – essentially a collection of commonplaces on the ideal ruler, heavily influenced by Erasmian eirenic principles – [Bizzarri] received a pension from the crown and the living of Alton Pancras, Dorset, from Bishop Jewel of Salisbury, through the mediation of Archbishop Parker, whom Bizzarri had certainly known at Cambridge. Moreover, he seems to have re-established his connection with [Francis] Russell, now earl of Bedford. In February 1564 Bedford was appointed governor of Berwick and took Bizzarri north with him. Consequently, Bizzarri became associated with the court of Mary Stuart, and in the hope of acquiring the patronage of the Scottish queen as well he presented to her a Latin treatise, *De bello et pace*. This is a much more original tract than the one which he presented to Elizabeth. Bizzarri had himself seen and experienced the effects of civil and foreign conflict, both in England and on the continent, and this gives urgency to his discussion of the horrors that result from war. Peace, he argues, should be the highest ambition of any ruler, since peace is Christ's message. War, by contrast, is an affront to God, causing true religion to be neglected and making resistance to the Turks impossible. [...] Bizzarri also frequented the literary circles of Venice. He solicited poems in praise of Elizabeth for his first volume, *Varia opuscula*, printed by Aldus in 1565, which not only contained his earlier poems to English courtiers but also included the works dedicated to Elizabeth and Mary Stuart' (ODNB).

Adams B 2090; Ahmanson-Murphy 736; Renouard, p. 198 ('rare').



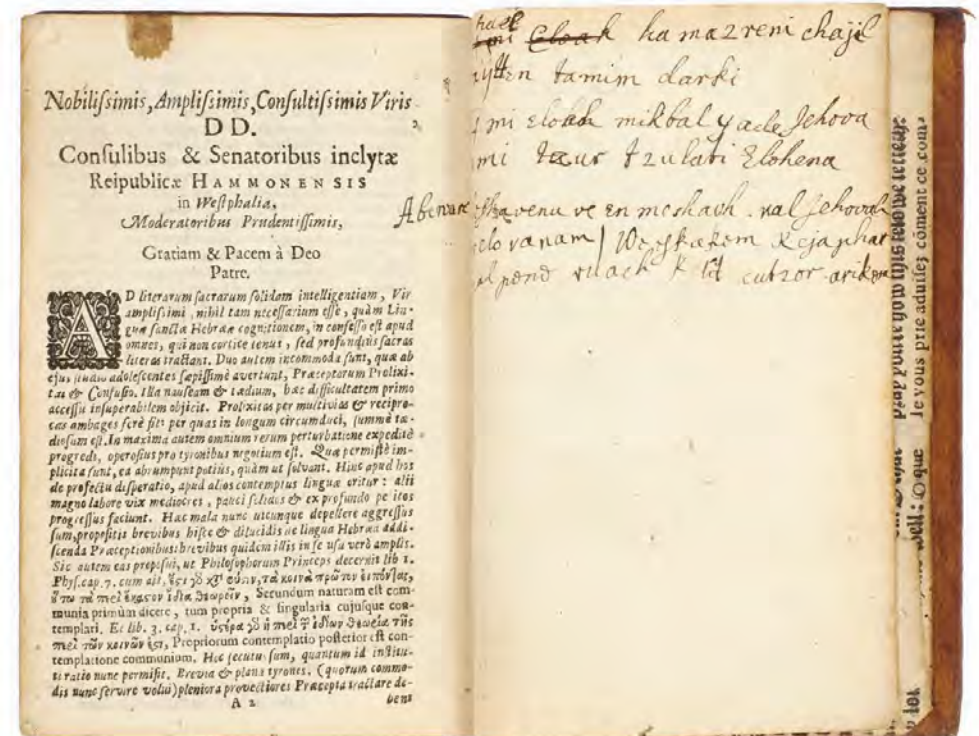
A GRAMMAR WITHIN A GRAMMAR

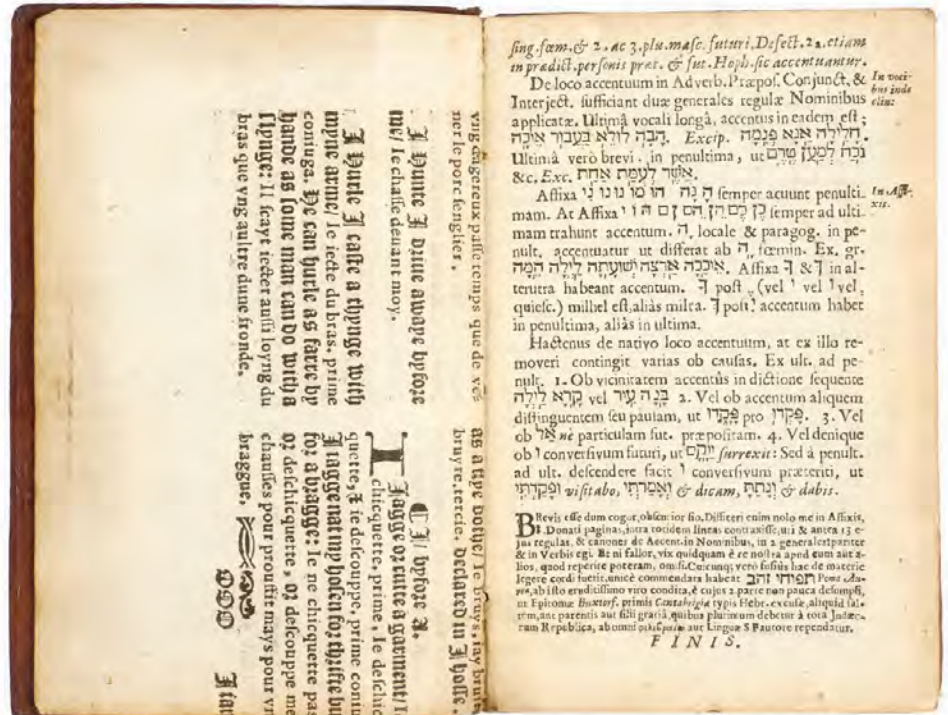
6. BUXTORF, Johannes. Epitome grammaticae Hebraeae, breviter & methodice ad publicum Scholarum usum proposita. Adjecta succincta de mutatione punctorum vocalium Instructio, & Textum Psalmorumque aliquot Hebraicorum Latina Interpretatio ... London, Roger Daniel, 1653.

8vo, pp. [xii], 2-4, 6-119, [5]; printed right to left; a few pages lightly dust-soiled at head, occasional light marks, some marginal creasing, front flyleaf largely excised; but a very good copy in contemporary English blind-ruled sheep sewn on 3 thongs laced in, sixteenth-century printed waste reused as endpapers (see below); joints and hinges cracked but thongs holding firm, small loss to foot of spine, edges dusty; cancelled sixteenth-century inscription to rear free endpaper with seventeenth-century note 'Quicquid enim arcanis', eighteenth-century juvenile manuscript transliterations from Psalm 18 to title verso. £650

Second edition (first Cambridge, 1646) of Buxtorf's Hebrew grammar to be printed in England, here preserving a fragment of a sixteenth-century English-French grammar as endpapers and with a student's manuscript Hebrew transliterations.

Johannes Buxtorf (1564–1629) was professor of Hebrew at Basel and 'the principal founder of rabbinical study among Christian scholars ... The best grammatical work of Buxtorf was the "Præceptiones Grammaticae de Lingua Hebraea" (Basel, 1605), later published under the title "Epitome Grammaticae Hebraeae" and afterward successively edited about sixteen times by Buxtorf's son and others, and translated into English by John Davis (London, 1656)' (*Jewish Encyclopedia*). Our copy bears charming - if somewhat clumsy - manuscript Hebrew transliterations in a juvenile eighteenth-century hand, comprising *Psalms* 18:33 ('Hael hamazreni chajil vajjitter tamim darki'), *Psalms* 18:32 ('Mi Elohad mikbalyade Jehova / umi tzur tzulati Elohenu'), and *Psalms* 18:42-3 ('Jeshavenu ve en moshauh al Jehovaha velo anam / Weiskakem kejaphar al pono ruach ketet cutzor arikom').

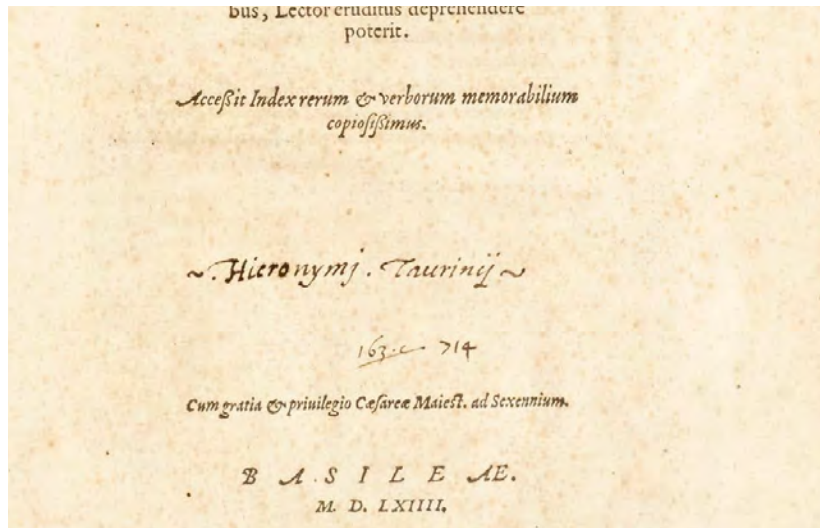




Jape a wenche/ Je fous, nous
foutons, ie toutis, iay foutu, ie foute-
ray, que ie foute, foutre. tercie cõ.
ND ie bistocque. prime cõiuga. **J**et
Is letter to iape a wenche than to do
voze: Il vault mieulx foutre vne fili-
e que de faire pis, **AS** fo; bestocquer,
S but a fayned worde, fo; it betokene
eth properly to stabbe o; to foynne/
Uo in uoize couerte langage they
se ie fays cela, **AS**/ **J** iape her whan
he yste: Je luy fays cela quant il me
iayt. **W**ill you iape: Voulez vous
dire cela, & ie luy fays bien. **O** that
you loue pleaseth me well.

The endpapers reuse a fragment of O1 from a copy of Palsgrave's 1530 London-printed *Lesclarcissement de la langue francoyse*, 'one of the first grammars of the French language' (Folger Shakespeare Library Catalogue). The present fragment, taken from the grammar's 'Table of Verbes', provides first-person example sentences in English as well as French translations and conjugations, e.g. 'I Humble I meken or make meke / le me humilie ...', or the slightly raunchier 'I Jape a wenche / le fous, nous foutons ... foutre ... as for bestocquer, it is but a fayned worde, for it betokeneth properly to stabbe or to foynne, also in more couerte langage they use je fays cela ...'.

Buxtorf: ESTC R35461 ('text continuous despite pagination'); Palsgrave: ESTC S104266.



WORKS OF A FLORENTINE NEOPLATONIST

7. CATTANI DA DIACCETO, Francesco. Opera omnia, Francisci Catanei Diacetii patricii Florentini, philosophi summi. Nunc primum in lucem edita ... Basel, Heinrich Petri and Peter Perna, 1564 [colophon: 1563].

Folio, pp. [16], 371, [1, blank], [42, index], [2, blank]; woodcut initials; small hole at foot of title-page; some light foxing, browning, dampstaining, and cockling; else good in contemporary stiff vellum, three raised bands to spine, title in modern ink at head; wear to bands, a few marks to covers, boards slightly bowed; near-contemporary ownership inscription to title 'Hieronymi Taurinij'. **£500**

A reissue of the 1563 first edition, with the title-page and preliminaries reset, of the works of the Florentine Neoplatonist philosopher Francesco Cattani da Diacceto (1466–1522). This issue does not include the preface by the Swiss humanist Theodor Zwinger.



Cattani was a disciple of Marsilio Ficino and a member of the Platonic Academy of Florence. An introductory life of Cattani by Frosino Lapini is here followed by *De pulchro* (On beauty), Cattani's first and most famous work; two essays on love, *De amore* and *Panegyricus in amorem*; a short paraphrase of Plato's *Statesman* and a fragmentary commentary on the *Symposium*, together with paraphrases of the pseudo-Platonic *Lovers* and *Theages*; paraphrases of Aristotle's *On the heavens* and *Meteorology*, and an introduction to the *Nicomachean Ethics*; and a funeral speech for Lorenzo de' Medici, Duke of Urbino. The edition also contains 'a group of important philosophical letters: a letter written to Bernardo Rucellai before 1506 on a passage from Boethius ... a letter to Germain de Ganay written before 1509 and entitled in the manuscripts "Apologia contra Parisienses philosophos pro Platone"; [and] a letter to Giovanni Rucellai in which he notes certain inconsistencies in Ficino' (DBI, trans.).

USTC 679677; VD16 ZV 3181: both give pp. [24] for the preliminaries, but our copy matches that in the Bibliothèque municipale de Lyon.

CANTO NONO.

ogni parlan pianamente,
 tutti al presente cauillo,
 sapiente senza fallo,
 ama Rondello possente,
 armato a questo stallo,
 nono di Antona giocondo,
 Cavalier di tutto 'l Mogdo.

All' hora tutti insieme s'accordano,
 E de le legnall' hor ciascun portaua,
 L' vicio di quella casa attorno attorno,
 Di legno, tutta quanta circondaua,
 In quel loco già loro non tardouo,
 D' vna scarfella vn facil si cauauo,
 Con lesta, e solfarei, vo di coltore,
 Di fuoco fanno con il suo valore.

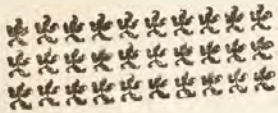
fosse mille Cavalieri,
 non poria durare,
 basteria lui sentieri,
 non hà fatto bando andare,
 esto morto quel Guerrieri,
 noi diam de morte piglio,
 prendeti il mio consiglio.

Buovo sentiga per il basbigliare,
 E già l'alba del giorno li apparia,
 L' vicio presto si viene à differare,
 All' hor l' vicio lerato fuor sentia,
 O cacciatore cominciò parlare,
 Ma quel è morto che non rispondia,
 Di malandrini oga' vn gridaua scorto,
 Qui dentro t' arderemo tù lei morto.

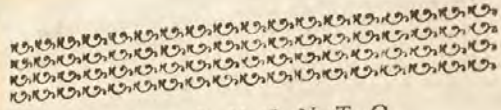
ogni facciamo tagliata,
 orno noi ci concieremo,
 la casa, e la brigata,
 entro noi abbruggieremo,
 a farà parecchiata,
 o d' iutorno noi faremo,
 andaremo à questo gioco,
 tia forza contra il loco.

Buovo trasse la spada di presente,
 Per talar l' vicio ma troppo era posito,
 Vn malandrino già con loco ardente,
 Voleua metter fuoco, e lanzar l' hofo,
 In questo giunse vn Gigante valente,
 Quiui s' appresentaua, e vene tolto,
 Era grande diuerfo, e dispietato,
 Ne l' altro Canto y' harò leguitato.

Il Fine del Nono Canto.



A R G O.



A R G O M E N T O.

Come Buovo caualcando per vn bosco, uccise vn Gigante, & vna Gigantessa, e come trouò vn Serpente, che seguua vn Leopardo, e Buono uccise il Serpente, e come trouò vn Orso terribile, e come capitò à vn' Hosteria, oue trouò Terigi, che haueua con seco gran gente d' arme, e s'ù fatto Capitano.



CANTO DECIMO.

I Ovi lasciai ne l' altro mio cantare,
 Che volea m' er fuoco i malandrini
 la quella casa per Buono buolare,
 Era Gigante se ele in quei con finii,
 I malandrini cominciò a scimpare,
 Per quello bosco tra le quercie, e spini,
 In quel Gigante che à la casa viene,
 Era pelio più che li conuene.

Et era nero grande, e smisurato,
 Con gli occhi rossi quanto vn foco ardere,
 Fuor de la bocca gli esce d' ogni lato,
 Più d' vn palmo vna canna tagliente,
 Vno grande baston hauea portato,
 Quattro noi potteria di quella gente,
 Ne la man manca portaua vn' Orso,
 Che presto hauea all' hora al primo corso.

Quasi vn quarto ne hauea mangiato,
 Quando vna mungia giua cacciando,
 Et vna Gigantessa hauea lo liano,
 E lo Gigante à la casa iuando,
 Vn gran calcio nell' vicio hauea donato,
 Con si gran voce lui venia visando,
 Cader fe l' vicio senza altra bada,
 E Buovo salta fuora con la spada.

E vide quel Gigante maledetto,
 E lo Gigante che 'l vide saltare,
 A Buovo diede de l' Orso nel petto,
 Che 'l fece in terra tanto ingnocchiare,
 Ma con sua spada si drizzo di netto,
 Vide il Gigante il suo baston menare,
 Verfo dell' aere con molta tempesta,
 Per dar à Buovo sopra de la testa.

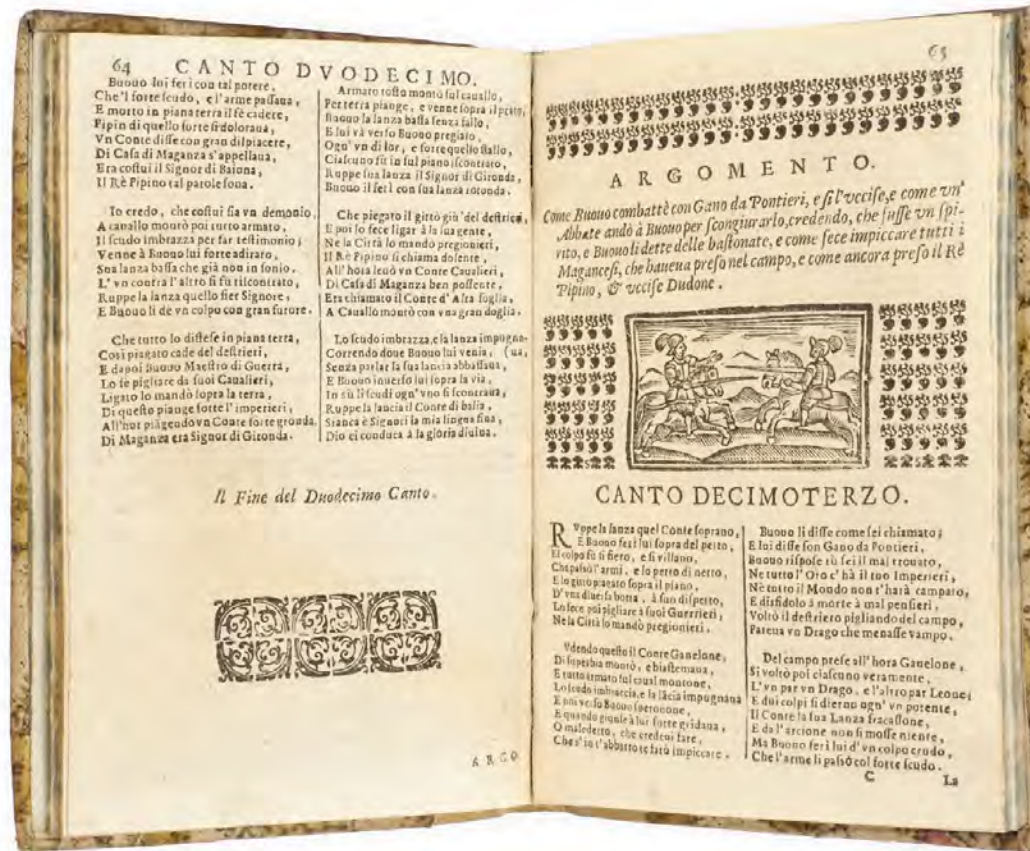
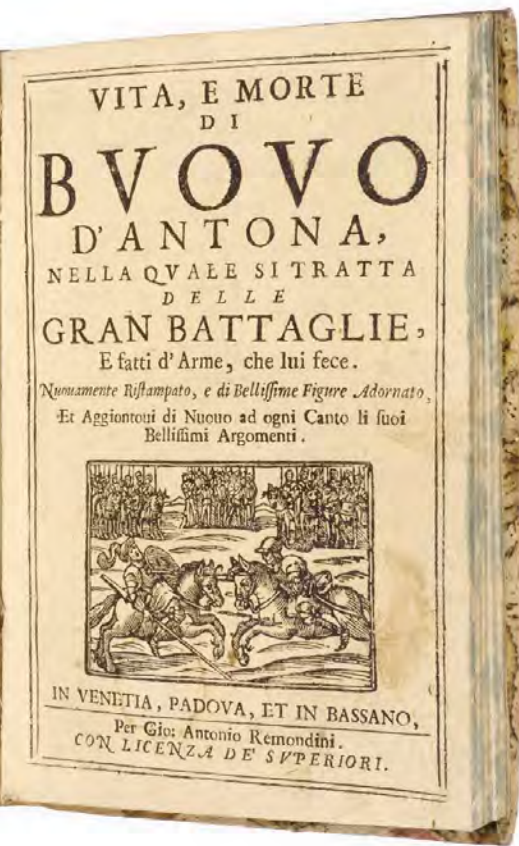
Ma

AN ITALIAN POPULAR PRINT OF A MIDDLE ENGLISH LEGEND

8. [CHIVALRY.] Vita, e morte di Bvovo d'Antona, nella quale si tratta delle gran battaglie, e fatti d'Arme, che lui fece. Venice, Padua, and Bassano, Gio: Antonio Remondini, [c. 1700].

8vo, pp. 144; typographic head- and tailpieces, woodcut of jousting knights to title page (repeated to canto XVII) and 22 popular woodcuts in the text, one at the beginning of each canto, each flanked by a typographic border; a very good copy, bound in eighteenth-century vellum-backed boards with block-printed patterned paper sides, front hinge almost split, spine covered in green morocco and lettered gilt. £650

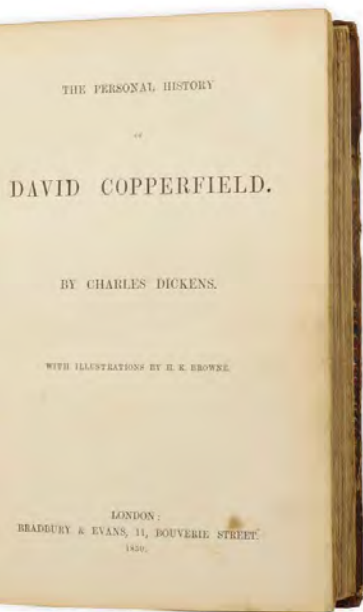
Rare Italian popular print of this chivalric poem recounting the trials and triumphs of Bevis of Hampton, son of the Count of Hampton and his young wife, the daughter of the King of Scotland.



The Remondini of Bassano had a large section in their catalogue devoted to this sort of popular publication, described as 'libri da risma' (literally 'ream books'), not folded nor bound, cheaply printed to satisfy the growing demand from less well-off classes and religious and secular schools, often marketed by street vendors and book peddlers directly employed by the printers.

OCLC records three copies in the USA, at Berkeley, Yale, and Grinnell College. Library Hub lists two copies, at Cambridge and British Library (giving c. 1650 as date of publication). As usual with popular prints, various issues exist, with the title-page set in different ways or with spelling variations.

Brunet, I, cols. 1397-1398; Melzi-Tosi, p. 207; see also Infelise, *Libri 'popolari' e libri da risma*, in *Remondini: un editore del Settecento*, pp. 304-9.



9. DICKENS, Charles. The Personal History of David Copperfield ... With Illustrations by H. K. Browne. London, Bradbury & Evans, 1850.

8vo, pp. xiv, [2, errata], 624, with an additional etched title-page and frontispiece (rather browned and foxed), and 38 plates by Browne (some foxing as always); old tear in B1 repaired; contemporary half calf with marbled sides, rebacked. **£750**

First edition, an early issue, with both title-pages dated 1850, the corrected reading 'screwed' on p. 132, but otherwise first issue points as listed by Eckel and Smith.



CALLIEPEIA,
OR A
RICH STORE-HOUSE
OF
PROPER, CHOYCE, AND
elegant Latine words, and Phrases :

Collected (for the most part) out of TULLIES Works;

And for the use and benefit of Scholars, digested into an Alphabetical order.

BY THOMAS DRAX.

CICERO ad BRUTUM.

*Ipsū Latine loqui, est illud quidem in magna laude ponendum.
Verborum delectus origo eloquentie. Ibidem.
Fundamentum Oratoris est locutio emendata & Latina. Ibid.*



LONDON,
Printed by M. F. for RICHARD WHITTAKER.
1643.

10. **DRAXE, Thomas.** Calliepeia, or a rich store-house of proper, choyce, and elegant Latine words, and phrases: collected (for the most part) out of Tullies works; and for the use and benefit of scholars, digested into an alphabetical order. London, printed by M.F. for Richard Whittaker, 1643.

8vo, pp. [6], 234, 237-280 (complete); title within double ruled border, text in three columns; small wormhole at foot of first two leaves, small chips to fore-edge of l2, paperflaw at foot of R4, a little light foxing, occasional light marginal dampstaining and creasing; overall very good in contemporary English calf, blind double fillets to spine and covers, speckled edges, rear endpapers comprising two partial bifolia from an edition of Nicolaus Reusner's *Symbolorum imperatoriorum*; loss at foot of spine and some worming at head, some wear to corners and stains to covers, boards slightly bowed; near contemporary ownership inscriptions of Edward Reade (1650), Robert Reade, and Andrew Reade (crossed through), and short list of expenses to front free endpaper. **£650**

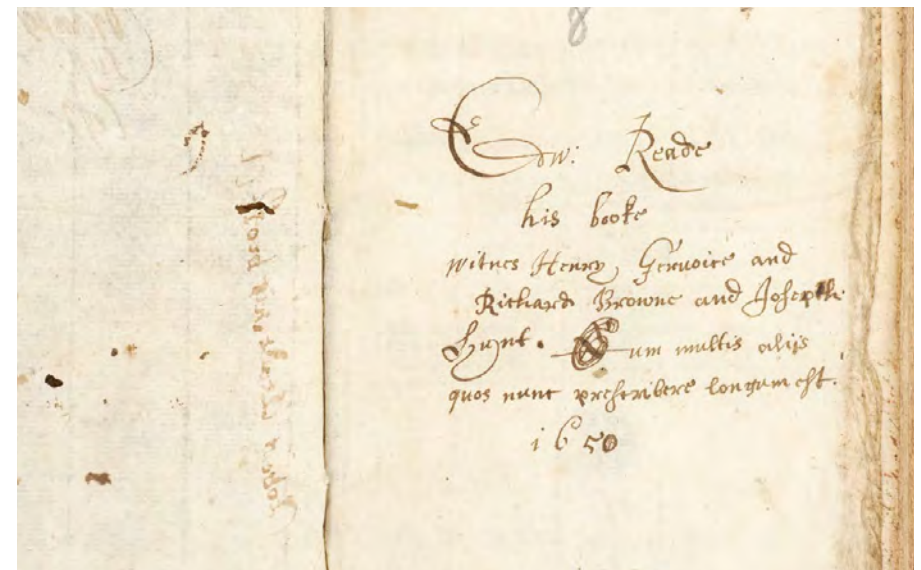
Later edition (first 1607) of Thomas Draxe's much reprinted student aid to Latin composition, jam-packed with Latin words and phrases arranged alphabetically under English headings, from 'To abandon, renounce, disclaime' (which many a student no doubt did) to 'To be zealous after a thing' (which few students in this case probably were; the final page also lists Latin equivalent for 'Yrksome or tedious', which must have prompted many a wry smile). Draxe (d. 1618/19) was a graduate of Christ's College, Cambridge, and a clergyman as well as a Latin scholar.



This volume belonged to three members of the Reade family. Edward writes on the front endpaper as follows: 'Edw: Reade his booke witnes Henry Geruoice and Richard Browne and Joseph Hunt. Cum multis aliis quos nunc prescribere longum est 1650' - note how he claims multiple further witnesses to his rightful ownership of this book, only he cannot be bothered to record their names. We have not been able to find any likely candidates for Reade or his companions among the alumni of Oxford or Cambridge; a Henry Jervoise matriculated at Trinity College Oxford in 1639 but may be too early.

The brief accounts to the preceding endpaper make enticing reading, recording expenditure on 'fagotts', 'cards', 'ale', 'oranges', and 'supper' - no doubt 4s 6d well spent after dredging through Draxe's text. The corner of p. 214, featuring words for 'Lust, or wanton desire', has clearly been folded over - a mere coincidence?

ESTC R31367.



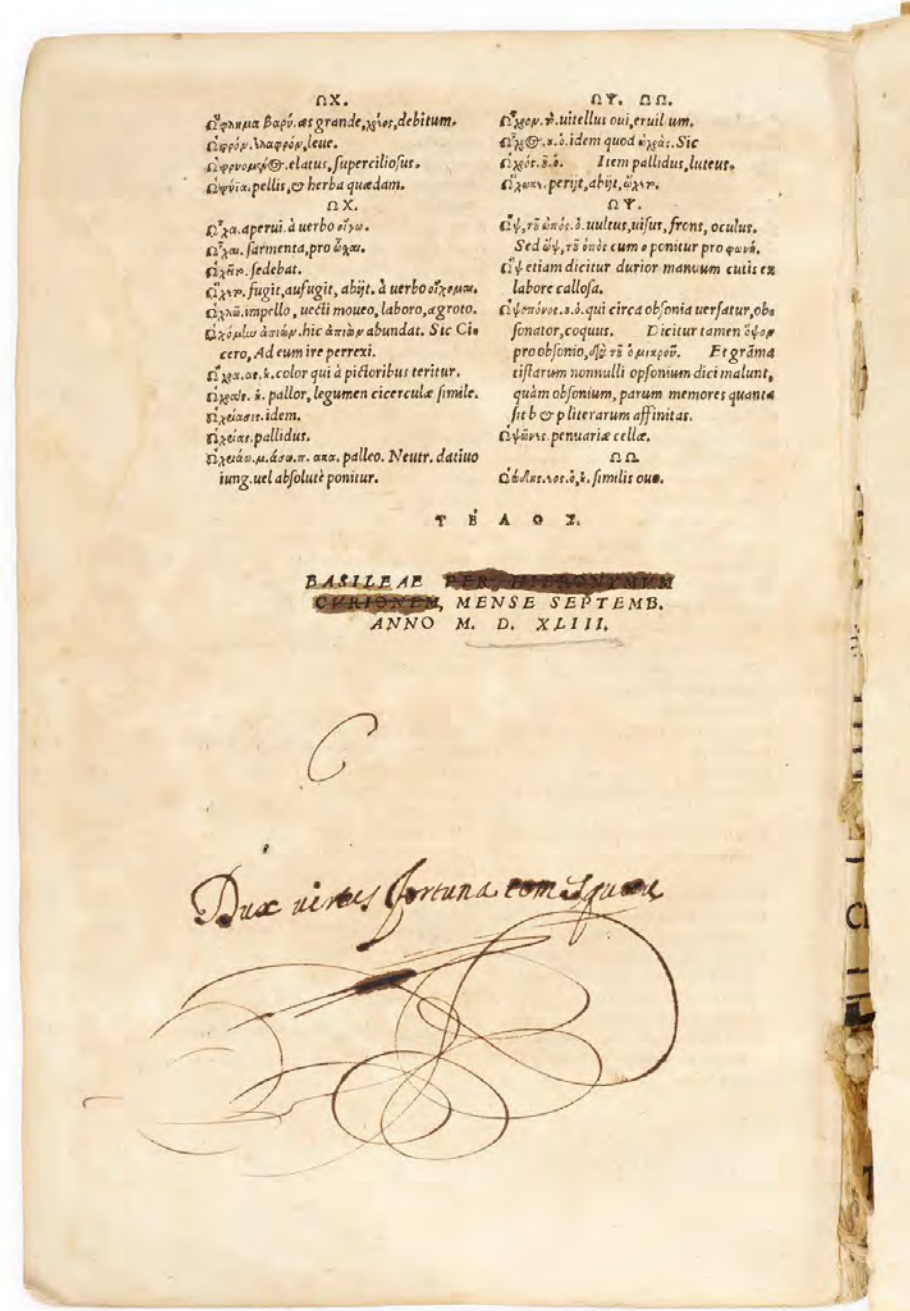
CENSORED

11. [GESSNER, Conrad.] *Lexicon graecolatinum.* Basel, Hieronymus Curio, 1543.

4to in 8s, pp. [966]; bound without Gessner's preface (A2-A8); title within elaborate woodcut border depicting the torture of Crassus and incorporating printer's device at head, woodcut printer's device to final leaf verso; light toning throughout, sporadic dampstaining and browning, a few marks and spots, old marginal repairs to 2n1, 2n8, and 3c3, short closed tear to lower margin of nn5, slight worming to gutters of quire 2m, more extensive worming to 2n8-2O2 at gutter (inner margin of 2O1 reinforced), pinhole wormhole to lower margin of quires 3h and 3i; a good copy in contemporary limp Spanish or Italian vellum, sewn on 4 split double thongs, spine lined with contemporary musical printed waste, title lettered to spine and tail-edge in ink; hinges partially split, slightly gnawed, ties perished; old Albani shelfmark to title recto and verso, a few near-contemporary annotations (r5^r, 2b6^r, 3c8^r, 3q6^v), seventeenth-century ink inscriptions 'Dux virtus Fortuna comes' and 'Verba s. sensus ...' to colophon and rear free endpaper, respectively (in two hands), printer's name at colophon censored in ink. £650

Scarce second Curio edition of Conrad Gessner's Greek-Latin dictionary, our copy censoring the printer's name in the colophon and bound without the author's preface, likely the work of a disgruntled Catholic reader.

The Swiss physician, naturalist, and philologist Conrad Gessner (or Gesner, 1516-1565) was perhaps best known for his *Bibliotheca universalis* and his zoological compendium *Historiae animalium*, both of which appeared in the *Index Librorum Prohibitorum* in 1559; it is likely for this reason that our copy has been censored.





'Gessner was commissioned by the Basel printer and bookseller Johannes Walder (d. 1542?) to edit a revised version of a popular Greek-Latin dictionary which had been compiled by various unknown authors. He based his edition on the famous dictionary of Phavorinus Camers (Guarino of Favera) (d. 1537). In [the] first edition, however, the printer omitted Gessner's name as well as most of his additions and corrections. Walder died shortly after the publication of the dictionary, and was succeeded by Hieronymus Curio who reprinted the work twice, still without mentioning Gessner's name. In his autobiography Gessner complains bitterly about the injustice done to him and his first scholarly work' (Wellisch, p. 177). Curio first reprinted the work in 1541, retaining the Walder imprint. This, the second of Curio's editions, appeared in 1541 in a smaller format than the original (quarto rather than folio), and with a new preface by Gessner entitled *De utilitate ac praestantia Graecae linguae in omni genere*, 'which became famous in its own right and was often reprinted' (*ibid.*).

Scarce outside continental Europe: OCLC finds five copies in the US (Chicago, Cornell, Harvard, Illinois, San Diego), and none in the UK.

USTC 671849; VD16 G 1750. See Wellisch, 'Conrad Gessner: a bio-bibliography', *Journal of the Society for the Bibliography of Natural History*, vol. 7 (1975), pp. 151-247.



12. **GISSING, George.** *The Unclassed, A Novel ...* in three Volumes. London, Chapman and Hall, 1884.

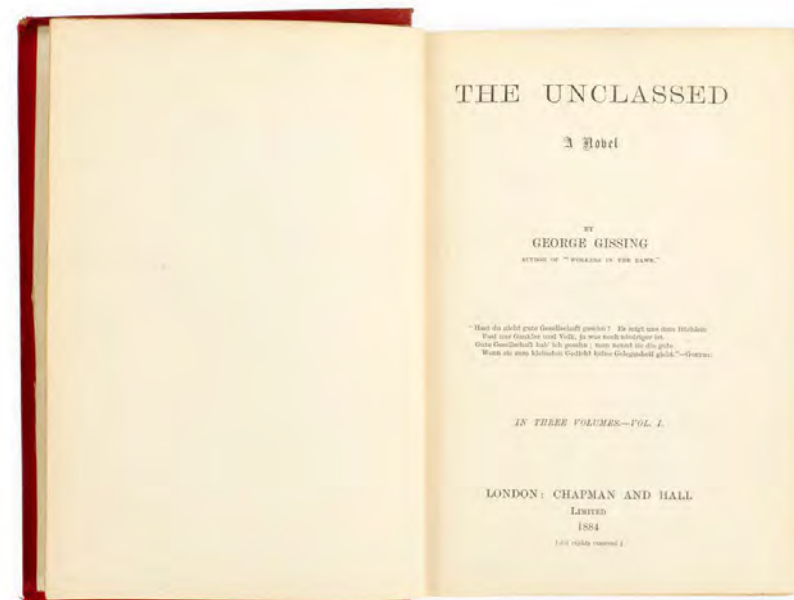
Three vols bound in one, 8vo, with half-titles; a few marks to early leaves, very small chip to upper margin of vol. II C2 and marginal inkstain to p. 305, short closed tear to lower inner margin of vol. III E3; a very good, clean copy bound in the publisher's red cloth (see below), ruled in black with spine lettered in gilt; boards a little rubbed, spine cracked and sunned, head- and tailcaps worn and chipped with small losses. £950

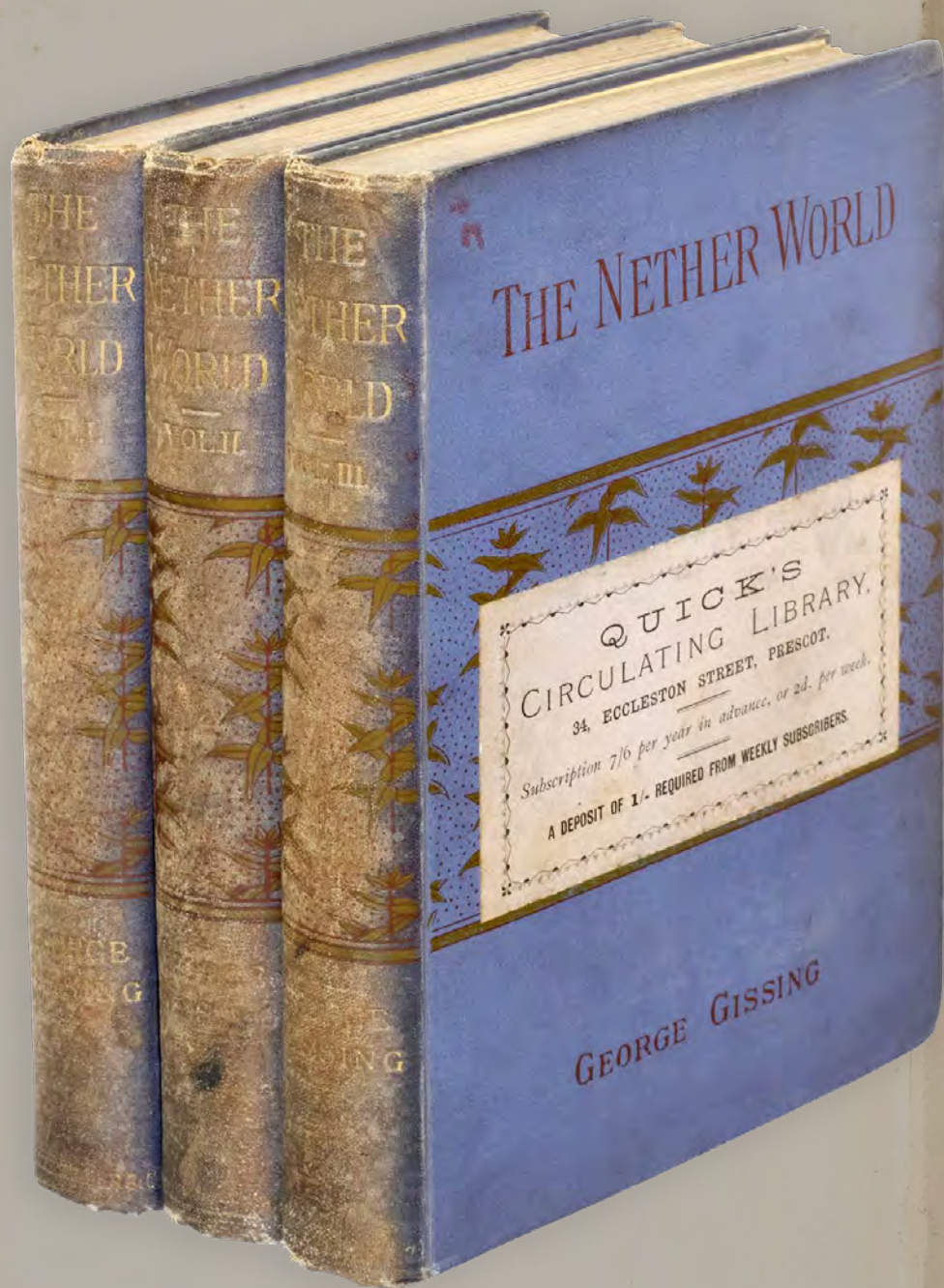
First edition of Gissing's second novel - and Bernard Shaw's favourite of his novels - in the single-volume remaindered issue in red cloth.

The Unclassed, Gissing's second published novel but often thought to be his first due to the poor sale of *Workers in the Dawn* (1880), follows the career of a struggling writer married to a cynical young prostitute. The work marked a turning point in Gissing's career as a novelist, as 'the years between 1880 and 1883, though full of suffering and virtually empty of tangible achievement, had seen his coming to maturity as a writer' (Halperin, p. 52). With its controversial subject matter, it was first rejected by Bentley before it was accepted by Chapman & Hall, subject to revisions. '[Gissing] was impressed and flattered that his enthusiastic publisher's reader was George Meredith, one of his literary idols. He obediently rewrote volume III, and, he declared, greatly improved it' (Quaritch). The work was published to mixed reviews. While the *Graphic* called it 'unpleasant' and the *Athenaeum* 'inept', it was lauded by the *Evening News* for its 'terrible realism' and its kinship with Zola (Halperin, pp. 55-56).

The present work is a fine example of the chequered early publication history of Gissing's novels: due to slow sales, the sheets were remaindered and issued as a single volume, case-bound in red cloth as here.

Collie II a; Quaritch, *George Gissing ... A chronological Catalogue of the Pforzheimer Collection* (1992) 9; see Halperin, *Gissing, A Life in Books* (1982).





THE
NETHER WORLD

A NOVEL

BY

GEORGE GISSING

AUTHOR OF "DEMOS," ETC.

"La peinture d'un fumier peut être justifiée pourvu qu'il y pousse une belle fleur; sans cela, le fumier n'est que repoussant."

M. RENAN, *at the Académie Française, Feb. 21, 1889.*

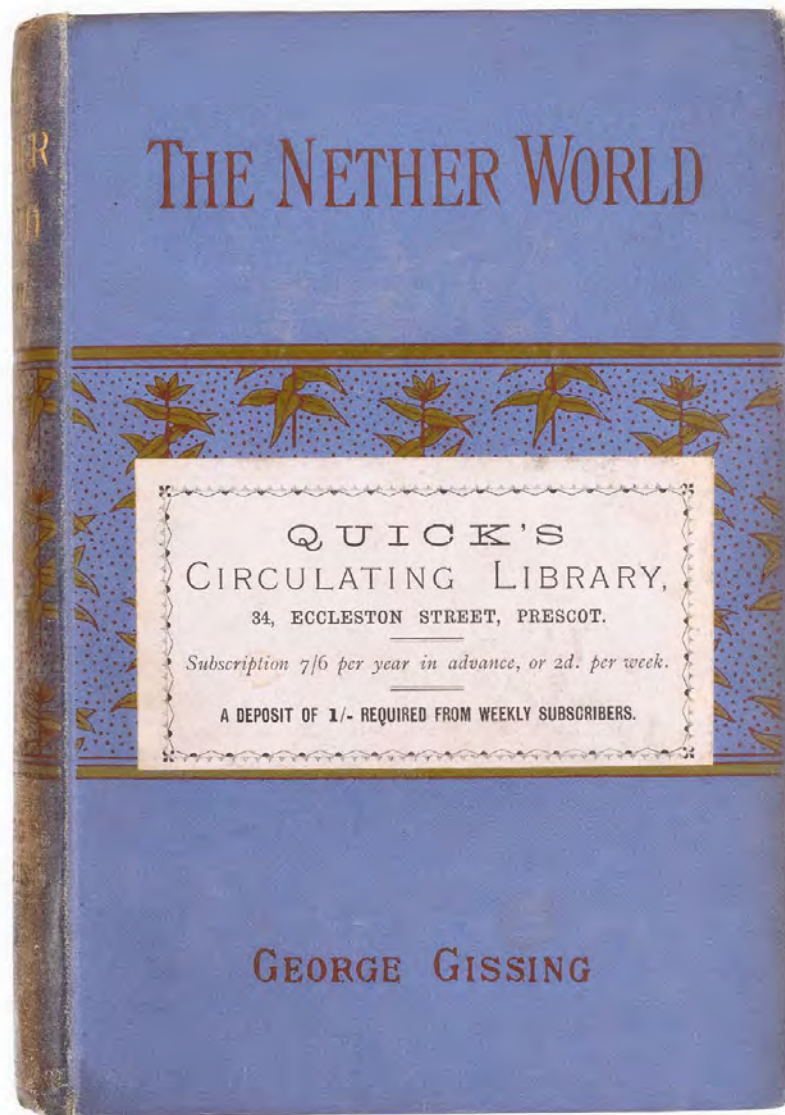
IN THREE VOLS.

VOL. I.

LONDON

SMITH, ELDER, & CO., 15 WATERLOO PLACE

13. George GISSING.



13. **GISSING, George.** *The Nether World, A Novel ... in three Vols.* London, Smith, Elder, & Co, 1889.

Three vols, 8vo, pp. I: [6], 310, II: [6], 306, III: [6], 310, with half-titles; preliminaries and endpapers of each volume very lightly foxed, extending to first and last few quires of vol. I, closed tear to rear free endpaper of Vol. II; else a good, clean set in the publisher's blue cloth, blocked in red and yellow with a botanical motif, spine lettered in gilt, pale yellow endpapers; slightly cocked, spines rubbed and faded, endcaps and corners a little frayed, cloth at upper edge of Vol. I slightly cockled; printed paper label for 'Quick's Circulating Library ... Prescott' with details of subscription to front board of each volume. **£1250**

First edition of Gissing's 'pivotal' work, one of only five hundred copies, and 'the most striking, authentic, and accurately documented Victorian novel of its kind' (Spiers and Coustillas, p. 63).

Generally regarded as the finest of Gissing's early novels, *The Nether World* has been lauded as the author's 'last and best book on the working-classes'. It is a key title in the development of both Gissing's literary style and his political worldview. The novel concerns the individual problems and hardships of several working-class families in the slums of nineteenth-century London. Remarking on the significance of the novel's political standpoint, P.J. Keating wrote in 1968 that 'Every important character [in it] belongs by birth to the working-class, the first time this had been seriously attempted in the English novel', and Halperin that 'Gissing looks at poverty longer and harder than anywhere else, regarding the poor with his characteristic contempt, but also with the new passionate conviction that something has gone wrong in the social organism'.

Five hundred copies of the first edition were printed, but 301 copies (including the present set) went to circulating libraries and seventy-seven were remaindered. Sadleir, who possessed one of Gissing's own copies, but with 'cloth rather tired and spines darkened', placed *The Nether World* fourth in his table of comparative scarcities.

Collie VII a; Quaritch, *George Gissing ... A chronological Catalogue of the Pforzheimer Collection* (1992) 18; Sadleir 970; see Halperin, *Gissing: A Life in Books* (1982); Spiers and Coustillas, *The Rediscovery of George Gissing* (1971).

THE ODD WOMEN



LONDON

LAWRENCE & BULLEN

16 HENRIETTA STREET, COVENT GARDEN, W.C.

1893

SELF-TORTURE, SPINSTERS, SWEETHEARTS

14. GISSING, George. *The Odd Women ... in three Volumes.* London, Lawrence & Bullen, 1893.

Three vols, 8vo, with half-titles; very occasional light marginal stains, short tears to lower inner margin of vol. I G5, vol. II M2, and vol. III L4.5, but a good set; bound in publisher's maroon cloth, spines lettered in gilt, floral endpapers; a little rubbed and worn at extremities, spines cocked; paper label for 'Quick's Circulating Library ... Prescott' with details of subscription to front board of each volume. **£650**

First edition of Gissing's influential critique of the late-Victorian debate about the social status of women, one of 750 copies printed.

George Orwell praised *The Odd Women* as epitomising the 'self-torture that goes by the name of respectability' which characterises Gissing's work: 'In *The Odd Women* there is not a single major character whose life is not ruined by having too little money, or by getting it too late in life, or by the pressure of social conventions which are obviously absurd but which cannot be questioned. An elderly spinster crowns a useless life by taking to drink; a pretty young girl marries a man old enough to be her father; a struggling schoolmaster puts off marrying his sweetheart until both of them are middle-aged and withered; a good-natured man is nagged to death by his wife; an exceptionally intelligent, spirited man misses his chance to make an adventurous marriage and relapses into futility; in each case the ultimate reason for disaster lies in obeying the accepted social code, or in not having enough money to circumvent it' (Orwell, p. 348).

Collie XII a; Quaritch, *George Gissing ... A chronological Catalogue of the Pforzheimer Collection* (1992) 25; see Orwell, *It Is What I Think: 1947-48* (ed. Davison, 1998).

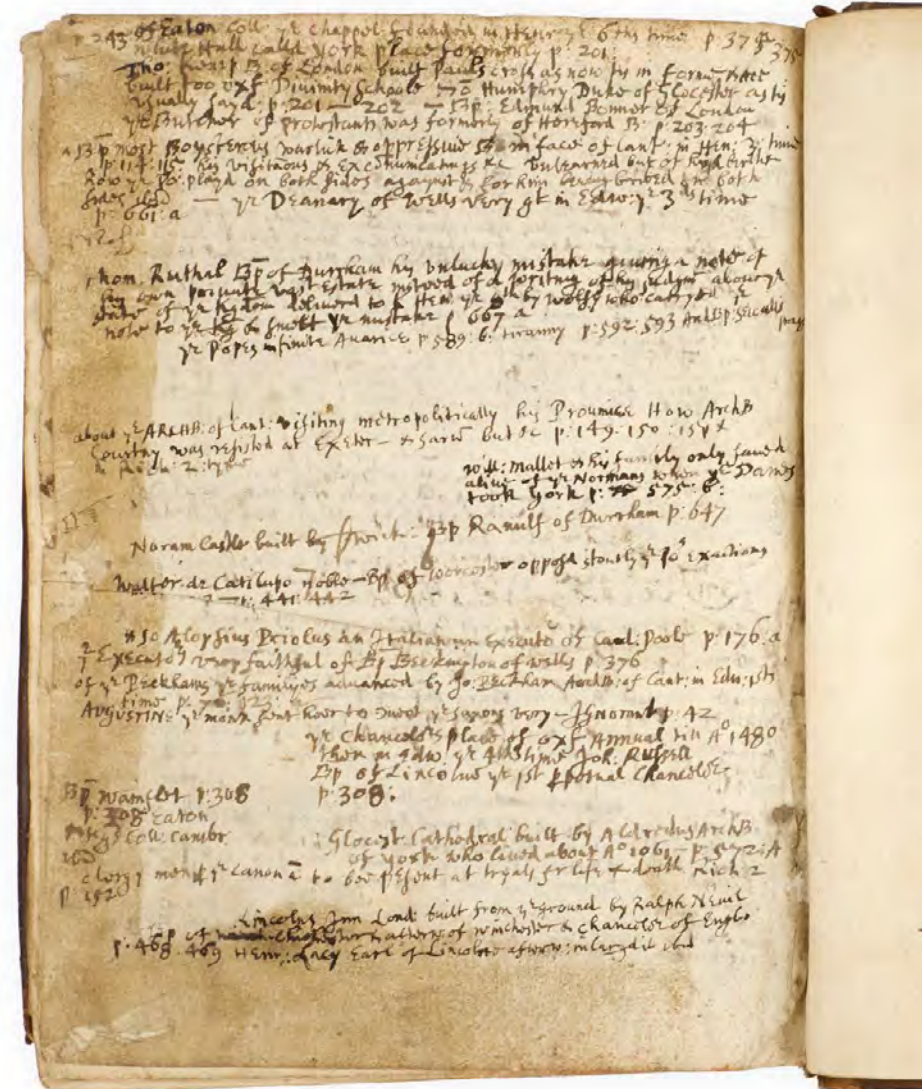
'JOHN DE CREMA TAKEN IN BED WITH A STRUMPET'

15. GODWIN, Francis. The Succession of the Bishops of England since the first Planting of Christian Religion in this Island ... Whereunto is prefixed a Discourse concerning the first Conversion of our Britaine unto Christian Religion. London, Andrew Hebb, [1625?].

4to in 8s, pp. [12], 701, '698-9', [1]; woodcut headpieces and initials throughout; occasional blemishes and dampstains, worming to bottom corners of O5-P6, fore-edge of 2C7 short, hole to outer margin of 2D3, loss (from burning?) to corners of 2S5 and 2T4-5 (none of the above affecting the text), small hole to 2H2 affecting one word; in contemporary sprinkled calf, covers tooled in blind with a double-fillet border, spine with four raised bands and calf label with title in gilt; somewhat scuffed, later additional flyleaves inserted; early ownership inscriptions of John Newell, George Newell, and William Davey to front free endleaf and title-page, with several pages of annotations in the front and rear endpapers, underlining throughout with occasional marginalia in several hands. **£950**

Revised edition, second issue of this early Stuart prosopography of the bishops of England, an influential attempt to solidify the Church of England's history and authority against its enemies, this copy with early annotations showing close engagement with the text.

The 'most important work' by the churchman and antiquarian Francis Godwin (1562-1633), the *Succession* was first published in 1601 as *A Catalogue of the Bishops of England*. 'Following in the tradition of early Elizabethan scholar-clerics such as Archbishop Matthew Parker, Godwin intended in this work a complete collection of biographies of all the bishops and archbishops in England ... This book may be seen as another entry in the Church of England's attempt to establish its history in the face of Catholic and puritan attacks, but it was also a personal attempt by Godwin to restore the general reputation of the church's prelates, in particular pre-Reformation bishops whose names had been sullied in the harsher treatments by protestant apologists such as John Fox' (ODNB). Godwin was particularly even-handed about Thomas Becket, whose 'hawtinesse' and rapacity are stressed but who is nevertheless presented as a martyr. Yet Godwin was unsparing in his attacks on others, particularly Marian bishops like Stephen Gardiner and Edmund Bonner.



179
The first year of Rome, allowed Rome in the year 1790...
180
The first year of Rome, allowed Rome in the year 1790...
181
The first year of Rome, allowed Rome in the year 1790...

182
The first year of Rome, allowed Rome in the year 1790...
183
The first year of Rome, allowed Rome in the year 1790...

184
The first year of Rome, allowed Rome in the year 1790...
185
The first year of Rome, allowed Rome in the year 1790...

698
of sanctity, and all to credit and degree Cardinal Poole
...
A NOTE OF THOSE
Monasteries, whose Abbots had
voice in the upper house of Par-
liament, as appeareth in the Re-
cords, Anno 1514.

S. Peter Wellon.	S. Benedict de Hulm.
S. Alban.	Bordeley.
S. Edmund de Bury.	Salop.
Clifton.	Cro-lind.
Abtndon.	Cirencester.
Exetham.	Waltham.
Cloccer.	Malmesbury.
Ravens.	Tiorney.
R. Mariz Ebon.	S. August. Cant.
Teulisbury.	Salby.
Reading.	Burg S. Peter.
Bath.	S. S. Colchester.
Wincheomb.	Coventry.
Hydenxta Winton.	Tauiloke.

FINIS.

179
The first year of Rome, allowed Rome in the year 1790...
180
The first year of Rome, allowed Rome in the year 1790...

181
The first year of Rome, allowed Rome in the year 1790...
182
The first year of Rome, allowed Rome in the year 1790...

Joh. Nevill Libr
Georgii Nevill Libr
THE
SUCCESSION OF
THE BISHOPS OF ENGLAND
SINCE THE FIRST
PLANTING OF CHRISTIAN RELI-
GION IN THIS ISLAND, TOGETHER WITH THE HISTORIE OF THEIR
LIVES AND MEMORABLE ACTIONS FAITHFULLY
GATHERED OUT OF THE MONUMENTS
OF ANTIQVITY.

Whereunto is prefixed a discourse
concerning the first Conversion of our Britaine
into Christian Religion.

BY
Francis Godwinnow Bishop of Hereford.

1644.

He shall see that we give over still be have set judgement in the
earth, and the Isles shall wait for his Law.

LONDON.
Printed for Andrew Blets, and are to be sold at the signe of the
Bell in Pauls Church-yard.

finished - 40 1284 by Hugh Belfrage
B. of Ely fab. H. 11. 3. - p. 261 a
Thomas 11th Bp of Ely a good benefactor to it
also p. 272 a
Bp John Morton B. of Ely a great
enemy of monks & houses of monks in York 1127
said 4
By Bp John Alcock of Ely before a
monastery of Nuns (S. H. 11. 1. 278 a
with West B. of Ely a great benefactor to Kings Coll.
in Cambridge highly charitable to the poor p. 291

John de Crema taken in bed with a strumpet
page 83
Creeklade in Wilts made an University
p. 54
John Newell Libor 1674

And
John Newell Libor 1674

A second edition appeared in 1615, dedicated to James I and adding *inter alia* a prefatory discourse on Britain's conversion to Christianity. Here Godwin argued for a first conversion by Joseph of Arimathea, the disciple who buried Christ. Drawing on a tradition from William of Malmesbury that would later inspire William Blake's 'And did those feet in ancient time', Godwin maintained that it was Joseph, and not the Catholic Augustine of Canterbury some six centuries later, who first brought the religion to the island. Joseph 'taught not the same doctrine nor instituted the same discipline which since the church of Rome hath maintained', and his precedence, to Godwin, overturned the long-standing claim of papal authority over England based on Augustine's role. This revised edition and its Latin translation of 1616 earned Godwin the bishopric of Hereford.

'Still consulted today by ecclesiastical historians' (Woolf), the work was widely read in its time: 'Several annotated copies of early editions of the *Catalogue* survive in the Bodleian and other libraries, attesting to its wide use' (ODNB). Our copy is one such, with **underlinings and marginalia (in more than one hand) on most pages and substantial bodies of notes at the front and rear referring to passages in the text.** One of the most prominent notes, 'John de Crema taken in bed with a strumpet page 83', referring to a passage recounting that the Italian cardinal and legate had 'inveighed most bitterly against the marriage of Priests' before being caught *in flagrante* the following night.

Godwin would later write *The Man in the Moone* (published posthumously in 1638), a Copernican romance hailed as one of the first works of science fiction and an important influence on *Cyrano de Bergerac* and Jonathan Swift.

ESTC finds four copies in North America (Folger, Huntington, Yale, University of Iowa, the last not traced, to which OCLC adds Garrett-Evangelical), nine copies in the United Kingdom, and one in Australia (Moore Theological College).

ESTC S105686; STC 11939. See Woolf, *The Idea of History in Early Stuart England* (1990).

NOTED NEO-LATINIST, IN A PAPAL BINDING

16. HOSSCHIUS, Sidronius. Sidronii Hosschii e Societate Iesu elegiarum libri sex. Praemittuntur illustrissimorum virorum poemata in obitum Sidronii Hosschii scripta iussu ... Alexandri VII pontificis maximi. *Antwerp, Balthasar Moretus 'ex officina Plantiniana', 1656.*

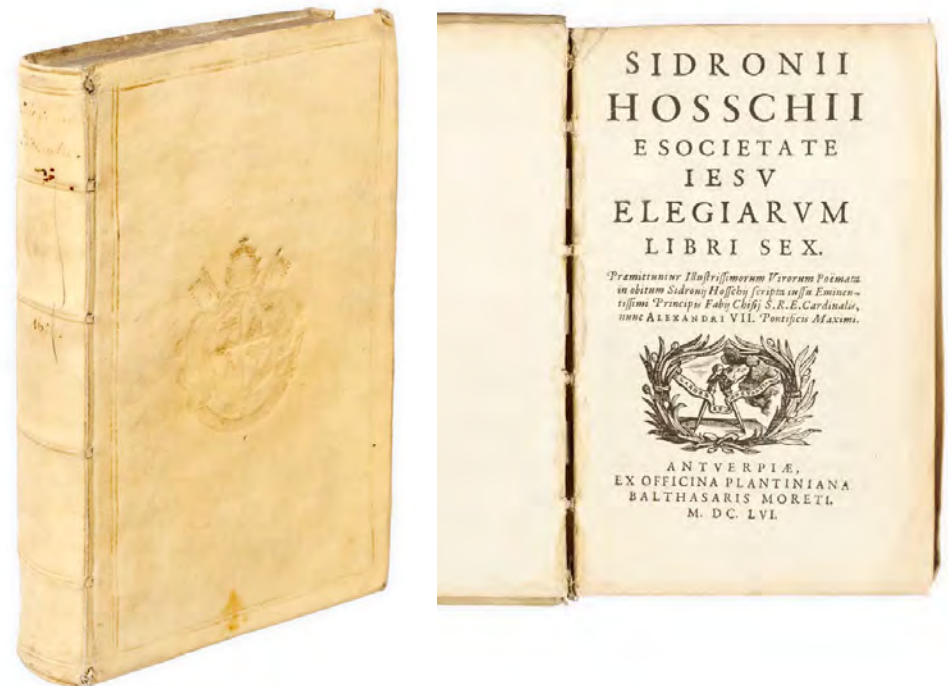
8vo, pp. [16], xx, [4], 160, [8], 142, [2, blank]; woodcut device to title, woodcut initials and tailpieces; some toning and light marginal dampstaining; very good in contemporary Dutch vellum, double gilt fillet border to covers, spine in compartments with title in ink, yapp fore-edges; a little marked; central gilt arms of Pope Alexander VII to covers (gilt mostly rubbed away), modern pencil notes to front endpapers. **£600**

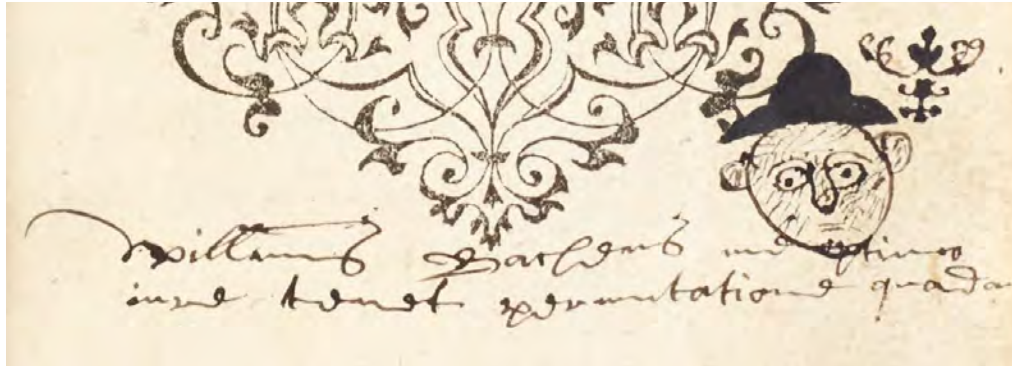
First collected edition of the neo-Latin verse of the Flemish Jesuit and poet Sidronius Hosschius (Sidron de Hossche, 1596–1653), edited after his death by his fellow poet Jacques van de Walle (1599–1690), and prefaced with poems on Hosschius' death commissioned by the future Pope Alexander VII (Fabio Chigi, 1599–1667), to whom the work is dedicated, and whose arms are stamped on the covers.

Having worked in his youth as a shepherd, Hosschius joined the Jesuits at Tongeren in Belgium. He served as a teacher, preacher, and, briefly, as tutor to the sons of Archduke Leopold Wilhelm of Austria, ending his days as superior at Tongeren. 'His contemporaries held him in great esteem, and acclaimed him as worthy of the Augustan age of Latin poetry' (*Catholic Encyclopedia*).

The verse collected here covers human life ('Cursus vitae humanae'), deliverance from disease, St Andrew on the cross, sleep, the Virgin Mary, the death of George Chamberlain (English bishop of Ypres), the suffering of Christ ('De Christo patiente'), the tears of St Peter ('Lacrymae S. Petri'), and the death of two Spanish soldiers (one from a spear, the other from love). There are elegies addressed to numerous fellow Jesuits (including van de Walle), to the Marquis of Aytona, and to Archduke Leopold, as well as 'heroic epistles' and epitaphs. This edition is sometimes found with *Othonis Zyllii e Societate Iesu Cameracum obsidione liberatum* (18 pp.) at the end. Some copies were bound with Alexander VII's arms, in either vellum or black morocco.

Sommervogel IV, 475; STCV 6843492; USTC 1534373. Library Hub notes four copies in the UK (BL, Jesus College Oxford, NLS, University of Glasgow); OCLC records seven in North America.



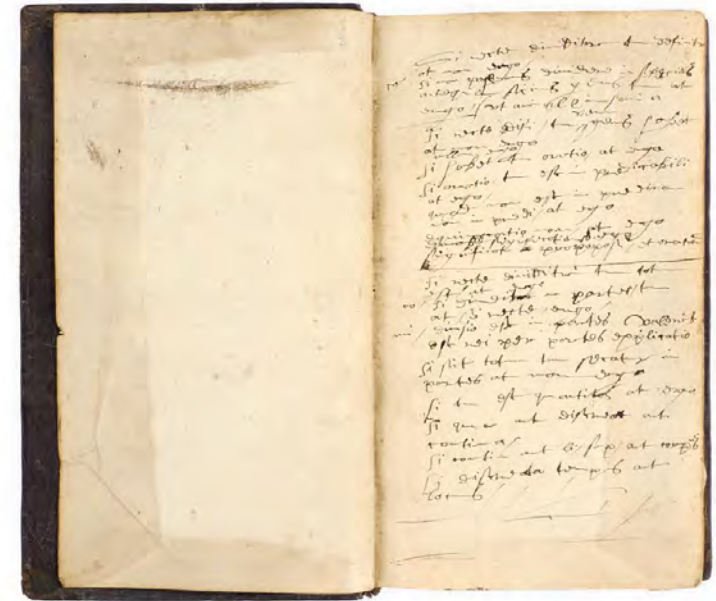


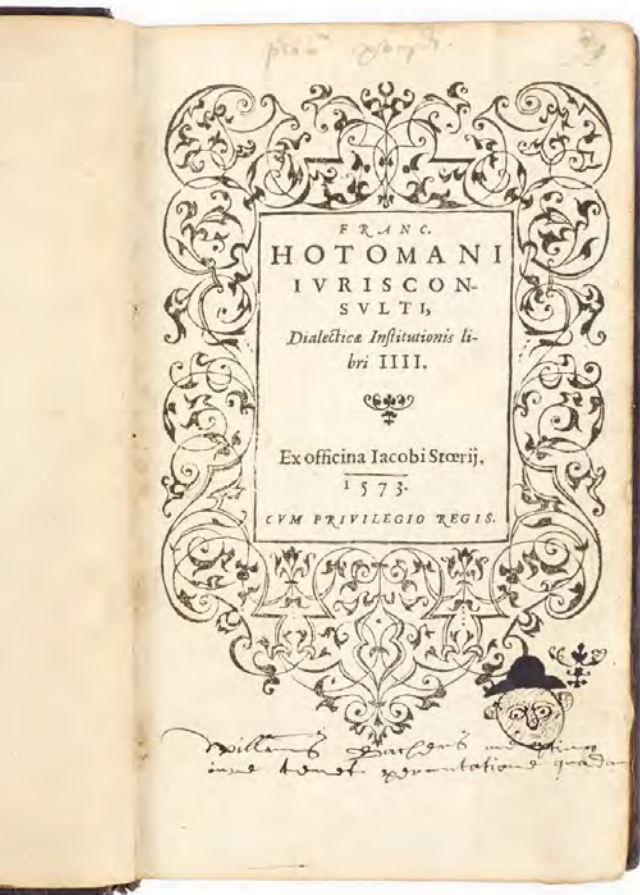
WITH EARLY OXFORD PROVENANCE

17. **HOTMAN, François.** *Dialecticæ institutionis libri IIII.* [Geneva], Jacob Stoer, 1573.

8vo, pp. [16], 363, [5, blank]; some passages in Greek; title within decorative frame, initials; loss to blank fore-edge of pp. 25-26, a little light marginal dampstaining, occasional marks; overall very good in contemporary calf, gilt oval centrepiece and floral cornerpieces to covers, five raised bands to spine, gilt flower to each compartment (Oxford binding?); some wear to spine ends, joints, and corners, a few abrasions to covers; near contemporary ownership inscriptions to front endpaper ('Johes Brextine(?) me possedet ex dono ... R. Scarborough ... in provincia Lincolini sacerdos 1583', crossed through) and at foot of title ('Willmus Bacleus me optimo iure tenet permutatione quadam', with doodle of head with hat), price at head of title ('precium xviii d'), near contemporary notes to endpapers. **£1250**

First edition of this work on dialectic by the great French jurist and humanist François Hotman (1524–1590), with contemporary English provenance and annotations. Through his numerous writings, Hotman 'sought to advance the cause of humanist learning, of religious freedom, and of government by consent' (*Encyclopaedia Britannica*).





Hotman initially taught Roman law and practiced in Paris. In 1547 he converted to Protestantism, subsequently teaching at Lyons, Geneva, Lausanne, and Strasbourg, where John Calvin went to hear him. In 1563 he returned to France, but following the St Bartholomew's Day massacre in 1572, he fled to Geneva, ending his career there and at Basel. He 'made important contributions to the work of the French school of Romanists who, in opposition to the Italian commentators, sought to restore the texts of classical Roman law' (*ibid.*). Here Hotman turns his hand to dialectic and logic, covering grammar, dialogues, arguments, syllogisms, sophisms, and much else besides, employing various schemata along the way.

The centrepiece resembles those found on Oxford bindings of the period, and the ownership inscriptions have plausible Oxford connections: a Robert Scarborough graduated BA from St Alban Hall in 1572, while a William Barkeley attended Brasenose College (BA 1586). There are near-contemporary English and Latin notes to the endpapers, the latter encompassing division, speech, quantity, and quality.

USTC 450642. Library Hub records four copies in the UK (BL, Bodleian, Edinburgh, NLS).



findige Synagogengürt dieses Zionistenbeisels, in dessen Ecken immer ein paar jüdische Literaten urchristelten."

Aus diesen Worten gehe hervor, daß ich Betklubs für ebenso wertvoll halte wie

Gettos zu zermörsern: uns von Talmi-Juden, Scheinchristen zu befreien. Derartige Simili- und Assimili-Existenzen dürfte auch Prag kennen, die von bedrängten Deutschsemiten vergeisterte Stadt. Aber gleichwie mir angesichts der herrlichen Wirklichkeit des Hradschin etwa ein in Ur-Prag spielender prähistorischer Roman gestohlen werden kann, trotz-

mit den hebräischen Bauernkindern und dem naturfrohen Mann auf eigener Scholle wurde blasser und kleiner, verschwamm in unerreichbarer Ferne. . . Sie lauschte ins Zimmer hinein. Wie sonderbar laut diese Männer sprachen! Der Professor lachte jetzt.

Da riß Hans die Tür auf und stürmte jubelnd auf sie los; „Irene, Irene! Denk' Dir nur!“

„Aber was denn?“

„Was ich immer gesagt habe: Dr. Poelstein ist ein Esel! Die Mutter hat gar nichts mit der Niere! Und das mit dem Herzen ist eine Kleinigkeit. Die ganze Behandlung war verkehrt. Sie ist einfach unterernährt, blutarm und nervenschwach; aber von einer Gefahr kann gar keine Rede sein, wenn man eine vernünftige Behandlung einleitet. Und da hat man so lange keinen zweiten Arzt hinzugenommen, nur um das Hornvieh nicht zu beleidigen, mochte ich reden so viel ich wollte!“

Irene wollte an ihm vorbei ins Schlafzimmer.

„Aber, Irene, Irene, denk' nur!“ Er umschlang sie und Tränen rannen ihm die Wangen hinab.

Der Vater trat jetzt aus der Tür, den Finger am Mund: „Pst! Was für ein Lärm? — Jetzt nicht hinein! Die Aufregung, die Freude hat sie sehr hergenommen. Er hat ihr eine Injektion gemacht, damit sie wieder ein paar Stunden schläft.“

„Es ist also wirklich wahr?“ fragte Irene; sie brachte die Worte nicht heraus und hielt nur krampfhaft den Arm des Vaters fest, indem sie ihm ins Gesicht sah. Er streichelte sie lächelnd.

„Gut jetzt, daß Du Dich nicht hast herumkriegen lassen? Was?“ lachte Hans.

Sie blickte ihn sehr blaß und verständnislos an. War sie nicht schon bereit gewesen, sich der Mutter zu opfern? Nicht schon am äußersten Rande ihrer Kraft gewesen? Sah ihr Leben leer und blutlos, alle Hoffnung verschüttet, und da eben — ein Schauer ferner, nie begrifflicher Zusammenhänge ergriff sie, als ob ein Wunder geschehen sei, als ob sie die Mutter und dadurch die Mutter sei gerettet habe. Sie lächelte schen: Welche Märchenlogik der kindliche Drang nach Verstehbarkeit in alles bringen konnte!

Franz Kafka:

EIN TRAUM.

Josef K. träumte:

Es war ein schöner Tag und K. wollte spazieren gehn. Kaum aber hatte er zwei Schritte gemacht, war er schon auf dem Friedhof. Es waren dort sehr künstliche, unpraktisch gewundene Wege, aber er glitt über einen solchen Weg wie auf einem reißenden Wasser in unerschütterlich schwebender Haltung. Schon von der Ferne faßte er einen frisch aufgeworfenen Grabhügel ins Auge, bei dem er Halt machen wollte. Dieser Grabhügel übte fast eine Verlockung auf ihn aus und er glaubte gar nicht eilig genug hinkommen zu können. Manchmal aber sah er den Grabhügel kaum, er wurde ihm verdeckt durch Fäden, deren Tücher sich wanden und mit großer Kraft aneinanderzuschlugen; man sah die Fahnenträger nicht, aber es war, als herrsche dort viel Jubel.

32

Während er den Blick noch in die Ferne gerichtet hatte, sah er plötzlich den gleichen Grabhügel neben sich am Weg, ja fast schon hinter sich. Er sprang eilig ins Gras. Da der Weg unter seinem abspringenden Fuß weiter raste, schwankte er und fiel gerade vor dem Grabhügel ins Knie. Zwei Männer standen hinter dem Grab und hielten zwischen sich einen Grabstein in der Luft; kaum war K. erschienen, stießen sie den Stein in die Erde und er stand wie festgemauert. Sofort trat aus einem Gebüsch ein dritter Mann hervor, den K. gleich als einen Künstler erkannte. Er war nur mit Hosen und einem schlecht zugeknöpften Hemd bekleidet; auf dem Kopf hatte er eine Samtkappe; in der Hand hielt er einen gewöhnlichen Bleistift, mit dem er schon beim Näherkommen Figuren in der Luft beschrieb.

Mit diesem Bleistift setzte er nun oben auf dem Stein an; der Stein war sehr hoch, er mußte sich gar nicht bücken, wohl aber mußte er sich vorbeugen, denn der Grabhügel, auf den er nicht treten wollte, trennte ihn von dem Stein. Er stand also auf den Fußspitzen und stützte sich mit der linken Hand auf die Fläche des Steines. Durch eine besonders geschickte Hanterung gelang es ihm, mit dem gewöhnlichen Bleistift Goldbuchstaben zu erzielen; er schrieb: „Hier ruht —“. Jeder Buchstabe erschien rein und schön, tief geritzt und in vollkommenem Gold. Als er die zwei Worte geschrieben hatte, sah er nach K. zurück; K., der sehr begierig auf das Fortschreiten der Inschrift war, kümmerte sich kaum um den Mann, sondern blickte nur auf den Stein. Tatsächlich setzte der Mann wieder zum Weiterschreiben an, aber er konnte nicht, es bestand irgendein Hindernis, er ließ den Bleistift sinken und drehte sich wieder nach K. um. Nun sah auch K. den Künstler an und merkte, daß dieser in großer Verlegenheit war, aber die Ursache dessen nicht sagen konnte. Alle seine frühere Lebhaftigkeit war verschwunden. Auch K. geriet dadurch in Verlegenheit; sie wechselten hilflose Blicke; es lag ein häufiges Mißverständnis vor, das keiner auflösen konnte. Zur Unzeit begann nun auch eine kleine Glocke von der Grabkapelle zu läuten, aber der Künstler fechtelte mit der erhobenen Hand und sie hörte auf. Nach einem Weilchen begann sie wieder; diesmal ganz leise und, ohne besondere Aufforderung, gleich abbrechend; es war, als wolle sie nur ihren Klang prüfen. K. war untröstlich über die Lage des Künstlers, er begann zu weinen und schluchzte lange in die vorgehaltenen Hände. Der Künstler wartete, bis sich K. beruhigt hatte, und entschloß sich dann, da er keinen anderen Ausweg fand, dennoch zum Weiterschreiben. Der erste kleine Strich, den er machte, war für K. eine Erlösung, der Künstler brachte ihn aber offenbar nur mit dem äußersten Widerstreben zustande; die Schrift war auch nicht mehr so schön, vor allem schien es an Gold zu fehlen, blaß und unsicher zog sich der Strich hin, nur sehr groß wurde der Buchstabe. Es war ein J, fast war es schon beendet, da stampfte der Künstler wütend mit einem Fuß in den Grabhügel hinein, daß die dunkle Erde ringsum in die Höhe flog. Endlich verstand ihn K.; ihn abzuhüten, war keine Zeit mehr; mit allen Fingern grub er in die Erde,



Max Oppenheimer, Der Blutende.

chentlichen Religionsunterrichtes abnimmt. Statt allen des biblischen Urtextes eindringlich Beflissenen (belohnend) das öde Lateinstudium zu ersparen. Ärgernis ist: im Bereich des corpus iuris grassiert der israelitische Rechtsanwalt, selbst in diesen Kommerzosphären sind protzenhafte Zitate altdeutscher Mystiker häufiger als die gemäßigere, aber fast unerschwingliche Kenntnis des Talmud und der Kabbala. Aufgabe wird es, Mauern letzten

zu eine Rekordleistung darstellt. Es muß zugesagt werden, daß der Großteil aller dieser Dinge, daß mehr als neunzig Prozent davon auf Rechnung der Juden kommt.

Aber das, was der Wiener, der Münchner und mit gewissen Einschränkungen auch der Berliner seine Kultur nennen darf, ist es nicht. Hier ist nichts leise und behutsam gewachsen wie an der Donau,

Heimatskultur kamen sie niemals. So sind es von wenigen Ausnahmen tatsächlich fast nur die Juden gewesen, die den steinigen Acker in Prag bestellten, die sinn, den Erfahrungen ihrer tausenden Vorfahren Werte schufen, Bewegungen vorbereiteten in die Wege führten.

Sie kamen mit dem Inventar ih

nach einem Stich v
de ist ein Unicum
er den Städten. Se
f an und lest es s
im Guten wie im
welcher Kraft haben
an sich, daß un
nen muß, sie forde
holen aus dem Gut
en alle verborgene
d extrem, der Gut
t. Beispiele sind i
sehen.

in Kompromiß zu
esen jedem mit be
t er nur die Wahl,
nneres zu flüchten
hart einzumauern
nen. Der Jude, der
in ganzer Jude zu
den gibt es in Prag
den wie aus dem
fahren aus der H
n Rhein und sind
aus Erfahrung, da
in solcher Verkürzung
standen werden, aber — sei's!

stein:
CAFÉ „PRAG“.
meiner älteren Skizzen passiert der
er heißen, das „Café Prag“; es
launige Satz: „Ein Achtelliter Raub-
hörte sich in ihm gegen die spitz-

neuschul. („Mu
taltet worden wi
in die Halme ges
t hier in den letzt
utschen Bezirke P
) Entwicklung der
ehlt. Die Schuld is
ur der Bevölkerun
en sich das hiesig
Es hat hier seit jeh
ndern nur eine A
e vorzugsweise po
h, daß sie sich in t
rrannten, in denen
ährboden für ein



KAFKA'S *DREAM*

18. [KAFKA, Franz, et al.] *Das Jüdische Prag*. Eine Sammelschrift. Prague, Verlag der "Selbstwehr", 1917 [i.e. 1916].

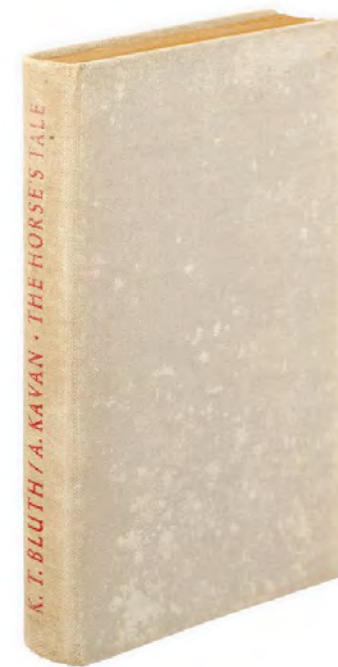
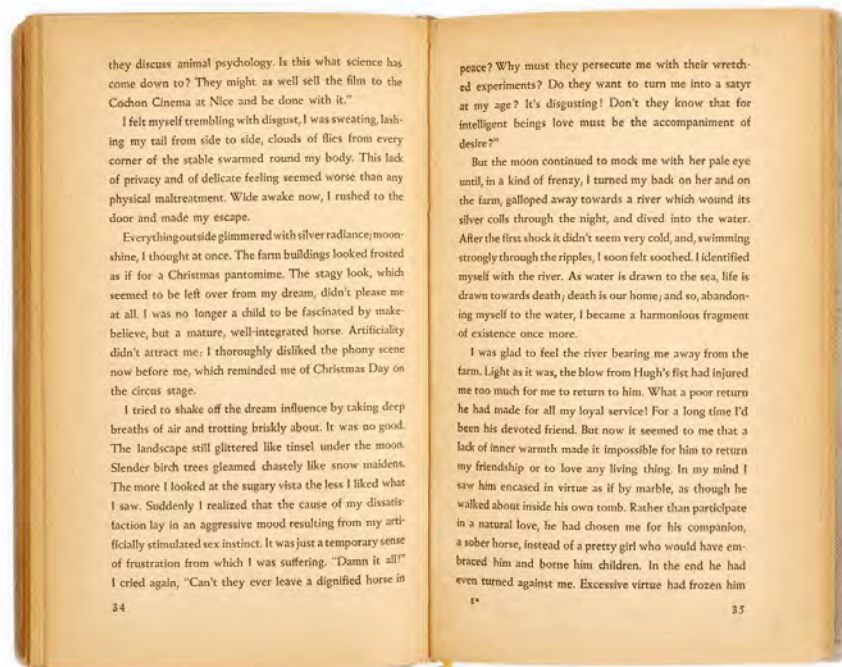
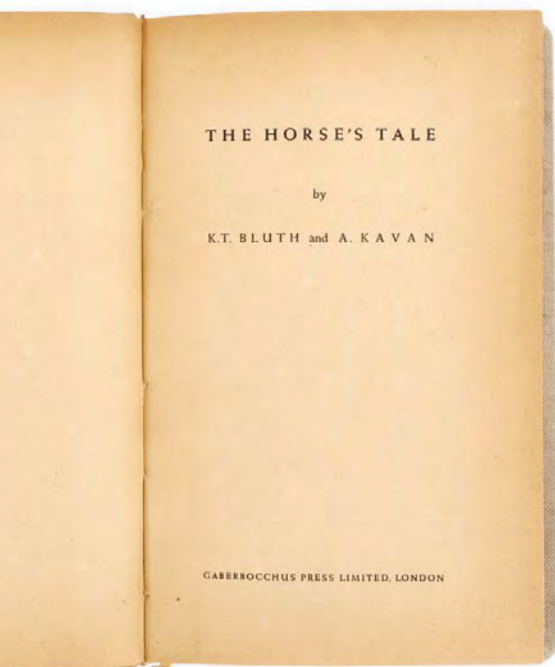
4to, pp. 56, with photographic frontispiece and many illustrations in the text; a few small wormholes; contemporary marbled paper boards, cloth spine, with the original illustrated wrapper mounted on front board; slightly rubbed and worn. £950

Rare first edition of an anthology produced by the Prague German-language Zionist weekly newspaper *Der Selbstwehr*, including the first authorised appearance in print of Kafka's *Ein Traum*, one of only two excerpts from *Der Prozess* published during Kafka's lifetime.

It is now thought that publication in *Der Almanach der neuen Jugend auf das Jahr 1917* (Dietz 35) may have preceded the present volume by a few months, but that printing was not sanctioned by Kafka. *Ein Traum* was later included in the collection *Ein Landarzt* (1919); it was ultimately dropped from the final version of *Der Prozess*.

Other contributions here include works by Hermann Bahr, Oskar Baum, Max Brod, Martin Buber, Paul Kornfeld, Else Lasker-Schüler, Ernst Weiss, Felix Weltsch, Franz Werfel, and others. The volume also contains a **250-word sketch of Kafka by Otto Pick** in a section headed *Über Prager Künstler*.

Dietz 34; Hemmerle, p. 26.



ONE OF KAVAN'S RAREST BOOKS

19. KAVAN, Anna and K. T. BLUTH. *The Horse's Tale.* London, Gaberbochus Press, [1949].

8vo, pp. 112; uniformly browned throughout; in grey publisher's cloth, spine lettered red; boards discoloured in parts with some soiling; a good copy.

£850

First edition of the novel written jointly by Kavan and her psychiatrist and friend Karl Theodor Bluth.

Anna Kavan (1901-1968), born Helen Emily Woods, began her writing career in 1929, publishing a series of novels under her married name of Helen Ferguson. After the breakdown of her second marriage in 1938, and a subsequent bout of severe depression, she adopted the pen name (and legal name) Anna Kavan and began writing the introspective and unsettling novels and stories for which she is best known. Karl Theodor Bluth (1892-1964) was Kavan's doctor for over twenty years and supplied her (legally) with the heroin on which she relied so heavily to maintain her increasingly fragile mental state. Kavan's grief at his death in 1964 is the basis for her short story 'The Mercedes' which appeared in the posthumously-published *Julia and the Bazooka* (1970). *The Horse's Tale* is told in the voice of an ex-circus horse trying to find a place in post-War society and artistic circles and serves as a criticism of the prevailing trends in psychiatric treatment in the 1940s. It was published in only one small edition and is one of the scarcest Gaberbochus Press books, not included in most lists of Gaberbochus publications.

Rare; OCLC finds only two copies in the UK (BL, V&A) and eight in the US.

HARANGUE AGAINST HEGEMONY

20. [LOUIS XIV.] L'oraison funebre de tres-haute, tres-excellente et tres-puissante princesse monarchie universelle. Prononcée le 25. août 1704. dans la chappelle du Château de Versailles. 'Cologne', s.n., '1705' [1704].

12mo, pp. 69, [1, blank]; ornamental headpiece and initial; occasional stains, edges of leaves a little frayed with loss to foot of first two not affecting text; bound in contemporary Cambridge-panelled English calf stained in a zig-zag pattern in the middle frame, board edges gilt, turn-ins stained with stripes; black marks (from accidental staining?) to back cover, rubbed, wear around head of spine with some loss to calf, front hinge split, first two gatherings largely detached from binding with A3-10 loose, sewing weak elsewhere.

£1250

Sole edition, very rare and virtually unstudied, of 'one of the most curious and violent pamphlets published against Louis XIV' (Pelissier, *trans.*).

Presenting itself as a funeral oration, this anonymous tract recounts the life and death of Universal Monarchy - the state of geopolitical hegemony Louis was widely believed to covet. Personifying this ambition as *la Princesse Monarchie Universelle*, the pamphlet begins by describing her birth and education in the Machiavellian arts of deception. Her triumphs are recited, consisting chiefly of lands conquered and nations cowed into obedience. But at length came her fall - by an unspecified but sudden blow - and the princess is now 'food for the worms' ('la pâture des vers'). Peppered throughout are allusions to the sun (and thus to the Sun King) and to other political figures of the time.





The meaning of the date (25 August 1704) in the title is unclear, though the Battle of Blenheim (13 August) - a turning point in the War of the Spanish Succession, which had hitherto favoured the French, and the first major military defeat of Louis's personal rule - may be relevant.

The title-page alleges that it was printed 'Suivant la Copie imprimée à Paris' but we have found no other edition. A letter of Pierre Bayle's dated 15 December 1704 mentions the pamphlet as 'bien insultante' and recently published. Weller (II 71) lists the Cologne imprint as false.

The *Oraison* is noticed very briefly by Bonnet and Pelissier but seems not to have received any sustained scholarly attention. This allusive clandestine satire, found here in an unusual English binding, will repay close study.

Very rare: no copies outside continental Europe listed on OCLC, KVK, or Library Hub, which (together with CCFr) find six copies only (BnF, Versailles, Aix-en-Provence, Rouen, Biblioteca nacional de España, Landschaftsbibliothek Aurich).

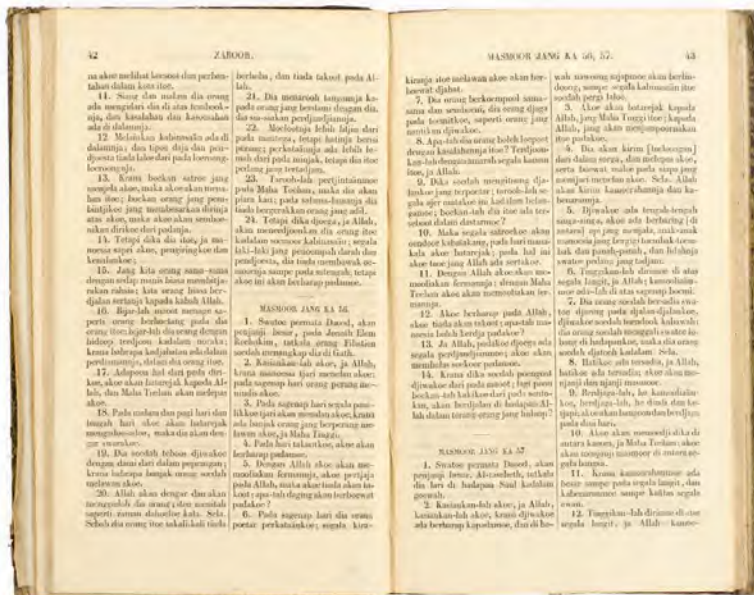
Brunet IV, col. 199 ('Pièce satirique peu commune'); Graesse V 32; not in Barbier. See Bonnet, 'La «Monarchie Universelle» de Louis XIV: une notion clé de la pensée politique, de Campanella à Montesquieu', *Littératures classiques* 76/3 (2011); Pelissier, 'Quelques lettres de Bayle et de Baluze', *Annales du Midi* 3/9 (1891), which erroneously gives the imprint as 'chez Pierre du Marteau'.



PSALMS IN LOW MALAY

21. [LOW MALAY.] Zaboer ija itoe Segala Masmoor, tersalin dari pada bahasa wolanda kapada bahasa malajoe. Amsterdam, [title verso: Gedrukt bij C.A. Spin & Zoon], 1846.

8vo, pp. [4], 121, [1, blank]; text in Roman characters, printed in double columns; minimal toning but a very good, clean copy; bound in contemporary green cloth-backed green marbled boards, rubbed, edges and corners worn, front joint cracked but holding; near-contemporary ownership inscription of Alexander Cohen to half title, near-contemporary manuscript notes and translations in ink and pencil to title; British Museum yellow oval stamps, containing the royal arms flanked by a lion and unicorn, to verso of half title and title, and yellow round accession stamp dated 14 December 1895 to last page, all accompanied by a British Museum duplicate oval blue stamp, with manuscript shelfmarks to front pastedown and verso of front free endpaper. £1250



First edition of the Book of Psalms in Low Malay, translated from the Dutch by the Surabaya Christians and edited by Pieter Johannes Veth (1814-1895) for the Bible Society for the Netherlands.

'When the Dutch East India Company made Malay the official language of the Dutch possessions in these islands, the natives, including Javanese, Sundanese, South Borneo Dyaks and others, were compelled to use it in their dealings with the Dutch. The result was a colloquial form of the language, corrupted by a considerable admixture of Javanese, Sundanese, and other foreign words and idioms...' (Darlow and Moule, vol. II (part III), p. 1049).

OCLC finds four copies in US, at Cornell, Boston University, NYPL, and Harvard; Library Hub finds copies at the British Library and Cambridge University Library only.

Darlow & Moule 6542.

Geoffrey & Joyce Bridson

Season's Greetings
С Новым Годом
Meilleurs Voeux
Feliz Año Nuevo

from
Valda and Christopher
Grieve.

i) interior



i) exterior

To
Joyce and Geoffrey
with love and
Best wishes for
Christmas and the
New Year
from
Valda and
Christopher Grieve

ii) interior



ii) exterior

Will need to snap
out of it -

I've got all
Christopher's papers
sorted - most have
gone to the Edin Uni library
Take care of yourselves
Love
Valda

iii) verso

22. MACDIARMID, Hugh [i.e. Christopher GRIEVE], and Valda TREVLYN GRIEVE. Three Christmas cards, signed from Christopher and Valda, or Valda alone, undated.

£100*

Three Christmas cards to D.G. Bridson, BBC radio producer and long-time friend of MacDiarmid, and his wife Joyce. The two cards signed from both Christopher and Valda (but in her hand) carry generic messages, the third evidently sent after Christopher's death, laments 'I don't seem to get anything done. Will need to snap out of it - I've got all Christopher's papers sorted - most have gone to Edin Uni Library.'

iii) recto



WITH EVERY GOOD WISH

FOR CHRISTMAS

Q U E R I E S,
PROPOSED FOR PROMOTING A
Parochial HISTORY of GREAT-BRITAIN.

Originally publish'd by the SOCIETY of ANTIQUARIES in London.

- I. What is the ancient and modern name of the parish, and its situation?
- II. What number of hamlets or villages are in it, their names and situation?
- III. What are the number of its houses and inhabitants? Have the last increased, or diminished? And to what cause may the change be ascribed?
- IV. What number of people have been married, christened, and buried, for the space of 20 years last past, compared with the first 20 years of the register? When did the register begin? If there are any curious remarks made therein, please to give an account thereof.
- V. Are there any sepulchres or burial places peculiar to any ancient or other families? What are they, and to whom do they belong?
- VI. Are there any ancient or modern remarkable monuments or grave-stones in the church or chancel, &c. Please to give the inscriptions and situate, if any, on the face, if worthy notice, especially before the 16th century.
- VII. Are there any remarkable ones in the church-yard? Please to give an account what they are. Are there any Paintings in the Windows either of figures or scenes? Add a copy or description which are worthy notice, on any of the walls of the church, either within or without? Please to insert them at full Length.
- VIII. Are there any particular customs or peculiarities or remarkable tenures of any of the houses in the parish?
- IX. What ancient manor or manor-houses, farms or villas, are in the parish?
- X. Are there any annual or other processions, perambulations, or any holidays, days or solemnities, by whom and when founded, and who has the right of giving people into them?
- XI. Have you any wells, springs, or other sources of water in the parish?
- XII. Is there any great road leading thro' the parish, and from what part?
- XIII. Are there any crosses or obelisks or any things of that nature erected in the parish?
- XIV. Are there any remains or ruins of monasteries or religious houses? Give the full account thereof you can.
- XV. Are there any Camps, Forts, or other castles, camps, alleys, mounds, or other pieces of antiquity remaining in your parish? What are they, and what traditions are there, or historical accounts of them?
- XVI. Have there been any medals, coins, or other pieces of antiquity dug up in your parish? when and by whom, and in whose custody they are?
- XVII. Have there been any remarkable battles fought, on what day, in what place, when, and what traditions are there relating thereto?
- XVIII. Has the parish given either birth or burial to any man eminent for learning or other virtues?
- XIX. Are there any marks or vestiges of a battle, and extent of the park, &c. any heronries, decays, or fisheries?
- XX. Do any rivers rise or run thro' the parish, which are they, if applicable, what sort of boats are used on them, and what is the principal carriage for husbandry or trade, and what is supported by private or public toll, or other materials, what number of pieces of artilly, the length and breadth of the bridge and walls of the castle?
- XXI. Are there any baronies or manors, and have any been granted, and what has been bestowed therein?
- XXII. Are there any manufactures carried on in the parish, and what number of hands are employed?
- XXIII. What markets or fairs are kept in the parish, what commodities are chiefly brought for sale, if any of the manufactures or products of the country, live cattle, or other things, that toll is paid on to whom, and where they are kept?
- XXIV. Are there any stone pits for hiring of freestone, and how long has it been established? what are the usual wages for men and mules, &c. for each branch of husbandry?
- XXV. Are there in any of the gentlemen's houses, any pictures which gave insight into any historical facts, or any portraits of men eminent for any art, science, or literature, any library, cabinet, or other memorial which will give any light to past transactions?

Q U E R I E S.

Relating to the NATURAL HISTORY of the PARISH.

- I. What is the appearance of the country in the parish, is it flat, or hilly, rocky or mountainous?
- II. Do the lands consist of woods, arable, pasture, meadow, heath, or what?
- III. Are there any moorlands, boggy or firm?
- IV. Is there any clay, chalk, flint, gravel, lime, or what is the nature of the soil?
- V. Are there any rivers, streams or waters, what are they, their depth, where do they rise, and whether do they run?
- VI. Are there any lakes or ponds, which appear in one place, then sink into the earth, and rise again?
- VII. Are there any mineral springs, frequented for the drinking the waters? what are they, at what seasons of the year are the best, and what ailments are they frequented for?

XI. Who have been Lords of the Manor, or chief Landholders in your parish, especially since the Reformation.

- VIII. Are there any periodical springs, which rise and fall, cold and show, at what seasons, give the best account you can?
- IX. Are there any mills on the river, to what uses are they employed?
- X. Are there any and what mines what are they, to whom do they belong, what do they produce?
- XI. Have you any marble, sandstone, or other stone of any sort, how is it got out, and how worked?
- XII. What sorts of manure or amendment do they chiefly use for their land, and what is the price of it in the field?
- XIII. What are the chief produce of the land, wheat, rye, oats, barley, peas, beans, or what?
- XIV. What sorts of fish do the rivers produce, what quantities, and at what prices on the spot, and in what seasons are they best?
- XV. What quantities and kinds are there in your parish? What are the best seasons, and at what times do they appear and disappear?
- XVI. Are there any remarkable caves, or grottos, natural or artificial, give the best description and situation thereof you can.
- XVII. Are there any and what quantities of luffin, wax, tallow, or other vegetables of that sort, growing in the parish, and the prices they sell for on the spot?
- XVIII. Is the parish remarkable for breeding any cattle of remarkable quality, size, or value, and what?
- XIX. On what days, or other openings, what fairs or fairs do you meet with in the several parts of the parish?
- XX. How long do the springs last, and what sort of water do you meet with in the several parts of the parish?
- XXI. Is there any coal, iron, or other metals, or any other remarkable soils, as chalk, &c. Specimens will be acceptable.
- XXII. Are there any bitumens, sulphur, or other substances of that nature found in the earth?
- XXIII. Does the parish produce any quantities of timber, of what sort, and what are the prices on the spot, for oak or ash? Are there any very large trees, and their age, or what is the height, and as what do they chiefly feed?
- XXIV. Are the people of the country remarkable for strength, size, disposition, or any bodily or natural qualities?
- XXV. What are the diversions chiefly used by the gentry, as well as the country people, on particular occasions?
- XXVI. What is the nature of the air, is it very moist or dry, healthy, or subject to agues and fevers, and at what time of the year is it most healthful? and if you can, account for the reason.
- XXVII. Are there any petrifying springs or waters that breed bodies, what are they?
- XXVIII. Are there any waters or wells for bathing, and for what diseases frequented?
- XXIX. Are there any square houses, such as cellars, balconies, &c. any having the impression of plants or fishes on them, or any fossil matter bodies, such as shells, corals, &c. or any pointed parts of animals, where are they found, and what are they? Have you any fossils?
- XXX. Is any part of the parish subject to inundations or land floods, give the best account, if any thing of this nature have happened, and when?
- XXXI. Have there been any remarkable mischief done by thunder and lightning, storms or whirlwinds, when and what?
- XXXII. Are there any remarkable schools, where and what are they?
- XXXIII. Have any remarkable phenomena been observed in the air, and when?

If the Parish is on the SEA COAST.

- XXXIV. What sort of a shore, flat, sandy, high, or rocky?
- XXXV. What sorts of fish are caught there, in what quantity, at what prices sold, when most in season, how taken, and to what market sent?
- XXXVI. What other fish animals, plants, sponges, corals, shells, &c. are found on or near the coast?
- XXXVII. Are there any remarkable fish woods used for manure or seed, or any on any other account?
- XXXVIII. Where does the current of the river on the shore, or off at sea, the currents and tides' distance, and other things worthy remark?
- XXXIX. What number of fishing vessels, of what sort, have navigation, and what number of hands are there in the parish?
- XL. How many ships, and of what burthen, belong to the parish?
- XLI. Are there any, and what light-house, beacon, or land-mark?
- XLII. What are the names of the rocks, bays, harbours, head-lands, sandy, or islands near the coast?
- XLIII. Have there been any remarkable earthquakes or freshets near the coast, and when did any remarkable ones so accident happen, which can give light to any historical fact?
- XLIV. If you are in a city or town, give the best account you can procure of the history and antiquity of the place, the remarkable buildings, age, walls, towers, churches, castles, towers, streets, markets, fairs, number of churches, wards and parishes, the population or inhabitants, or other that are remarkable, how is it governed, what number of members of parliament, in whom does the election, and what number of voters?

CORRECTED PROOF
NOT IN ESTC

23. [NASH, Treadway Russell.] Queries proposed for promoting a parochial History of Great-Britain. Originally published by the Society of Antiquaries in London. [S.l., s.n., 1774].

Folio, pp. [4], printed on the first recto only, with an integral blank; manuscript alterations and additions, authorial inscription to second leaf; slightly foxed, creased where once folded else in good condition; from the library of the Sandys family at Ombersley Court, Worcestershire. £600

Very rare printed circular, not in ESTC, an early proof, with some manuscript corrections and an address added on the conjugate blank: 'Dr Nash presents his Compl^s to Mr. — as he is now engaged in writing the history of Worcestershire should be very much obliged to him if he would answer any of the above annexed Queries which being designed in general for the whole Kingdom, may not all related to your his particular parish. Bevere near Worcester. Sept' 26 1774.'

Newly elected Fellow of the Society of Antiquaries in 1773, the historian Treadway Nash (1724-1811) began to conceive of the necessity of a History of Worcestershire, but finding no other author willing to take on the project, he eventually shouldered the burden himself.

Dr Nash presents his Compl^{ts} to ~~you~~ — as he is now
engaged in writing the history of Worcestershire should be very
much obliged to him if he would answer ^{on request} any of the above Queries
which being designed in general for the whole Kingdom, may
not all relate to ^{his} your particular parish.
Bersey near Worcester.
Sept. 26. 1774

'In June, 1774, just as he was entering his 50th year, he made public his intention, and asked for help from all persons who had materials which might be used in his proposed work; and the same year he printed enquiries which he sent to every clergyman in the county and to many other gentlemen, "but from them he received little information," says his biographer ... Writing in the third person he says, "he distributed sixty-six queries, printed in a large sheet, to give room for answers. These queries were in many respects similar to those once published by the Society of Antiquaries ; they were sent to the Minister of every parish, by many of whom very obliging and instructive answers were returned ; had more been received the work would have been more perfect"' (Amphlett, *Index to Dr. Nash's Collections for a History of Worcestershire*, 1894-5).

Here, we see Nash adapting the Society of Antiquaries' *Queries* for his purposes: he strikes the third section, which only applies if the Parish is on a sea coast, and is therefore irrelevant to Worcestershire, and in manuscript adds a new query XI: 'Who have been Lords of the Manor, or chief Landholders in your parish, especially since the Reformation'.

According to the *Index* (whose author had not seen a copy of the *Queries*), the sheet as finally distributed was a 'large sheet' of 66 queries 'printed in a large sheet, to give room for answers'. Here the queries are in two sections, numbered I-XXVII and I-XLV. Cutting the last 11 queries and adding the new query XI gives the requisite 66.

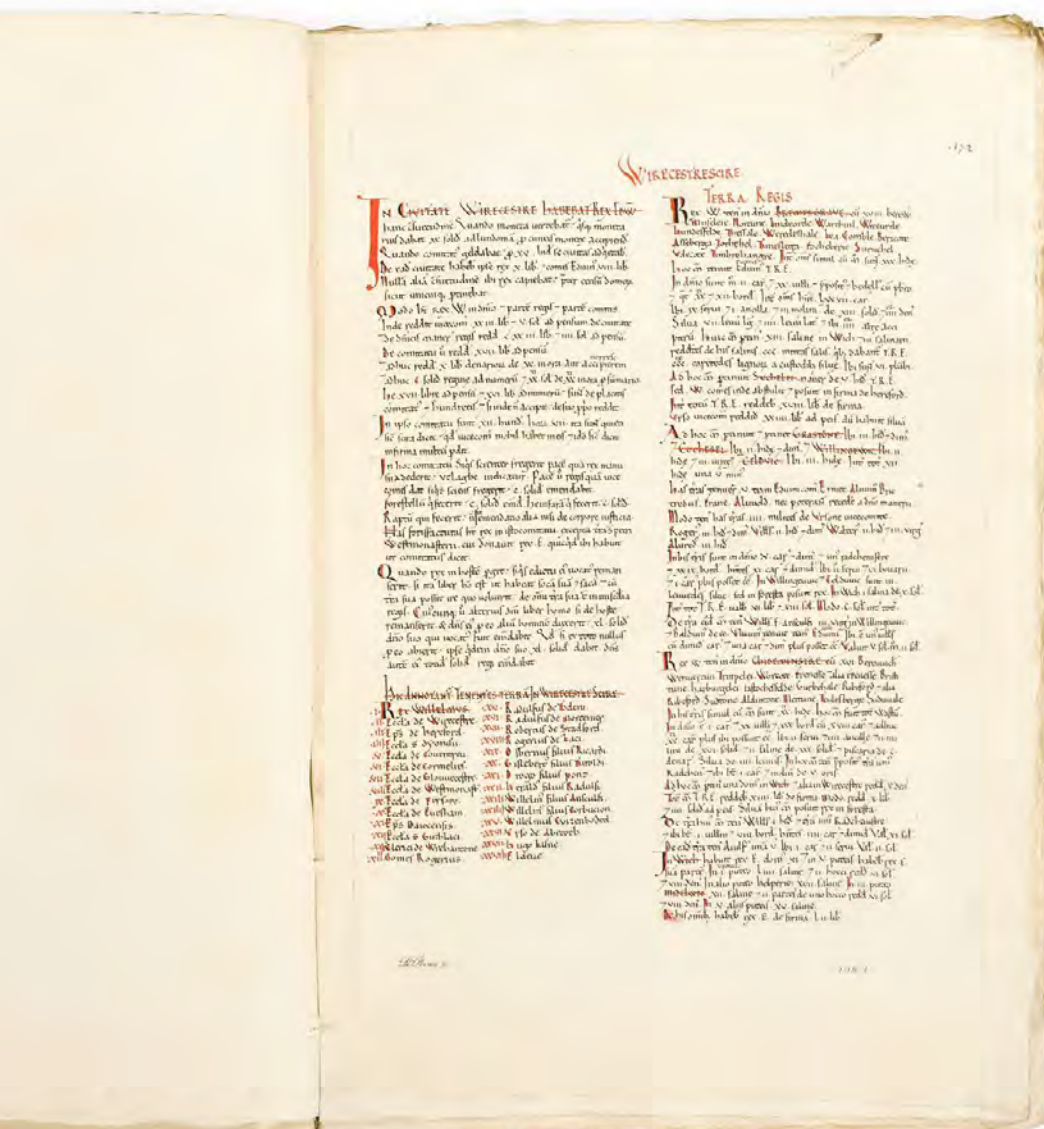
DOMESDAY FACSIMILES - THE DEDICATION COPY

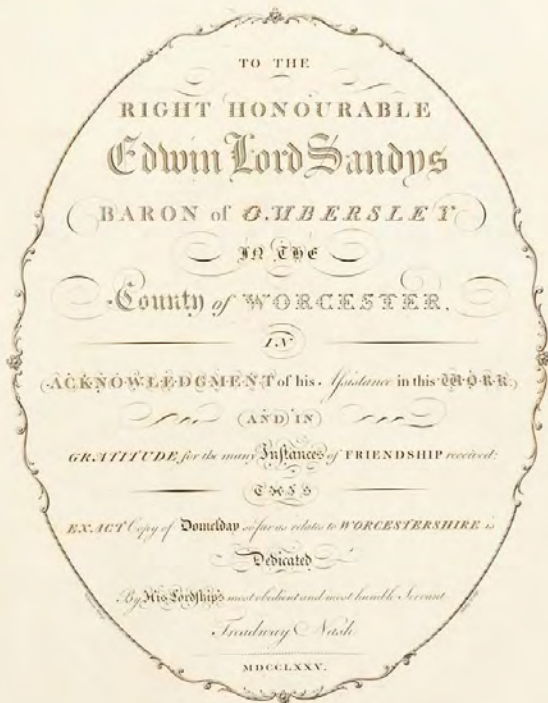
24. [NASH, Treadway Russell.] The History and Antiquities of Worcestershire. [London, John Nichols?, 1775.]

Folio, ff. [16], comprising an engraved title-page with a vignette view of Bevere by J. Ross, an engraved dedication leaf to Edwin Sandys, **thirteen numbered plates of facsimiles of the Domesday Book engraved by B.T. Pouncy (printed in black and then rubricated by hand) on fine thick paper**, and a final engraved dedication leaf to George Rose, Keeper of the Records; a fine copy, uncut, stitched as issued, in the original drab paper wrappers; from the library of the Sandys family of Ombersley Court, Worcestershire.

£1850

First edition, privately printed and very rare, from the library of the dedicatee **Edwin Sandys, second Baron Sandys**. In his work towards a projected History of Worcestershire, Nash devoted his attention first to the Domesday Book. 'He evidently wished to have his facsimile as perfect as possible, even to those portions which are red in the original, being in the same colour in his copy' (*Index*). On the recommendation of George Rose, Keeper of the Records at Westminster from 1772/3, he had the work done by Benjamin Thomas Pouncy (d. 1799) who had also executed the Domesday facsimiles for Owen Manning's similar work on Surrey (not published until 1804-19). The engraving work was completed by the end of 1774 and Rose thought it 'by much the best specimen of the Book that has been engraved'. They are indeed very fine, and are among the earliest, if not the earliest, published facsimiles from the Domesday Book - the first published edition of the text itself (set in letterpress) was then in the press and would be completed by 1783.





Nash's family were from Ombersley and he was a lifelong friend of Edwin Sandys, to whom he was 'under obligations' for financially supporting his Worcestershire research. Nash wrote to Sandys in March 1775 'that I should esteem it a favour if you would give me leave to dedicate the Impression of Domesday to you' which he duly did (see Martin Davies, *Edwin 2nd Baron Sandys*, 2021). A very small number of copies were struck off at the time, with a special title-page and dedications - Richard Gough had one, this is another.

Work slowly progressed on the main publication, and the final product, now entitled *Collections for the History of Worcestershire*, which included the Domesday facsimiles alongside seventy-five other plates and pedigrees, did not appear until 1781-2. The title vignette of Bevere, Nash's house near Worcester, was reused.

Provenance: Edwin Sandys (1726-1797), second Baron Sandys, was one of the 'Streatham Worthies' - the friends of Samuel Johnson who congregated at Henry Thrale's house in Streatham. Johnson visited Ombersley in the autumn of 1774 and was 'treated with great civility'.

Very rare: University of Birmingham and NLS only in Library Hub and OCLC. There is also a copy at the Society of Antiquaries.

TENANT'S GAIN NOT LANDLORD'S LOSS

25. NICHOLSON, Joseph Shield. *Tenant's Gain not Landlord's Loss, and some other economic Aspects of the Land Question.* Edinburgh, David Douglas, 1883.

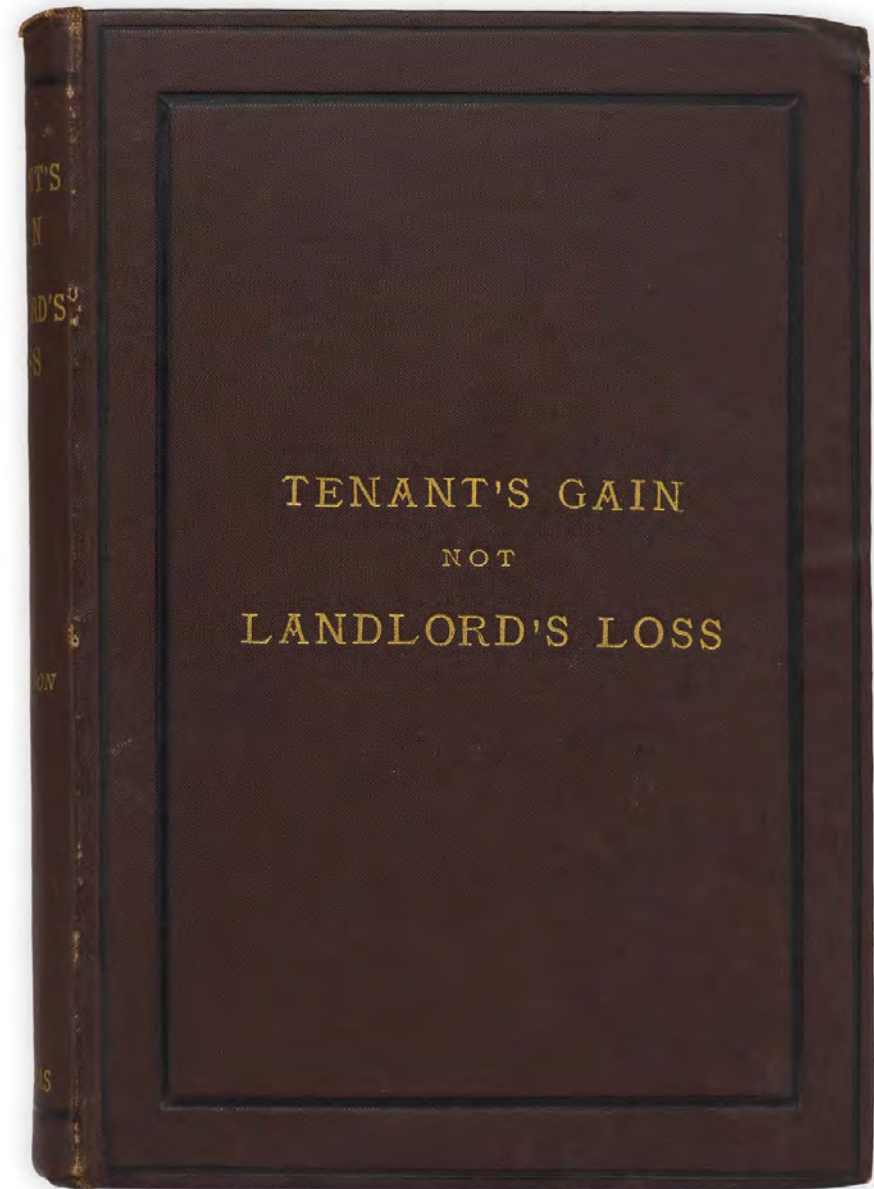
8vo, pp. xi, [1, blank], 173, [3, blank,], 28 [publisher's advertisements]; uncut in the original publisher's cloth, front board and spine lettered in gilt, brown endpapers; very slightly skewed, corners a little bumped, lightly rubbed at extremities, otherwise a very good copy; ink ownership inscription 'Carlingford 1883' to half-title (see below), some blue pencil underlining and marginalia, bookplate removed from front pastedown. **£250**

First edition. 'The vitality of popular fallacies is remarkable, and the old mercantile notion of trade that one man's gain is necessarily another man's loss still prevails as regards compensation for agricultural improvements. The exposure of this and other fallacies is one of the aims of this volume' (p. [v]).

Nicholson (1850-1927) was Professor of Political Economy at the University of Edinburgh from 1880 to 1925. 'In the tradition of Smith, Ricardo, and J. S. Mill, his *Principles of Political Economy* (1893), although eclectic and dwarfed by Marshall's work, was thought by Schumpeter to be a "credible achievement"' (*The New Palgrave*).

Provenance: 'Carlingford' is surely the politician Chichester Samuel Parkinson-Fortescue, 1st Baron Carlingford, Lord Privy Seal 1881-5 and Lord President of the Council 1883-5.

Cossa, p. 198.



26. **ORWELL, George.** *The Road to Wigan Pier ... with a Foreword by Victor Gollancz.* London, Victor Gollancz Ltd, 1937.

8vo, pp. xxiv, 104, 1-32 (plates), 137-264; with 32 pp. half-tone illustrations; slight spotting to edges, else a very good copy; in the original orange cloth wrappers, lettered in black; very slightly frayed at edges, spine somewhat cocked and a little darkened; with the 4-page Left Book Club pamphlet loosely inserted.

£175

First edition of this classic of social reportage: Gollancz's original Left Book Club edition, with the thirty-two illustrations of housing conditions omitted from most later editions.

Orwell took up Gollancz's commission to travel to the most depressed areas of the industrial north of England in the early spring of 1936. He delivered the manuscript in December and the book appeared in March 1937, when Orwell (who did not read the proofs) was already fighting in Spain. In May the Left Book Club issued Part I separately as a supplement for 'propaganda distribution'.

The photographic illustrations 'reinforce the place of *The Road to Wigan Pier* in the English documentary tradition' (Davison). Orwell himself wrote that, in conveying an idea of slum conditions, 'words are such feeble things' (p. 57), although the initiative behind the inclusion of the photos came from Gollancz and the architect Clough Williams Ellis.

See Davison, 'A Note on the Text' in the authoritative Penguin edition (1989); Fenwick A5a; Lewis, *The Left Book Club: An Historical Record*, pp. 36 and 140.



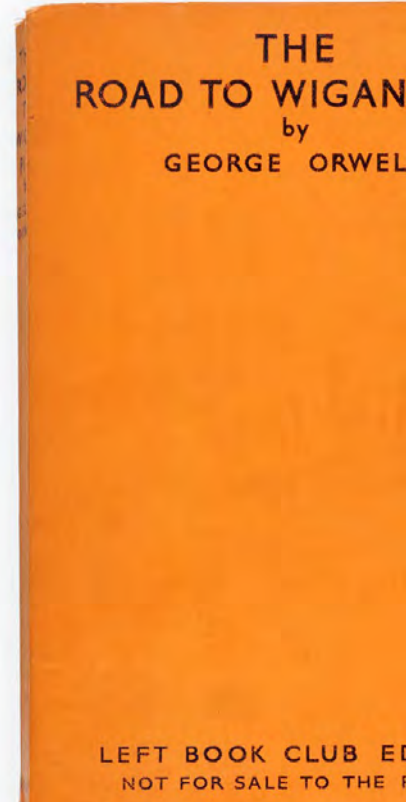
2 SOUTH WALES
MINERS OF THE TERNHILL COLLIERY COME TO THE SURFACE AFTER A STAY-IN STRIKE OF NEARLY TWO WEEKS UNDERGROUND



3 GILFVNYDD, PONTYPRIDD, SOUTH WALES
UNEMPLOYED MINERS WATCHING THE BUCKETS TIPPING SLAG IN THE HOPE THAT SOME COAL MAY FALL



1 GOAL



27. **OTTENSOSER, David.** דיא געשיכטע דער יהודים פֿאַן איהרער ריקקעהר
אויז דער באַבילאָנישען געפֿאַנגענשאַפֿט אָן ביז אַויף אַונזרע צייטען ... ערסטער טהייל.
[*Die Geschichte der Yehudim von ihrer Rückkehr aus der Babylonischen
Gefangenschaft an bis auf unsre Zeiten ... erster Theil*]. Fürth, Zelman
Schlesinger, 1821.

One volume (of three), 8vo, ff. [4, preface], פ [80], [1, errata], with copper-
engraved plate by Joseph Herz depicting Hannah and her seven sons
after preface; printed on blue paper; occasional light fading and spotting;
nonetheless a very good copy in contemporary half sheep with speckled
paper sides, green and red paper labels lettered in Hebrew characters in
Zwischgold; a little rubbed. £400

**The first volume of this Yiddish history of the Jews from the Babylonian
exile to the nineteenth century by David Ottensoser (1782-1858), an
exponent of the *Haskala*, or Jewish Enlightenment, in Fürth.**

Largely inspired by the Jewish histories of the Dano-Norwegian Ludwig
Holberg and the American Hannah Adams, Ottensoser here attempts to
provide a comprehensive - and ostensibly impartial - history of the Jews,
breaking down the history of the Diaspora spatially. Ottensoser worked as
a proofreader for Jewish printers in Fürth, translated sermons into German,
and worked as a private tutor for Talmud students. The attractive engraved
plate, depicting Hannah and her seven sons, is the work of the author's
friend and colleague Josef Herz (1776-1828), likewise an active contributor
to the Fürth *Haskala*. The second volume was published in the same year,
and the third in 1825.

Provenance:

From the Rothschild library at Exbury House. Exbury House had been
acquired in 1919 by Major Lionel Nathan de Rothschild (1882-1942).

Scarce outside the US. We find a single copy in the UK, at the British Library.

See Wilke, 'Eine Fürther Haskala: David Ottensoser, Heimann Schwabacher
und die Mendelssohnianer an der Talmudschule', in *Franconia Judaica V*
(2011), pp. 157-210.





דיא פראַממע חנה אונד איהרע זיבען זעהנע.

קורצע איילייטונג

וויין פֿאַלקה צרכיאי * [נכונדיאצער איבערשוועסטע , 3338 , דאן יירישע לאנד מיט זינען אינאייבערווינדליכען הערען , ער אַבערמע דיא הויפטמאָרט ירושלים אונד דאן גאַנצע רייך , אונד פֿיהרמע צדקיהו זאַמט דער גאַנצען קעניגליכען פֿאַמיליע אונד אלע לען גראַסען דעם לאַנדעס געפֿאַנגען נאָך רבֿ לה , אים לֿאַנדע ח ח , דעם באַבילאָנישען הויפטקוואַרטיר . היר וואָרד דער אונד גליקליכע קעניג פֿאַן יהודה דעם האַכפֿערראַטהם אונד דעם מיינע איידעם אַנגעקלֿאַגט , אונד דאן גרוואַמע קריגסגעריכט יענער צייטען פֿעראַרטהיילטע איהן צו איינער שרעקליכען שטראַפֿע . אַללע פֿירסטען יהודה'ס זאַמט דען קעניגליכען פֿרינצען וואָרד דען פֿאַר דען אויגען דעם בעוויינענעסווערטען קעניגס הינגערייכטעט , אונד איהן ועלכט לים דער איבערווינדער בלעדען , געפֿעסעלט נאָך באַבילאָן פֿיהרען , אונד אויף לֿעבנסצייט לויז איינען שויערפֿאַללען קערקער ווערפֿען . אונד נאָך בענגטע זיך דער האַרטהעריגע באַבילאָנישע דערדרשער נלם , ער טראַט דיא העררליכקייט יהודה'ס פֿאַללענדיג און דען שטויב . ער זאָגט מע נכזר ארן , זינען קענעפֿיהרער , איינען רויהען קריגס כאַן , נאָך ירושלים , דער דיא מאַללעסטע דער יירישען פֿירי סטען אונד איהרעם קעניגס אונד דען געהייליגטען פעסעל גאַט , טעם (בית המקדש) פֿעריבראַנגטע , דיא מויערן ירושלים'ס נידערריס , דיא געזאַמסטע נאַציאָן אין דיא געפֿאַנגענשאַפֿט פֿיהרעטע , אונד נור דיא ערסטען אונד עלענדעסטען דעם פֿאַלקעם אין יהודה לים , דיא ערדע צו בויען , דאַמט דאן לֿאַנד קיינע וויסטע ווערדע . זאָ וואָרדען , אין יענען טאָגען דער פֿאַרצייט , דיא יהודים , צור שטראַפֿע איהרער זונדען , פֿאַן איהרעם טרעפֿע ליכען , הייליגען לאַנדע פֿערטריבען , אונד בליבען אין דער כאַבי לֿאַנישען געפֿאַנגענשאַפֿט בו צום אַנבעגן דער פֿערושען מאַנאָרכיאַ - *]

[* ירמיה פֿרשה ב'ה כ"ה ול"ו .
 [* מלכים ב' פֿרשה ב'ה , ירמיהו פֿרשה ל"ט ונ"ב .
 דברי הימים ב' ל"ו ו"א וכו' .

*Caution recommended in the Use and Application of
Scripture Language.*

A
S E R M O N
PREACHED JULY 15, 1777,
IN THE
CATHEDRAL CHURCH OF CARLISLE,
AT THE
V I S I T A T I O N
OF THE
RIGHT REVEREND
E D M U N D,
LORD BISHOP OF CARLISLE.

By WILLIAM PALEY, M.A.

LATE FELLOW OF CHRIST COLLEGE, CAMBRIDGE,
AND VICAR OF DALSTON AND ST. LAWRENCE IN APPLEBY.

C A M B R I D G E,

Printed by J. ARCHDEACON Printer to the UNIVERSITY;

For T. & J. MERRILL, in Cambridge; B. WHITE, in Fleet-street; J. ROBSON & Co.
in New Bond-street; J. WILKIE, in St. Paul's Churchyard; and
RICHARDSON & URQUHART, Royal Exchange, London.

M. DCC. LXXVII

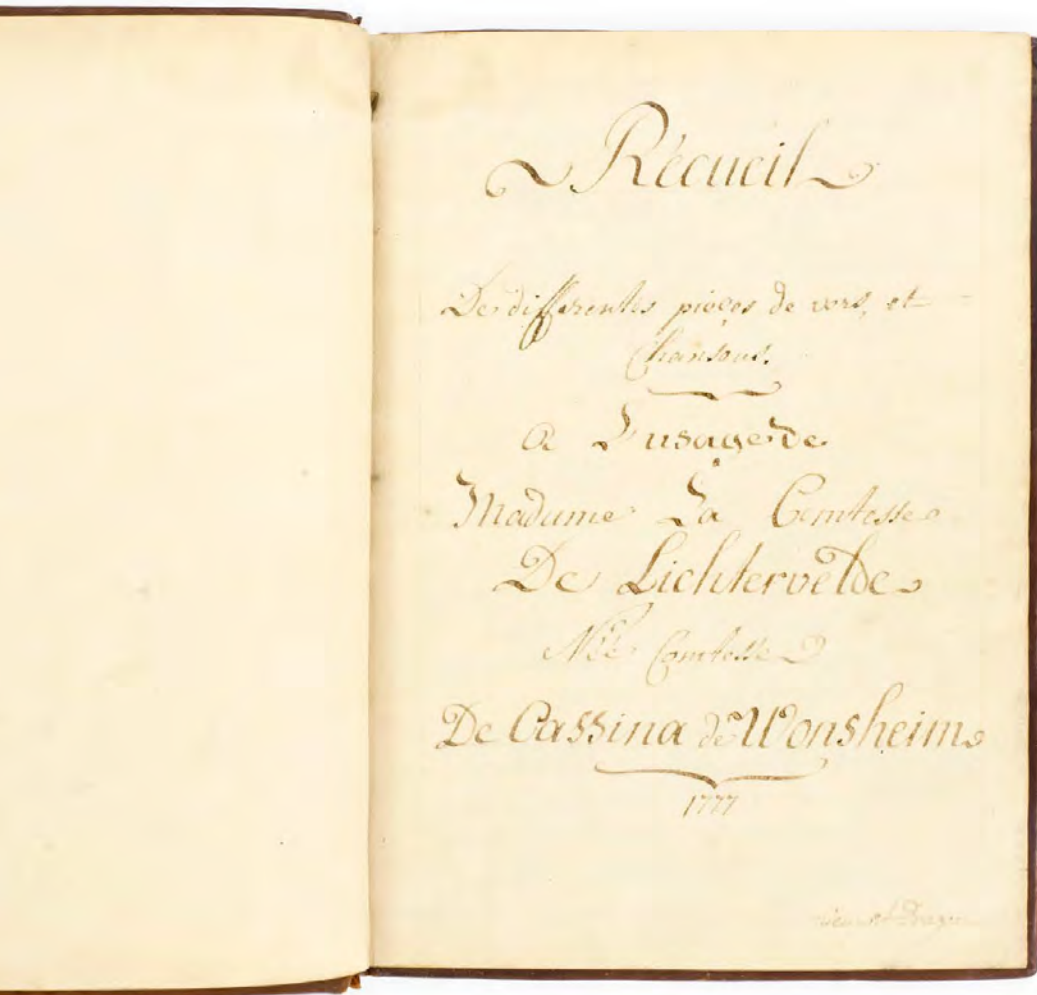
28. PALEY, William. Caution recommended in the use and application of scripture language. A sermon preached July 15, 1777, in the Cathedral Church of Carlisle, at the visitation of the Right Reverend Edmund, Lord Bishop of Carlisle. *Cambridge, printed by J. Archdeacon for T. & J. Merrill [and others], 1777.*

4to, pp. [iv], 8; title and final page slightly soiled, a few small ink spots to title; disbound. £150

First edition of a sermon (on 2 Peter iii, vv. 15-16) preached by Paley, author of the celebrated *Evidences of Christianity* (1785), at the invitation of Edmund Law, Bishop of Carlisle.

'Paley's connection with the Law family greatly advanced his clerical career. He regularly spent vacations with John Law while they were Cambridge fellows, and they once met John Wilkes on one of their excursions to Bath and enjoyed an evening with him. Paley's "long and faithful friendship" with Law was acknowledged in the dedication to *Horae Paulinae* (1790). In 1777 Paley was invited to preach the visitation sermon in Carlisle Cathedral for Edmund Law' (ODNB).

ESTC T4525 (eight copies in the UK, three in the US).



VERSES FOR A COUNTESS

29. [POETRY.] 'Récueil de différentes pièces de vers, et chansons. A l'usage de Madame la Comtesse de Lichtervelde née Comtesse de Cassina de Wonsheim 1777'. [Belgium, 1777 and later].

Manuscript on paper, in French, 4to (175 x 130 mm), pp. [2], 161, [45, blank]; neatly written in brown ink in a single hand, c. 20 lines per page; verses in a second contemporary hand to pp. 160-161; 'Nieupoort Dragen(?)' written at foot of title-page; a few small spots; very good in contemporary sprinkled calf, spine richly gilt in compartments; light wear to extremities. £750

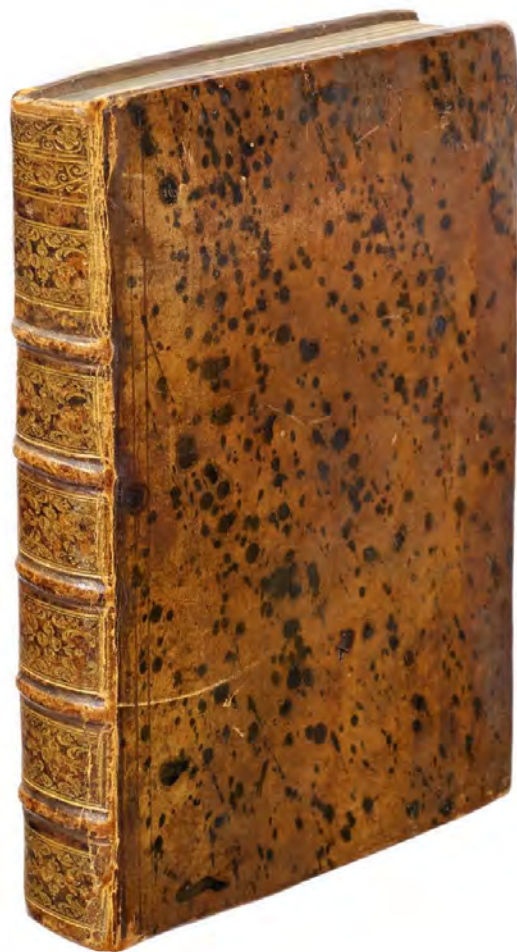
An interesting commonplace of verses, songs, madrigals, epigrams, carols, and fables, many of which are apparently unpublished, compiled for the use of Albertine de Cassina (1749-1816), Comtesse de Wonsheim, who married Charles de Lichtervelde (1741-1803) in 1769.

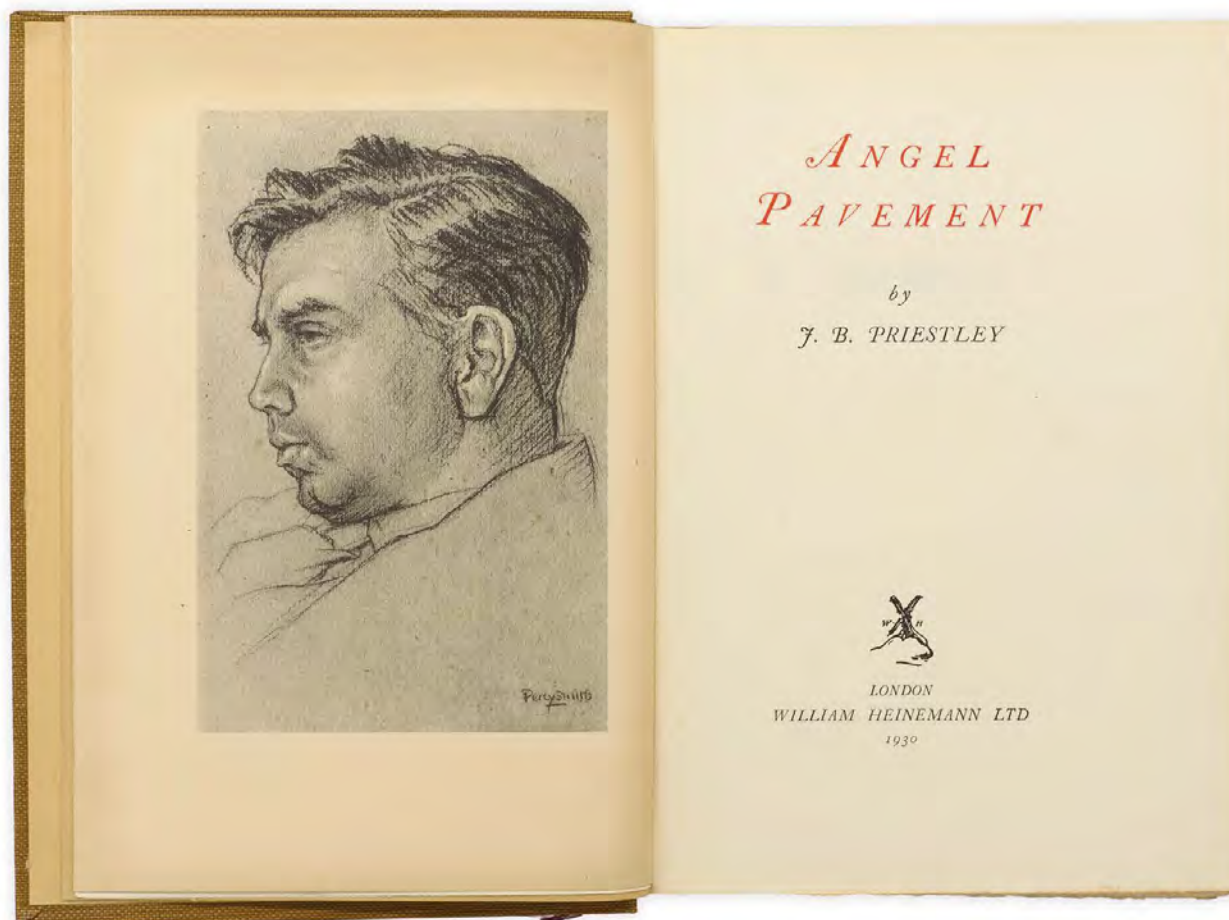
The subject matter ranges widely, encompassing life, fear of death, friendship, madness, reason, dogs, silence, the countryside, husbands, jealousy, the French, the city of Brussels, Voltaire, Turgot, and Malherbe, amongst much else besides. There are couplets performed in the theatre at Brussels on different occasions, songs to be sung to the air of the Barber of Seville, and verses addressed to a host of society ladies.

The authors of many of the pieces are identified. Several are by the Belgian writer and society figure Marie-Caroline Murray (1741-1831), including her French rendering of Pope's 'The Universal Prayer'. Voltaire's verses to Catherine the Great also feature. Other recurring names include the Prince de Ligne, d'Adhémar, de la Borde, the Chevalier de Boufflers, and the Comte d'Ursel. The collection ends with couplets composed for the fête of the Comtesse de Lichtervelde by 'le chevalier Alexandre de Nieulant'.

Couplet chanté au théâtre de Rouen, le
 jour de l'inauguration de la statue de
 S. A. R. le duc Charles de Normandie
 Le pil-trouche du bonheur de la terre
 a débarras l'ordre des humains
 de la nature et force la barrière
 pour qui vend tous les peurs humains
 quand nous venons du sein de l'heur même
 pour le fêter recueillir le printemps
 juges, meilleurs juges le ciel aime
 celui qui vend les peurs humains
 Vert: sur l'incendie du palais marchand
 a Paris, par le Prince de Ligne
 Sans être jamais thémis l'air d'otre entente
 dans tous les abutours par la friandise
 dans des rayons d'air, par la mechanceté
 vient de brûler son temple et le fait bien voir
 a Melle
 de qu'on est un vil accens marchand
 sous culottes en tous les villages
 qui vous connaît vous vend d'autres dommages
 vous marchés celui de tous les cœurs

Couplet de M. de Villars de Lamoignon
 du Devin du village
 a Melle Fargueau
 Le plus joli nuoir du monde
 l'air d'un bon coiffeur plus nuoir
 de la plus délicate et blonde
 annoncent les traits nuoirs
 on dit a Lorraine
 C'est une merveille
 et le symbole de bon cœurs
 C'est la douceur
 C'est la douceur
 a Melle de Lamoignon
 a toute sa terre j'atteste
 qu'avec vos beaux cheveux coudés
 et votre figure si blanche
 vous plaidés tant que vous voudés
 mais par mal d'adresse
 je l'ai vu venir dans cette
 qu'on ne se me jure un autre
 C'est esprit et fin
 C'est esprit et fin





30. PRIESTLEY, J. B. *Angel Pavement* ...
London, William Heinemann Ltd, 1930.

Large 8vo, pp. [viii], xiv, 613, [1], with a frontispiece portrait; a fine copy, untrimmed, fore-edge partly uncut, top edge gilt; in the publisher's tan cloth. **£150**

First edition, the deluxe issue, no. 308 of 1025 copies signed by the author.

Following on the success of *The Good Companions* (1929), *Angel Pavement* was set in a fictional East London against the unemployment and economic insecurity of the late twenties. Orwell was scathing, calling it 'an excellent holiday novel'.

ALCHEMICAL ANTHOLOGY

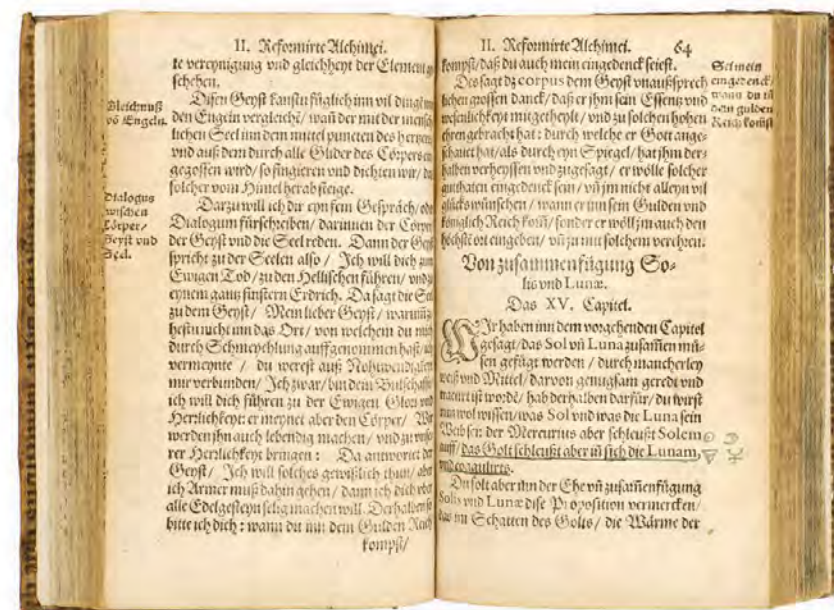


31. RICHARDUS ANGLICUS. *Correctorium alchymiae ...* Das is reformierte Alchimy, oder Alchimeibesserung, und Straffung der Alchimistischen Missspräuch ... II. Rainmundi LULLI apertorium & accuratio vegetabilium. Von eröffnüng und entdeckung wachsender Sachen, und des Philosophischen steyns ... III. Des Königs GEBERS auss Hispanien Secretum, dessen sich die Venetianer hoch austhun ... *Strasbourg, Bernard Jobin, 1581.*

8vo, ff. [8], 151; 12 with small erasure affecting two letters; some side-notes a little shaved; a little light browning and staining, but overall a very good copy in contemporary vellum reusing a fifteenth-century manuscript leaf, lower portion of spine worn, with small loss; some words obscured in ink to ff. 2^v, 70^r, 76^r, 76^v, 80^v, 109^r, a few notes, alchemical symbols, and underlining in red and green ink; later notes in pencil. **£4500**

First edition of 'a very rare collection' (Duveen) of five alchemical treatises, comprising Richardus Anglicus' *Correctorium* and *Reformierte Alchimeï*, Lull's *Apertorium et accuratio vegetabilium* and *Vom philosophischen Stein*, and Geber's *Secretum*.

The thirteenth-century Richardus Anglicus or Richard of Wendover, to whom the first two treatises are attributed, was canon of St Paul's and a famous physician. He had studied medicine at Paris, and wrote several medical treatises, notably the *Micrologus*, a medical encyclopaedia based on Greek and Arabic sources. The first of the two alchemical treatises contained here was first printed as *Correctio fatuorum* in the Latin collection *De alchimia opuscula*, Frankfurt 1550. The other is first printed here.



blanc & Rouge
Solis



Although spurious, the Lullian texts exerted great influence on later alchemical literature. The *Apertorium* in this collection is not to be confused with *Apertorium de veri lapidis compositione*. According to the preface of the last treatise, the *Secretum* is an extract from a larger work, written by Geber for his son. Geber's works had enormous influence on the development of Western chemistry, and 'whether they be translations or elaborations, they represent the amount of Arabic chemical knowledge made available to Latin-reading people toward the end of the thirteenth-century' (Sarton II, p. 1044).

The binding comprises a fragment from a fifteenth-century Missal bearing part of the text for the feast of the Seven Sorrows of the Blessed Virgin Mary on 15 September, beginning on the upper cover with the chant 'Virginis Mariae laudes intonet christiani', followed by a reading from John 19, 25-27.

Duveen p. 508; Ferguson II, p. 270; Ritter 2014; Wellcome 5473; not in Adams or Durling (but acquired later); OCLC records one further location, at Huntington.

☉ ☽
☿ ♃



II. Reformirte Alchimei.
Tinctura kan vollbracht vnd vollendet werden
on jr hit/das ist/on das irdisch Sol. Dan in
ist der ☿ der weissen / welcher ganz sauber vnd
reyn ist/in disen Erz. In disen hat die weisse
vnd sarsichtige Natur seinen Samen. Dan
wie die lebendige Solt/ire durchringende ström
in diese Elementische Welt/ außbreitet vnd
quilet/ vnd färbet dieselbigen zu seiner zeit. A
so hat es auch eyn gefallt mit vnserm Philo
sophischen Steyn / der auß dem Sole gemacht
wird. Dann solche so er in sein natürlich we
vnd art componirt vnd zusamen gesetzt wird/vn
alsdann nach seiner vollkommen bereytung ge
worfen in andere Metall/ so vberkommen sie
durch dieses Steyns krafft vnd tugent sein farb
vnd Gewicht/ welches nun Ewigkeit bestände
bleiben vnd wären muß.

Alle Metall
sind in Sole.
Vnd die weil in Sole alle Metall sein/ son
men wir zu vnserer Meisterschafft billich da
Gold vor allen anderen Metallen. Dann wann
wir Solem oder Lunam mache wollen/ so muß
sein wir außser disen zweyen vollkommen berey
eyns neiden/ außser notwendigkeit weil wir son
nichts außrichten werden. Dann auß eynem
Mensch wird eyn Mensch geboir/ auß eynem
Baum wird eyn anderer Baum/ eyn Kräutlein
gibt eyn anders Kräutlein das seiner substanz
vnd

II.
vnd eygen
mit eyn
wider wer.
nach seiner
nennen Col
herfür brin
Derhalt
sophi Sole
erschaffen/
verstand v
purgirt vnd
tur vnvoll
solche ditz
signachdic
hegebringe
Von d

☽
da
Latin Arg
silber oder
Metallisch
liche Cöpp
vnd

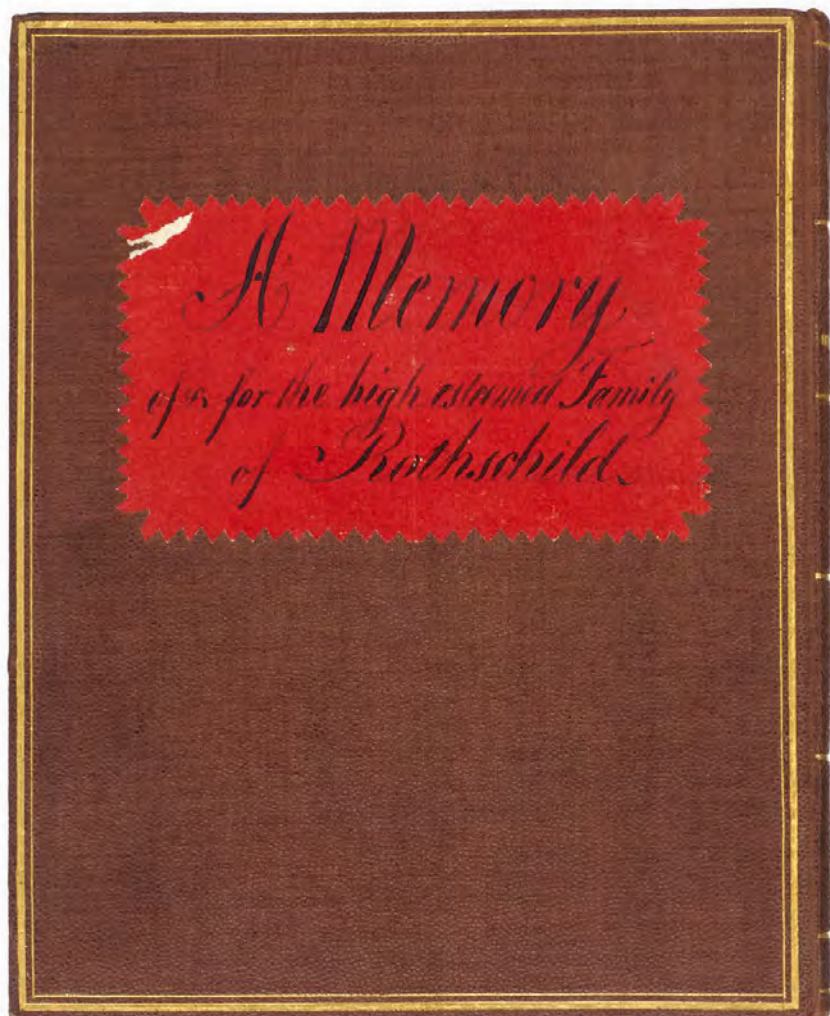
BY AND FOR THE ROTHSCHILDS

32. **ROTHSCHILD, Boaz Raphael.** ספר אני בלב ים ... חלק ראשון [Sefer oniyah b'lev yam ... Chelek rishon]. Fürth, Chaim ben Zvi Hirsch, 1766.

4to, ff. [2], ענ [78]; in Hebrew; title within typographic border; trimmed close at head, occasionally shaving running titles, minor dampstaining throughout, title lightly soiled; bound in early twentieth-century brown pebble-grained cloth, gilt border, spine lettered 'Prières Hébraïques' in gilt, red manuscript presentation label to upper board (see below); small loss to upper corner of label, extremities very lightly bumped. £450

First part of the first and only edition of this work on the Thirteen Principles of Faith and the Thirteen Attributes of Mercy by German rabbi Boaz Rothschild, our copy presented to the Rothschild family in England.





Little is known of the author, Rabbi Boaz Raphael Rothschild of Oettingen in Germany, a distant relative of the English branch of the Rothschild family. Our copy, from the Rothschild library at Exbury House in Hampshire, was likely presented to the family in the early twentieth century: a label to the upper board is inscribed 'A Memory of & us for the high esteemed Family of Rothschild', although the title gilt to the spine ('Prières Hébraïques') perhaps suggests earlier French ownership. Major Lionel Nathan de Rothschild (1882-1942) was in 1910 elected to the House of Commons and in 1919 acquired the Mitford estate at Exbury.

Scarce outside the US and Israel; in the UK, we find copies at the British Library, Cambridge, and Leeds.

Vinograd, Fürth 333.



JOAQUIM RUYRA

LA FI DEL MÓN
A
GIRONA

PREFACI de RAFAEL TISIS

LITOGRAFIES
DE
CARLES FONTSERÉ



PARIS 1946

33. Joaquim David RUYRA; Carles FONTSERÈ.



THE END OF THE WORLD

33. RUYRA, Joaquim; Carles FONTSERÈ, *illustrator*. La fi del món a Girona. Paris, [Gaston Hallépée], [31 July] 1946.

8vo, pp. 57, [1, blank], [2, colophon, blank]; with 13 chromolithographed illustrations in the text, followed by a suite of 12 original chromolithographs signed by the artist in pencil; very light offsetting from illustrations; otherwise a handsome, partially uncut copy in the original printed paper wrapper, housed in the publisher's blue and red cloth chemise and matching slipcase; slipcase sunned, with wear to corners and small abrasion at base; loosely inserted prospectus (no. 52 of 200) by Rafael Tasis, pp. [8]. **£450**

First separate edition, one of fifteen numbered copies on Rives paper with a suite of twelve illustrations signed by the artist, of this Catalan short story describing a child's apocalyptic nightmare, set against the backdrop of the author's hometown of Girona, brought to press by Catalan exiles in Paris.

The Catalan poet, writer, and translator Joaquim Ruyra (1858-1939) was raised in the city of Girona, his familiarity with the city evident in his evocative descriptions of old ladies gardening, the sun glittering on the river Onyar, or the bell tower of St Felix, 'rising like a giant cypress - mystical, dreamy, speaking of the melancholy inspiration of centuries past' (*trans.*). Ruyra's idyllic depiction of the city quickly turns sinister when Girona is plunged into three days of apocalyptic darkness, and our young narrator, passing a man perched on the eaves of a roof like a gargoyle, his head bleeding, and a woman whose eyes were devoid of all light, 'white and dry like an eggshell' (*trans.*), is swept into an eerie procession through the city to the Plaza de la Catedral, the townspeople repeating '*Miserere, miserere nobis*'.



Carles Fontserè

Ruyra had died in 1939, and the present edition of *La fi del món a Girona* – first published in 1903 as part of his collection *La parada* – was produced by Catalan exiles in France at a time when Catalan language and literature had been suppressed under Franco. Loosely inserted is a prospectus by the Catalan politician and bookseller Rafael Tasis (1906–1966), author of the preface, who lived in exile in Paris from 1939 following the abolition of the Generalitat de Catalunya under Franco’s dictatorship; producing a *de luxe* edition of a modern Catalan author, he argues, is as much a necessity as it is a luxury, particularly ‘amidst the privations and anxieties of exile, while in Catalonia all public manifestations of the language are still banned’ (*trans.*). Ninety-five copies were printed, and this one, no. XVII of fifteen copies numbered XI–XXV, is printed on Rives paper and is accompanied by a suite of striking signed chromolithographs by the Catalan artist Carles Fontserè (1916–2007), known for his Republican posters during the Spanish Civil War.

OCLC finds six copies only, three of which in the US (Berkeley, LoC, NYPL); we are unable to trace any copies in the UK.

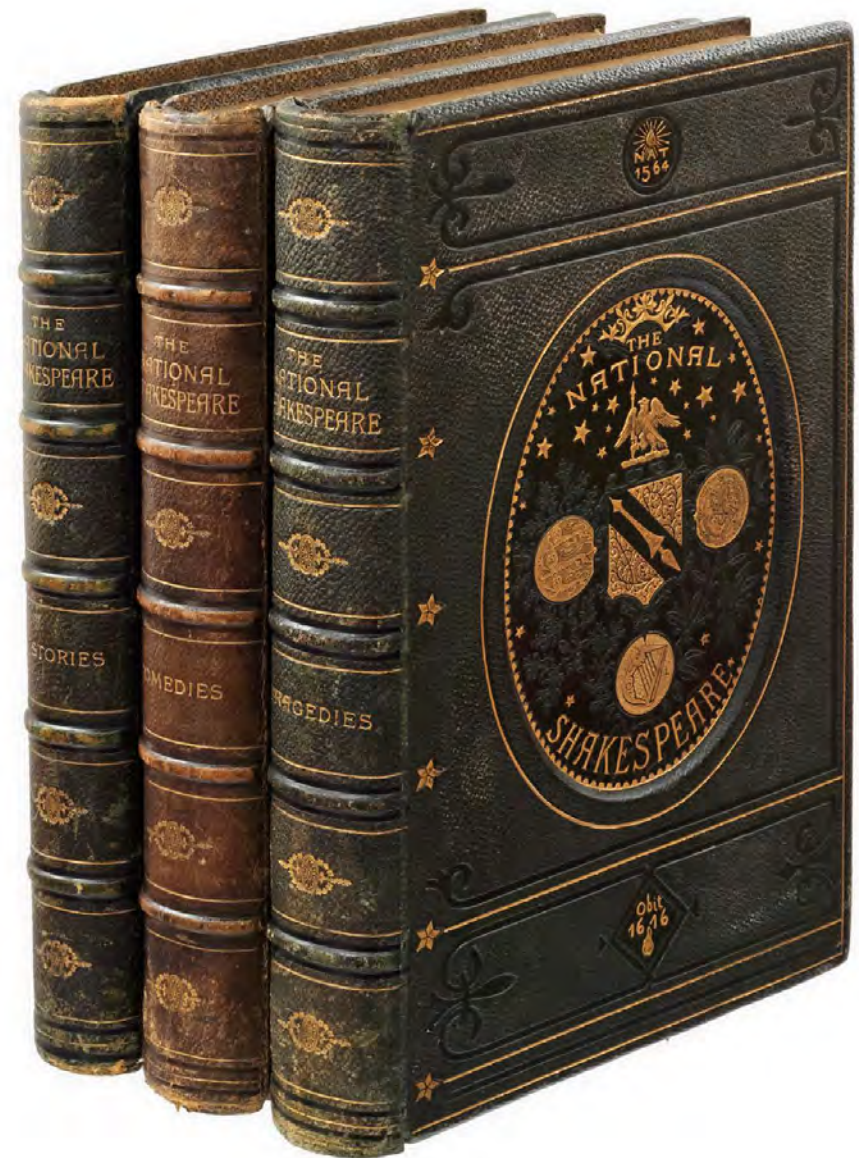
See Capdevila, *Joaquim Ruyra, narrador* (2010).

34. **SHAKESPEARE, [William].** The National Shakespeare: A Fac-simile of the Text of the First Folio of 1623, illustrated by Sir J. Noël Paton, R. S. A. London, William Mackenzie, [1888].

Three vols, large folio (400 x 250 mm), with 24 photogravure plates (3 as frontispieces), each with tissue guard; offsetting to guards and some foxing from plates, but a very good set; bound in publisher's green morocco, blocked in blind and gilt with central oval sunken panels, spines gilt in compartments and lettered directly in gilt, top-edges gilt, others uncut, marbled endpapers; extremities rubbed, *Comedies* somewhat sunned; bookplates of Joseph Hamilton to front endpapers, with his ink ownership inscriptions to vol. I and occasional neat pencil notes; signed portrait postcard dated 1976 of Albert Finney as Hamlet loosely inserted. £650

The 'special' issue of *The National Shakespeare*, a handsome wide-margined type facsimile of the First Folio accompanied by photogravure plates after drawings by Sir Noel Paton, here in India-proof impressions and bound in green morocco.

'Unfortunately the scarcity of the original "First Folio," and the enormous price it has consequently attained in our times, exclude it from the shelves of most private libraries. The publisher of the "National Shakespeare" has, however, undertaken the task of reproducing this valuable work in a manner which he hopes may be found worthy of England's National Poet, as well as of the taste and art of the present day. The text will be a scrupulously accurate reproduction of the original, including all those peculiarities of paging, spelling, and punctuation to which so much interest is now attached. It will be printed in a *special antique type*, such as was actually employed in the "First Folio," upon *hand-made paper*, with rough edges, specially manufactured for this work, to maintain the antique character of the edition' (prospectus).







JULIUS CAESAR. Act V.



JULIUS CAESAR. Act V.

The twenty-four photogravure plates comprise copies of the First Folio frontispiece and of the Chandos portrait, a view of Holy Trinity Church in Stratford-upon-Avon and of Shakespeare's tomb, and twenty scenes from the plays after drawings by the Scottish artist Sir Joseph Noel Paton (1821-1901), in a nearly Pre-Raphaelite style perhaps more suited to Scott than Shakespeare.

Due to the weight of the laid paper - and to add to the overall grandeur of this magnificently Victorian production - the First Folio is here divided into three volumes, for the Comedies, Histories, and Tragedies respectively. It was offered both in an '*Edition de Luxe*', in cloth at £3 10s per volume, and in a '*special edition*', as here, bound in morocco with India-proof impressions of the illustrations, for a total cost of £15 15s.

IN A FLEMISH SPES PANEL BINDING

35. SUETONIUS. Caesarum XII. Libri, iam denuo bonorum exemplarium & commentariorum ope emendati, cum M. Antonii Coccii Sabellici commentariis, nihil annotatu dignum dissimulantibus. Jo. Baptistae Egnatii Veneti, Annot. in Suetonium. Annotata in eundem, & loca aliquot restituta per D. Erasmum Roterodamum. *Antwerp, Jan van der Loe, 1548.*

8vo, pp. [xxii], [2, blank], 99, [1], '97-408' [i.e. 101-412], '407-661' [i.e. 413-667], [1, blank]; woodcut device to title, woodcut initials; minor dampstain to upper margin of last few leaves, insignificant wormhole to lower blank margin of quires n-t, but a very good copy; bound in contemporary Flemish panel-stamped calf, central panel with large figure of Faith and legends from Psalms 70 ('In te Domine speravi ...') and 90 ('Quoniam in me speravit ...'), monogrammed 'I P' in lower right corner, edges stained blue; very skilfully rebaked with minor restorations to board-edges, a little rubbed and cracked. **£850**

Jan van der Loe edition of Suetonius' biographies of the first twelve Roman emperors, starting from Julius Caesar, in a distinctive Flemish panel-stamped binding with the figure of Faith.



Suetonius' text, prefaced by Angelo Poliziano, is here surrounded by the commentary by Marcus Antonius Coccius Sabellicus (1436-1506), a former pupil of Pomponius Laetus, professor of eloquence at Udine and later curator of the Marciana Library in 1487. The main text is then followed by the annotations on Suetonius by Giovanni Battista Egnazio (1478-1553) and by those of Erasmus, as well as by a brief biography of Suetonius by Filippo Beroaldo (1453-1505).

Belgica Typographica 6808; Machiels S640; USTC 403287. On the binding, see Vogelmark, *Flemish and Related Panel-Stamped Bindings*, pp. 97 and 146.



C. CORNELII
TACITI
QUE EXSTANT OPERA.

Recensuit J. N. LALLEMAND.

TOMUS I.

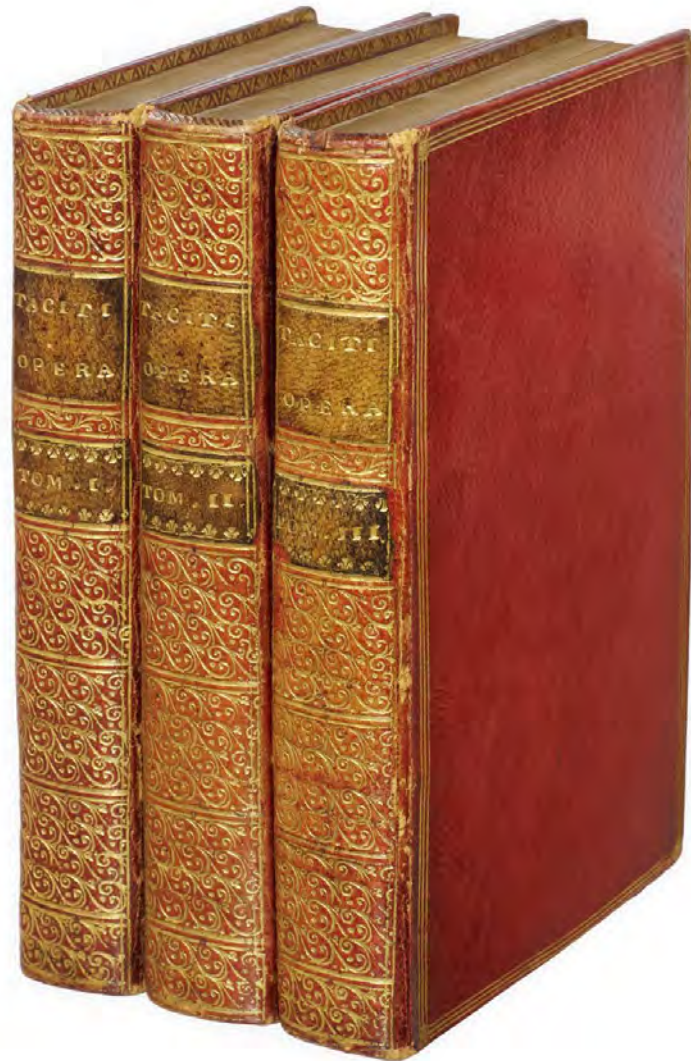


PARISIIS,
Apud DESAINT & SAILLANT, viâ
S. Joannis Bellovacensis.
Typis J. BARBOU, viâ San Jacobeâ,

M. DCC. LX.

36. TACITUS, J. N. LALLEMAND.

MICHAEL... NO 30



36. TACITUS and J. N. LALLEMAND, editor. *Quae exstant opera.* Paris, J. Barbou for Desaint & Saillant, 1760.

Three vols, 12mo, with copper-engraved frontispieces by Lempereur after Eisen; bound without half-titles; woodcut 'non solus' device to titles, copper-engraved vignette head-pieces, woodcut ornaments; a very fresh set in contemporary French red morocco, spine richly gilt à travers with gilt green morocco lettering-pieces, edges gilt, star-and-spot gilt brocade endpapers with partially visible imprints of Johann Michael Munck of Augsburg; very lightly rubbed at extremities, but an excellent set; twentieth-century booklabel of Viscount Mersey to front pastedowns. **£750**

A handsomely bound set, with striking gilt brocade endpapers preserving the name of the Augsburg manufacturer, elegantly 'printed by Barbou and called by Harwood "one of the most beautiful and correct of all his classics."' The text is from Ernesti's first edition, but it contains the readings of some MSS. in the royal library of France, especially of those which coincide with the *editio princeps*' (Dibdin).

'The House of Barbou had recognized the full importance of beautifully printed books in small format. Some of the prettiest of these editions have already been mentioned in connection with the discussion of book illustration, such as the Martial of 1754, the Plautus of 1759, the Tacitus of 1760. Barbou not only found the approval of the wider public with this, but also that of the specialist press, and his works were praised in the *Mercure* and the *Journal des Savants*' (Fürstenberg, *trans.*).

Provenance:

Charles Clive Bigham, second Viscount Mersey (1872-1956), of Bignor Park, British politician, author, collector, bibliophile, and member of the Roxburghe Club. Mersey built an extensive library of classics in Latin, Greek, English, French, and Italian, many beautifully bound although his interest was primarily textual: 'Binding for themselves I never sought for - so many poor books are magnificently bound - but a good book in a good contemporary binding is always worth getting' (*Journals and Memories*, p. 189). He was the son of John Charles Bigham, first Viscount Mersey (1840-1929), the barrister and later judge known for heading the official Board of Trade inquiry into the sinking of the Titanic.

Brunet (1864) V, col. 636; Cohen 972; Dibdin, *Classics* (1827) II, p. 455; Fürstenberg 91 and 194; Moss II, 645.

37. TASSO, Torquato. *Il rogo di Corinna, et la fenice ... Venice, Evangelista Deuch[ino], 1621.*

[with:]

[—.] *Il Rinaldo ... Di nuovo riveduto, & con diligenza corretto ... Venice, Evangelista Deuchino, 1621.*

[and:]

[—.] *L'Aminta favola boscareccia ... Di novo corretta, & di vaghe figure adornata. Venice, Evangelista Deuch[ino], 1622.*

[and:]

[—.] *Il re Torrismondo tragedia ... Nuovamente stampato, & ricoretto. Venice, Evangelista Deuchino, 1622.*

Four works in one volume, 12mo, pp. *Corinna*: 35, [1, blank]; *Rinaldo*: [11], 12-261, [3]; *Aminta*: [7], 8-88; *Torrismondo*: 114; woodcut portrait of Tasso to each title, 9 in-text woodcut illustrations to *Aminta*; sporadic light foxing, short closed tear to K9 of *Rinaldo* not touching text; a handsome copy in contemporary French red morocco gilt to a panel design, edges gilt and gauffered; inscriptions to rear endpapers 'Maria Santissima ora pro nobis' and 'Gesù mio amor mio', the former dated 1765, eighteenth-century armorial drawing (Baelde?) to front pastedown; small restorations to corners and at head and foot of spine, clasps wanting. **£750**

A strikingly bound copy of Deuchino's editions of four pastoral plays and epic poems by Tasso.

In 1608, the Trevisan printer Evangelista Deuchino (*fl.* 1593-1631) formed a partnership with the Venetian bookseller Giovanni Battista Pulciani, with whom he published Tasso's *Rime* in six volumes in the same year. 'Alternating years of intense activity and years of crisis, but raising the quality of his work, Evangelista printed other Tasso editions (the *Aminta* and the *Prose* in '12, the *Rime* in two volumes in '20-'22, the *Rinaldo* in '21)' (*DBI, trans.*).

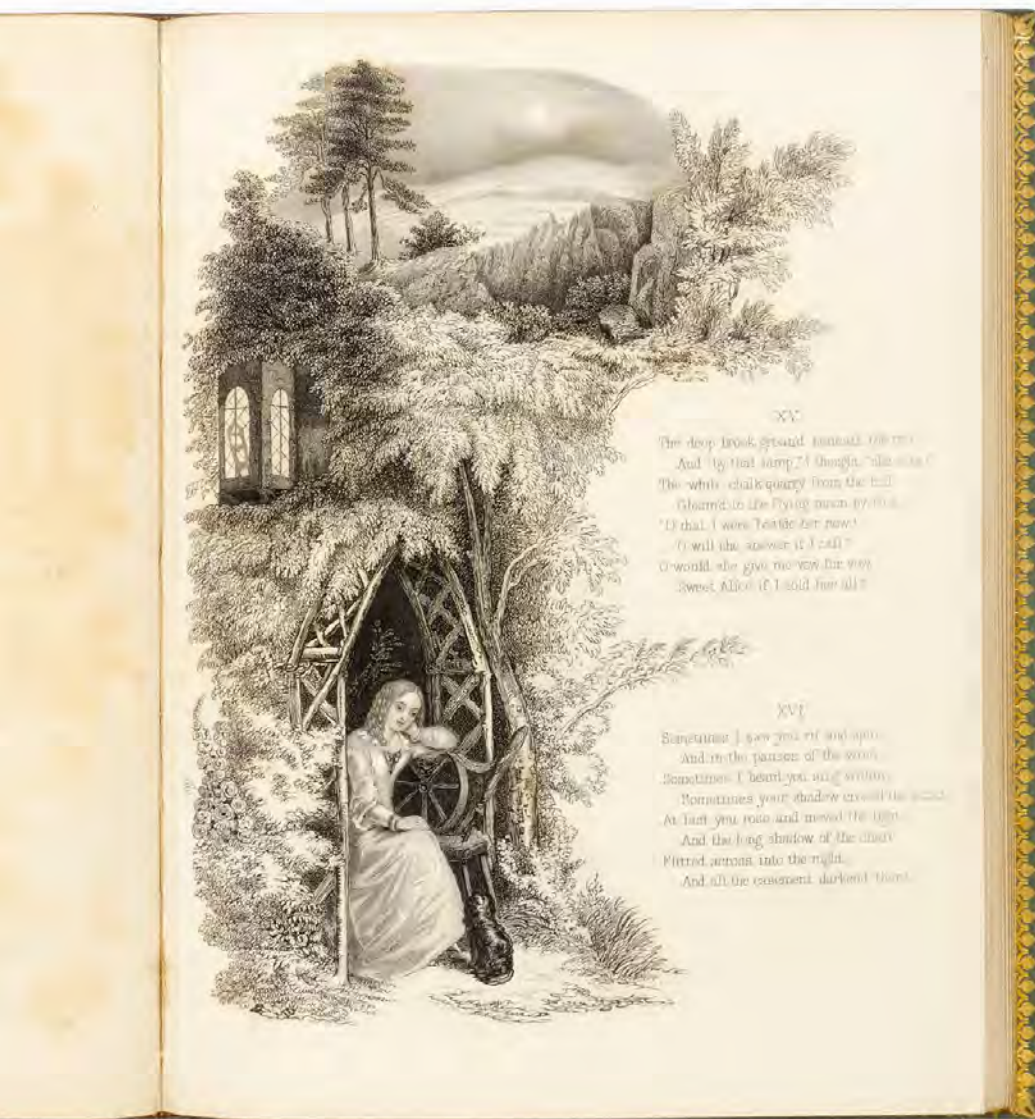




The works contained here, published between 1621 and 1622, could be obtained individually, and together comprised a third portion of Deuchino's edition of Tasso's *Rime ... divise in amorse, boscherezze, maritime, imenei, heroiche, morali, lugubri, sacre e varie*. Torquato's pastoral *Aminta* (1573) is here accompanied by *Il rogo di Corinna* (known also as *Il rogo amoroso*), *Re Torrismondo* (first published as *Galteato re di Norvegia*), and *Rinaldo*, a celebration 'of the beauty of the human body, a sensuality which is irrepressible and explosive or which retreats into languor, and of the splendid luxury of courtly feasts; but its freshness and force render it Tasso's finest work, save for *Aminta* and *Gerusalemme liberata*, whose motifs and movements it anticipates' (*ibid.*).

Rogo: not in USTC; OCLC finds three copies in the US (Duke, Harvard, Pennsylvania), and none in the UK; not in BM STC Italian. *Rinaldo*: USTC 4002240; we find three copies in the UK (BL, Edinburgh, V&A), two in the US (Harvard, Yale), and one in Ireland, at Maynooth; BM STC records the 1608 Deuchino only (p. 895). *Aminta*: USTC 4042182; not in Library Hub; BM STC Italian records the 1608 Deuchino edition only (p. 893). *Torrismondo*: USTC 4042179; Library Hub finds two copies in the UK (BL, Edinburgh); BM STC Italian, p. 895.

Solerti (1898), pp. 306-8.

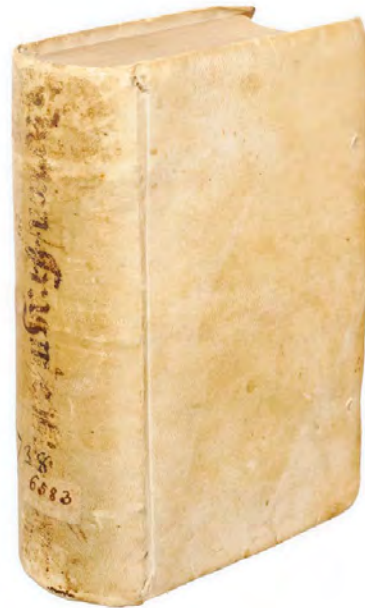


38. TENNYSON, Alfred, [later Lord]; A. L. BOND, illustrator. *The Miller's Daughter ... London, Published by W. Kent & Co late David Bogue ... [1858].*

4to, ff. [17], with frontispiece portrait; lithographically printed on thick paper throughout, each leaf with tissue guard; some spotting and offsetting to guards, but a very good copy; bound in early twentieth-century turquoise polished calf, spine gilt in compartments with gilt red morocco lettering-pieces, edges gilt, marbled endpapers; spine sunned; monogrammed bookplate 'I F A' to front pastedown. **£120**

A handsome edition of *The Miller's Daughter*, attractively illustrated by Anne Lydia Bond (1822-1881).

An early work by the young Tennyson (1809-1892), *The Miller's Daughter* was published in 1833 and substantially revised in 1842; the 1842 text is here interpreted in a series of vignettes by the artist and illustrator Anne Lydia Bond (1822-1881) and published by permission of the author.



PRESENTED BY SCHOPPE

39. [VARRO, Marcus Terentius.] Ausonius POPMA, editor. *Fragmenta ... Edente & recensente Ausonio Popma Frisio. Eiusdem Ausoni in eadem Coniectanea. Franeker, Aegidius Radaeus (Gillis van den Rade), 'M. D. IXC', i.e. 1591.*

[bound with:]

MAGGI, Girolamo. *Hieronymi Magii variarum lectionum, seu miscellaneorum libri IIII ... Venice, Giordano Zileti, 1564.*

8vo, Varro: pp. [iv], 241, [1, errata], [2, blank]; Maggi: ff. [xvii], 220, [20]; Varro: paperflaw to a4 affecting two words, browned throughout (particularly to quires L-P); Maggi: scattered light foxing (especially to index), small marginal dampstain to last quire; bound together in seventeenth-century vellum sewn on 3 cords sewn in, spine lettered in ink with later manuscript shelflabel at foot; ties wanting; fragment of sixteenth-century printed waste (with eighteenth-century manuscript shelfmark to margins) adhered to front pastedown, ink Albani shelfmarks to front free endpaper verso, first title with seventeenth-century inscription 'Nobiliss^o adolescenti Carolo Antonio Puteo amicitiae causa Roma discedens dono dedit Gasp. Scioppius' and eighteenth-century Biblioteca Albana shelfmark with initials 'BA' (see below). **£2750**

A Franeker-printed Varro bound with the second edition of Maggi's *Miscellaneorum*, this copy presented by Caspar Schoppe to a young Carlo Antonio dal Pozzo, later in the celebrated Albani library.



The Bavarian-born scholar, diplomat, philologist, and anti-Jesuit writer Schoppe (or Schoppius, 1576-1649) converted to Catholicism in 1598/9 and was an outspoken foe of Joseph Justus Scaliger, about whom he wrote his slanderous 1607 *Scaliger hypobolimaeus*. He was in Rome in 1609 under Ferdinand II to obtain papal consent for the Catholic league, and, after stints in Spain and Milan, he returned to Rome in 1621, during which time he wrote an apology for Machiavelli and became acquainted with Galileo through his ties to Cardinal Friedrich von Zollern. It is likely during his sojourns in Rome that he met Cassiano dal Pozzo (1588-1657), early patron of Poussin,



FRANEKERÆ.

Excudebat Ægidius Radans

Ordinum Frisæ Typographus, in Acade-
mia Franekerana. MD. IXC.

Nobiliss. adolescenti Carolo Antonio Puteo amicitia
causa Romæ discedens dono dedit Gasp. Scioppius.

member of the Accademia dei Lincei, and secretary to Cardinal Francesco Barberini, nephew of Pope Urban VIII; they corresponded directly and were also connected through their relationship to the Dominican friar Tommaso Campanella (likewise an advocate of Galileo's).

The present volume was presented by Schoppe to Cassiano dal Pozzo's teenaged younger brother, Carlo Antonio (1606-1689), on the occasion of his departure from Rome. Carlo Antonio was raised in Piedmont and Florence, and in 1620, aged fifteen, moved to Rome at Cassiano's request; this copy was perhaps presented to Carlo Antonio following an early visit to his brother's residence on Via dei Chiavari. The contents of Schoppe's gift are notable: he had edited the 1605 Ingolstadt edition of Varro's *De lingua Latina*; here, the Roman polymath's *Fragmenta* are bound before the *Miscellaneorum* of Girolamo Maggi (or Hieronymus Magius, c. 1523-1572), encompassing, *inter alia*, ancient punishments for parricide, the colours worn by mourning women, types of seashells, and the flooding of the Nile, as well as military history, giants, demons, and werewolves.

This extensive miscellany is in many ways reminiscent of the *Museo cartaceo*, or 'paper museum', which Carlo Antonio would later form with his brother Cassiano, a collection of some 7,000 to 10,000 watercolours and prints encompassing botany and zoology, architecture, antiquities, architecture, portraits, and topography, collectively representing 'one of the most significant attempts before the age of photography to embrace human knowledge in visual form' (Royal Collection Trust). Carlo Antonio was instrumental in organising and expanding the collection following his brother's death in 1657, and in 1703 his grandson Cosimo Antonio sold the collection to Pope Clement XI, born Giovanni Francesco Albani (1649-1721). **This volume, with the eighteenth-century ink stamp of the Biblioteca Albana and the library's distinctive manuscript shelfmarks, was likely acquired by Clement XI with the rest of the Museo cartaceo.** Much of the *Museo* was acquired in 1762 by George III and is now held at the Royal Library at Windsor, although the present volume remained in the possession of the Albani family until the mid-nineteenth century.

Provenance:

1. Presented by Schoppe to Carlo Antonio dal Pozzo, with inscription to first title: *Nobiliss. adolescenti Carolo Antonio Puteo amicitia causa Romæ discedens dono dedit Gasp. Scioppius*.
2. Apparently passed by descent to Carlo Antonio dal Pozzo's son Gabriele, and thence to his grandson Cosimo Antonio.
3. Likely acquired in 1703 by Pope Clement XI, with Biblioteca Albana ink stamp to first title and manuscript shelfmark to front free endpaper.
4. Sold at the 1858 Pallotta sale of the Bibliotheca Albana (*Catalogo della copiosa biblioteca già appartenuta all'eccellentissima famiglia de' principi Albani*, 19 January 1858, lot 14).

Varro: Adams V-290; BM STC Dutch, p. 204 (recording the 1589 edition only); STCN 830641157; USTC 423036; Blouw, *Typographia Batava* 5104; *Childrens' World of Learning* 745; Pettegree & Walsby, *Netherlandish Books* 30150. *Maggi*: Adams M-127; BM STC Italian, p. 403; EDIT16 41046; USTC 839565.

E U L O G Y

ON THE LIFE OF

General George Washington,

Who died at Mount Vernon, December 14th, 1799, in the 68th
year of his age.

WRITTEN

At the request of the citizens of Newburyport, and delivered at
the first Presbyterian Meeting-House in that town,
January 2nd. 1800.

By THOMAS PAINE, A. M.

“ Oh ! for a muse of fire, that would ascend
“ The brightest heaven of invention !
“ An empire for a stage, heroes to act,
“ And angels to behold the swelling scene !
“ Then should the MIGHTY SHADE again assume
“ His local habitation, and his name,
“ Mantling our sphere with his supernal glory !
“ Virtue and Fame should pioneer his way
“ Thro’ planets wonder-struck ; while at his heels
“ Valor and Victory (leapt in like hounds)
“ Crouch for employment !”

Printed at Newburyport, by EDMUND M. BLUNT, 1800.

PAEAN TO AMERICA'S FIRST PRESIDENT

40. [WASHINGTON.] PAINE, Thomas. An Eulogy on the Life of General George Washington, who died at Mount Vernon, December 14th, 1799, in the 68th year of his age, written at the request of the citizens of Newburyport, and delivered at the first Presbyterian Meeting-House in that town, January 2nd. 1800. *Newburyport, Edmund M. Blunt, 1800.*

8vo, pp. [3]-22, wanting half-title and the terminal blank; toned, but a good copy; in modern cloth. £250

First edition of this eulogy on Washington, 'the saviour of your country' and 'father of his people'. This is the issue with urn woodcut on the final verso. Thomas Paine (1773-1811, not to be confused with the author of *Common Sense*) later changed his name to that of his father, Robert Treat Paine, one of the signatories of the Declaration of Independence.

ESTC W32120; Evans 38178.

Recently Published...

KOH, John. *Dogs in Early Photography.* London, Bernard Quaritch Ltd, 2024.

£50

Throughout history, dogs have been a subject in art – dogs were featured in cave drawings, coins, funerary sculptures, and medieval marginalia – but it was in the nineteenth century that the relationship between man and dog truly began to take hold. For the first time, companion dog ownership began to transcend social class as the aristocracy and the middle and working classes embraced their new canine family members while the nascent world of photography allowed dog owners to capture images of their pets, and the mass production of images made it possible at a reasonable cost. As a result, photography has had an outsized impact on the dog, its social position, and its importance to modern society.

The selections from the collection of early dog photography assembled by John Koh that prompted this book show dogs in settings ranging from the studio to the field and stream. They demonstrate the difficulty in capturing a moving subject in early photographic formats ranging from unique daguerreotypes, ambrotypes and tintypes to popular cartes de visite. The book explores the physicality of the dog, the human obsession with breed, and how pet dogs came to reflect the status and personality of their owners. But most importantly, this collection celebrates the unique relationship between humans and dogs, and the endless appeal of dogginess across breeds, class, roles and time.

About the author

A noted book collector, John Koh has spent years building a vast private collection of photographs and other historical ephemera, including the many nineteenth-century photographs of dogs which are presented in this new book. His collection of dog photography has been donated to the Bodleian's growing collections of early photography.

