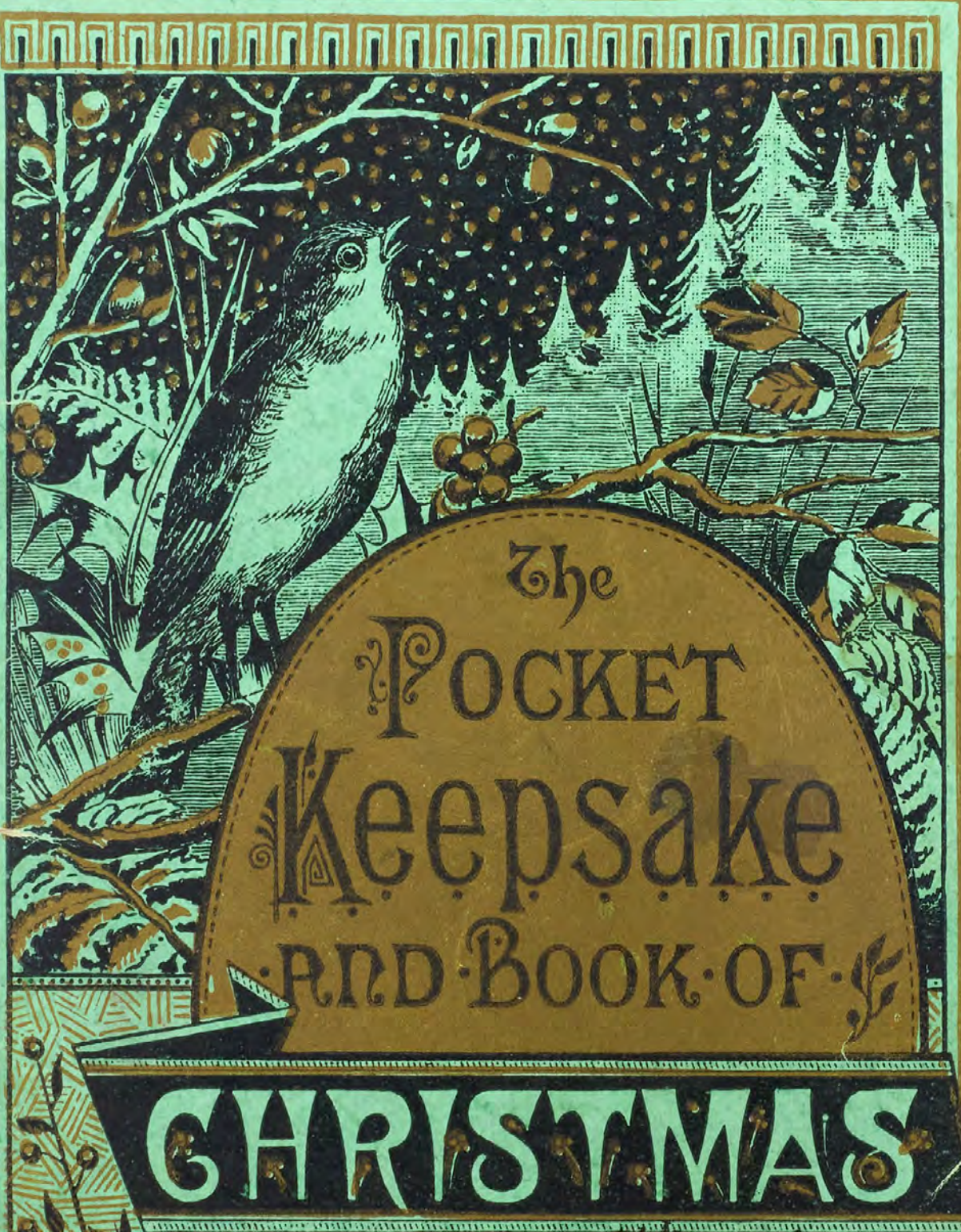




NEW ACQUISITIONS

# DECEMBER

QUARITCH



# New Acquisitions

Bernard Quaritch Ltd  
December 2025

[rarebooks@quaritch.com](mailto:rarebooks@quaritch.com)  
+44 (0) 207 297 4888



Some items may require UK Export Licences for export abroad. Items marked with an asterisk (\*) are subject to VAT in the UK.

Covers: item 15; left: item 2

PURITAS HAYGICA  
SEU  
GRAMMATICA  
ARMENICA

A IOANNE AGOP SACERDOTE ARMENO  
COMPOSITA,

Ad maiorem DEI gloriam,

Et ad honorem Beatissimæ Virginis DEI Genitricis  
MARIAE.

Հղալեցե ուրեմն զսօր հսկոյս, զի առաքելոք զմեակս  
'հոռւնս իւր: Էստովէի իրդունս 9. իԹիւն 38:

Rogate ergo Dominum messis, Ut mittat operarios in messem  
suam. Matth. c. 9. v. 38.



ROMAE, Typis Sac. Congr. de Prop. Fide, Anno MDCCLXXV.  
SUPERIORVM PERMISSV.

## Learning Armenian

1. **AGOP, Joannes.** Puritas haygica seu grammatica Armenica a Ioanne Agop sacerdote Armeno composita, ad maiorem Dei gloriam, et ad honorem beatissimæ Virginis Dei genetricis Mariæ ... Rome, Sacra Congregatio de Propaganda Fide, 1675.

4to, pp. [6], 246, [4]; text in Latin and Armenian, woodcut Propaganda Fide device to title, woodcut initials; some light dampstaining, browning, and foxing; overall a good copy in nineteenth-century calf-backed boards with marbled sides, spine lettered directly in gilt; worn, losses at head and foot of spine, joints split, wear to corners and edges; nineteenth-century ownership inscription to front endpaper 'Karl Himly cand. phil. Mitglied D.M.G.', annotations in Armenian and Latin in pencil and ink to c. 40 pp. in Himly's hand, some underlining in pencil. £1500

First edition of this Armenian grammar, published by the Sacra Congregatio de Propaganda Fide, annotated by the noted German sinologist Karl Himly (1836–1904).

Joannes Agop of Constantinople (1635–1691), also known as Hovhannes Kostandnupolsetsi, was an Armenian vardapet, grammarian, and translator. This work followed his *Puritas linguae Armenicae* (entirely in Armenian) of the previous year, and was in turn followed by his *Grammatica Latina Armenice explicata* (1675). The dedication here is to St Francis Xavier, missionary and co-founder of the Jesuits.

Handwritten Armenian text from a manuscript, likely a continuation of the grammar or a related work. The text is written in a cursive script and includes various numbers and words, such as "decim", "septem", "sexaginta", "septuaginta", "trecent", "millia", "Centum", "Decies", "cics centeno", "les, excepto", "in No", "Pri", "mus", "in No", "Pri", "mus", "in No", "Pri", "mus".

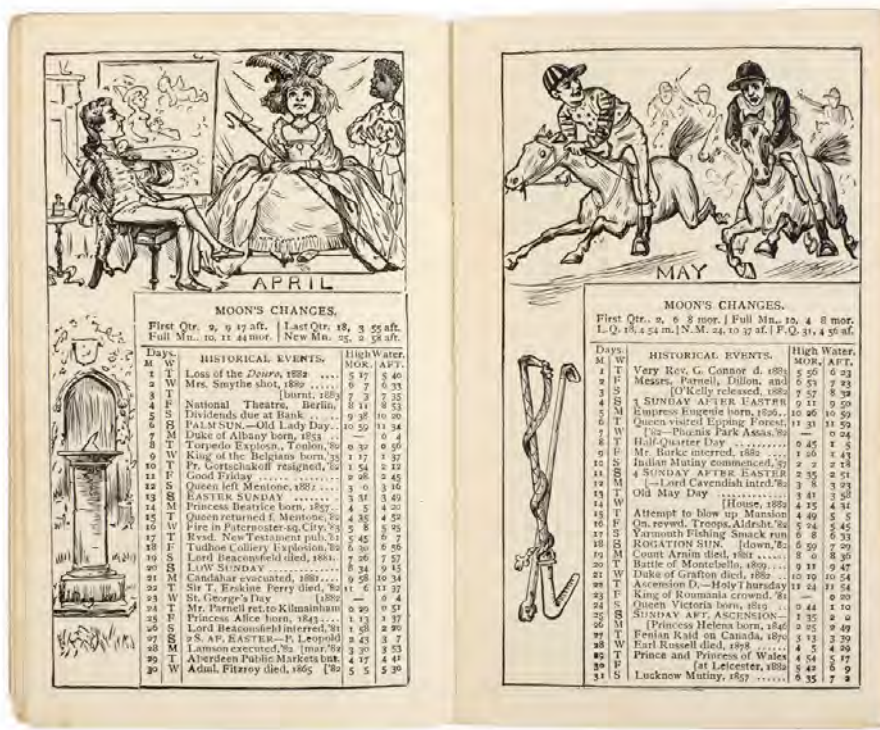
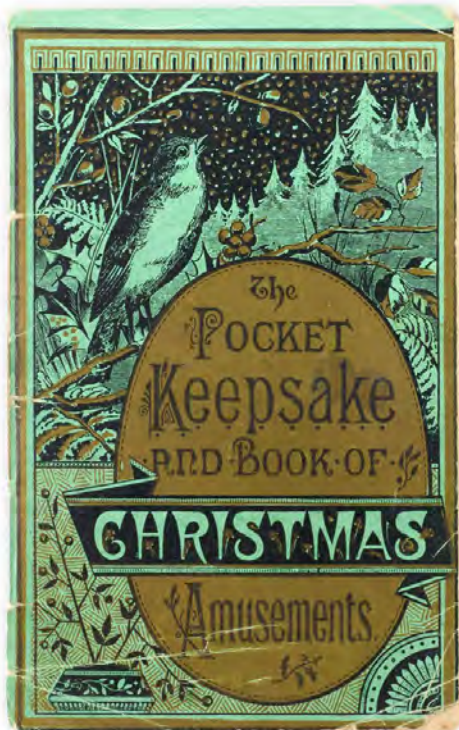


Karl Himly studied oriental languages at Göttingen and Berlin, taught in St Petersburg, and served as an imperial interpreter in Beijing and Shanghai. His numerous publications include papers on chess in China and Japan. At the end of his career he was recruited by Sven Hedin to decipher Chinese manuscripts, Hedin referring to him affectionately as 'good old Himly'. He was a member of the Deutsche Morgenländische Gesellschaft (German Oriental Society), as noted in his ownership inscription here.

Himly's nineteenth-century annotations to Agop's seventeenth-century text demonstrate its remarkable longevity as a tool for learning Armenian. Himly's marginalia demonstrate a particular interest in numerals, pronouns, and diacritics.

USTC 1713448.





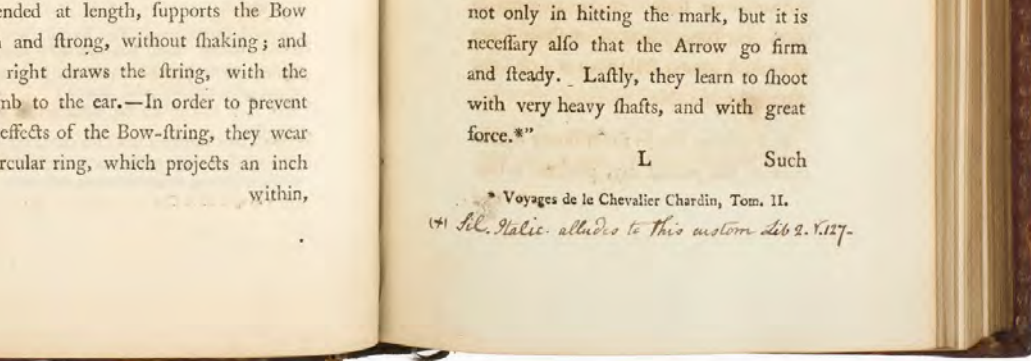
2. [ALMANACK.] Revill's illustrated Pocket Keepsake and Book of Christmas Amusements, for 1884. Contains:– Almanack for 1884, Table of high T[i]des, historical Events, Winners of great Races, Yule-Tide Sparks, a Yankee Trick, Songs, Parlour Pastimes, Ball Room Companion, with many first-class Illustrations. [London,] Simpkins for M. E. Revill, [1884].

24mo, pp. [24]; lithographic illustrations throughout; pamphlet-stitched in publisher's illustrated wrappers, lithographically printed in black and gold on green glazed paper; a few slight creases, a little worn at extremities. £225

An unrecorded Christmas gift book, charmingly illustrated, printed for the Marylebone wine-merchant M. E. Revill at the Turner's Arms.

Alongside an illustrated almanack for 1884 are a number of seasonal stories and poems, dances, and parlour games, as well as a Christmas greeting from Revill's and a pricelist for 'choice foreign wines' and 'choice old spirits'.

We find no other copies of this or any other issue under Revill's name. Simpkins did, however, print similarly titled and arranged works for others: for the Angel for 1877 and for C. Wall at the Dyers' Arms for 1886 (both BL only), and under his own name for 1882 (Yale only).



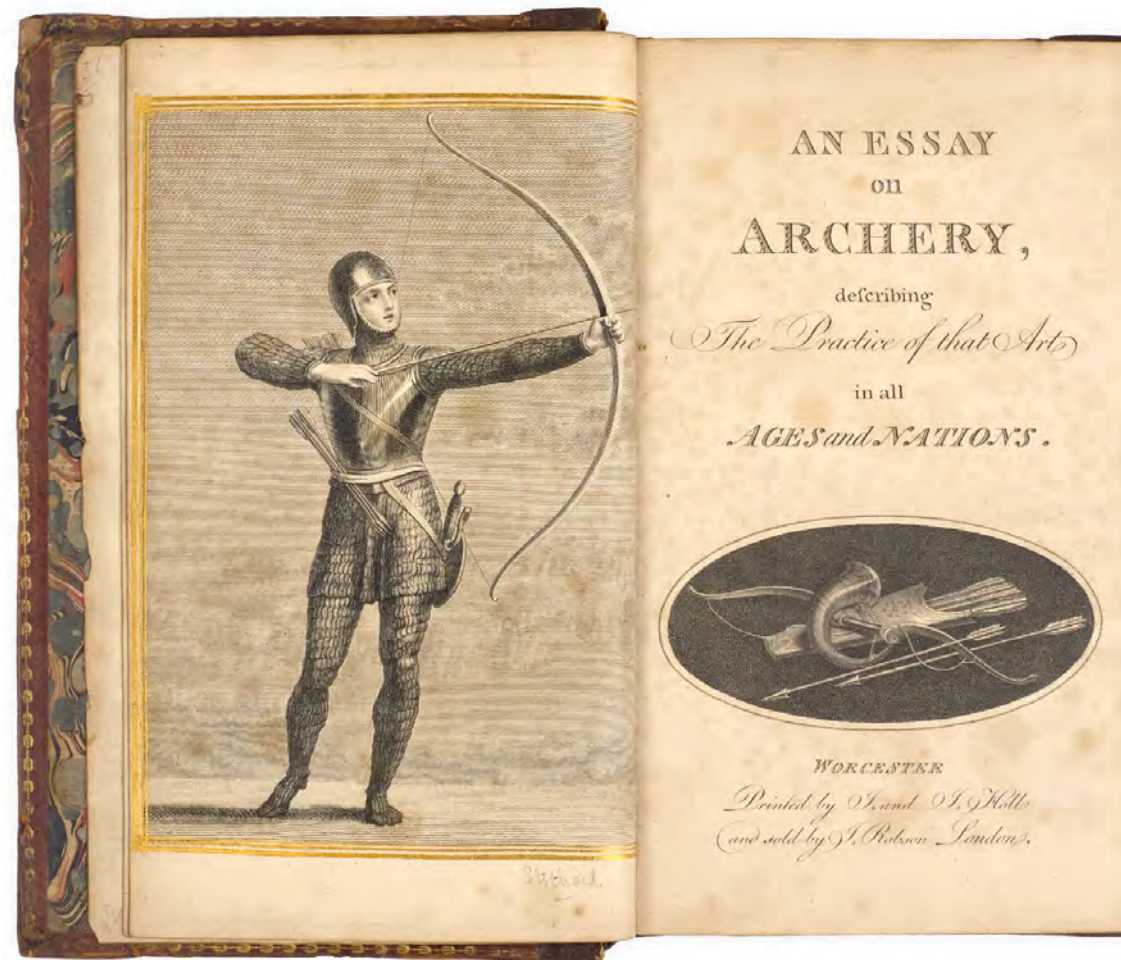
## Presentation Copy

3. [ARCHERY.] MOSELEY, Walter Michael. An Essay on Archery: describing the Practice of that Art, in all Ages and Nations ... Worcester, J. and J. Holl, and sold by J. Robson, London, 1792.

8vo, pp. [ii], x, 348, with a frontispiece engraving of an archer by Stothard (not found in all copies, here with a gilt fillet border), an additional engraved title-page (with the imprint above), and four engraved plates; without the errata slip sometimes found (*but see below*); engraved title-page foxed, else a very good copy; bound in contemporary diced sheep (probably by Holl of Worcester), gilt roll-tool border to covers, gilt edges; rather dry and worn, rebaked in brown morocco; **authorial presentation inscription to front free endpaper, manuscript corrections, additions, and deletions to pp. vi, vii, 12, 24, 36, 48, 52, 59, 60, 69, 73, 76, 87, 88, 89, 90, 102, 105, 106, 108, 124, 143, 151, 187, 190, 191, 206, 217, 218, 223, 224, 232, 241, 249, 313, and 331;** gift inscription to Paul C. Davie dated 1918. £750

**First edition, a presentation copy, lengthily inscribed in Latin to the biblical scholar, radical, and abolitionist Gilbert Wakefield (1756–1801), and corrected by the author throughout.**

Moseley (1765–1827), of whom little is known, covers the history and practice of archery from the ancient world to the present day, and from Scythia to Tahiti, taking in also poisoned arrows, divination, quivers, targets, etc., with numerous classical sources cited.



Paul C. Davie  
from  
Miss H. H. H.  
Feb 9 1918

This book belonged  
to your Grandfather  
Colonel Wakefield

Amico suo Gilbert Wakefield  
Gaull. Mich. Moseley

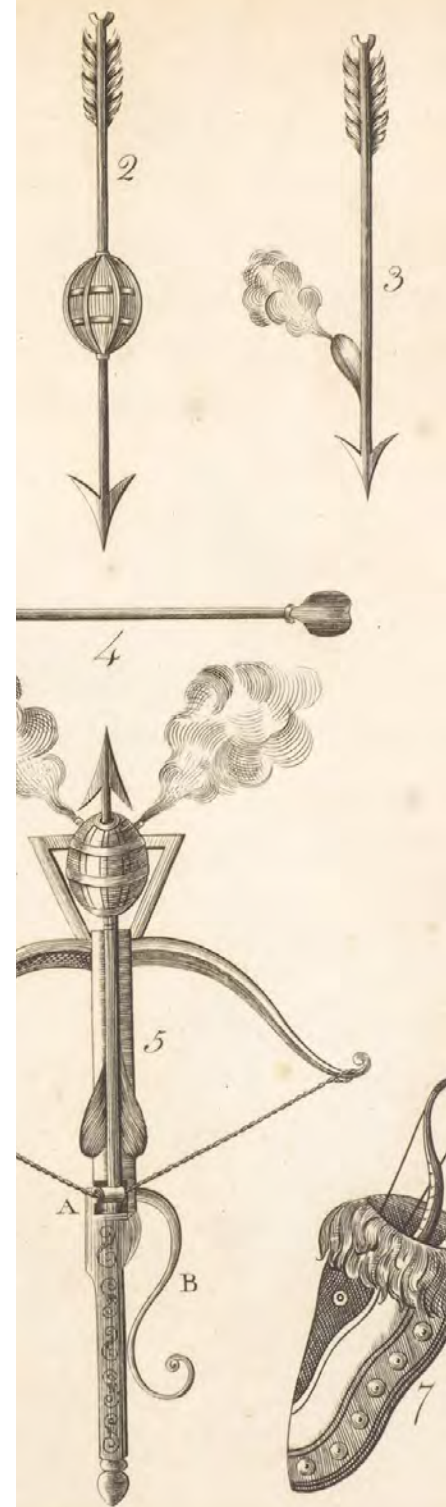
Accipe, Amice, hunc mei libellum, non  
solum amicitiae gratia, sed etiam grati-  
tudo. Quia me tenera adhuc juventute,  
te praepatore, Graecis Romanisque studiis  
imbuere mentem. Haec igitur praemittas  
libentissime tibi dedico. Vale. fave &  
erroribus ignosce -

The recipient of this copy, Gilbert Wakefield, is asked to accept the book 'not only out of friendship, but also gratitude. Because as a tender youth, with you as my teacher, I imbued my mind with the studies of the Greeks and Romans ... Farewell, and please forgive my mistakes' (*trans.*) Having studied at the free school at Kingston (as had Gibbon and William Hayley), then Jesus College, Cambridge, Wakefield had taught Classics at the Warrington Academy alongside John Aikin and William Enfield from 1779 until its closure in 1783. Was Moseley perhaps his pupil there? Wakefield's support for the French Revolution, and his attacks on the Pitt administration, led to his arrest and imprisonment from 1798 to 1801.

Another copy is recorded (British Library 1040.f.9) in which the frontispiece has a similar gilt border, signed below 'Boll, Binder, Worcester'. The corrections in this copy, in pen and pencil, represent nearly all of the eighteen errata listed in the errata slip sometime included, **as well as a host of other changes, some substantial.** The pen corrections are authorial, the smaller number of pencil notes likely by Wakefield.

#### Provenance:

Col. Henry Walrond, co-author of *Archery* (1894), to which he contributed chapters on 'Archery as a Pastime', archery societies, the bow, the arrow, and more, and a bibliography (which includes Moseley); by descent to his grandson Paul Christopher Davie (1901-1990), KB, Remembrancer of the City of London.



# Archers a Shootynge for ye Prizes

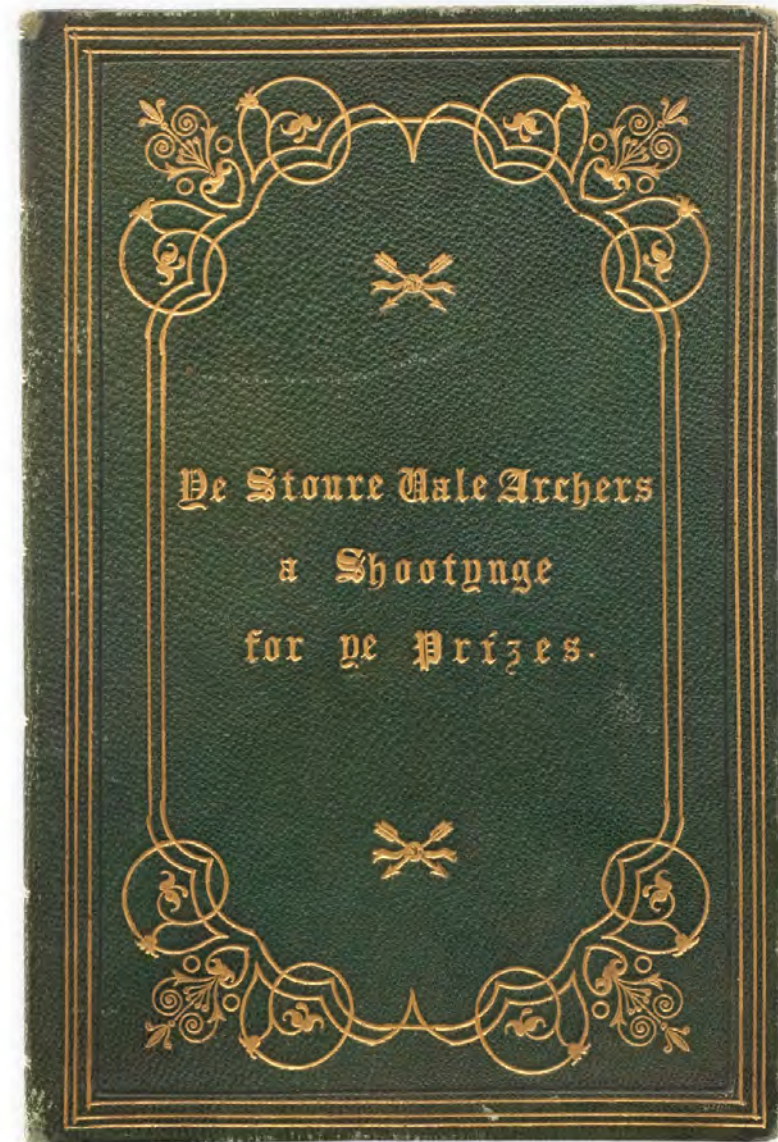
4. [ARCHERY.] [BRADLEY, Edward?] A Poetic Extravaganza; suggested by E. B.'s Etching, No. 1, of "The Manners and Customs of ye Natyves of Kyddermynstere." By Outis. *Kidderminster, George Fowler, 1850.*

8vo, pp. 35, [1]; a very good copy; in the original limp green morocco, covers gilt with a wide border of intertwining tendrils, bow and quiver tools, lettered directly on the front 'Ye Stoure Vale Archers a Shootynge for ye Prizes', gilt edges; slightly bowed, edges a little rubbed; authorial presentation inscription to front pastedown, small autograph corrections on pp. 7, 9, and 30. £500

**Very rare, a gently satirical poem about a tournament meeting of the Stour Vale Archers at Kidderminster in June 1850, inscribed by the author: 'Mrs Dixon / With Outis's Love'.**

The etching which inspired the poem ('Who has not gazed delighted on the etching? / Which such a host of purchasers is fetching?') was by the Kidderminster-born Edward Bradley (1827–1889, better known as 'Cuthbert Bede'). We cannot trace a surviving example, but it was apparently a bird's-eye view with 400 figures, in the manner of Richard Doyle, illustrator of Percival Leigh's *The Manners and Customs of ye Englyshe* (1849). 'Outis' (i.e. no-one) refers to himself as a 'close ally' of 'E.B.', but may of course be Bradley himself.

The poem itself is full of lively dialogue as men and women archers (all named, though probably pseudonymously) compete over 24 rounds while trading gossip and compliments; the main tournament over, Outis wanders making observations on the crowd, seeks shade from the sun, and watches the prize-giving and the final shoot-off.



A POETIC  
EXTRAVAGANZA;

Suggested by E. B's. Etching, No. 1, of

"MANNERS AND CVSTOMS OF YE NATYVES  
OF KYDDERMYNSTERE."

BY OUTIS.

KIDDERMINSTER :  
PRINTED BY GEORGE FOWLER, HIGH STREET.  
MDCCCL.

*Mrs Dixon  
with Outis's Love*

In the mid nineteenth-century toxophily was in vogue among both men and women (Queen Victoria was an enthusiast), a fashionably medieval hobby that one could compete in decorously without a change of dress. The Stour Vale Archers, founded in 1849, was just one of many local archery clubs that also sent representatives to national competitions.

Bradley had returned to Kidderminster briefly to work in clergy schools in 1849–50 before obtaining a curacy at Glatton-with-Holme. It was there that he began the work for which he is known, *The Adventures of Mr Verdant Green* (1853–6), on the experiences of an Oxford undergraduate, though he himself only spent a year there and never matriculated (having studied instead at Durham).

**Not in Library Hub or OCLC.**

# With a Record of Early Smallpox Inoculation



5. [BIBLE.] The Holy Bible ... *'Printed at y<sup>e</sup> Theatre in Oxford. Sold by P. Parker ...'* [London], [1681?].

[bound after:]

[BOOK OF COMMON PRAYER.] The Book of Common Prayer and Administration of Sacraments ... with ye Psalter ... *'Printed at y<sup>e</sup> Theatre in Oxford. Sold by P. Parker ...'* [London], [1683?].

Two works in one vol., folio, unpaginated; *Bible*: π<sup>1</sup> (engraved title by John Sturt) <sup>2</sup>π<sup>1</sup> (dedication) A-D<sup>4</sup> E-2M<sup>8</sup> 3N-3X<sup>8</sup> 3Y<sup>4</sup> 3Z<sup>1</sup> 3A-3K<sup>8</sup> 3L<sup>1</sup> <sup>2</sup>A<sup>8</sup> 4B-4N<sup>8</sup> 4O<sup>2</sup> <sup>3</sup>A-F<sup>2</sup> <sup>4</sup>A<sup>2</sup> <sup>5</sup>A-E<sup>4</sup> <sup>5</sup>F<sup>3</sup>; *BOCP*: π<sup>1</sup> (engraved title by John Sturt) (a)<sup>6</sup> A-K<sup>4</sup> L<sup>2</sup>; engraved title-pages to each part (that to the Bible somewhat smaller); separate register for Apocrypha and New Testament; some soiling, inkstains and edge wear, but generally good; bound in contemporary panelled calf, scraped, recornered, and rebacked; ownership inscriptions to front free endpaper and title of BOCP of Richard Musgrave, dated 1689 (see below); a list of births (and a marriage) of members of the Davie family 1801-1802 and 1841-4 to the rear endpapers. **£1500**

**Rare Oxford editions of the Bible and Common Prayer – the second folio edition printed in that city.** The first English Bible printed at Oxford was published in 1675; the title-pages to that edition (featuring the Transfiguration above Mt Tabor with figures of the Law and the Gospel below) and to the corresponding edition of the Book of Common Prayer (a church interior with standing figures) have here been entirely re-engraved by John Sturt.

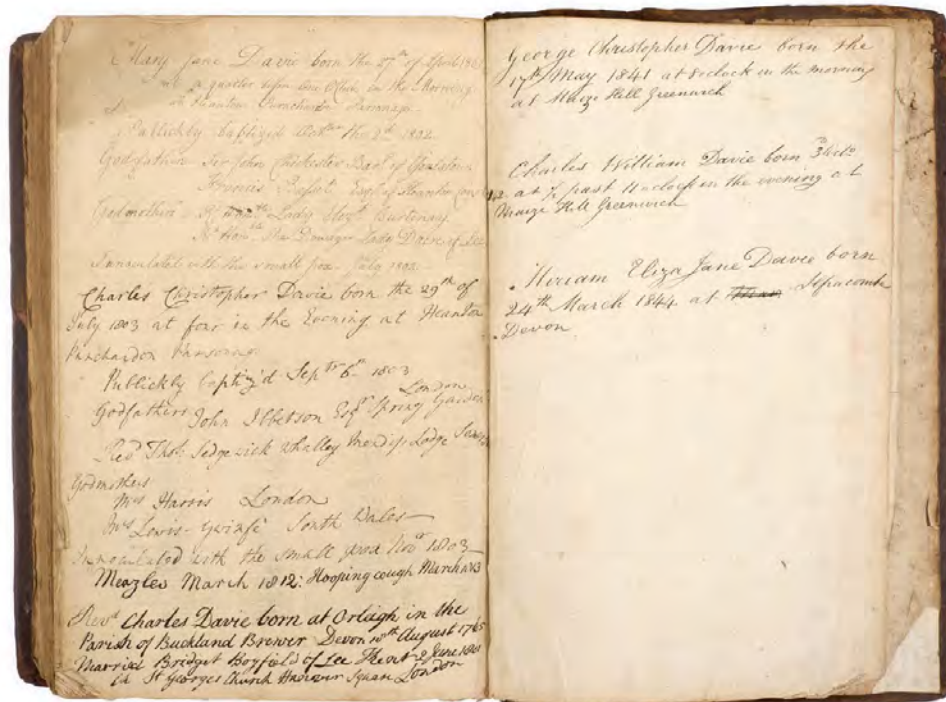
*R<sup>t</sup> Hon<sup>ble</sup> The Dowager Lady Dacre of Lee.  
Inoculated with the small pox - July 1802. -  
Charles Christopher Davie born the 29<sup>th</sup> of*

**Provenance:** Richard Musgrave (1652–1727), brother of the physician and antiquarian William Musgrave, FRS, whom he assisted in some antiquarian pursuits. After his death his books passed to his daughter-in-law Mary Musgrave (née Clarke), whose daughter Juliana married into the Davie family. The Davie births recorded on the endpapers include those of Mary Jane Davie (27 April 1802) and Charles Christopher Davie (29 July 1803), both of whom are also noted as having been 'Innolated with the small pox' at the age of three months. Jenner's landmark *Inquiry into the Causes and Effects of the Variolae Vaccinae* had appeared only in 1798, and was received with both enthusiasm and vehement resistance – see for example Gillray's satire of 1802 *The Cow-Pock* in which the recipients have small bovines erupting from their skin.



**Very uncommon:** ESTC records copies of the Bible and BOCP together at the British Library and Salisbury Cathedral, of the Bible alone at Friends House, and Christ Church Oxford, and of the BOCP alone at Canterbury Cathedral.

*Bible:* ESTC R215116; Wing B2317A; Herbert 760 (identical collation but without the Index and Psalter at the end, the engraved title possibly not mentioning Parker); *BOCP:* ESTC R215112; Wing B3671B. Not in Griffiths.



# Tables, and Rules for the Moveable and Immoveable Feasts, together with

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The 10. Day.

## The Psalms.

- 3 For strangers are risen up against me: and tyrants  
which have not seen before their eyes seek after my soul. *Alack.*
- 4 A child, God is my helpe: the Lord is worth him that  
desireth my soul.
- 5 He shall reward evil unto mine enemies: destroy them  
them in thy wrath.
- 6 An offering of a pure heart will thou give him, and prayest  
thy Name O Lord: because it is so comfortable.
- 7 For he hath delivered me out of all my troubles: and  
mine eye hath seen his desire upon mine enemies.

## The 100th Psalm

Exaudi Deus

*Exaudi Deus vocem meam et clamorem meum.*

- 1 Lord my prayer I send: and hide not thy self from my  
petition.
- 2 Take heed unto me, and hear me: for I am poor and needy.
- 3 The enemies with thee, and the ruggedly remembrance  
hath: for they are minded to do me some mischief, so malice  
only are they set against me.
- 4 My heart is disquieted within me: and the fear of  
death is fallen upon me.
- 5 Fearfuls and trembling are come upon me: and an  
horrible dread hath overshadowed me.
- 6 Unto I said, O that I had wings like a dove: for then  
would I flee away, and be at rest.
- 7 Let them seek I get me away far off: and remain in  
the wilderness. *Alack.*
- 8 I would make haste to escape: because of the strong  
wind and tempest.
- 9 Destroy thou mine enemies O Lord: and divide thou my heart  
from the righteous: and strike in the rock.

Day

382

The 10. Day.

## The Psalms.

- 10 Day and night they go about within the Walls thereof: -  
mischief also and sorrow are in the midst of it.
- 11 Wickedness is therein: deceit and guile go not out of  
their secret.
- 12 For it is not an eye seeing that hath done me this dishonour  
for though I could have seen it.
- 13 Neither was it mine adversary that did magnify him  
self against me: for then [peradventure] I would have  
hit my self from him.
- 14 But it was even thou, my Companion: my guide and  
mine own familiar friend.
- 15 We took sweet counsel together: and walked in the  
house of God as becometh.
- 16 Let death come hastily upon them, and let them go down  
quint into hell: for wickedness is in their dwelling, and among  
them.
- 17 O for me, I will call upon God: and the Lord shall save me.
- 18 In the evening, and morning, and at noon day will I  
pray, and that infinitely: and he shall hear my voice.
- 19 It is he that hath delivered my soul from the battle -  
that was against me: for there were many with me.
- 20 Yea, even God that endureth forever, shall hear me,  
and bring them down: *Alack.* for they will not have a  
fear of God.
- 21 He laid his hands upon such as be at variance with him  
and he brake their covenant.
- 22 The words of his mouth were softer then butter having  
war in his heart: his words were smoother then oil, and yet  
be they very pierced.
- 23 O my thy burden upon the Lord, and he shall relieve  
thee: and shall not suffer the righteous to fall for ever.
- 24 And as for them: then O God shall bring them into  
the pit of destruction.
- 25 The blood-thirsty and deceitful men shall not live -

ent

The purification of the blessed Virgin  
Saint Matthew the Apostle  
The Annunciation of the blessed Virgin.  
S. Mark the Evangelist.  
S. Philip the Evangelist.

THE  
BOOK  
OF  
COMMON  
PRAYER  
1662

The daies of

THE  
BOOK  
of  
COMMON  
PRAYER  
1662

the Church of England through the year.  
All sundae in the year.

The days of the Fast of: [The Circumcision of our Lord Jesus Christ.  
The Epiphany.  
The Conversion of S. Paul.]

A Table of the Vigils, Fasts, and  
Daies of Abstinence to be  
observed in the year

The

The

# Lithographic Liturgy

FACSIMILE

OF THE ORIGINAL MANUSCRIPT

OF

## The Book of Common Prayer

Signed by Convocation December 20th, 1661, and attached to the Act of  
Uniformity, 1662 (13 & 14 Charles 2. Cap. 4).

Dedicated by Special Permission to Her Majesty the Queen.

PUBLISHED BY

EYRE & SPOTTISWOODE,  
Printers to Her Majesty,  
LONDON, EDINBURGH, GLASGOW, MELBOURNE, & NEW YORK.

1891.

C. J. CLAY & SONS,  
General and Wholesale Printers,  
45, MARK LANE, LONDON, & 261, ARGYLE STREET, GLASGOW.

**6. [BOOK OF COMMON PRAYER.]** Facsimile of the original Manuscript of the Book of Common Prayer, signed by Convocation December 20th, 1661, and attached to the Act of Uniformity, 1662 (13 & 14 Charles 2. Cap. 4.) ... *London [& elsewhere], Eyre & Spottiswoode and C. J. Clay & sons, 1891.*

Very large 4to, pp. [viii], 44, [1, blank], '45-302', [1, blank], '303-323', [1, blank], '324-494', [1, blank], '495-544' (i.e. 548), [8], [8, facsimiles of the binding, blanks]; facsimiles lithographed in black and red throughout; a few top-edges unopened; a very good copy in a slightly later binding of a brown textile, ink labels to front board and spine, an armorial panel to rear board with the motto 'Deus regit'; a little worn and scuffed at extremities; pictorial bookplate of Alfred Heacock Whittaker (signed 'F A L') to front pastedown. **£185**

**First and only edition of this ambitious lithographic facsimile of the manuscript of the Book of Common Prayer.**

'This book is a reproduction in *facsimile* of the Manuscript Book of Common Prayer which was attached or annexed to the Act of Uniformity ... and

which, for this reason, is often called The Annexed Book ... The Annexed Book had been supposed to have been lost since the year 1819; it was, however, discovered in 1867. It had been preserved among the originals of the Acts of Parliament, which included the Act of Uniformity itself, but had been detached from the Act ... The Book now reproduced has been lithographed by Her Majesty's Printers from photographs of the original, taken by them, page by page, without disturbing the binding, and without removing the volume from the precincts of the House of Lords, or from the custody of Mr. J. H. Pulman, the present Librarian' (*preface*).

### All Saints day

number of them which were sealed, and there were sealed in hundred, forty and four thousand, of all the tribes of the children of Israel. The tribe of Simeon were sealed twelve thousand. The tribe of Gad were sealed twelve thousand. The tribe of Asher were sealed twelve thousand. The tribe of Naphtali were sealed twelve thousand. The tribe of Manasse were sealed twelve thousand. The tribe of Zebulun were sealed twelve thousand. The tribe of Issachar were sealed twelve thousand.

### The Order for the Administration of the Lords Supper, or holy Communion

¶ So many as intend to be partakers of the holy Communion, shall signify their Names to the Curate at least sometime the day before.

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28

### Tables, and Rules for the Moveable and Immoveable Feasts, together with The daies of Fasting and Abstinence through the whole year.

Rules to know when the Moveable Feasts  
and Fasting daies begin.

Easter Day is on which the sun doth rise always the first Sunday after the first full moon which happeneth after the one and twentieth day of March. And if the full moon be happened upon a Sunday, Easter day is the Sunday after.

Spring of the year  
Spring of the year

9

7. [BOOKPLATE.] Design for an *ex libris* for Cortlandt Field Bishop, by Boissy[?]. c. 1910?

Oblong 8vo, ff. [6], comprising the original pencil drawing on heavy cartridge paper (embossed Bristol stamp), followed by five printings of the engraved plate (slightly reduced): two of the first state (one on wove paper, one on japon), two of the second state (likewise on wove and japon), and a final hand-coloured example on japon; in fine condition, bound in quarter red morocco with marbled paper sides. **£600**

The aviator, traveller, and book collector Cortlandt F. Bishop (1870–1935) bought America's top auction house, American Art Association, in 1923, later merging it with Anderson Galleries – after his death it became Parke-Bernet, bought by Sotheby's in 1964. Bishop was an avid collector, buying heavily at the Hoe sales in 1911 and 1912 and his library, sold in four parts in 1938, included the four Shakespeare folios, five Grolier bindings, the *Roman de la Rose* manuscript of Francis I, the Blickling Homilies, the Tickhill Psalter, Blake's illuminated *Songs of Innocence and of Experience*, and Dickens's reading copies of his own works; Rosenbach led the bidding.



Bishop had several recorded bookplates, including an Arcadian scene by Sidney L. Smith, and a morocco book-label with a mitre and bishop's croziers, but we have not traced that he used this one – a putto bearing a book flying over a seascape. The second state adds stipple tone in the sea and sky.



8. [CATECHISM.] Catechismus, das ist Christliche Erklärung der Sechshaupt Stücke Christlicher Lehre, sampt der Hauss-Taffel, und Form, wie man die Kinder soll betten lehren ... für die Evangelischen Kirchen und Schulen zu Strassburg. [Strasbourg,] Johann Heinrich Heitz, 1751.

[bound with:]

Abendmahl-Büchlein, oder kurtze Fragen und Antwort für iunge Leute, der Kirchen zu Strassburg, so würdiglich zum Tisch des Herrn gehen wollen ... Strasbourg, Simon Kürssner, [n.d.].

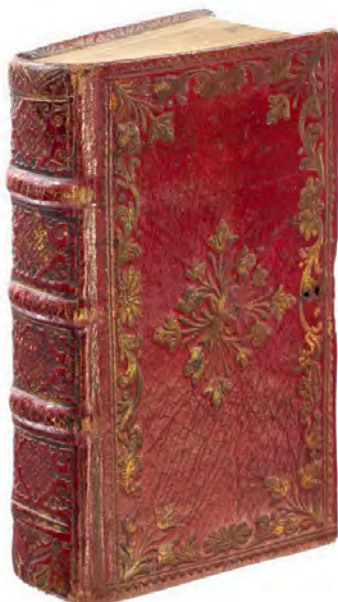
Two works in one vol., 16mo, pp. [126], without final blank; 64, with woodcut bust of Christ to title verso; both titles within frames of type ornaments; slight toning, second title trimmed close at fore-edge touching frame; very good copies in contemporary red morocco, gilt border and centrepiece to covers composed of leaves, flowers, and crowns, spine in compartments richly gilt, all edges gilt, bronze brocade paper pastedowns; clasp and catch wanting (small holes to fore-edges of boards), extremities very slightly rubbed. £450

Seemingly unrecorded editions of two German catechistical works aimed at children in Strasbourg, in small format suited to the pocket, and in an attractive local contemporary binding.

The first work opens with a long series of questions and answers, beginning with 'Are you a Christian child?', to which the answer is of course 'Yes Sir'. Sections on the Ten Commandments, Christian faith, prayer, baptism, Holy Communion, and the Power of the Keys follow, together with descriptions of how various members of society should behave, including priests, officials, husbands, parents, labourers, maids, children, and widows. A selection of prayers suitable for children, the Nicene and Athanasian Creeds, the Penitential Psalms, and a Lutheran catechism round off the work.

The second text comprises questions and answers specifically on Communion, and opens with a full-page woodcut of Christ.

No copies of either traced on VD18, OCLC, or Library Hub.



# Typesetting for Beginners

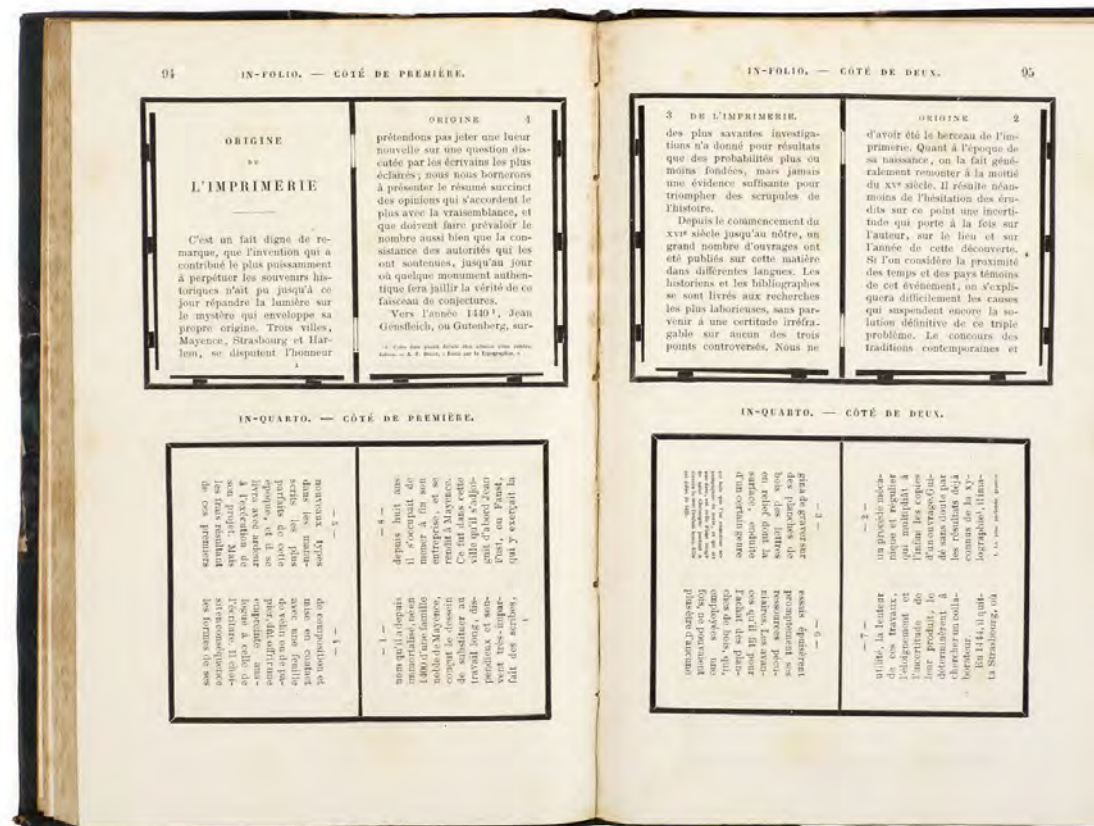
## 9. CLAYE, Jules. *Typographie: Manuel de l'apprenti compositeur*. Paris, J. Claye, 1871.

Small 8vo, pp. [4], 180, [4, blank, *livres utiles*], with folding lithographic plate; further diagrams printed in-text; some scattered spots, plate a little browned; bound in contemporary half green morocco with marbled sides, spine blind-ruled in compartments and lettered directly in gilt, marbled endpapers, green ribbon placemaker; very lightly rubbed, a few small scuffs and chips to marbled sides, but a very good copy. **£195**

**First edition of this manual for apprentice type-compositors, written and published by the printer Jules Claye.**

Claye cites earlier writers on the subject – Brun, Fournier, and Lefèvre – but offers this work to answer ‘the regret at not having encountered a completely elementary book, from first principles, a sort of concise grammar to put in the hands of our apprentices’ (p. [3], *trans.*). He goes on to give a (very) brief history of printing, ‘invented by Gutenberg around the year 1440’ and ‘introduced to Paris around 1469 by Ulrich Gering, Martin Krantz, and Michel Friburger’ (p. [5]) and instructions on type, typesetting, imposition, abbreviations and symbols, proofing, and tables, as well as a vocabulary for compositors. The work addresses, however, not only the mechanics of printing, but also advice on good composition and tasteful *mis-en-page*.

The folding lithographic plate shows an example of a heavily corrected proof, with explanations of the marks used. Further illustrations show impositions and – on facing full pages – a table in its original manuscript and set up in type.



ORIGINE  
DE  
L'IMPRIMERIE

ORIGINE 4

prétendons pas jeter une lueur nouvelle sur une question discutée par les écrivains les plus éclairés; nous nous bornerons à présenter le résumé succinct des opinions qui s'accordent le

3 DE L'IMPRIMERIE.

des plus savantes investigations n'a donné pour résultats que des probabilités plus ou moins fondées, mais jamais une évidence suffisante pour triompher des scrupules de

ORIGINE 2

d'avoir été le berceau de l'imprimerie. Quant à l'époque de sa naissance, on la fait généralement remonter à la moitié du xve siècle. Il résulte néanmoins de l'hésitation des éru-

108

LA CORRECTION.

justifier sur le marbre; mais, s'il s'agit d'un bourdon ou d'un doublon entraînant avec lui un remaniement, il est nécessaire alors d'enlever de la forme le nombre de lignes que l'on suppose devoir être remaniées, de les remettre en galée et de les justifier à nouveau dans le composeur. Ce mode d'opérer est plus prompt et assure une meilleure exécution.

C'est ici l'occasion de rappeler ce qui a été dit plus haut, à propos de l'espacement. Lorsque la correction consiste à retrancher une ou plusieurs lettres, le vide occasionné par cette suppression doit être réparti aussi également que possible entre toutes les espaces qui se trouvent dans cette ligne; si, au contraire, on doit ajouter un ou plusieurs mots par suite d'omission, c'est encore à toutes les espaces qu'il faut, en les réduisant, demander la place nécessaire à l'introduction de ces lettres. La régularité de l'espacement ne doit pas être moins respectée à la correction qu'à la composition; il ne faut pas serrer outre mesure les mots pour faire entrer dans la ligne les lettres omises, ni les écarter trop non plus pour combler le vide fait par une suppression. En pareil cas, il est indispensable de remanier le nombre de lignes nécessaire pour revenir à la régularité.

Si de l'échange des lettres retirées et remplacées

CORRECTIONS.

à changer (coquille).  
à changer.  
ajouter (bourdon).  
supprimer (doublon).  
sables capitales.  
être et moi à transposer.  
actuellement à mettre.  
à l'un ou à l'autre.  
aligner.  
rentrer.  
à transposer.  
sortir.  
sables capitales.  
à mettre.  
à retourner.  
proches.  
à enlever (doteur).  
à faire.  
à baisser.  
mettre en italique.  
à remanier.  
à mettre.  
à faire suivre.  
à diminuer.  
à augmenter.  
entre en romain.

PAGE A CORRIGER.

La Révolution n'a pas oublié de visiter l'intérieur du Louvre. En juillet 1793, elle a envoyé des ouvriers détruire les boiseries des et des appartements, barbouiller les tableaux de Rigaud et de Lebrun, ornement de la salle de l'Académie des Inscriptions, effacer la figure et le nom de Louis ~~14~~, arracher les tapisseries semées de fleurons de lis. Au ~~de~~ temps la Terreur, la Révolution prend une des salles du Louvre pour y établir l'imprimerie nationale. C'est cette imprimerie nationale, sise au Louvre, que Robespierre augmente, pour l'impression du Bulletin des lois, de deux presses montées à ses frais sous le nom de Nicolas, et dont le coût fut plus la Révolution dispose d'une salle au rez-de-chaussée, au-dessous de (tard remboursé à la famille du condamné. Au temps de l'agiotage, la galerie d'Apollon, en faveur de la Bourse, qui s'y installe le 1<sup>er</sup> prairial de l'an III. Mais ce sont surtout les locataires du Louvre qui l'ont transformé et dégradé. L'armée révolutionnaire des artistes, campée, de par le droit de conquête, en ce logement à sa convenance, a disposé de l'immeuble selon son bon plaisir, taillant, abattant, construisant, allant jusqu'à élever de petites maisons dans les salles non terminées. En ce Louvre, en cette vieille demeure monarchique, Debucourt, ce Teniers de poche, met en vente la République française et la Déclaration des droits de l'homme, à peu près à l'heure où son voisin de la rue Boucher, Copia, met en vente, traduites d'un pointillé merveilleux, la Liberté, l'Égalité et la Loi de Prud'hon. Qui l'eût dit, alors, que ces gravures patriotiques auraient les pendants qu'elles ont aujourd'hui! Pêle-mêle avec elles, le portrait de Marie-Thérèse-Charlotte, telle qu'elle était vêtue dans la prison du Temple, le portrait de Capet revêtu de tous ses ordres, sont exposés aux vitrines de la rue du Coq. Grande galerie des gravures, grande galerie des livres, que

SIGNES.

t/e  
mutiler H  
portes /  
H  
XIV H  
U U  
/ (m)  
C  
pillon /  
H  
#H  
#H  
D  
H  
C  
X/X  
ital.  
il  
C  
rom.

OBSERVATIONS.

Pour corriger, on fait un trait de plume sur le mot ou la lettre à changer, et l'on reproduit ce trait en marge comme signe de renvoi. Si la ligne comporte plusieurs corrections, il faut varier légèrement ces signes de renvoi, comme on le voit ci-contre, afin d'éviter toute erreur.

Les corrections ne doivent jamais être faites entre les lignes dans le corps de l'épreuve, mais être indiquées sur les marges extérieures, la première toujours à partir du texte, en regard de la ligne à laquelle elle appartient.

Pour demander une lettre ou un mot en grandes capitales, il faut souligner trois fois ce mot ou cette lettre, comme ci-dessous :

a b Paris César

Pour les petites capitales, on ne souligne que deux fois :

m p Homère Plaute

Pour l'italique, il suffit de souligner une seule fois.

s t Cinna Les Horaces

La similitude de forme entre la virgule et l'apostrophe pouvant amener quelque confusion, on distingue cette dernière par un trait vertical placé au-dessous, comme nous l'indiquons ici :



## *Decretals in Doeskin*

**10. CUJAS, Jacques.** Iacobi Cuiacii celeberrimi I. C. recitationes in II. et IV. libros Decretalium. Nunc primum in lucem editæ. *Speyer, Bernhard Albin, 1594.*

4to, pp. [8], 569, [1, blank], [38]; woodcut device to title, woodcut initials, head-, and tailpieces; light stain to title, some creasing to first three leaves, a few quires slightly loose; a good copy in near-contemporary doeskin over pasteboards; some wormholes to spine, some wear to extremities and abrasions to covers; contemporary marginalia to pp. 145–6 (slightly trimmed) and p. 178. **£750**

**First edition of these commentaries on the *Decretals* of Gregory IX by the famous French jurist Jacques Cujas (1522–1590), printed in Speyer and bound in doeskin.**

Prominent among the school of legal humanists, Cujas gained a Europe-wide reputation for his work on Roman law, and on Justinian in particular. As a teacher at the universities of Valence and Bourges, he attracted outstanding pupils from all over Europe, including Joseph Justus Scaliger and Jacques Auguste de Thou.

The commentaries gathered here were, according to the preface, dictated in Bourges a few years before Cujas's death, and cover the second and fourth books of Gregory IX's *Decretals*. There is much on marriage and related subjects, including adultery, divorce, incest, polygamy, betrothal, wives and husbands, and children. Other topics covered include war, judges and witnesses, oaths and evidence, monks and popes, the laity, and leprosy. The few marginalia demonstrate a contemporary reader's interest in confessing to a crime, and witnesses.

**Three copies on Library Hub (Edinburgh, RCP, TCD); two copies traced in the US (Emory, LoC).**

USTC 664668; VD16 C 6220.

## AD TITVLVM XVIII.

## DE CONFESSIS.

## DE CONFESSIS.

149

feſſus de ſeipſo non interrogatur aduerſus alios. His conſequens eſt, vt quos de ſeipſo conſeſſus quis nominauit, ob id ſolum nulli poenæ nulliſve tormentis ſubiiciantur, quoniam ea delatio de ſe conſeſſi nulla eſt: ſed ſi ei etiam accedat fama vulgi, neceſſe eſt, quod & in hoc cap. i. proponitur, vt nominatim purgent innocentiam ſuam interpoſito iureiurando, & adhibitis ſaltem tribus Sacramentalibus, vt vocant, qui idem quod ipſe coniurent, aliquando tres adhibentur, aliquando ſeptem, vel, vt loquuntur, aliquando tertia manus, aliquando ſeptima, ca. 33. j. de teſub. can. requiſi. ſi. 33. q. 1.

Ad cap. 1. 1. &amp; Pl.

**C**ONVNGENDVM eſt hoc c. 1. cū c. 4. 5. de cauſ. poſſeſſ. & propriet. Pertinet enim vtrumque ad eandem cōtrouerſiam, que fuit inter duos de epiſcopatu Berthehem in Syria, in qua neuter obtinuit, vt docuimus ſupra in d. ca. 4. Quin &, vt hic oſtendit, Canonici vnus, qui in iure conſeſſus erat, ſe vt vnum eligeret ex eis certam pecuniam, puta 40. Saracenos, quæ tum in Syria moneta erat in vſu, ſtipulatum, deſectus fuit ob eam rem tanquam ſimoniacus reus (Simonia eſt non tantum accipere pecuniam, ſed etiam ſtipulari ab omni beneficio & officio eccleſiaſtico. Vnde non male Interpretes notandum conſent, iudicio conſtituto inter duos, & in id incidente criminatione tertij cuiusdam, licet cum eo principaliter actum non ſit, ſi de crimine conſiteatur, id ab eodem iudice cōcerceri poſſe. Item, quia ait in hoc cap. 1. in iure conſeſſus, recte notant, conſeſſionē pro explorato crimine nō haberi aliter quam ſi facta ſit in iure vel in iudicio, &, quod addi cōuenit omnino ex c. 4. 5. de iudic. in iudicio cōpetenti. Nā facta in iudicio incōpetenti nihil nocet. Itē requiritur, vt facta ſit citra errorē facti, quæ eſt ſententia c. 3. hoc titu. Nā erranti in facto nec in iure facta conſeſſio nocet: errati in iure nocet. & hoc eſt quod ait l. 2. de conſeſſ. non conſiteri eum qui errat, niſi ius ignorauerit. At qui in iudicio competenti non igno-

T

feſſus de ſeipſo non interrogatur aduerſus alios. His conſequens eſt, vt quos de ſeipſo conſeſſus quis nominauit, ob id ſolum nulli poenæ nulliſve tormentis ſubiiciantur, quoniam ea delatio de ſe conſeſſi nulla eſt: ſed ſi ei etiam accedat fama vulgi, neceſſe eſt, quod & in hoc cap. i. proponitur, vt nominatim purgent innocentiam ſuam interpoſito iureiurando, & adhibitis ſaltem tribus Sacramentalibus, vt vocant, qui idem quod ipſe coniurent, aliquando tres adhibentur, aliquando ſeptem, vel, vt loquuntur, aliquando tertia manus, aliquando ſeptima, ca. 33. j. de teſub. can. requiſi. ſi. 33. q. 1.

res adhibentur

ertia manus

3. q. 1.

## AD TITVLVM XVIII.

## DE CONFESSIS.

Ad cap. 1.

**H**OC CA. 1. quod etiam extrat in ſecunda collectione c. 2. de homicid. intelligimus, reo homicidij de ſeipſo conſeſſo fidem nō haberi aduerſus alios, quorum ſe conſilio crimen admiſiſſe dicat, non interrogari eum, qui de ſe conſeſſus non conuictus eſt, de conſcientia aliorum: quod eſt ex l. vlt. C. de accuſat. l. repeti. §. 1. de queſtion. Et ſic Iulius Papa can. vlt. 13. q. 3. *Nemini, inquit, conſeſſo de ſe ſuper alienum crimen credi oportet. Et periculosa conſeſſio rei aduerſus quemlibet admitti non debet. Periculosa etiam dicitur in hoc c. 1. vt opinor ex l. 1. §. queſtion. de queſtion. Huic Conſtitutioni addi poteſt ratio Pauli 1. Sentent. tit. 12. quam confirmat etiam l. de ferre. §. 1. de iur. hiſc. ne alienam ſalutem in dubium deducat qui de ſua deſperauit, & quod ait l. vlt. §. ſic autem. de bon. eor. qui ant. ſent. qui ſibi non pepercit multo minus alij parceret. Et ſimili ferè modo Quintilianus Declamatione 292. *nec credibile eſt*, inquit, *eum peperciſſe hoſpiti qui ſibi non pepercit.* Verum etſi conſeſſus non conuictus non interrogetur aduerſus alios; conuictum tamen aduerſus conſcios & participes & ſocios interrogari moris eſt, l. Diuus Adrianus. §. 1. de cuſtod. reor. Immo & conſeſſum & conuictum interrogari moris eſt aduerſus conſcios, ſed in crimine læſe maiestatis tantum, vt proponitur in hoc c. 1. & in d. can. vlt. 13. q. 3. In ceteris criminibus conſeſſus*

reor. Immo & conſeſſum & conuictum interrogari moris eſt aduerſus conſcios, ſed in crimine læſe maiestatis tantum, vt proponitur in hoc c. 1. & in d. can. vlt. 13. q. 3. In ceteris criminibus conſeſſus

reor. Immo & conſeſſum & conuictum interrogari moris eſt aduerſus conſcios, ſed in crimine læſe maiestatis tantum, vt proponitur in hoc c. 1. & in d. can. vlt. 13. q. 3. In ceteris criminibus conſeſſus

T

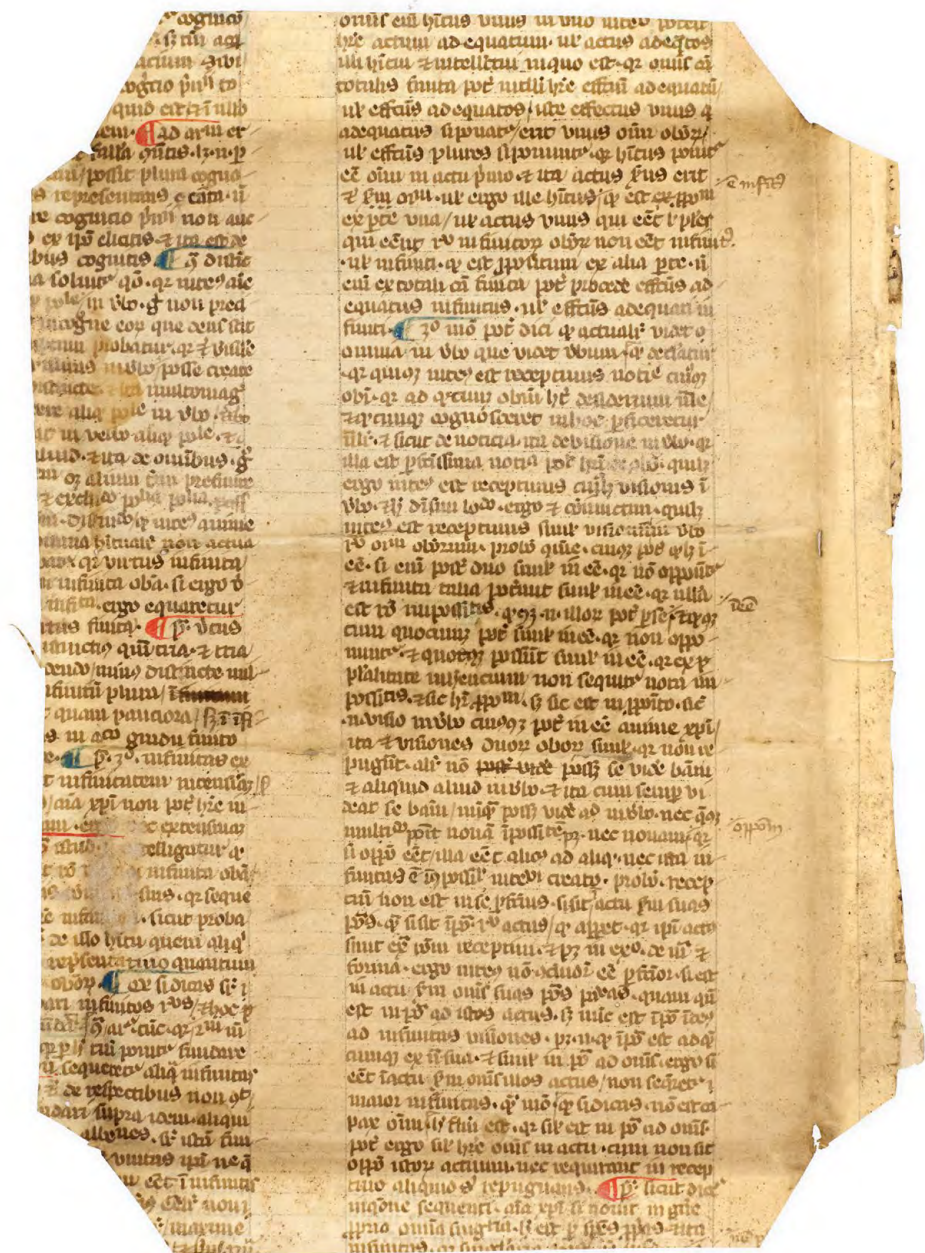
# ‘The Subtle Doctor’ on Knowledge and Understanding

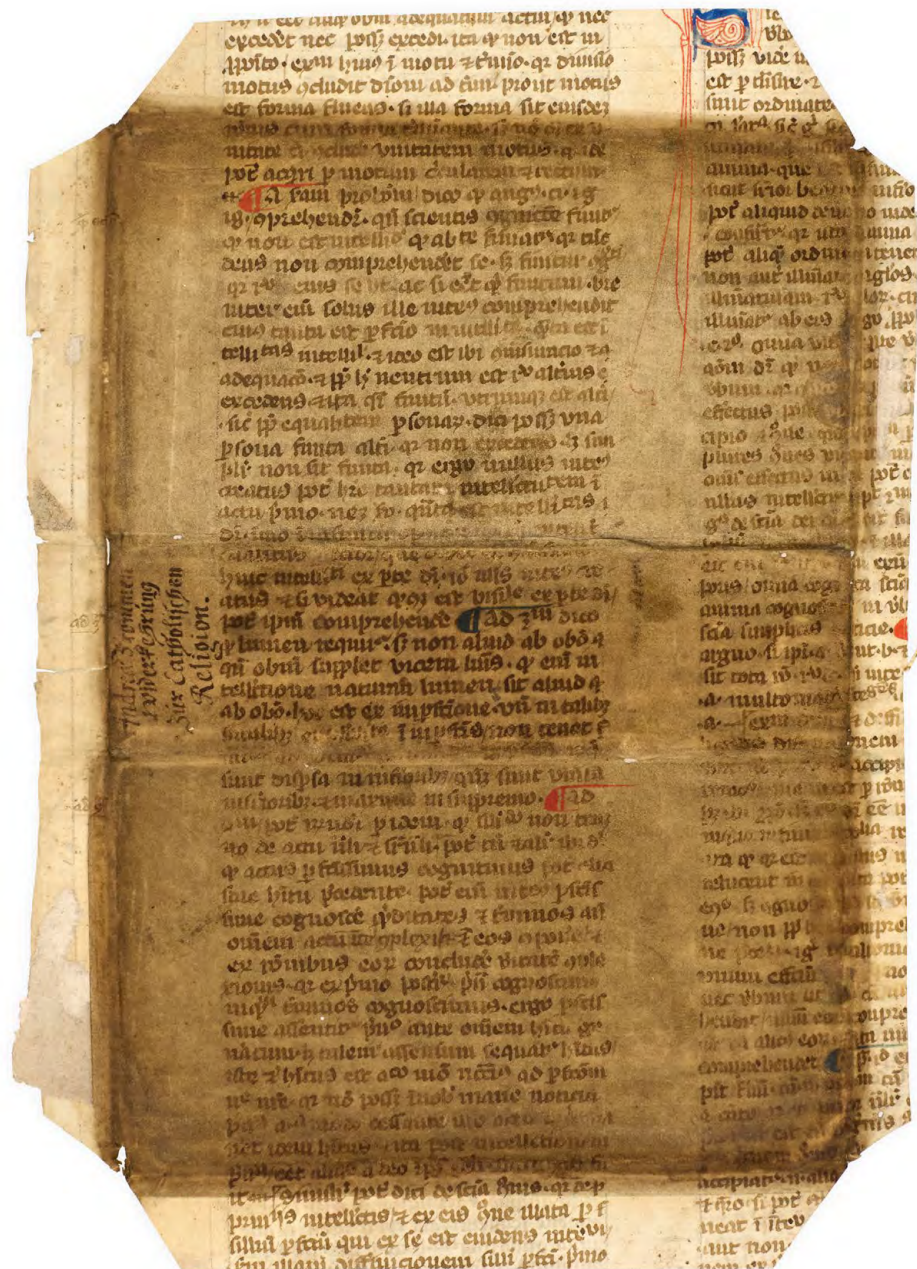
## II. DUNS SCOTUS. Commentary on the *Sentences* of Peter Lombard, Book III, dist. XIV, quaest. II. France, 14th century.

Partial leaf (c. 245 × 175 mm), double columns with 56–57 lines remaining per column, written in light brown ink in a neat rounded script, ruled in plummet, three-line initial ‘S’ in blue with penwork flourishing in red at head of recto (trimmed), paragraph marks in alternating red and blue, a few marginal scribal corrections; recovered from use as a binding and with consequent darkening to recto and creasing, corners cut, light stain and adhesion to verso, otherwise in good condition; title of volume once bound herein to recto ‘Andreae Frommen Widerkehrung zur Catholischen Religion’.

£500

An interesting fragment, the text here tackling knotty questions about the relationship between the intellect of the soul of Christ and the Word, and incorporating wider discussion on divine and human knowledge and understanding, the finite and the infinite, cause and effect, and action and motion.





John Duns Scotus (1265/66–1308) ‘was one of the most important and influential philosopher-theologians of the High Middle Ages. His brilliantly complex and nuanced thought, which earned him the nickname “the Subtle Doctor,” left a mark on discussions of such disparate topics as the semantics of religious language, the problem of universals, divine illumination, and the nature of human freedom’ (*Stanford Encyclopedia of Philosophy*). Charles Sanders Peirce considered him one of the profoundest metaphysicians that ever lived.

‘His principal work is the commentary on the *Sentences*. This survives in three forms: copies of his own lecture notes (*Lectura*) for the Oxford commentary; copies of students’ notes (*Reportatae*) taken from the various lectures; copies of his own final revision of the various notes. This last and most important version (the *Ordinatio*) was left incomplete at his death’ (*Oxford Dictionary of the Christian Church*). The text here corresponds to Scotus’s *Opera omnia* (Lyons, 1639) VII, part I, pp. 289–297.



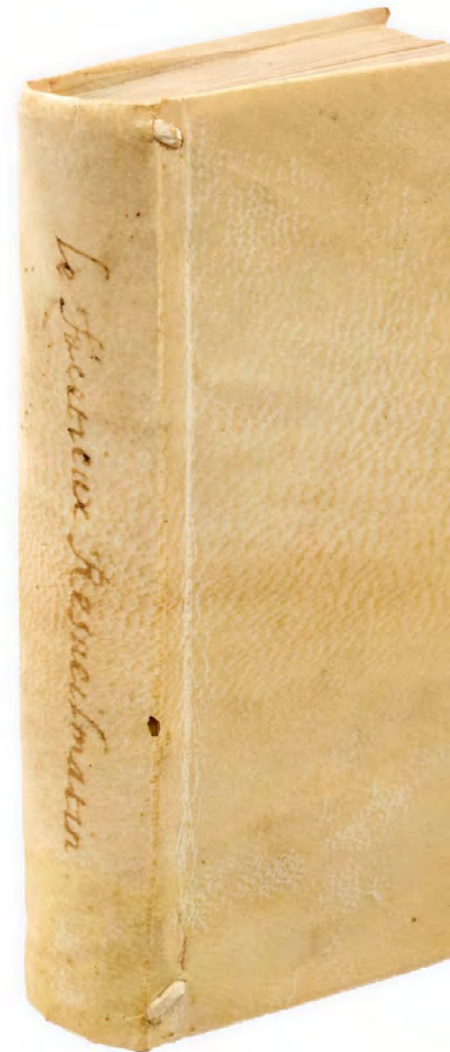
## Drolleries for the Dejected

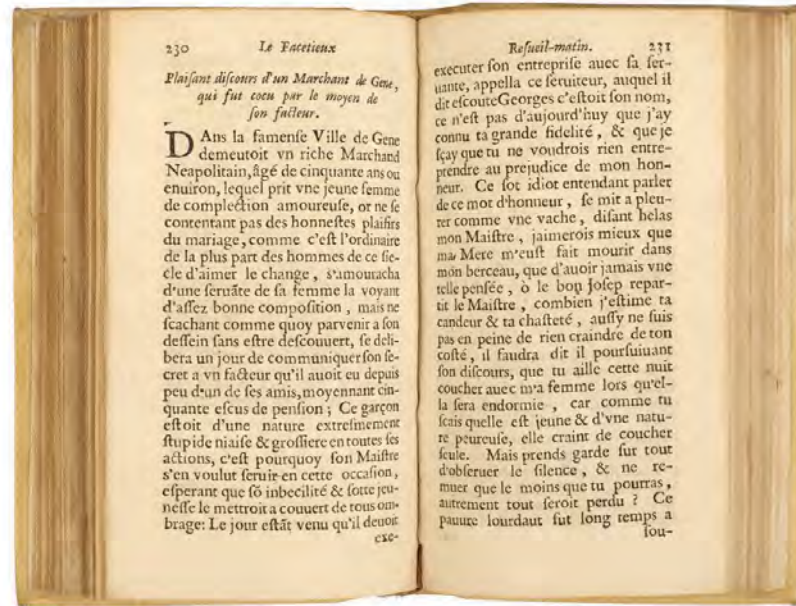
**12. [ENTERTAINMENTS.]** Le facétieux resueilmatin des esprits melancoliques. Ou remede preservatif contre les tristes. Auquel sont contenües les Meilleures, rencontres de ce temps, capables de resjouir toutes sortes de personnes, & divertir les bonnes Compagnies. *Leiden, David Lopez de Haro, 1643.*

12mo, pp. [ii], 358, [13, table], [3, blank]; additional engraved title-page dated 1644, woodcut Lopez device (of a phoenix on a burning palm tree with two angels holding a book) to letterpress title, woodcut initial, head-, and tailpiece; a very good copy bound in contemporary vellum, manuscript lettering in ink along spine; Albani manuscript monogram to foot of engraved title, with their manuscript shelfmarks to foot and verso of letterpress title. **£450**

**First Dutch printing (first edition Paris, 1635) of a volume of entertainments devised to divert the reader with humorous, farcical, and satirical tales.**

Boccaccio (*The Decameron*) and Poggio Bracciolini (*Facetiae*) were early contributors to facetious literature as a genre, and of the numerous works produced in sixteenth-century France, Marguérite de Navarre's *Heptaméron* and the *Cent Nouvelles Nouvelles* stand out. The early seventeenth century saw an increase in publications of a more satirical bent, targeting political and religious figures, though by the 1630s tales had begun to be simply amusing in their own right. A popular collection from this time was *Le tombeau de la melancholie* (1633); melancholy was viewed as an illness in need of a cure, and collections like this one claimed to provide that cure, with episodes involving cuckolds, misers, and mistaken identity.





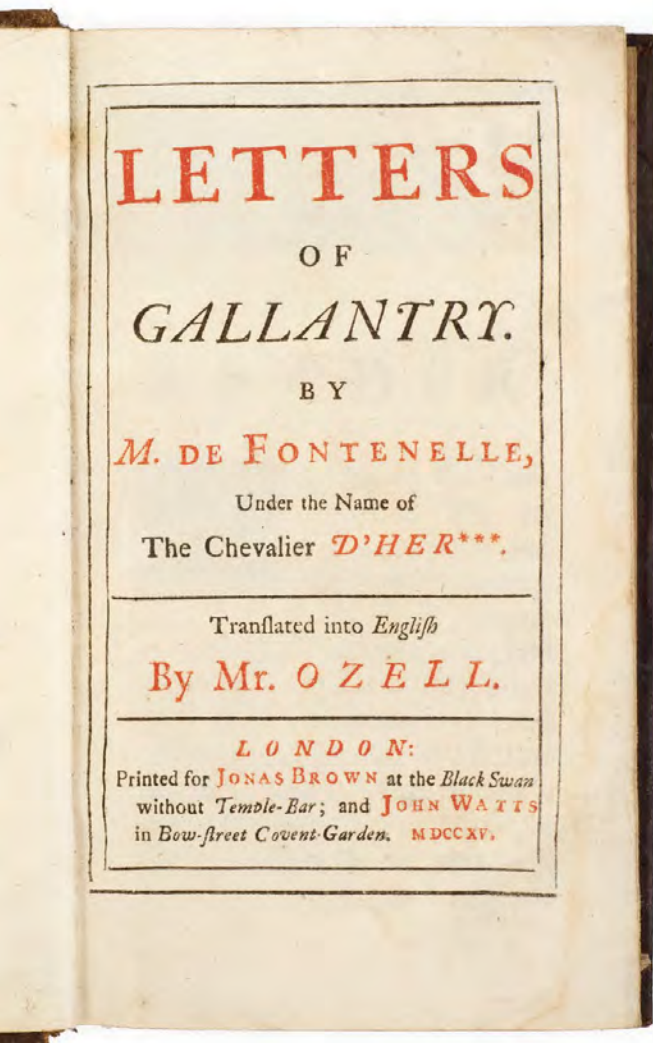
The printer, David Lopez de Haro (1602–1670), was a great-grandson of Louis Elzevier, and used the Elzevier types for this work. The engraved title-page depicts a globe, inside which a man lays dying and another man is holding a book and ringing a bell above him, with the philosophers Democritus and Heraclitus standing on either side; they were often used to represent pessimism and optimism.

'An excellent and beautiful book, said Viollet-le-Duc, which makes many others of the same kind unnecessary, as they lack the qualities that distinguish this one.' (Willems, *trans.*).

We have located only one copy in the UK, at the British Library, and one in North America, at the University of Chicago. Mercier's bibliography does not include the 1635 Paris edition.

USTC 1019758; STCN 202271064; Willems 1624. See Weber, 'Les recueils de fictions narratives facetieuses Renaissance et Baroque: typologie, organisation, spécificité, fabrication et usages' in *Pratiques et formes littéraires 16–18* (2020), appendix, no. 56; Mercier, *Le tombeau de mélancolie: littérature et facétie sous Louis XIII* (2005), bibliography: no. 524.





**13. FONTENELLE, Bernard Le Bovier de; John OZELL, *translator*.** *Letters of Gallantry. London, Jonas Brown and John Watts, 1715.*

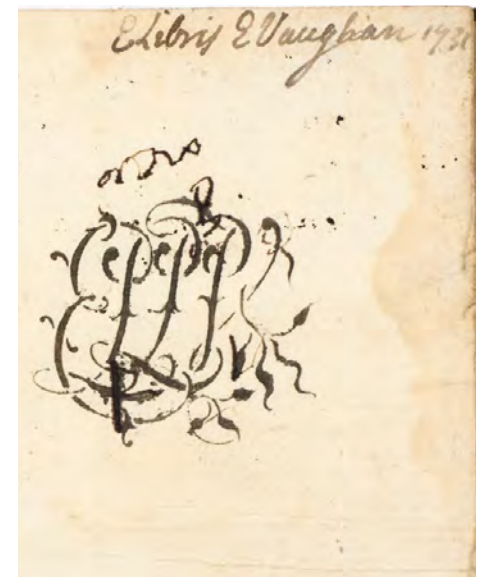
12mo, pp. [16], 296; a fine, crisp copy in contemporary speckled sheep, a little rubbed and scraped; ownership inscription 'E Vaughan' dated 1731, large calligraphic ownership stamp ('ELLV') on the front and rear endpapers. **£300**

**First edition in English, translated by John Ozell from the *Lettres galantes de Chevalier Her\*\*\** (1685), a collection of 131 amusing epistles of a somewhat libertine nature on the subject of love, courtship, marriage, and mistresses.** The translator John Ozell, who had a spat with Swift and Pope, was himself a lifelong bachelor.

*Lettres galantes* received much attention in its day, but Fontenelle is best known for his *Entretiens sur la pluralité des mondes* (1686), which 'by its lucidity and the charm and grace of its method (dialogues, between the author and a lady of his acquaintance), awakened general interest in astronomy and popularized the scientific system of inquiry' (*Oxford Companion to French Literature*); it had no fewer than three English translations within two years.

**Provenance:** Evan Lloyd Vaughan (c. 1709–1791), MP, of the notable Welsh family (of Corsygedol). Vaughan was the second son of Richard Vaughan, MP, and was educated at Eton and St John's College, Cambridge. He was later constable of Harlech and High Sheriff of Denbighshire.

Not in Kearney. ESTC T118883 (recording three copies only in the UK, at BL, Cambridge, and Leeds).



# Executed Granadine Heroine

**14. GARCÍA LORCA, Federico.** Mariana Pineda. Romance popular en tres estampas. *Madrid, La Farsa, 1928.*

8vo, pp. 70, with illustrated half-title and illustrations in the text by Lorca, advertisement leaf at end; a very good, clean copy, in the original illustrated wrappers by Roberto, small repair to spine; in a folding cloth box. **£450**

**First edition of Lorca's first published play, *Mariana Pineda*, 'about the Granadine heroine Mariana Pineda, who had been executed in 1831 at the age of twenty-seven by the repressive regime of Ferdinand VII, on the charge of having embroidered a flag for the town's liberal conspirators.**

'Lorca had become acquainted as a child in Fuente Vaqueros with the story of Mariana Pineda, about whom ballads still circulated and whose sad end was recalled by old people in the village. Gradually Mariana had become an obsession with him, and when, in 1909, the family moved to Granada, the heroine's nearby statue, in the square that bears her name, had further stimulated the boy's interest in the reputedly beautiful victim of that tyrannical king' (Gibson, *Federico García Lorca* (1989), p. 130).

The play was first performed in Barcelona in 1927 with sets designed by Dalí. An edition published that year in Santiago, Chile is cited by the bibliographers (Laurenti & Siracusa 265), but we have been unable to locate any copies of this.



FEDERICO GARCÍA LORCA

## MARIANA PINEDA

ROMANCE POPULAR EN TRES ESTAMPAS

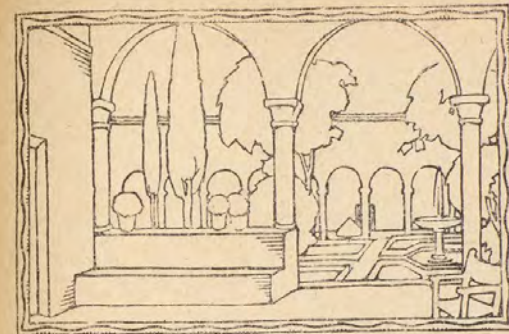
Estrenado en el teatro Fontalba, de Madrid,  
en octubre de 1927.ILUSTRACIONES DEL AUTOR.—BOCETOS  
DE LAS DECORACIONES, DE BARBERO

LA FARSA

AÑO II ■ 1 DE SEPTIEMBRE DE 1928.

NUM. 52

MADRID



## ESTAMPA TERCERA

Convento de Santa María Egipciaca, de Granada. Rasgos árabes. Arcos, cipreses, fuentejillas y arrayanes. Hay unos bancos y unas viejas sillas de cuero.

Al levantarse el telón, está la escena solitaria. Suenan el órgano y las lejanas voces de las monjas. Por el fondo vienen corriendo de puntillas y mirando a todos lados para que no las vean dos novicias. Se acercan con mucho sigilo a una puerta de la izquierda, y miran por el ojo de la cerradura.

## ESCENA PRIMERA

NOVICIA 1.ª ¿Qué hace?

NOVICIA 2.ª (En la cerradura.)

¡Habla más bajito!

Está rezando.

NOVICIA 1.ª

¡Deja!

(Se pone a mirar.)

¡Qué blanca está, qué blanca!

Reluce su cabeza

en la sombra del cuarto.

NOVICIA 2.ª

¿Reluce su cabeza?

Yo no comprendo nada.

# Chromolithographic Masterpiece

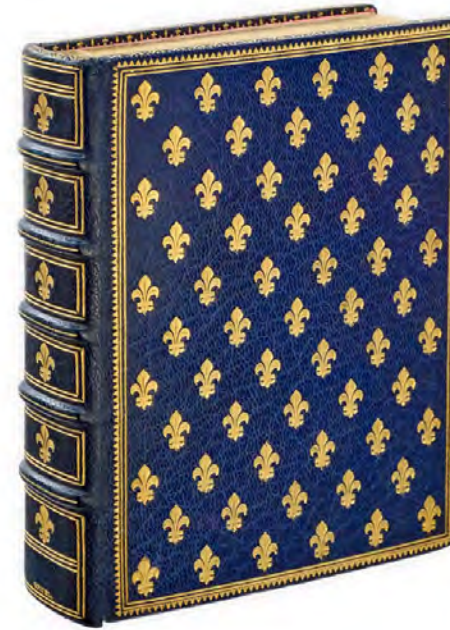
**15. GRUEL, Léon, and ENGELMANN, Godefroy.** *Petites heures.* Paris, Gruel-Engelmann, [(colophon:)*1875*].

Small 8vo, pp. 160, [8]; printed entirely by chromolithography; the last 8 unnumbered leaves comprising empty blue and red decorated frames to be filled with additional manuscript prayers or meditations; a beautiful, pristine copy, bound by Gruel in contemporary full blue morocco, sides semé with gilt fleurs-de-lys, spine in six compartments with raised bands, each compartment tooled with a single fleur-de-lys, pink silk endpapers and doublures, inner gilt dentelle, edges gilt; front flyleaf stamped '4 novembre 1947' in gilt to lower outer corner, pages 107, 111, 112, and 113 with space for inscription of owner's names (here filled in, see below). **£950**

**First edition of this chromolithographic masterpiece published by Gruel and Engelmann,** with twenty-five miniatures derived from those in the Walters Art Museum manuscript W.425, then in the possession of Léon Gruel.

Created c. 1520–30, likely in Brussels, by a workshop influenced by the Master of Charles V, the prayer book now known as Walters Art Museum manuscript W.425 was chosen as model by Gruel for his *Petites heures* for its many intricate and high-quality miniatures. The images in the calendar are especially charming, featuring seasonally relevant scenes, such as farmers treading grapes by foot in October, and children having a snowball fight for the month of December. The chromolithography was executed by Engelmann and Graf, after miniatures drawn by Edouard Moreau (1825–1878) and adapted for chromolithography by Antoine Pralon (1826–1897).

Gruel's *Petites heures* was designed with blank spaces in the declaration of intent within the wedding ceremony part, to be filled with the names of the bride and groom. This copy was gifted to the Lillois industrialist Hervé Descamps (1923–1992) and Claude Lemaire (1927–2025) on the occasion of their wedding on 4 November 1947, and their names are elegantly added in red, blue, and gold.





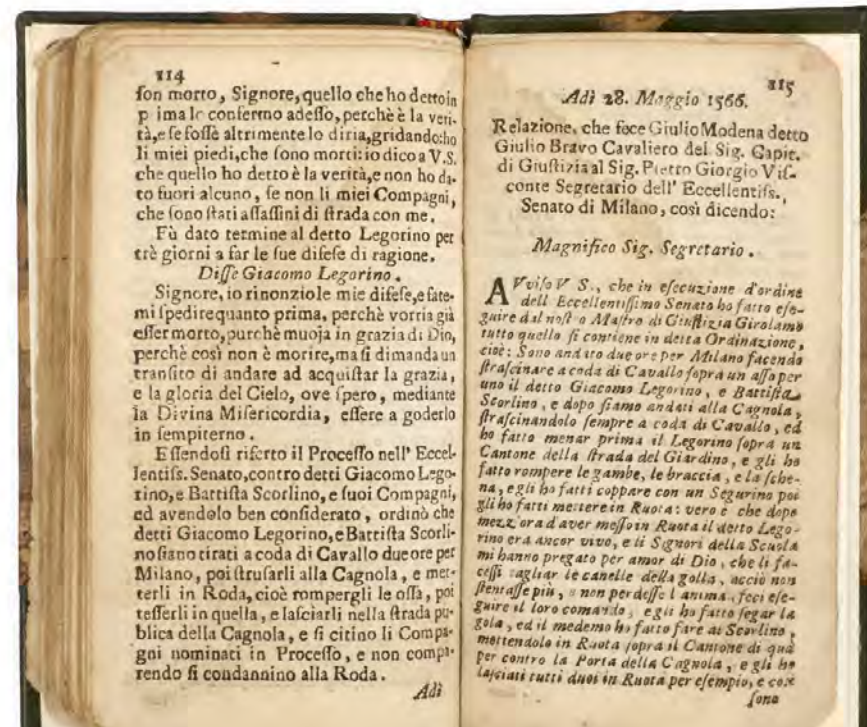
# Milan's Most Infamous Brigands

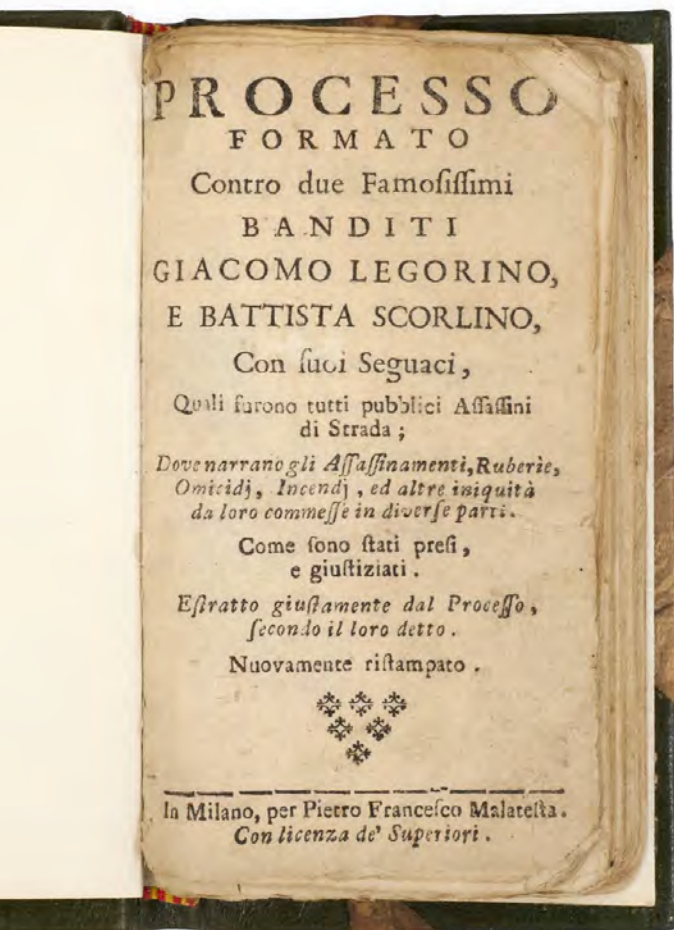
**16. [HIGHWAYMEN.]** Processo formato contro due famosissimi banditi Giacomo Legorino, e Battista Scorlino, con suoi seguaci, quali furono tutti pubblici assassini di strada; dove narrano gli assassinamenti, ruberie, omicidi, incendi, ed altre iniquità da loro commesse in diverse parti. Come sono stati presi, e giustiziati. Estratto giustamente dal Processo, secondo il loro detto. Nuovamente ristampato. *Milan, Pietro Francesco Malatesta, [1744].*

12mo, pp. 120; typographic headpieces, woodcut initial; edges a little frayed, occasional light damp-staining, title-leaf attached to A2 slightly obscuring text in inner margin, but a good copy; bound in modern half leather with marbled sides. **£500**

**Seemingly unrecorded printing of the trials of two sixteenth-century Italian highwaymen and their gang, whose campaign of terror in Milan lasted eight years.**

The preface explains how Giacomo Legorino and Battista Scorlino, and their band of eighty miscreants, all of them outlaws from the state of Milan, were 'killing, quartering, hanging, strangling, and robbing the purses of all those they could find' (p. 5, *trans.*). They used the Bosco della Merlata, a wooded area to the northwest of Milan (now the suburbs in the Certosa district), as their hunting ground. Following a deposition by a merchant of Novara about the gang, which claimed that they had murdered more than one hundred people, the *bargelli* (captains) of Milan and Novara took twenty men into the woods one evening and arrested the ringleaders. The other members of the gang fled but were gradually apprehended and sentenced.

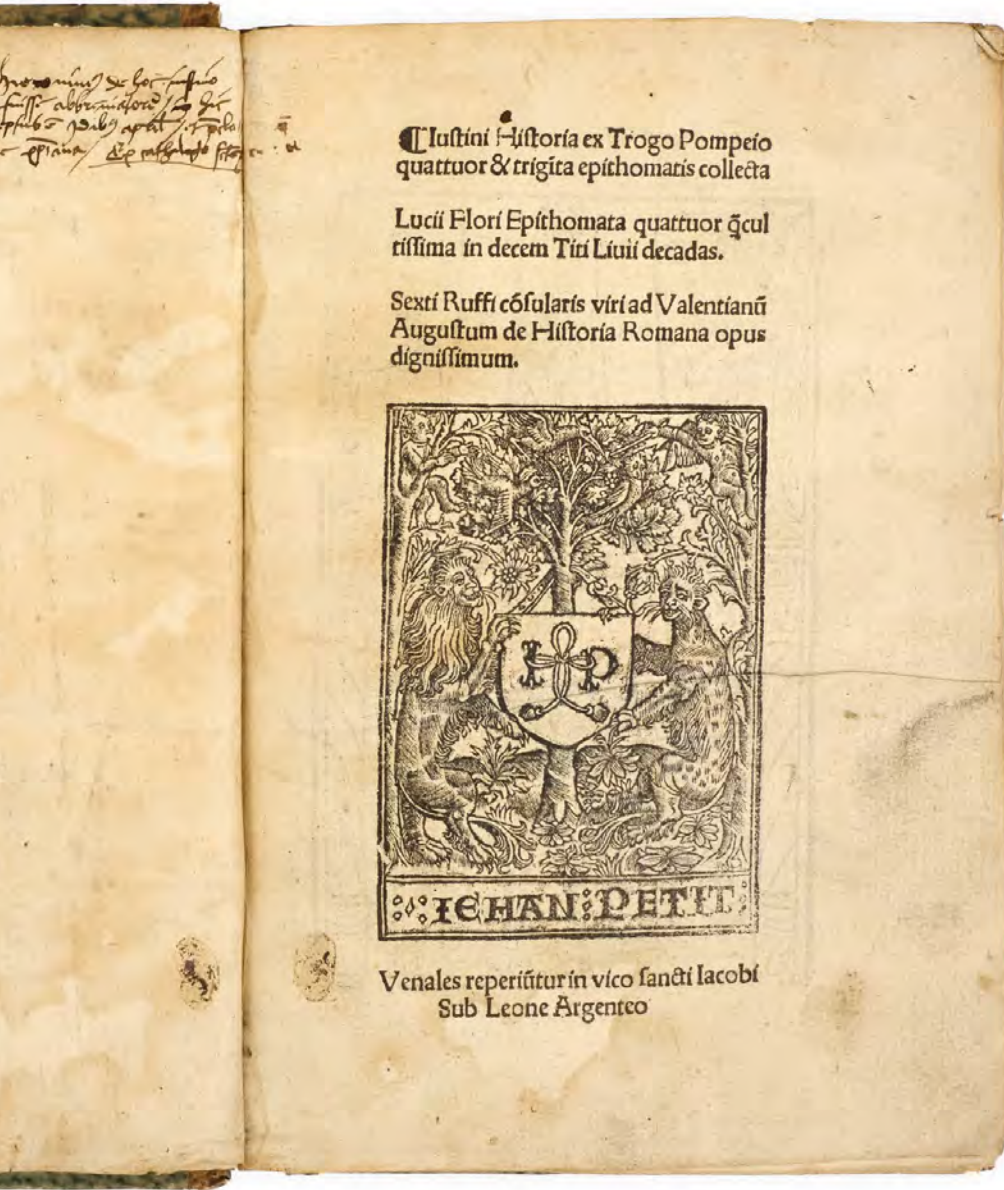




The first two-thirds of the book contains the details of the arrests and court transcripts from Legorino's trial, followed by a shorter transcript of Scorlino's trial, including passages indicating that they were threatened with torture and put to the *strappado*. The last few pages detail the punishments meted out to the various members of the gang, whereby they were dragged through the streets of Milan by horses, after which some were broken on the wheel, some hanged and quartered, or beheaded.

OPAC SBN records one copy of this text, but with the Milan imprint of Donato Ghisolfo dated 1747 (at the Braidense in Milan). OCLC only records an 1801 printing. Such a sensational text was very popular, appearing in print from around the year 1600 onwards, but with very few copies surviving.





## Shoes, Inkpots, and Brotherly Love

17. **JUSTINUS, Marcus Junianus, Lucius Annaeus FLORUS, and Sextus RUFUS.** Iustini Historia ex Trogo Pompeio quattuor & triginta epithomatis collecta. Lucii Florii Epithomata quattuor q[uam] cultissima in decem Titi Livii decadas. Sexti Ruffi consularis viri ad Valentinianum Augustum de Historia Romana opus dignissimum. *Paris, Jean Petit [and Jean Marchant], [1509].*

4to, ff. [18], CXL (i.e. 141), [1]; woodcut device of Petit to title-page, woodcut of a bishop writing in his study to title verso, woodcut white-on-black initials, full-page woodcut of a writer at his desk opposite the start of the text and repeated on final recto, woodcut device of Jean Marchant to final verso; light damp-staining to first and last few leaves, marginal paper flaw in o2, occasional staining along gutter, slight damage to a few words on i1<sup>v</sup>, but overall a good copy retaining some deckle edges; bound in late eighteenth-century brown marbled paper-backed boards with blue paste-paper sides, title lettered along head of textblock, retaining a flyleaf from an earlier binding; extremities slightly rubbed; four-line manuscript note about the text written on the verso of the original flyleaf in a contemporary cursive hand, underlining and marginal reading marks throughout, c. 79 pp. of marginal annotations mostly in a contemporary French cursive hand, later presentation inscription to recto of flyleaf from Petrus Flander to Carolus Lombardus, 'Carolo Lombardo pro multis innumeris beneficiis in se collatis & affectu anime vere fraterno hoc volumen Petrus Flander donavit'.  
**£1850**

**A collection of abbreviated Roman histories, edited by Marcantonio Sabellico, with two different woodcuts depicting a scholar in a study with books and writing implements.**

IVSTINVS HISTORICVS Liber I Fo. I  
IVSTINI HISTORICI CLARISSIMI IN TROGI  
POMPEII HISTORIAS EXORDIVM.



Um multi ex Romanis etiam consularis dignitatis viri res romanas graeco peregrinorum sermone in historiam contulissent: seu a mutatione gloriae: seu varietate & nouitate operis delectatus vir priscae eloquentie Trogius Pompeius graecas & totius orbis historias latino sermone composuit: ut cum nostra graece graeca quoque nostra lingua legi possent: prorsus rem magnam & animi & corporis aggressus. Nam cum plerisque auctoribus singulorum regum vel populorum res gestas scribentibus opus suum ardui laboris videretur: non ne Pompeius nobis hercule audacia orbem terrarum aggressus videri debet: cuius libris omnium saeculorum: regum: nationum: populorumque res gestae continentur. Et quae historici graecorum prout commodum cuique fuit: inter se gregatim occupauerunt: omnes quae sine fructu erant: ea omnia Pompeius diuisa temporibus: & serie rerum congesta composuit. Horum igitur quattuor & xl. voluminum (nam totidem edidit) per otium: quo in urbe versabamur. cognitione quoque digna excerpti. Sed omnis his quae nec cognoscendi voluptate iucunda: nec exemplo erant necessaria: breue veluti corpusculum florui feci: ut haberet & qui graeca didicissent: quo admoneretur: & qui non didicissent: quo instruerentur. Quod ad te non tam cognoscendi quam emendandi causa transmissi: simul & otii mei: cuius & Cato reddendam operam putat: apud te ratio constaret. Sufficit enim mihi in hoc tempore iudicium tuum apud posteros: cum oblectationis inuidia decellerit industriae testimonium habituro.

Trogii-  
stona.

Quattuor & quadraginta volumina scripsit Trogius.

Iustini historici in Pompeii Trogi historias  
Liber Primus Incipit.



Principio rerum gentium nationumque imperium penes reges erat: quos ad fastigium huius maiestatis non ambitio popularis: sed spectata inter bonos moderatio puebat. populus nullis legibus tenebatur. Arbitria principum pro legibus erant. Fines imperii tueri magis quam pro-

Arbitria principum pro legibus erant.

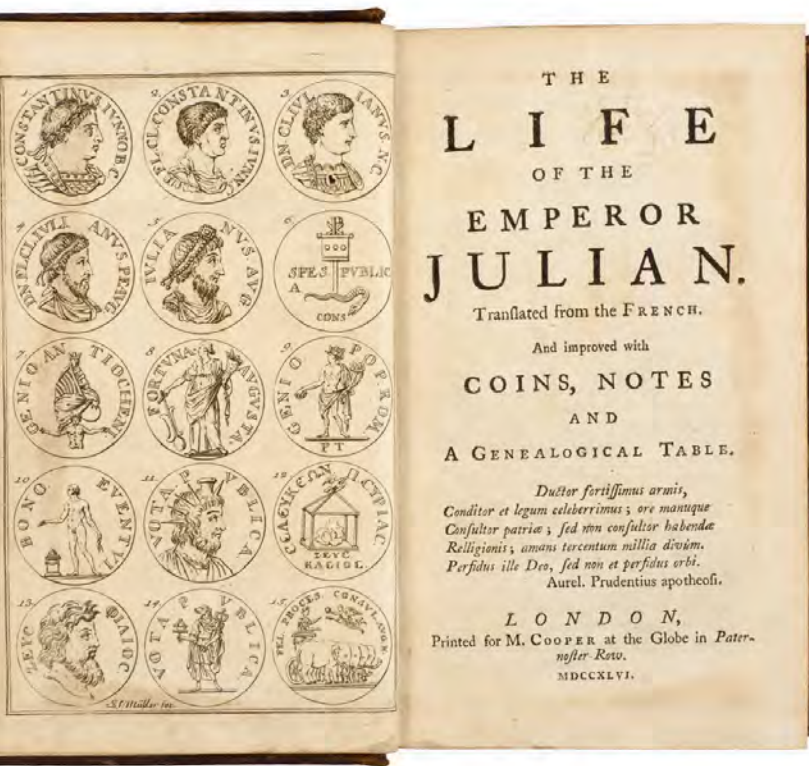
The first woodcut shows a bishop writing at a lectern, a quill in his right hand and a knife in his left, with a cupboard of books just visible in the background, and two books with bosses and long-strap bindings on the lectern and on the floor. The second woodcut depicts a scholar with his face resting on one hand and a sheet of paper in the other, turning away from the lectern, on which his portable ink pot (with pen) and pencease are resting, and with books visible on shelves and on the floor; again, most of these books have bosses and long-strap bindings, a style of binding which fell out of fashion with the rise of printing. The latter woodcut also appears in Jean Petit's richly illustrated *Le vergier dhonneur* of [1503] (USTC 57041).

The annotations mostly draw out words and phrases from the text, or summarise the action of a passage, seemingly showing particular interest in Alexander the Great and Carthage. There are also some corrections to typographical errors. The four-line note on the flyleaf, opposite the title-page, states that St Jerome, in his *Lives of Illustrious Men*, mentions this Justinus as an abbreviator of Pompeius Trogus; he actually mentions them in his commentary on the Book of Daniel as sources for Greek and Persian history.

We have located six copies in the US (Yale, Huntington, Pennsylvania, Harvard, Bryn Mawr, Illinois).

In libro veterum et illustrium per sancti Hieronymi & hoc scripto  
non dicitur hic missam putat apud Ezechiel fuisse abbasford / In  
in parafano apud missas martiri prima de pueris dicitur quod et pluri-  
ta et plurima rescriptis volumina per electionem optata / Et colligato fit

## Translated by Anna Williams



18. [LA BLÉTERIE, Jean Philippe René de; Anna WILLIAMS, *translator*.] *The Life of the Emperor Julian*. Translated from the French. And improved with Coins, Notes, and a genealogical Table ... *London*, [William Bowyer] for M. Cooper, 1746.

12mo, pp. ix, [1], 346, [18], with a copper-engraved frontispiece; slight offsetting from turn-ins, but a fine copy; bound in contemporary speckled calf, spine gilt in compartments with gilt red morocco lettering-piece; eighteenth-century bookseller's marks to endpapers ('-2 -6' and '-a -h'), nineteenth-century Macclesfield 'North Library' bookplate with shelfmark '10. C. 21.' and blindstamp to first leaves. **£550**

**First English edition, the Macclesfield copy, of this life of the last pagan Emperor of Rome, published in French in 1735 and translated by the blind Welsh poet Anna Williams.**

Williams (1706–1783) was a close companion of Samuel Johnson, becoming a member of his household after he arranged for an unsuccessful operation on her cataracts in the 1740s, supporting herself in part from joint publishing efforts; on her death, Johnson wrote that 'Her curiosity was universal, her knowledge was very extensive ... Thirty years and more she has been my companion, and her death has left me very desolate' (*Letters* III, p. 74).

The book was handsomely printed by William Bowyer, although he recorded that 250 of the 750 copies were later remaindered.

ESTC T176382. See *The Letters of Samuel Johnson* (1952).



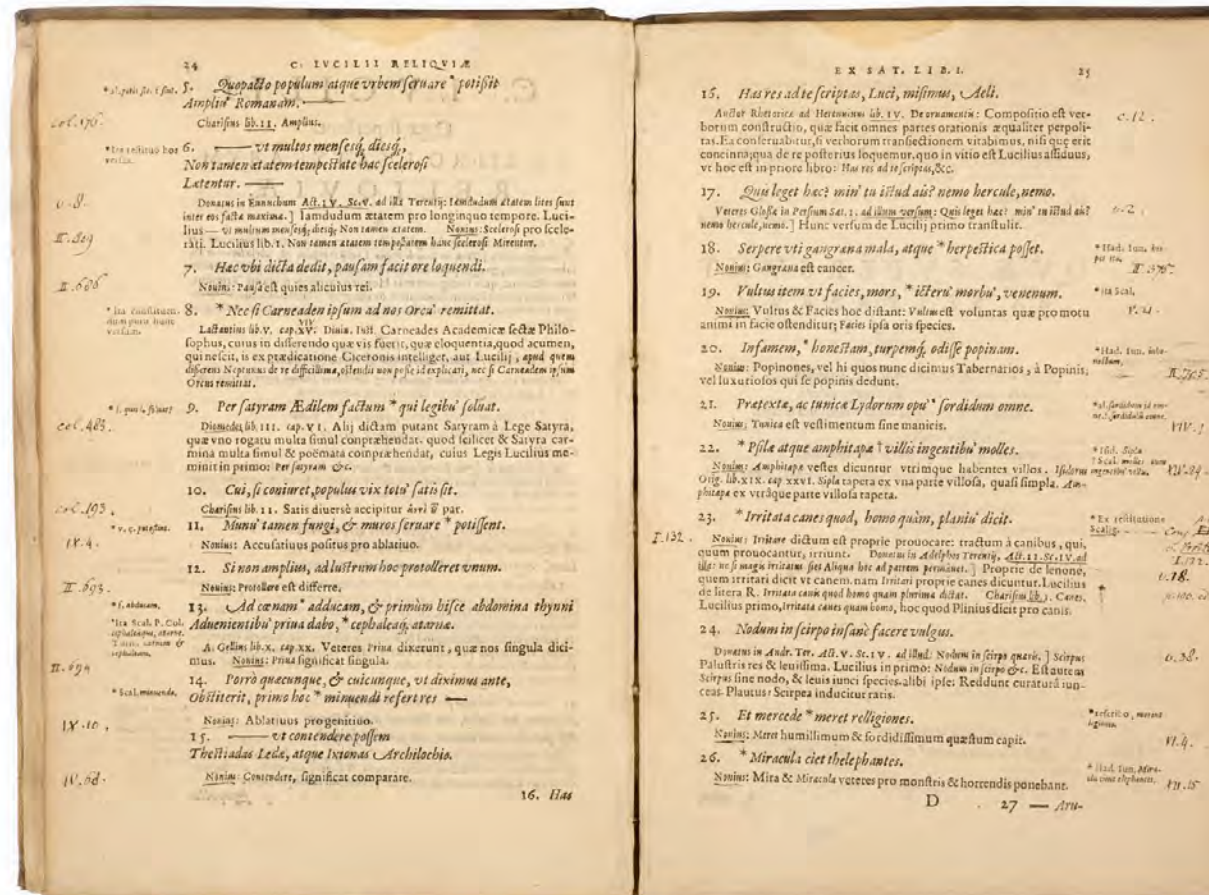
# Satire Starts Here

**19. LUCILIUS, Gaius; Franciscus DOUSA, editor.** Satyrarum quae supersunt reliquiae. Franciscus Iani F. Dousa collegit, disposuit, & notas addidit. *Leiden, Franciscus Raphelengius, ex Officina Plantiniana, 1597.*

4to, pp. [xxiv], 139, [1, errata]; woodcut Plantin device to title-page, woodcut initials; some staining to title-page from obscured inscription, occasional light dampstaining, a very good copy; bound in contemporary Dutch vellum, title lettered in manuscript to spine, stubs from two pairs of ties; binding lightly soiled, upper joint splitting, sewing broken between flyleaf and title, front flyleaves detached, a strip excised from the head of one flyleaf; numerous inscriptions (see below), Bibliotheca Reuvensiana booklabel, ink stamp of the Royal Library of The Hague with their duplicate stamp to verso of title, Harvard College bookplate (mostly erased) with their blind stamp to \*1<sup>r</sup> and A1<sup>r</sup> and their Bowie Collection ink stamp dated 1908 to verso of title, nineteenth-century bibliographical notes to front and rear flyleaves in different hands. **£950**

**First edition of the earliest Roman satirical verses, the origin of modern satire, a copy that journeyed from Edam to Harvard via the Royal Library in The Hague.**

The Campanian writer Lucilius was active towards the end of the second century BC (fl. 130–103 BC), and unlike most Latin literature, his writings were not derived from Greek models but considered to be distinctively Roman. Writing under the Republic, before the civil wars of the first century BC, Lucilius was able to name those he ridiculed, unlike his notable successors Juvenal and Persius in the more repressive imperial period. Many verses are given from a personal perspective, stating opinions and providing biographical snippets, as well as criticisms of contemporary society and fellow Romans, both aristocratic and lowly. He also wrote in the epic metre of hexameters, which became the standard for later satirical authors to follow.

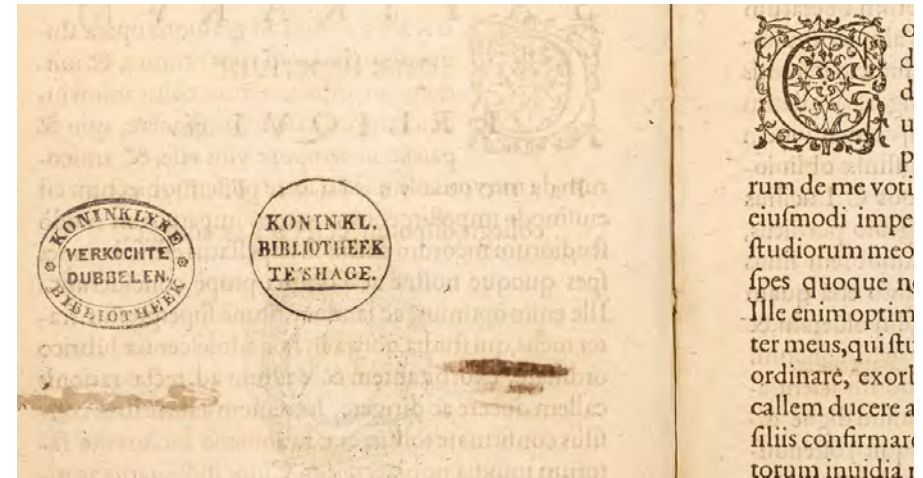


He composed thirty books of poems called 'satura' (poetic medleys), from which our word 'satire' originates. Only 1,300 or so verses survive, and there are no complete poems. Many of the extracts were preserved through grammatical texts, such as Nonius Marcellus and Festus, providing examples of vocabulary or other linguistic features, and many quotations are found in the writings of Cicero, Horace, and Aulus Gellius.

'Lucilius' facility with language, his stylistic resourcefulness, and his linguistic inventiveness, no doubt a function of the genre he was developing, set his language apart from the literary prose of the period as well as from the language of everyday discourse' (Breed, Keitel, and Wallace eds, *Lucilius and Satire in second-century BC Rome* (2018), p. 29).

Franciscus Dousa, son of Janus Dousa, is named as the editor on the title-page, but it is quite likely that Janus composed much of the text with assistance from Joseph Scaliger.

This copy contains marginal annotations to pp. 23–27, 32, and 36–37, noting the specific source for each passage of Lucilius; in the printed text, only the name of the author of the source is given, sometimes with a book number, but the annotator has provided chapter and verse and even, on occasion, the page number of a particular edition of that text, along with a few amendments to the text of the quotations. These notes, and those on the rear flyleaves referring to passages in the book, were plausibly made by Caspar Reuvens.



#### Provenance:

1. Robertus Puppius of Edam (c. 1585–1619, preacher), inscription on flyleaf.
2. Inscription on flyleaf 'Sum Ant[–]' dated 1619, crossed through.
3. Jacobus Reepmaker, seventeenth-century inscription to title-page.
4. Caspar Jacob Christiaan Reuvens (1793–1835), classicist and archaeologist, his Bibliotheca Reuvsiana booklabel, sold at auction in Leiden in October 1838; this volume was lot 468.
5. The Royal Library of The Hague (founded 1798).
6. Mary Brandeggee (née Bryant Pratt, 1871–1956) presented this volume to Harvard University in 1908 as part of the substantial library of Richard Ashhurst Bowie (1836–1887, classicist and numismatist), though the bookplate stated that the gift was in memory of her grandfather, William Fletcher Weld (1800–1881, American shipping magnate and funder of Harvard's Weld Hall in 1870). At nearly 12,000 volumes, the Bowie collection was the largest gift of books received by Harvard.

USTC 423869; STCN 840463499.

# JOURNAL

OF THE

## Venetian Campaigne,

D. 1687. Under the Conduct of the  
Capt. General Morosini, & Providitor Gen. Cornaro,  
General Coningsmark, & General Venieri, &c.

Translated from the Italian Original, sent from Venice, and  
Printed by Order of the most Serene Republick.



Licenced, Decemb. 16. 1687.

Spauld 27 for  
this tract. R. LESTRANGE.

LONDON:

Printed by H. C. and sold by R. Taylor, near Stationers-Hall, 1688.

## The Destruction of the Parthenon

**20. [MOREAN WAR.]** Journal of the Venetian Campaigne, A.D. 1687. under the Conduct of Capt. General Morosini, General Coningsmark, Providitor Gen. Cornaro, General Venieri, &c. Translated from the Italian Original, sent from Venice, and printed by order of the most Serene Republick ... *London, H.C. for R. Taylor, 1688.*

4to, pp. [viii], 44, with a folding engraved map of the Morea by John Seller; somewhat soiled and foxed, last line of A4<sup>v</sup> cropped; modern boards; purchase note to title-page dated 1860; stamp to title and verso of the map of the Royal Engineers Library. **£2500**

**First edition of an important account of the Sixth Ottoman–Venetian War, which had begun in 1684, in the form of diplomatic letters from the Venetian (and Hanoverian) forces under the command of Francesco Morosini, Doge of Venice.**

Morosini (1619–1694), along with Otto William Köningsmarck, captured the Morea or Peloponnese over the first several years of the campaign, and by the middle of 1687, the entire peninsula, barring a small fort in the southeast, was under Venetian control, for which Morosini was granted a bronze bust in the Hall of the Great Council. Inroads were also made in Dalmatia, with the successful siege of Castelnuovo (now Herceg Novi) by Cornaro in September 1687 (described on pp. 16–37 here). As well as military manoeuvres, the *Journal* describes the conversion of mosques to churches.

The work concludes with the brief Venetian occupation of Athens. During their siege of the Acropolis, terrible destruction was caused to the Parthenon, which was being used for ammunition storage by the Turks: 'The Twenty sixth, they began to play with their Bombs upon the Fortress; one of which fell among their Ammunition, and fir'd a great part of it, to the great terror of the Besieged ...'. The articles of capitulation follow, and a brief description of the city.

ESTC R39041; Wing J1107.



A  
JOURNAL  
OF THE  
FAMOUS  
Venetian Campaigne.

From the Venetian Fleet in the Seas of  
Lepanto and Patrasso, July 25.  
1687.

**A**FTER some little Heats and Contentions, which redounded much to the Honor of his Excellency, my Lord Admiral, tho' they put some stop to this present Campaign, this Morning with loud Peals of great Guns aboard the whole Fleet, and with most Devout Thanksgivings to the Supreme God of Victory, was solemniz'd the appearance of this day so much wish'd for, which restoring Universal Prattice to our Vessels, and safeguard to our Seas, has brought us that Joy and Consolation, which it is not possible for any Person to comprehend, that does not foster Sentiments of Christianity in his Heart. After which,

B his

AN  
ANSWER  
To an Audacious  
LETTER  
FROM  
JOHN ANGELO BELLONI,

Dated at *Rome* the 4th of *May*, 1732. N.S.

BEING

An ANTIDOTE to the Seditious Principles  
endeavour'd to be infill'd by the same.

To which is annexed,

A true COPY of the Translation of the  
said Letter, which was burnt (by Order of both  
Houses of Parliament) on *Friday* the 26th of *May*  
1732, before the *Royal-Exchange*, *London*, by  
the Hands of the Common Hangman.

ALSO

A faithful Copy of a Paper of seven Pro-  
posals sent by *John Thomson*, to the Committee of  
Parliament of *Great-Britain*, stipulating the Con-  
ditions for delivering up the Books and Papers  
relating to the *Charitable Corporation*.

L O N D O N :

Printed in the YEAR M,DCC,XXXII. [Price 6 d.]

## Fraud at the Charitable Corporation and a Jacobite Plot

21. 'PUBLICOLA', *pseud.* An answer to an audacious letter from John Angelo Belloni, dated Rome the 4th of May, 1732. N.S. Being an antidote to the seditious principles endeavoured to be instilled by the same. To which is annexed, a true copy of the transcription of the said letter, which was burnt (by order of both Houses of Parliament) on Friday the 26th of May 1732, before the Royal-Exchange, London, by the hands of the common hangman. Also a faithful copy of a paper of seven proposals sent by John Thomson, to the committee of Parliament of Great Britain, stipulating the conditions for delivering up the books and papers relating to the Charitable Corporation. *London*, [s.n.], 1732.

Folio, pp. 8; a few small tears and losses to margins, central horizontal crease, some cockling, foxing, and light soiling; bound in modern marbled paper boards. **£450**

**An extremely rare pamphlet of economic and political interest, relating to fraudulent activity in the Charitable Corporation and to one of the chief culprit's rumoured links to the Old Pretender.**

The Charitable Corporation was established in 1707 to provide low interest loans to the 'industrious poor', with money being raised through the sale of shares to stockholders. A Parliamentary investigation into the Corporation in the early 1730s revealed a massive fraud perpetrated chiefly by its warehouse keeper, John Thomson, who promptly fled the country. A staggering £500,000 was discovered to be missing, only a decade on from the South Sea Bubble disaster.

An ANSWER to the audacious,  
infamous, scandalous and malicious Let-  
ter from *John Angelo Belloni*, dated at  
*Rome* the 4th of *May*, 1732.

To the People of GREAT-BRITAIN.

*Friends, Brethren, and Countrymen.*

WHILE the Engines of a Faction, who have devoted themselves with indefatigable Labour to disturb the Peace and overturn the present happy Constitution in these Kingdoms, lay hold on every Opportunity, and to catch at the slightest Occasions, to propagate Sedition, and to Poison the Minds of the Unweary, it certainly becomes whoever has the Safety of his Country at Heart, to endeavour, by setting such Attempts in their true Light, to put it out of the Power of the Party to impose even on the People of the meanest Understanding, to detect the Falshood of their Pretensions, and draw aside that Veil of Publick Spirit, under which they hide their Designs for the Publick Ruin.

The Frauds which have been committed by those in whom the Proprietors of the Charitable Corporation reposed Trust, have indeed made Noise enough, and have doubtless occasioned a very great Loss to those unhappy Persons who were concerned, nor do I doubt, but that the rest of the Nation have felt a sincere Sorrow for the Misfortunes of their Neighbours; and that in this Sense those Frauds may be considered as a publick Calamity; but what the People of *Rome*, what *Signior John Angelo Belloni*, or what the Fugitive his supposed Master, have to do with them, I confess I am at a Loss to know. The *British* Legislature have been long and earnestly employed in endeavouring to detect the Authors of so base, so injurious a Contrivance; their Committee have already made great Progress therein; and at the Time this Letter arrived, both Houses of Parliament were busied in endeavouring to discover the Guilty, and to find Means to redress the Sufferers; what then could Justice expect? the Proprietors themselves Hope? or those busy Tongues, who are continually prescribing Measures to the publick, demand more?

As to *Thomson*, the most infamous of this whole Crew of Plunderers, who descended so low as to robbing their Warehouse, and cheating at once the Company that employ'd him, and those unhappy Persons who were in such a Distress as to have Occasion for their Help. This *Thomson* I say hath been by Bill since passed in-

A 2

to

What happened next is revealed in this pamphlet. Giovanni Angelo Belloni, a Bolognese nobleman with links to the Old Pretender (James Francis Edward Stuart), wrote a letter to the Parliamentary Committee investigating the Corporation claiming that Thomson had been apprehended in Rome with his books and papers, which Belloni would hand over if certain conditions were met. Thomson claimed to have discovered £26,000 among his own effects and that his papers would reveal more. The letter so outraged Parliament that it was publicly burnt to 'loud huzzas'.

For 'Publicola', the anonymous author of this tract, Belloni's letter hid a Jacobite plot 'for the publick ruin' and Thomson's claim to have important information was mere bluff. Parliament's snubbing of Belloni and Thomson was, therefore, entirely justified.

Thomson negotiated his return to England in 1733 to testify before Parliament, and a lottery was organised to help those ruined by the fraud, although this only recovered 15% of the losses.

Not in Goldsmiths'; ESTC T225828 (recording only one copy, at the British Library). For more on the Charitable Corporation see Lemire, *The Business of Everyday Life* (2005), p. 56-72.

# Shakespeare's Head

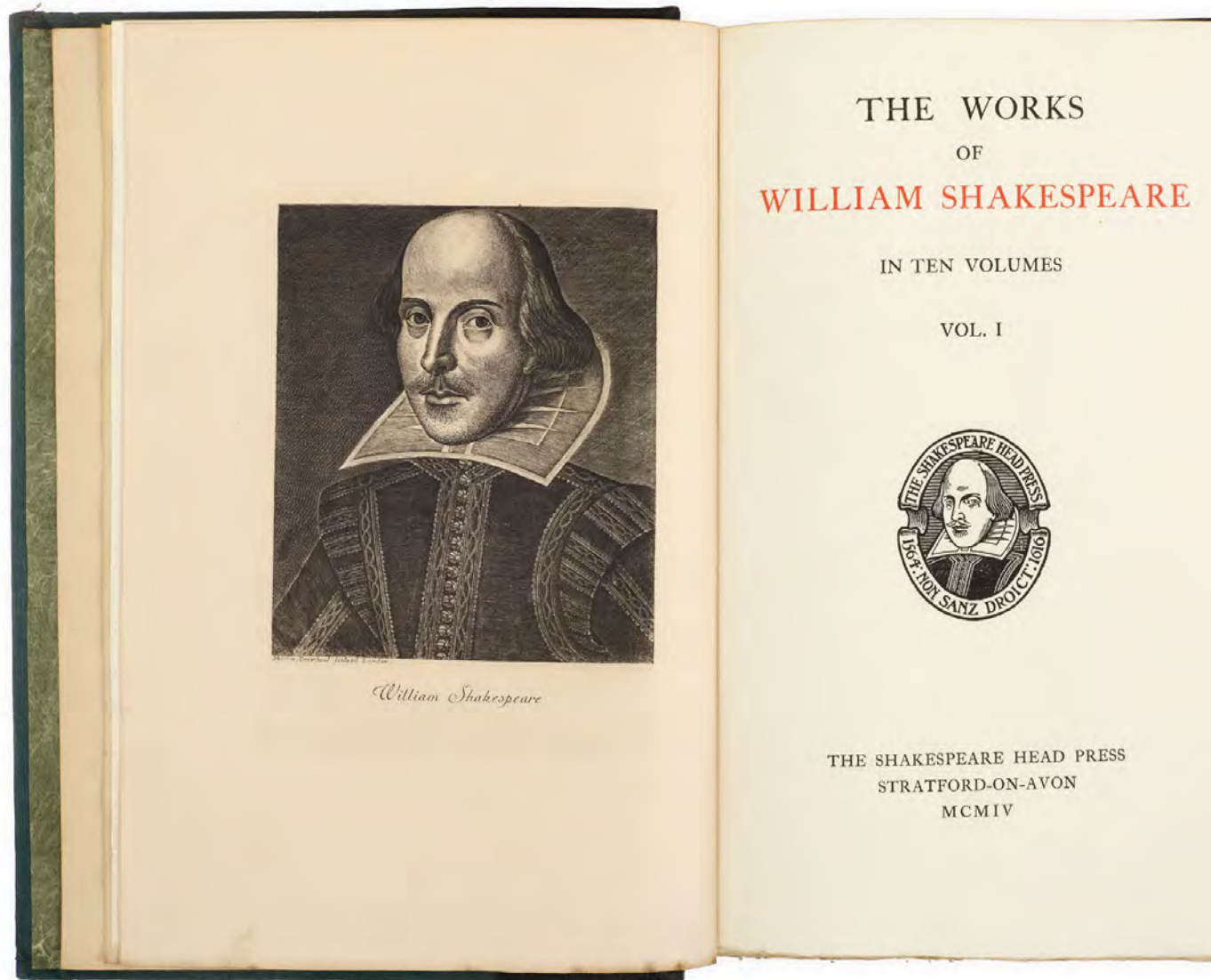
**22. SHAKESPEARE, William.** The Works ... in ten Volumes ... *Stratford-on-Avon, The Shakespeare Head Press, 1904*–*1907*.

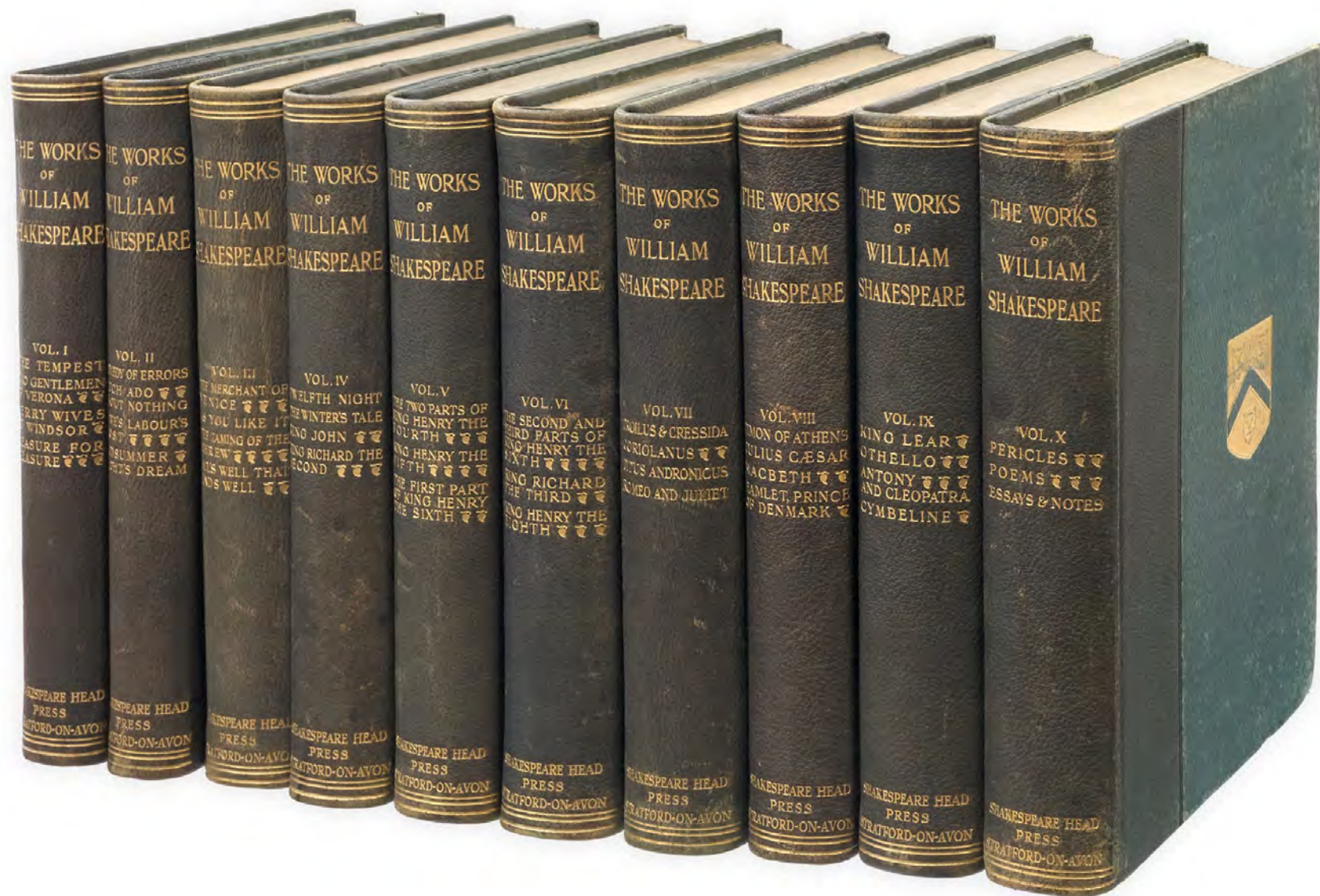
Ten vols, large 8vo; frontispiece portrait with tissue guard in each volume; title-pages printed in red and black; a very good copy in the original quarter dark green morocco, green cloth sides with gilt arms, spines lettered direct. **£1250**

**The handsome 'Stratford Town' Shakespeare, no. 495 of 1000 copies on Bachelor hand-made paper, edited and with notes by Arthur Henry Bullen (1857–1920).**

There was also a deluxe issue of 12 copies printed on vellum. The Shakespeare Head Press was founded by Bullen and Frank Sidgwick expressly to publish this edition of Shakespeare in the tradition of the Kelmescott Press, but went on to issue editions of Yeats, Aphra Behn, and others; after Bullen's death the press was bought by Basil Blackwell, and Bernard Newdigate was brought in as a designer.

Franklin, *The Private Presses*, p. 232.





# Silver-Tongued Smith, with Contemporary Annotations

**23. SMITH, Henry.** *The Sinful Mans Search: or Seeking of God ... published according to a true corrected Copie sent by the Author to an honourable Ladie. London, [T. Scarlet for] Cuthbert Burby, [1593].*

[bound with:]

*The Trumpet of the Soule, sounding to Judgement ... London, [J. Charlewood] for the Widdow Perrin, 1593.*

Two works in one vol., 8vo, I: pp. [96], with the medial blank D1; 'Maries Choise. With Prayers written by the same Author' has a separate title-page, dated 1593, register continuous, woodcut publisher's device to both titles (McKerrow 277), woodcut head- and tailpieces and initials; II: pp. [22] (of 24), wanting the final leaf B4, with the initial A1 (blank except for the signature); old repairs to corner of title-page, somewhat dusty and a little foxed, else a good copy, lower edges untrimmed, in nineteenth-century library cloth; contemporary annotations, sometimes extensive, on c. 33 pp., mostly in a single hand, occasionally shaved.

£8500

**Second edition, rare, of *The Sinful Mans search* (1592), issued with 'Maries Choise' and a 'Godley Praier' (F<sup>a</sup>), bound with the fourth edition of *The Trumpet of the Soule* (1591).**

Henry Smith (c. 1560–1591) was the most popular preacher of the late 1580s and early 1590s, famous for his clear and simple arguments and his persuasive rhetoric: 'His Church was so crouded with Auditours, that persons of good quality brought their own pews with them, I mean their legs, to stand thereupon in the alleys' (Fuller, *The Sermons of Mr. Henry Smith* (1675)).





THE  
SINFVL MANS  
SEARCH:  
OR  
SEEKING OF GOD.

Preached by Henric Smith, and published according  
to a true corrected Copie sent by the Author  
to an Honorable Ladie.



LONDON,  
Printed for Cuthbert Burby.

After his early death, Thomas Nashe (in *Pierce Penniless*, 1592) eulogised him for his eloquence: 'Silver tongu'd Smith, whose well-tun'd stile hath made thy death the generall teares of the Muses ... I never saw abundant reading better mixed with delight, or sentences ... more melodious to the eare or piercing moore deepe to the heart'. Educated at Oxford and Cambridge, Smith had rejected the traditional career path for a first-born son of the minor gentry to follow a spiritual calling, but 'evangelical scruples barred him from subscribing to the ceremonial of the Church of England' (ODNB). In 1587 he was elected lecturer at St Clement Danes, a parish in the patronage of William Cecil, Lord Burghley, who acted as his protector when the Bishop of London tried to stop him preaching in 1588. *The Trumpet of the Soul*, frequently reprinted, was likely preached at St Paul's Cross: he refers to musing on what text he should choose 'when I should have preached under the Cross' and struggling to find one 'that did not reprove sinne', fixing on 'Rejoyce oh young man in thy youth' from Ecclesiastes. A sermon 'not so much concerned with exegetical, meditative, or homiletic purposes as with leading the congregation through a narrative experience' (Davis), it provides a fine example of his poetic style in flow:

'Whilst the thefe stealeth, the hempe groweth, & the hooke is covered within the baite: we sit downe to eat, & rise up to play, and from play to sleepe: and a hundredth yeres is counted but little enough to sinne in: but how many sinnes thou hast sette on the score, so many kindes of punishments shall be provided for thee ... howe many drammes of delight, so manie pounds of dolour: when iniquitie hath plaid her part, vengeance leapes upon the stage: the Comedy is short, but the Tragedy is longer ...'.

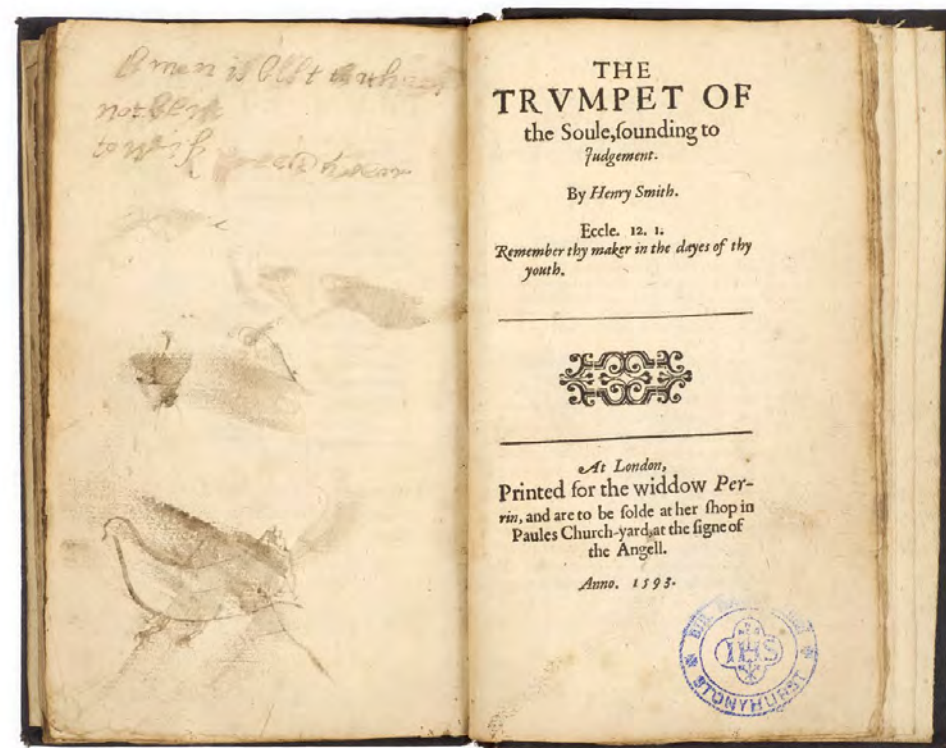
Passages such as the above have led some to conjecture that Shakespeare might have heard Smith preach – his friend Richard Field published an edition of Smith's Sermons in 1593 – and it is interesting to note the parallel trajectory into print of the unauthorised sermon text and the unauthorised play text. In 1589 ill health drove Smith into retirement at Husbands Bosworth, Leicestershire, 'to edit and revise his sermons, some of which had been copied by their hearers during their delivery and then printed without Smith's consent' (*ibid.*) – an authorized edition of *The Benefite of Contentation*, for example, complained of how his text had been 'miserably ... abused in printing, as it were with whole limbs cut off at once'.

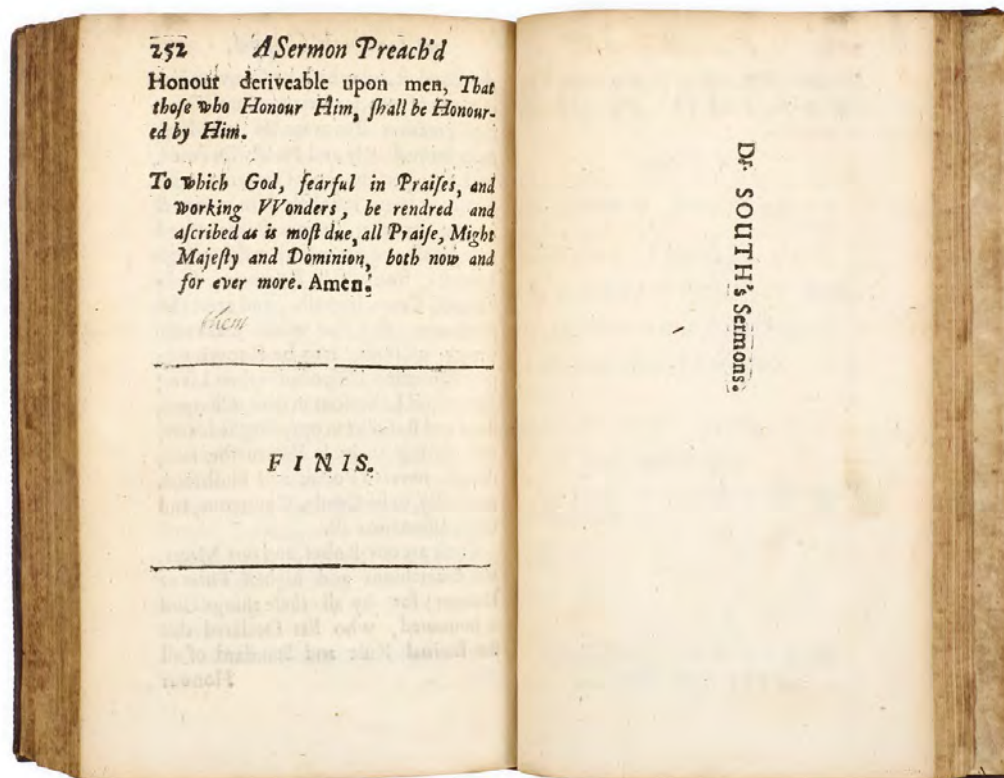
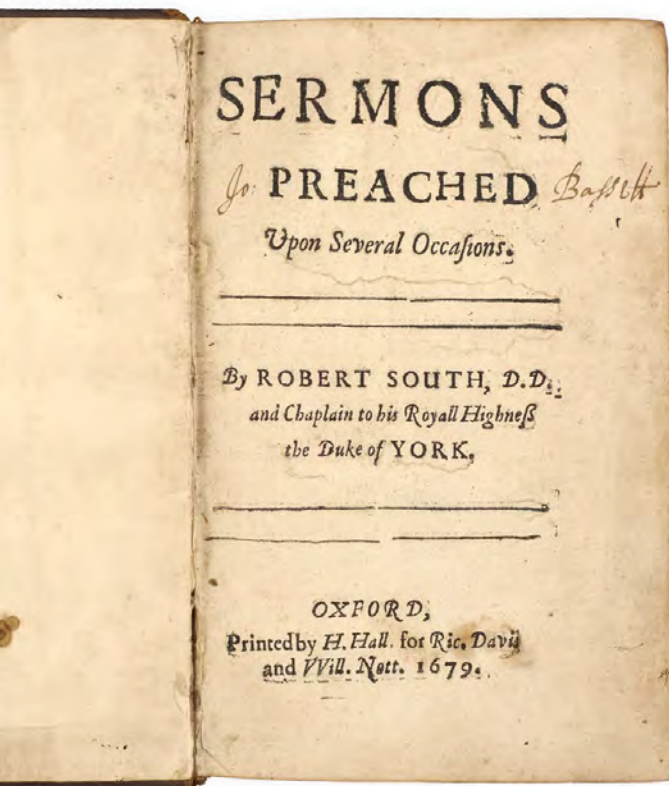
It is likely that *The Sinful Mans search* is another of those texts printed without authorial consent because the early annotator here has corrected numerous erroneous Biblical references in the sidenotes. The other annotations comprise further exposition of Smith's Biblical quotations, as well as elucidations of his theology. For example, where Smith advises that ministers invited to 'great feasts ... shoulde season the table talke with some godly conference unto the hearers', three manuscript footnotes comment: 'The ministers of the worde especialle (unless they will be ye most caytifes of all) must neede leade others by word and deed to this great ioy and felicitie'; 'youre doctrine must be verye sound and good, yf it be not soe, yt shalbe naught set and cast away as a thinge unsaverie and vaine'; and 'he meaneth yt whereby, men most profyte to the goinge on forward in godlynes and love'.

Another early hand doctors a prayer mentioning 'our dread Sovereigne, her Honourable Counsell' to read instead 'owre dread sovraygne lord King James'.

I: Five copies only in ESTC (BL, Bodley, Southampton (lacking 'Maries Choise'); Folger, Harvard). Another 1593 edition is known in two imperfect copies; II: Four copies only in ESTC (BL, Cambridge, Southampton, Folger), none of which preserve the signed blank A1 found here.

ESTC S117432 and S107797; STC 22697.5 and 22709. See Davis, 'Henry Smith: the Preacher as Poet', *English Literary Renaissance* 12:1 (1982).





## Dr. South's Sermons

**24. SOUTH, Robert.** Sermons preached upon several Occasions ... Oxford, H. Hall for Ric. Davis and Will. Nott, 1679.

8vo, pp. [xxii], 252, [2], [253]–300; separate title-pages to each sermon dated 1678 (except for 'A sermon upon the 7. John 17', which has a longitudinal divisional title); closed tears in title-page, slightly toned, but a very good copy; in contemporary speckled calf, spine gilt in compartments with foliate tools; contemporary ownership inscription to title of John Bassett.

£300

**First edition, first issue**, with three lines of errata on \*2\* (the second issue has 18 lines).

Educated at Westminster School (he later asked to be buried in the Abbey near the grave of Busby) and Christ Church, South was known for his learning, wit, and sense of humour, which led to successive appointments as chaplain to Clarendon, to the Duke of York, and to Laurence Hyde, afterwards Earl of Rochester. He was also a favourite court preacher. The present work collects sermons delivered at St. Mary's Oxford, Lincoln's Inn, St. Paul's, etc. from 1659 to 1678.

ESTC R10013; Wing S 4743; Madan III 3224.

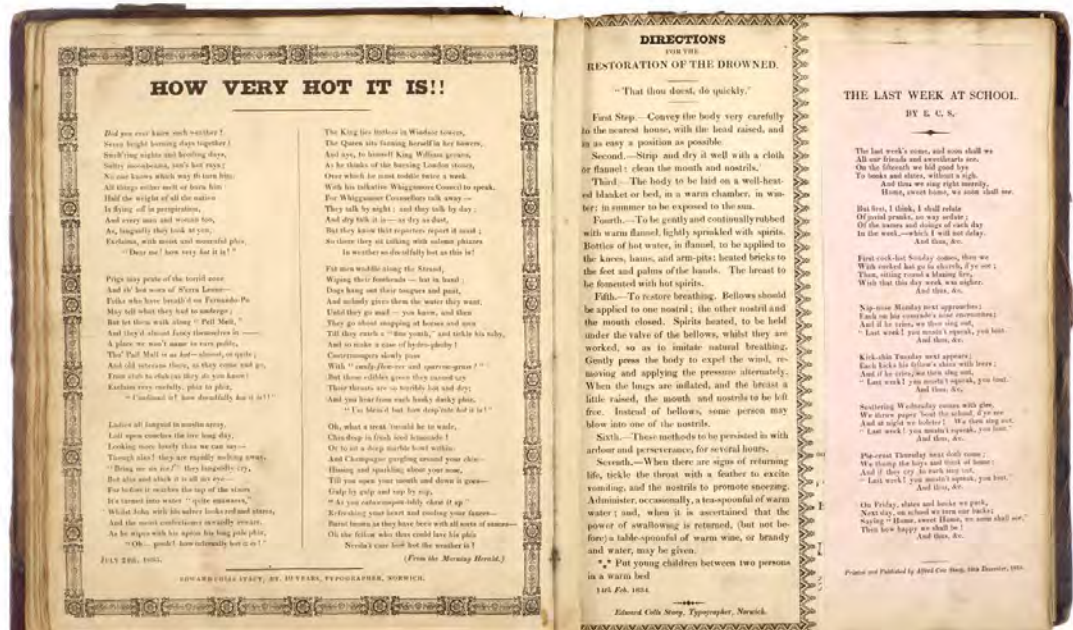
# Scrapbook of a Norwich Family of Booksellers and Printers

## 25. [STACY FAMILY.] 'Sarah Elizabeth and Ellen Mary Stacy collection of newspaper scraps and autographs 1828.' c. 1737-1872.

Large 4to (c. 270 × 225 mm), ff. [75] with hundreds of printed and manuscript cuttings and ephemeral items pasted thereon, followed by [102] unused leaves; each page with the printed header 'Just published, new works and new editions, sold by John Stacy, bookseller, stationer, and printer, Gentleman's Walk, Old Haymarket, Norwich'; the final leaf a printed title-page 'The bookseller's remembrancer; or, literary informant ...' (London, Thomas Boys, [n.d.]); title in manuscript to front endpaper, with two red wax seals to facing page; some foxing and toning, occasional small tears and creasing; bound in contemporary half red roan with cloth sides, 'Newspaper scraps' lettered in gilt to spine label and front board, marbled edges and endpapers; worn and marked; booklabel of R.C. Fiske to front pastedown. **£3500**

**A remarkable scrapbook compiled by members of the Stacy family of booksellers, bookbinders, and printers in Norwich, including unrecorded printed ephemera and manuscript material.**

The earliest is a playbill of 1737-8 for Frost and Woodham's 'moving wax-work figures' at the Star in Norwich marketplace. Alongside their show of *Fryar Bacon* and *Fryar Bungay* they were displaying a series of fascinating automata - of Orpheus, Hercules, the port of Gibraltar, Cupid grinding arrows, etc. (see Rosenfeld, *Strolling Players & Drama in the Provinces 1660-1765*). **Not in ESTC.**



[illegible]

John Stacy worked as a bookseller, stationer, and printer in Gentleman's Walk, Norwich, between around 1819 and 1834. As the title indicates, this album was started for his young daughters Sarah Elizabeth (b. 1820) and Ellen Mary (b. 1822). The album itself has been made up from spare copies of sheets advertising 'new works and new editions sold by John Stacy' and several examples of his printing work are pasted herein, including 'Lines suggested by a setting sun, in imitation of the Lake Poets', and 'Character of the Duke, by \*\*\*\*\*: Wellington! His country's boast and pride!!' **(both untraced)**.

[illegible]

**FOLLY OF AMBITION.**

St. Walter Scott, in his *Tale of Nigel, Esq.*, says, that he was afflicted with a stroke over the fields of battle, which his ambition had stirred with the sword and the dying, and seemed not only to dissipate the vigour, but almost entirely to annihilate the influence of that most acute and delicate system of sympathy, which is termed sensibility. He mentions a circumstance which indicates a very acute feeling.

As he passed over a field of battle in Italy with some of his generals, he saw a wounded English knight on his knees mortally. The creature came towards him, thus referred to his duty, raised up a pillion, and turned to ask his name. He answered, he was the father of the murdered Countess. Scarcely, he says, the knight, on the circumstance told, was aware he was affected by his feelings. He had seen a field of battle; that was all, I thought, less perhaps, had a horse, friends, companions—how has he descended by such means and his day. How depraved are the impressions to which we are subject! I was in the midst of a summer evening, the vapours which must needs the day of a campaign, and could look with such eyes on the countess of marston which he associated with such a day and here I was moved—very probably excited, by the view and sight of a dog. It is certain, that at that moment I found some reason acceptable to a compliant society, and could before understand the soul

[illegible]


THE FOOLISH COURTIER OF KING CANUTE.

THE Danish courtiers of King Canute, who would persuade  
they could, at his irresistible power, when they fearfully sat at  
his feet, over land and sea, had their folly completely exposed, and  
were then to attend him on the three new Southampton. Being  
as a common one the service he commanded the king (his not to  
approach him; but, the ground water would be royal seal: such  
know they would, and the courtiers stood, should, if not something  
to represent those of their Danish salutation.

*Johnnie*

PROVERBS.—St. Joseph Hutton, of Annapolis  
George was Dublin, has petitioned the king to consider  
the expediency of abolishing the practice of duelling  
in the army of which he was. The petition was  
presented to the king, and he has ordered that the  
king should be consulted on the subject.

1810



...dus, M  
...nded  
...en la  
...e nectid  
...dus, te  
...vly  
...e, a few

represented, including Mason's first introduction to the world of bees worth having').

**We have been unable to**  
**printed pieces.**

[illegible]

IN

[illegible][illegible]

to my mind no  
w 25 Etheridge no one more  
them done in Norwich. and like  
Norwich Talent. am sorry tis  
vogue: Live and let Live  
graving for me. which words  
from some thing I printed. You  
duel in order to appear in  
I sent Mr Culley a lubree  
I from Alderman Francis  
harty but I fear tis of no use  
good you wish yours of  
Yours in obligation  
E Seward

though is at so for void suspension  
So scant of Nookes and knowledge rare,  
With Gold your Norfolk Tour see glare.  
Amongst Monarch's things and genuine rank,  
Your excellent works will want no frank.  
All ready with their meed to thank,  
For all your merits and anxious care.

Your genius now has filled my shelf,  
And why should I forget myself.  
To own your favours are not suspect'd,  
My sacred gratitude shall last.

All in mother earth my body's cast,  
My prides my Country move than self.

To four verses my usual stint,  
The poet's lyre wants no sharp flint.  
And if my gracious friend feels tir'd,  
And if apology by you's desir'd.  
Fore-george no harm has yet transpir'd.  
A duel fight I vould sworn to hint.  
E.S.

Several interesting manuscript items are also enclosed, including: various cures for toothache; a letter from a destitute and famished George Thompson appealing for help; verses on pocketing cakes on a visit to a Mrs Priest; an order for books and periodicals from the Bishop of Norwich, signed 'E Norwich'; verses headed 'A walk round the Castle Hill Norwich', with a central circular sketch of the castle from which lines of the poem radiate; a letter and verses from E. Seward of Lakenham thanking John Stacy for 'two prettey [sic] books'; and a manuscript map headed 'Land of matrimony, T.E.W. 18/8/53', addressed to Henry Walter Stacy, featuring, for example, the 'Region of despair inhabited by bachelors', and the 'Gulf of matrimony'.

The numerous newspaper and journal cuttings range widely in subject, encompassing political degeneracy, the Queen's expenses, elections, valentines, population, education, Scottish superstitions, Nelson's Column, cancer, Mont Blanc, Egyptian antiquities, the Americans, John Locke, Mungo Park, and the 1851 Great Exhibition (with a note that Henry Walter Stacy attended on 15 July).



A Col of letters in each Or-  
& the Deformity in the head  
corner of the Duke of N-  
to the sender.

I call it a deformity  
because it implies a double  
whitewash M<sup>r</sup> Stacy is in favour  
the Party - whereas there is not  
a conservative in the Party who  
is acquainted with M<sup>r</sup> Stacy.  
The Bible the Crown

Speak voluminous  
"Church & King"  
Q. as to the radicals, they look  
up with fear & trembling on  
M<sup>r</sup> Stacy.  
Sunday  
27th June 53

Will you please write these & send by post

& Mr. Stacy

Profrats: dialogue on Guernsey & by Lamborne

page. July 1853

also the manuscript of a weekly

periodical called the "Sovereign" & "East"

Wickham's Manuscripts

E. Norwich

Wickham  
24th 15

IDEA REGVM  
AD REGES.  
SACRATA,

AVGVSTISSIMO, ET IMMORTALI NOMINI,

CAROLI SECVNDI  
MONARCHÆ HISPANIARVM.

A V T H O R E

P. D. BONAVENTVRA  
DE TVNDIS EVGVBINO,

OLIVETANO, SACRÆ THEOLOGIÆ DOCTORE,  
CHRONISTA, ET HISTORIOGRAPHO REGIO.

P A R S P R I M A,



NEAPOLI, Ex Regia Officina Saluatoris Castaldi M.DC.LXXXI.

Superiorum Licentia.

## Mirror for Princes

**26. TONDI, Bonaventura.** *Idea Regum ad Reges, sacrata, augustissimo, et immortalis nomini, Caroli Secundi, Monarchae Hispaniarum ... Pars prima [all published]. Naples, Salvatore Castaldi, 1681.*

Small folio, pp. [xxiv], 204; bound without the additional engraved title and the portrait of Charles II (neither called for by OPAC SBN but found in the digitised copy at the Universidad Complutense in Madrid); woodcut arms of the Kingdom of Spain to title, typographic head- and tailpieces; title reinforced at gutter, a few leaves cut short at head, affecting pagination only on a few leaves, paper flaw to inner margin of f. A2, not affecting text, small wormtrack just touching one letter to first three leaves, otherwise a very good copy; in contemporary vellum over boards; worming along the hinges and joints, with loss at foot of spine. **£850**

**Extremely rare first and only edition of this mirror for princes in verse and 'arithmetical anagrams' dedicated to Charles II of Spain.**

The *Idea Regum ad Reges* consists of a collection of 199 poems celebrating a different attribute or quality of Charles II (1661–1700), King of Spain and consequently of Naples (which at the time was part of the Spanish Empire) from 1665 to 1700. Charles II is variously praised as Defender of the Faith, guide among the kings, patron of the arts ('orthodoxiae columen', 'pientissimus monarcha', 'rex unicus, heroum portentum', 'Caesarum norma', 'Othomanorum fulmen', 'literarum protector', 'literatorum Mecaenas', 'bellicosissimus et sapientissimus rex', 'bonorum omnium solertissimus opifex' ...), while other verses allude to the Spanish territories in the Americas ('gemini orbis monarcha', 'Occidui eoque mundi monarcha').

These are followed by a curious series of thirty-six 'arithmetical anagrams' where, having attributed a number from 1 to 21 to each of the letters of the alphabet, and having calculated that the value of the letters in the opening verse 'Carolus Secundus Rex Hispaniarum' adds up to 333, the author proceeds in composing 36 further verses where the total of the letters used adds to the same amount. The volume then ends with the statement that, God willing, two further parts will appear, though there is no evidence that they ever did.

Bonaventura Tondi (also de Tundis, ?1631-early eighteenth century), Olivetan monk and theologian from Gubbio, was a prolific author of religious, moralistic, poetic, and encomiastic works published between 1675 and 1702, and often styled as royal chronicler and historiographer to Charles II.

**No copies in US or the UK. OCLC finds only two copies outside Italy, both in Madrid (National Library and Universidad Complutense).**

## CAROLVS SECVNDVS REX.

Cunctis Regibus longè spectabilior, &amp; auspicator,

Cui,

Semper ob oculos versantur subditi, & Regna;  
Censum, supra omnem censum existimat sospitatem, in miseris,

Quorum nunquam, curam abijcit;

Est in suis, quasi vnus ex ipsis,

Familiaris, amicus, &amp; benevolus erga omnes,

Nemini infensus, &amp; inimicus,

Tàm dulcis in sermone,

Vt videatur fluere melos, de ore eius,

Cunctos allicit, eius comitas, &amp; clementia,

A populis, venerationis cultum extorquet,

Quia sicut cæteris præstat imperio, &amp; dignitate præcellit,

Ità &amp; virtute;

Ipsius celsitudo verenda est,

Quia confertissimis dotibus coagulata,

Suum Imperium, Imperio pietatis adiudicat;

Eò curam omnem conuertit,

Vt Religionis cultus augeatur:

Huc spectant, huc collimant omnia eius vota;

Omne, quod molitur, præfertur tanquam suæ,

Dignitatis auctoramentum;

Curæ pretium ducit, ad ea tantùm assilire,

Quæ potest sine dedecore, &amp; bellissimè explere;

Est ad elegantiam expolitus,

Vt nihil militaris pulueris, adhæreat moribus,

Laudes, cumulat pietas,

Quam, ad ipsam Martis Aram colit,

Etque exemplo cæteris, armata Religio;

Erecta, ei mens est,

Nulla fati acerbitate,

Nullo vnquam fortunæ turbine obruenda;

Solicitudines, solitudinibus lenit,

Firma fronte, quæ salutaria sunt, constantèr exequitur;

Lataminor Iberi, hunc citò videbitis renouatum in filijs;

Iungite Id Reges, lux aurea surgit blandis auspicijs,

Hymeneus adest, date postibus laurea ferta,

Surgit fax pronuba, in ignes;

Iàm Dij Coniugales, &amp; Lucina genialis, thori custos, adfunt.

ANA-

ANAGRAMMATA ARITHMETICA PVRA,  
AD MONARCHAM HISPANVM.

79 96 41 117  
CAROLVS SECVNDVS REX HISPANIARVM.  
333 333

A. B. C. D. E. F. G. H. I. L. M. N. O. P. Q. R. S. T. V. X. Z.  
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21.

17. 63. 41. 101. 23. 88.  
En quidem Rex optimus, & maximus.  
333 333

42. 88. 48. 43. 72. 40.  
Planè summum decus, regis chlamydis est.  
333 333

17. 20. 34. 46. 57. 35. 53. 23. 48.  
En hic, anima Iberiæ, Orbis sanè spes, & decus.  
333 333

87. 65. 40. 84. 57.  
Nullus Monarcha est foelicior isto.  
333 333

44. 58. 53. 114. 64.  
Vnica Regum norma, Regnorumque salus.  
333 333

65. 33. 129. 106.  
Optata, digna populorum sospitas.  
333 333

161. 86. 86.  
Virtutibusque, coronidem imponit.  
333 333

C c

# Medieval Marian Miracle

**27. [VALENCIENNES.]** Abregé de l'histoire du miracle arrivé l'an mil huit en faveur de la ville de Valenciennes, avec le détail de l'établissement de la procession générale qui se fait chaque année le 8 septembre, fête de la nativité de la sainte Vierge. Avec quelques prières ... aux usages de la confrérie dite des Royez. De plus, les indulgences et règles pour les confrères et consoeurs associés à ladite confrérie érigée en l'église de Notre-Dame la Grande. *Douai, Derbaix, [1768].*

12mo, pp. 83, [1, blank]; date from approbation; loss to inner margin of title leaf (not touching text, neatly repaired), small wormtrack/hole to upper margins; otherwise a very good copy in late nineteenth-century calf-backed boards with marbled sides, spine in

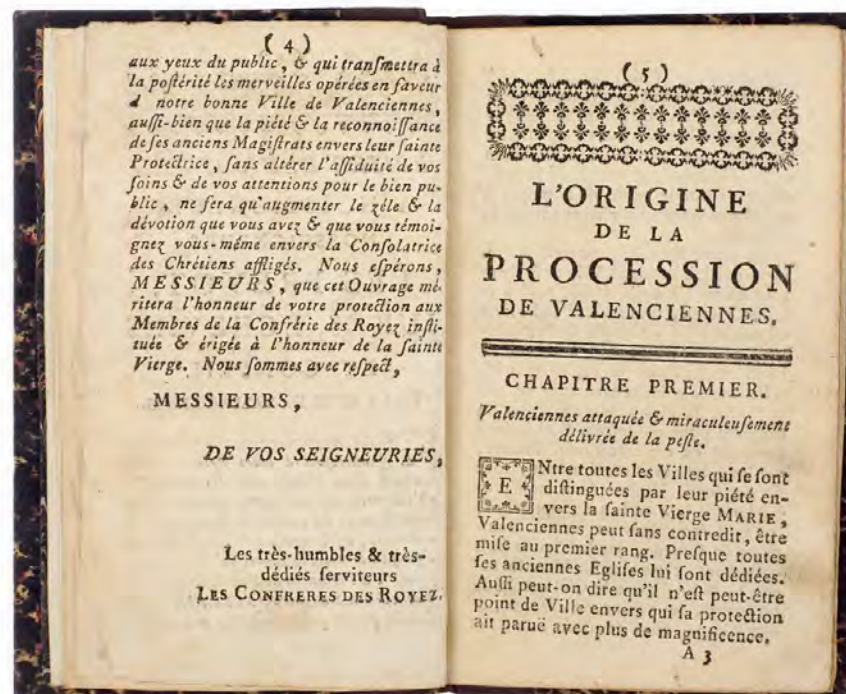
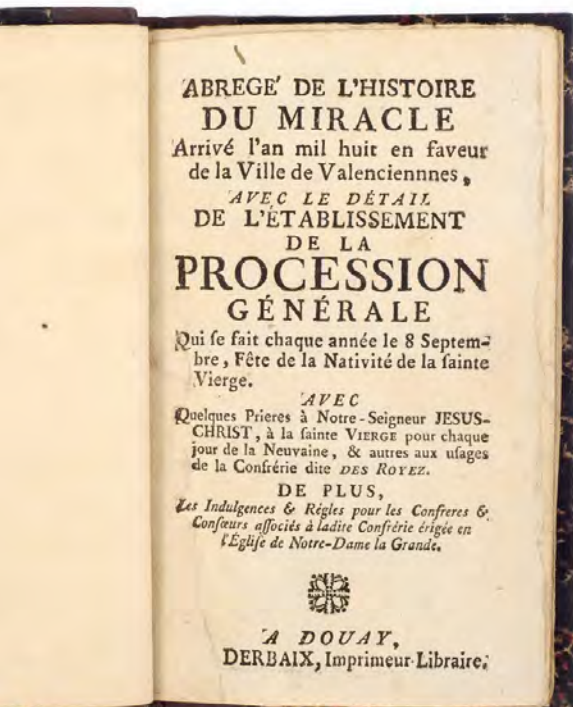
compartments lettered in gilt, marbled endpapers; extremities slightly rubbed; armorial bookplate to front pastedown 'Ex libris Dupont de St Ouën'. **£275**

**Very rare account of a medieval Marian miracle, printed at Douai in northern France.**

The text explains that when Valenciennes fell victim to the plague in 1008, the Virgin Mary appeared to a local hermit promising that God would relieve the town's suffering if the locals repented their sins. This was duly done, and the Virgin reappeared over the town, an angel cast a cord about its perimeter, and the plague was gone. A church was built to preserve a relic of the 'holy cord', and an annual procession tracing its encircling of the town was established in commemoration of the miracle.

The text goes on to describe further associated miracles, and supplies litanies and prayers for the annual procession. The rules and indulgences of the brothers and sisters of the Confraternity of Notre Dame des Royez follow, together with the oath to be sworn upon admission. A Latin blessing for medals and images of Notre Dame du Cordon is also included.

Duthilloeul, *Bibliographie douaisienne* (1842), no. 1123. **No copies traced in the UK and only one in the US (University of Dayton).**



**28. [VICTORIA: DIAMOND JUBILEE.]** Photograph album: 'Hampton Court "Jubilee" July 1, 1897'. *Hereford, F. Preece, 1897.*

Large quarto album, with nine gelatin silver prints c. 150 × 200 mm, mounted on white paper and then on pale blue-grey card with a textured border, on linen stubs; photographer's credit and address on the mount; in a binding of maroon roan by Adams and Sons, Hereford, with their ticket, cover lettered directly in gilt, brass clasp, patterned cloth endpapers; covers rather worn and scraped, spine defective at head. **£500**

**An attractive album memorialising a garden party in honour of the Diamond Jubilee of Queen Victoria held at Hampton Court Castle in Herefordshire under the sponsorship of John Hungerford Arkwright (1833–1905), later Lord Lieutenant of that county.** The photographer, Francis Preece (1853–1928), was active in Hereford from the 1880s to the 1920s.

Victoria celebrated her Diamond Jubilee, the first ever for a British monarch, on 22 June 1897, with an enormous procession in London, a thanksgiving service attended by global royalty and representatives from across the Empire, and a 'Festival of the British Empire'; the next two weeks saw street parties across Britain, memorial banquets and garden parties, and the erection of towers and memorials.



The photographs here show large crowds of locals in straw hats and boaters, many sporting jubilee medals, gathered in front of the house, on the side wall of which has been erected a large plaque reading: 'May her long and glorious reign be continued for the benefit and happiness of her people'. Boys with sticks perform to the accompaniment of a piano, children do calisthenics with weights, and crowds gather to watch events playing out tantalisingly off camera. In one image a photographer is caught hauling his equipment past a crowd watching a Punch and Judy show – another shows the laughing faces of the audience.

The fifteenth-century manor house of Hampton Court, Herefordshire, was in the possession of the Coningsby family from 1510 until 1781, when it passed by marriage to Viscount Malden, and then in 1810 was sold to the industrialist heirs of Richard Arkwright, who had it remodelled by Sir Jeffrey Wyatville.

HAMPTON COURT  
"JUBILEE"  
JULY 1, 1897.



# Presentation Copy, with Additions

**29. WELLESLEY, Richard, Marquess Wellesley.** *Primitiae et reliquiae ...* London, William Nicol, 1840 [-1841].

8vo, pp. [vi], 58, [18], 2, [4], 19, [1], [24, 'Addenda']; a very good copy in full red morocco by John Hering (with his stamp), Wellesley arms blocked in gilt to front cover, rear cover with the Wellesley crests (BAB stamps 1 and 2), gilt edges and turn-ins; long presentation inscription to front free endpaper (see below).

£1200

**First edition, augmented with numerous rare printed addenda, a presentation copy to the poet and banker Samuel Rogers: 'an humble tribute of respect to the first & most delightful Poet of this age', dated 18 April 1841.**

*Primitiae et reliquiae* collected neo-Latin verse (plus a little Greek and a few translations) written by Wellesley as a boy at Eton in 1776–8 and at Oxford 1779–81 (**famously including an elegy on Captain Cook delivered in 1780**), alongside later compositions from 1817 to 1840. The first edition (pp. [6], 58, 19, [1]) has here been supplemented by a number of printed addenda, some (but not all) of which appear in the edition of 1841, including English translations of some Eton compositions executed between the ages of eighty and eighty-one. The content of copies, which Wellesley circulated to friends in the two years before his death, seems to vary, but **we have been unable to identify other copies with the final fourteen pages here (an elegy to Princess Augusta, and the octogenarian translations, executed just weeks before the book was gifted to Rogers).**



To  
Samuel Rogers Esq

an

humble tribute of respect  
to the first & most delightful  
poet of this age, & of gratitude  
for much kindness & favour.  
May it be acceptable, & remind  
you of that dear departed friend  
under whose benignant roof we first  
met; this little collection does not  
pretend even to be a portion of the  
great rivers of Poetry.

Ἀποδοῖς ποταμοὶς πρὶν ἔσθαι —  
the author will be satisfied if it is —  
— ἥ τις εὐδαίμων τι εἰς ἀχέαιρος ἀνέστηται  
In that view he recommends it  
to the Mercy of the Author of  
The pleasures of Memory.

Kingston House  
18<sup>th</sup> April 1841

Wellesley

The Anglo-Irish statesman Richard Colley Wellesley (1760–1842), and older brother of the Duke of Wellington, is best known as Governor General of Bengal 1798–1805, overseeing the capture of Seringapatam and the death of Tipu Sultan – in 1840 he was granted the 'uma', or Indian eagle, as an additional crest on his arms (found on the rear cover here). He was also a talented neo-Latin poet, somewhat of an academic manqué, his studies having been cut short by the death of his father.

The genial Samuel Rogers (1763–1855) was famed for his early triumph *The Pleasures of Memory* (1792), for his literary and political breakfasts, and as a patron and arbiter of taste. In 1839 Wellesley had sent Rogers a copy of his privately printed *Salyx Babylonia* (1839, reprinted here), and the poet replied enthusiastically – 'I am really at a loss to say which I admire the most – the Latin or the English poem' (*The Wellesley Papers*). Here Wellesley's profuse dedication thanks Rogers for 'much kindness & favour', and recalls 'that dear departed friend under whose benignant roof we first met' (?), modestly suggesting that 'this little collection does not pretend even to a portion of the great rivers of Poetry'.

Martin, *Privately Printed Books*, p. 489.

PRIMITIÆ

ET

RELIQUIÆ.

Valido mihi  
Latoë donec, et, precor, integrâ  
Cum mente, nec turpem senectam  
Degere, nec citharâ carentem!  
Horatius Ode XXXI.

LONDINI:

TYPIS GULIELMI NICOL.

MDCCCXL.



**30. [WOODBLOCK.] [JACKSON, John, *attr.*]** Woodblock of an initial 'Q', incorporating a festive scene. [England, early nineteenth century.]

Woodblock (40 × 95 mm); very well preserved; an early label on one side with pencil notes ('... Phiz | ... Jackson || Robins') and ink price ('3/'). **£195**

**A pleasing woodcut initial 'Q' in the form of a wreath, incorporating a festive scene showing figures in conversation.**

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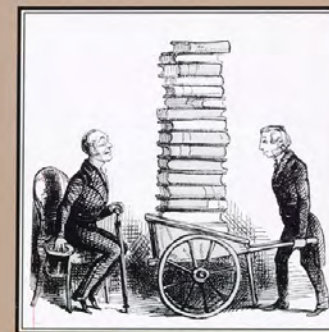
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