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64TH NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR



THE MOST CELEBRATED BOOK OF SECRETS

2| ALEXIS OF PIEDMONT (i.e. Girolamo RUSCELLI?). The Secretes of the reverende Maister Alexis of Piemount: contayning excellent Remedies agaynste divers Dyseases, Woundes, and other Accidentes, with the Manner to make Dystillations, Parfumes, Dyings, Colours, Fusions, and Meltings ... Translated out of French into Englishe, by William Warde. *London, Henry Bynneman, for John Wight, 1568.*

[Bound with:]

— The Seconde Parte of the Secretes ... *London, Henry Bynneman for John Wyght, [1568?].*

[and:]

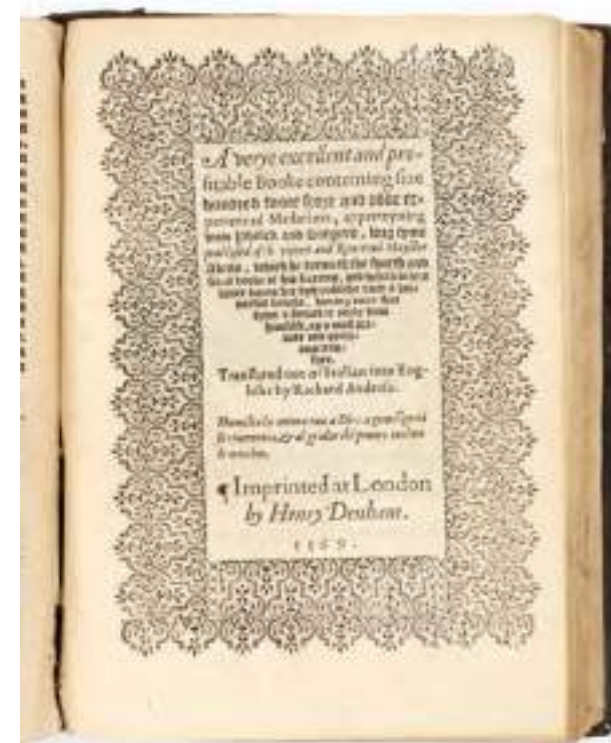
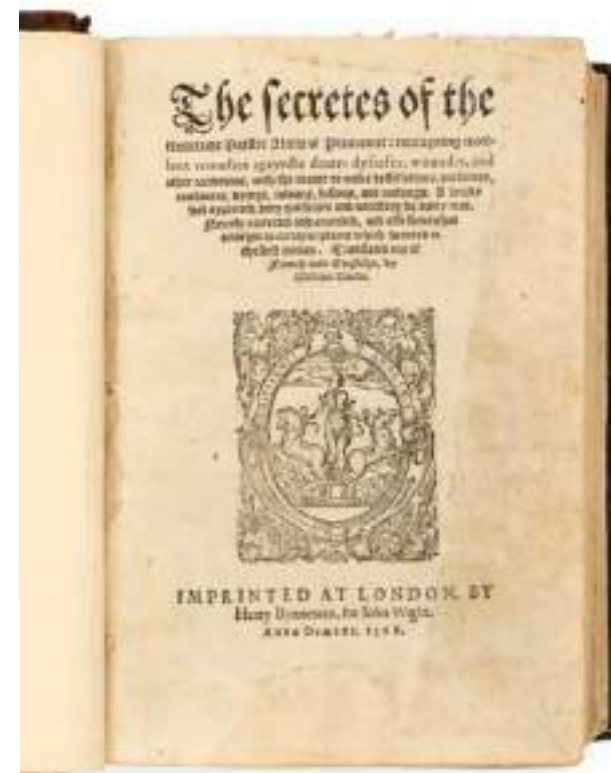
— The Thyrd and last Parte of the Secretes ... *London, Henry Denham for John Wyght, [1566].*

[and:]

— A Very excellent and profitable Booke conteining six hundred four score and odde experienced Medicines, apperteyning unto Physick and Surgerie, long tyme practysed of the expert and reverend Mayster Alexis, which he termeth the fourth and final Booke of his Secretes ... Translated out of Italian into Englishe by Richard Androse ... *London, Henry Denham, 1569.*

Four parts in one vol., 4to, I: ff. [vi], 117, [11 (table)], II: ff. 75, [3 (table)], III: ff. [i], 75, [9 (table)], IV: pp. [xxxii], 56, 64, 56; K⁴ in Part IV short and probably supplied; woodcut device to title-pages of Parts I–III, Part IV title within a woodcut border, large woodcut arms on the verso, and a large woodcut initial on A2; a very good, clean copy in early panelled calf; rather worn, spine dry and chipped (later label), endpapers renewed; contemporary purchase note at end.

\$5750



The Secrets of Alexis of Piedmont in English, complete in all four parts – fourth edition of part I, third editions of parts II and III, and first edition of part IV.

The *Secreti* of 'Alessio Piemontese' was the most famous and most influential of the sixteenth-century compendia known as Books of Secrets, its voluminous contents encompassing recipes medical, alchemical, gastronomic, and magical. First published in 1555 (with three further parts in 1558, 1559, and 1568) it was quickly translated into French (from which Pars I–III here were translated), German, English, Spanish, and Polish, most editions liberally adding new material, and continued to be published well into the eighteenth century. The 'publication of the literature of secrets, medicinal and otherwise, received a great impulse from the appearance ... of the Secrets of Alessio of Piedmont' (Thorndike). Of the English translators not a great deal is known, but both were connected to Francis Russell, second Earl of Bedford, to whom they dedicated the work.

There is conflicting evidence, even among contemporary sources, about whether 'Alexis of Piedmont' was an editorial creation, a pseudonym for Girolamo Ruscelli (d. 1566?), or was an author in his own right – the biographical details that can be gleaned here are either conflicting or are tropes of the genre – he is learned in ancient and modern languages, and travelled for fifty-seven years before having an epiphany about sharing rather than hoarding his knowledge. Ruscelli meanwhile was more certainly the author of a continuation published in 1567, which he legitimised by claiming responsibility for the earlier collection.

STC 297, 302, 306, and 309.

ANNOTATED ARISTOTLE WITH INSTRUCTIONS FOR TEACHERS

3| **ARISTOTLE.** Opera quae in hunc usque diem extant omnia, Latinitate partim antea, partim nunc primum à Viris doctissimis donata, & Graecum ad exemplar diligenter recognita ... item supra censuram Io. Lodovici Vivis Valentini de Libris Aristotelicis, & Philippi Melanchthonis Commentationem doctissimam ... Basel, [Johann Oporinus,] 1542.

Two parts (of three) in one vol., folio, pp. [xxxii], 246, [2 (blank)]; [8], 722; woodcut printer's device to title, allegorical woodcut border to p. 1, large woodcut initials (several historiated), numerous woodcut diagrams in text and in margins; sporadic light marginal foxing, minute marginal wormhole to first 6 quires, short closed tear to t5 not affecting legibility, small loss to inner margin of a†1 not touching text, neat repair to lower outer corner of VV8, small loss to corner of PPP8; nonetheless a handsome copy in sixteenth-century pigskin over bevelled wooden boards, roll-tooled in blind to a panel design with one roll depicting Isaiah, Paul, the Madonna and child, and David (see below) and another incorporating medallion portraits of Erasmus, Melanchthon, Luther, and Jan Hus, two brass catches and clasps to fore-edge, brass cornerpieces, spine lettered directly in ink, guards reusing a missal fragment on vellum; of sixteenth-century annotations in black and light brown ink in a single hand to approx. 45 pp. and extensive notes to endpapers (see below), and in brown ink in another contemporary hand to a further 3 pp.

\$4750

The first two parts of Oporinus's handsome collected edition of Aristotle's works, with annotations, examination questions, and pedagogical notes made by an early reader over the course of two years.

The present edition features humanist commentary by the likes of Cardinal Bessarion, Theodorus Gaza, Giorgio Valla, Francesco Filelfo, and Leonardo Bruni, and seemingly the first translation into Latin of Aristotle's 'De spiritu' (part II, p. 338). Our copy has been annotated primarily in a single hand, with added diagrams on *per se* and *per accidens* causation (part I, p. 5), on quantity (part I, p. 15), and a full-page Tree of Porphyry. The annotator, perhaps a student, appears to have revisited the text several times between April 1543 (see date to rear pastedown) and 1545, when he adds a list of five multi-part examination questions (*quaestiones in tentamine propositae*) to the rear free endpaper and below a Euclidean proposition regarding Isosceles triangles in lighter ink. Annotations in black ink to a further twenty-two pages appear to be contributions in the same hand, though rendered somewhat more neatly: annotations to the start of part II provide intertextual references to Plato's *Cratylus*, Themistius (in relation to active and passive motion), and Euclid, as well as the work of Giorgio Valla, Alexander of Regensburg (Andreas Alexander, author of the 1504 *Mathemalogium*, a mathematical investigation of Aristotelian logic), and Jean de Bouelles on the squaring of the circle (i.e. Charles de Bouelles, author of the 1503 *Introductio in geometriam?*). Curiously, our reader also provides an elaborate chart to the front free endpaper with necessary skills for a teacher, divided into *modus docendi*, *instrumentum*, and *ordo*; of critical importance is the ability to tailor one's teaching methods according to different styles of learning (by theorems or precepts), in addition to specific subjects which ought to be taught by reason (divine, natural, and moral philosophy; medicine; mathematics). The final section may have been supplied in another contemporary hand, and the 'Methodus compositiva' remains unfinished.





Binding:

The binding makes use of a tool incorporating Paul ('APPARUIT / BENIG ET HU'), the Madonna and child (**with the Hebrew inscription הנה העלמה הרה וילדת**, from Isaiah 7:14), David with a harp ('DE FRUCTU / VEN TUI PON'), and Isaiah ('ECCE VIRGO / CONCIPIET PA'), seemingly unrecorded by Haebler but attributed by the Einbanddatenbank to the sixteenth-century workshop 'H.V.'. Variants of the same appear most frequently in Brunswick c. 1561-91 (Haebler II, 343, 1a and II, 197, 126), Nuremberg (Haebler I, 106, 2 and I, 487, 10), and Wittenberg (Haebler I, 434, 2).

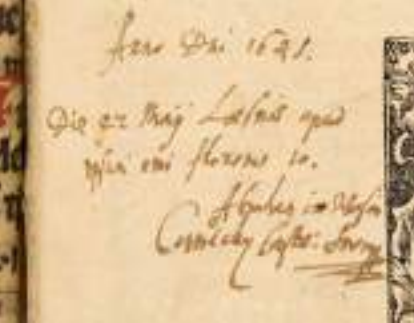
References:

USTC 612935; VD16 A 3283; Adams A-1742; *Index Aureliensis* II, 188.



Provenance:

1. Rear pastedown dated 'Anno 1543. XI Kal: Aprilis', seemingly in the same hand as the majority of the annotations (*see above*).
2. Ownership inscription 'Georgius Hyttell à Weissenfelß Chirurgus atque Cives Chrudimensis' to title, incorporating a chronogram for 1616. Georg Hyttel, or Hüttell (1575–1673) was born in Weissenfels in Saxony and in 1607 studied anatomy under Jan Jesenius in Prague; he began practising as a surgeon in the nearby town of Chrudim in 1615. Notably, he was the first owner of a second edition of Copernicus's *De revolutionibus orbium coelestium*, now at the Egyetemi Könyvtár in Budapest, with a similar ownership inscription dated 1606 (Gingerich II, 85).
3. Ownership inscription dated 22 May 1641 to title, recording the purchase of the book for ten florins.





ARMENIAN PRINTING IN AMSTERDAM

4| [ARMENIAN LITURGY.] Կարգաւորուիլն հասարակած՝ աղոսի՛ծ՝ Եկեղեցի՛ւն՝ Զայաստանեայ՛ծ: Արարեալ սրբոյն Իսահակայ Զայրապետին, Մեսրոպայ վարդապետին, Գիւտայ եւ Յօհաննու Մանդակունույ [Kargaworut'iwn hasarakats' aghot'its' Ekeghets'eats' Hayastaneayts': Arareal srboyn Isahakay Hayrapetin, Mesropay vardapetin, Giwtay ew Yohannu Mandakunwoy; 'The Zhamagirkh, or Offices of the Hours, with some Propers; compiled by Isaac, Patriarch of Armenia, Mesrop, Giut, and John Mandakouni']. Amsterdam, [Matt'eos Vanandets'i,] 1686.

12mo, pp. 671, [1]; text in Armenian within type-ornament border, title within woodcut border (depicting Saints Peter and Paul, the symbols of the Four Evangelists, and the Paschal Lamb), 27 full-page woodcuts and 2 large woodcuts in the text, woodcut head- and tailpieces, marginal ornaments, and initials; marginal tear in one leaf (pp. 286/7) just entering full-page woodcut on recto, some very light browning and staining; a very good copy in mid-eighteenth-century English speckled calf, spine gilt in compartments; extremities rubbed, head and foot of spine chipped (with loss of endbands and long tail), joints slightly cracked, later paper spine label lettered in ink; ink ownership inscription of René François de Beauvau du Rivau to title verso, twentieth-century inscription and notes to front flyleaf, modern leaf with manuscript list of woodcuts tipped in to rear flyleaf.

\$6750

Extremely rare Armenian liturgy printed in Amsterdam, illustrated with woodcuts previously used in the Oskan Bible of 1666-8. The Zhamagirkh or Žamagirk' is a Book of Hours corresponding to the Greek Orthodox Horologion.

'A recurring theme in the first century of Armenian printing activity was the goal of printing the Bible in Armenian, with several fruitless attempts to gain the support of Rome. This was finally achieved in Amsterdam at the printing press of Surb Ejmiatsin ew Surb Sargis Zoravar [St Ejmiatsin and St Sargis 'the General'], founded in 1660 by Matt'eos Tsarets'i and later headed by Oskan Erewants'i, the financial contribution of whose brother Awetis Ghlichents'i had saved the press from closure when Matt'eos died in 1661 without completing the printing of his first publication, the *Yisus Ordi* of Nerses Shnorhali. The Oskanean Bible, comprising 462 double-column pages with 159 illustrations, is an outstanding achievement. It is based on a single manuscript, altered in places and adjusted to the text of the Latin Vulgate, and its typography and design represent the highest standards achieved by Armenian printers to that date. The woodcuts are from a Latin Bible printed in 1657 and bear the initials of Christoffel van Sichem; twelve are based on works of Albrecht Dürer. The popularity of Oskan's Bible helped to spread the van Sichem pictures across the entire Armenian diaspora: other printers copied these illustrations and used them in their books. A section of such a woodblock survives in St James's Printing Press in Jerusalem.

'Financial difficulties and legal battles forced Oskan to move his press first to Livorno and then to Marseille, where he died in 1674. With Oskan's departure, Armenian printing in Amsterdam was interrupted. It was revived in 1684 by the Vanandets'i family, father, son, and nephew, who had worked with Oskan in Livorno and Marseille and described themselves as his pupils and followers.

Aiming to capitalise on the prosperous Armenian merchant class in Amsterdam, they decided to establish a press and ordered fonts from the Hungarian punch-cutter and printer Nicholas Kis (1650–1702). His Armenian founts, sold to T’ovma Vanandets’i in 1685, were resold in the late 1720s to the Mechitarists in Venice, where they remained in use into the early 19th century’ (*The Parikian Collection of early Armenian printing at Eton College Library*, pp. 7-10).

The woodcuts here comprise many of those found in the Oskanean Bible and bear the ‘cVs’ monogram of Christoffel van Sichem the Younger (c. 1581–1658). The woodcut of the Harrowing of Hell on p. 536 is a version of Dürer’s 1512 engraving of that subject in *The Engraved Passion*, while the woodcut of the Virgin and Child on p. 271 derives from his ‘Virgin on the Crescent with Sceptre and Starry Crown’ of 1516.

Provenance: René François de Beauvau du Rivau (1664–1739), Archbishop of Narbonne, with his ownership inscription on verso of title; clipped late nineteenth-century English bookseller’s description pasted to lower free endpaper.

We have not been able to locate any copies in the US. Library Hub records a single copy, at the British Library, to which OCLC adds an imperfect copy at the Bayerische Staatsbibliothek (lacking title) and possibly a further copy (Basel Universitätsbibliothek, described as ‘Neues Testament in armenischer Sprache und mit armenischem Titelblatt’ and printed in Amsterdam in 1686). The Bibliothèque de l’Arsenal in Paris also holds a copy.

Nersessian 53.



ANNOTATED ATLAS – IN PREPARATION FOR A PUBLISHED WORK?

5| [ATLAS.] A collection of engraved maps. Amsterdam, Jan Jansson, [c. 1650s?].

Large folio (525 x 330 mm) containing 35 double-page engraved maps (some with folded edges); occasional marks and neat repairs, some toning; overall very good in twentieth-century brown morocco, boards panelled in blind, gilt-lettered red morocco spine label; short splits to upper joint (holding firm), some staining to foot of front board and spine, some wear to extremities; profuse ink annotations throughout written c. 1765, private collector’s blind stamp ‘DV’ to old front flyleaf and to margin of first map, old typescript description pasted to front flyleaf describing the volume as bound in seventeenth-century calf with the bookplate of Count Marescalchi, the bookplate likely lost when the volume was rebound.

\$19,500

A truly remarkable atlas of seventeenth-century engraved maps of ancient Europe, Africa, and Asia, profusely annotated around 1765 by an anonymous Frenchman with notes in Latin, French, and Greek displaying an extraordinary depth of classical and geographical learning.

The maps, several of which bear the Amsterdam imprint of the great Dutch cartographer and publisher Jan Jansson (1588–1664), include the work of Nikolaos Sophianos (1500–1551), Abraham Ortelius (1527–1598), Pieter van den Keere (1571–c. 1646), Theodorus Velius (1572–1630), Philipp Clüver (1580–1622), Johann Lauremberg (1590–1658), Pierre Duval (1618–1683), and Nikolaas Blankaart (1624–1703). Following charts of the entire ancient world and of ancient Europe, come maps of the British Isles, Spain, France, Germany, Italy, Sicily, Pannonia, Corsica and Sardinia, Macedonia, Greece, Albania, the Aegean Islands, Dacia, Thrace, Africa, Asia, Egypt, the Black Sea, and Cyprus, in addition to plans tracking the conquests of Alexander the Great and the voyage of the Argonauts.

All thirty-five maps bear neat annotations in ink by an eighteenth-century scholar, to blank spaces, to mapped areas, and to the margins. These add a wealth of detail encompassing not only geography but also history, archaeology, etymology, ethnology, epigraphy, numismatics, mythology, climatology, and natural history. Our annotator’s notes are largely drawn from an impressive range of classical writers, including Aristotle, Caesar, Cicero, Diodorus Siculus, Eutropius, Herodotus, Homer, Livy, Orosius, Pausanias, Pliny, Polybius, Pomponius Mela, Procopius, Ptolemy, Solinus, Strabo, Tacitus, and Thucydides, as well as from the famous *Tabula Peutingeriana*. They refer to more modern writers too: to Bede, William Camden, Ortelius, Clüver, and Jacob Spon, as well as to maps of the 1730s and 1740s by



AFRICA
PROPRIAE
TABULA
In qua
Punica regni sive Tyria
et Agoneis urbes

LOCATA INCOGNITA POSITIONIS EX VARIIS ANTIQVÆ NOTÆ AVCTORIBV
Hic sunt loca in Africa in quibus sunt incognita positionis ex variis antiquæ notæ auctoribus. Hic sunt loca in Africa in quibus sunt incognita positionis ex variis antiquæ notæ auctoribus. Hic sunt loca in Africa in quibus sunt incognita positionis ex variis antiquæ notæ auctoribus.

6| **BARCLAY, Alexander.** Part-printed commission as Comptroller of Customs in Philadelphia. 5 August, 1749.

Engraved form printed on vellum (c. 340 x 440mm), completed in manuscript, with a large initial incorporating the royal arms, three tax stamps on blue paper at head, signed at the foot by Sir John Evelyn as Commissioner of Customs, and four others, docketed on the verso as entered in the Rolls Office at Philadelphia on 27 October 1749; folded, a little dusty on the blank versos but very good.

\$1100



After a dissolute youth and a period in the army, Alexander Barclay (1711–1771) had been made Comptroller of Customs at Philadelphia in 1749, a position almost certainly engineered by his father David Barclay (1682–1769) – it required a significant sum (£500) advanced in security. David Barclay, son of the Quaker apologist Robert Barclay, had built up an extremely successful business as a linen draper in Cheapside, especially supplying the American colonies, and had wide influence in the Philadelphia mercantile community. Alexander Barclay seems to have settled down somewhat, marrying twice and holding this post until his death in 1771, and acquiring land on the Susquehanna River.

RAISING MONEY FOR WILBERFORCE AND CLARKSON
AND AN EMBASSY TO THE SENECA

7| **BARCLAY, David.** Autograph letter, signed, to the Quaker banker and abolitionist Charles Lloyd, of Birmingham, on raising money for William Wilberforce and Thomas Clarkson, and enclosing ‘An account of a visit to the Indians in the autumn of 1806 by one of the Pennsylvania Committee appointed to promote their Civilization’ (Isaac Bonsall). Walthamstow, 24 June 1807.

4to, 4 pages, with an integral address panel, on paper watermarked ‘I. Taylor 1801’; remains of wax seal, a couple of a short tears from opening, else in very good condition.

\$3500

A fine letter between two prominent Quaker bankers, philanthropists and abolitionists. The Parliamentary session of 1806-7 had been a crucial one for the campaigns of Wilberforce and Clarkson and saw the passing of the bill abolishing the slave trade in the British Empire on 25 March 1807, the last Act of the Pitt administration. In the general election that followed, Wilberforce was running again in Yorkshire, which had its first contested election since 1741 – the campaign was notable for the extraordinary amount spent by the three candidates (£250,000 between them). Funds for Wilberforce came from his supporters across the country. Barclay writes of the ‘money raised in London, Birmingham, &c’, which ‘was sent to Wilberforce’s committee at York, who had the power of making what use of it they thought proper’, but notes that the Tuke family of Yorkshire managed their own subscriptions.

The matter of raising money brought to Barclay’s mind the idea of a subscription for Thomas Clarkson ‘testifying a mark of Respect for a Man, who had spent more than twenty years of his life, & travelled above 40,000 in the arduous service, as well as given up his profession’. Barclay has begun among his close circle, starting with ‘100 guineas from myself, & I expect from another the same sum ... My intention is collect a thousand Guineas’, and Lloyd is invited to contribute.

Barclay also encloses a copy of a **report from a member of the Quaker committee for the ‘Improvement and gradual Civilization of the Indian natives’, one Isaac Bonsall, based on notes from a ‘late embassy to the Seneca Indians residing near the Allegany River’ at Tunesassa**, where the Quakers had helped establish a settlement in 1803 – Lloyd and Barclay had committed funds. ‘I was astonished by the improvement made by the Indians within the last three years ... they had considerably exceeded in labour and attention, any opinion I had formed’. The roads were ‘much superior to those we observed among the Frontier White inhabitants’, one hundred new houses had been built, mostly of two storeys, some with panelled doors, some chimneys, and many with glass windows. Bonsall describes the extent and nature of their agriculture, and notes that it has resulted in better conditions for the labouring women, some of whom now have time to make soap and spin or knit. ‘We were as much encouraged at Cattaraugus as at Allegany’, and most of the Seneca have abandoned alcohol. Another account of this embassy, by Halliday Jackson, is to be found at Swarthmore College.

David Barclay (1729–1809), of Youngsbury, also known as David Barclay of Walthamstow, the grandson of Robert Barclay the Apologist, was a merchant and banker whose business had relied heavily on the American colonies before the Revolution – a friend of Benjamin Franklin, he had attempted to engineer a peaceful resolution in 1774-5. As a banker he advocated against the financing of the slave trade but was unable to prevent it – he was however notable for the ‘gratuitous manumission’ in 1794 of slaves from a Jamaican plantation, Unity Valley Pen, that he acquired in return for a debt. The former slaves were sent to Philadelphia and provided with vocational training and support. Charles Lloyd (1748–1828), banker, translator and abolitionist, was also Barclay’s brother-in-law.



RALEIGH’S CORDIAL, PARACELSUS,
SNAIL WATER, AND TORTELLI

8| BARTLET, Gratia. ‘Mrs Gratia Bartlet her Book of Receipts together with an Alphabet or Index referring to their Numbers for the more ready Way to find out each Receipt’. [London?] 1694.

Manuscript on paper, folio, pp. [vi (calligraphic title-page, portrait, and dedication)], [52 (index, tabulated in alternating black and red)], 247, plus blanks; written in a single attractive italic hand (the last two pages in a different hand), title within elaborate cartouche border with arms at head, index with alphabetical tabs to fore-edge; section of pp. 83-4 cut away affecting approx. 10 lines, some scattered foxing and browning, else in very good condition; bound in contemporary black morocco, panelled gilt, edges gilt; neatly rebacked, corners bumped; later recipe in verse for ‘Mother Eves Puding’ pasted to front free endpaper; nineteenth-century armorial bookplate of T.W. Greene, Litchfield.

\$25,000



A magnificent late seventeenth-century manuscript recipe book, with 685 numbered recipes, assembled for Mrs Gratia Bartlet from her ‘loose papers’ by her ‘most obedient and devoted Servant and Kinsman R.B.’ The compiler has provided an elaborate title-page with a decorative border, a portrait of Gratia Bartlet at the age of seventy-six, and a two-page dedication proclaiming her ‘skill in the arts of Physick and Surgery’ and ‘delectable Cunning in the Mysterys of Cooking’, as well as her charity to the poor.

The recipes are ‘written promiscuously ... without respect to any method or order’ but with a useful index, and are split fairly evenly between the medical and the culinary. The latter are heavily weighted towards confectionery, with many recipes for preserves, and dried or candied fruits; recipes 462-488 are puddings, mostly sweet but a few savoury, and are followed by a large number of recipes for breads, biscuits, possets, and creams (including ‘Creame of Creame’ – a mix of hartshorn jelly, cream, and almonds). In the way of drinks, there is Lambeth ale, mead, metheglin, cowslip wine, and whisky. A recipe for ‘Tortellous’ describes little pasties filled with borage and cheese and boiled for half an hour.

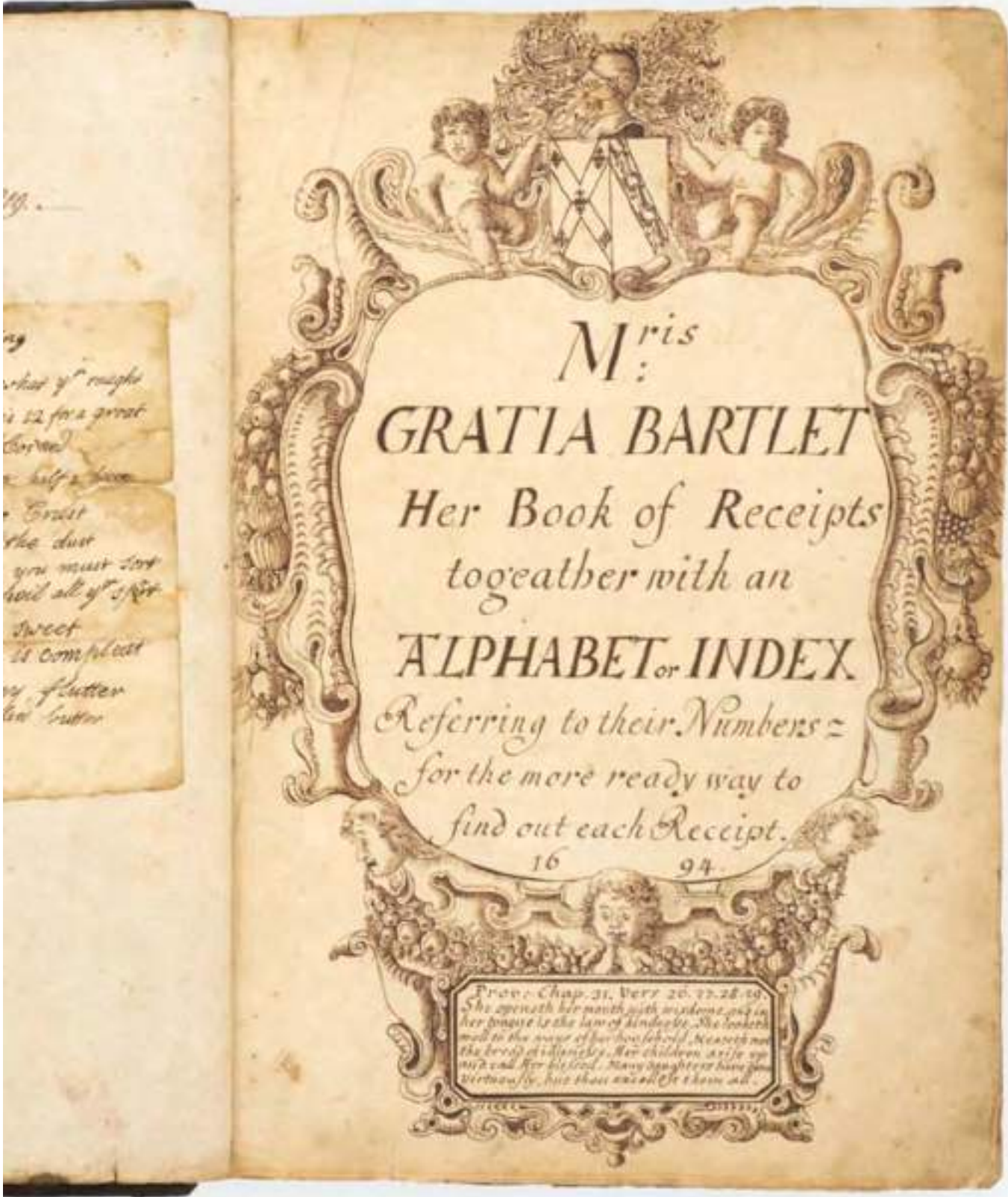
The medical recipes are unusually copious and show an extended interest in the subject that must reflect Bartlet’s ‘skill in the arts of Physick and Surgery’ – there are nine for rickets, twelve against the plague, two for melancholy, and twenty for sore eyes, while the six different recipes for ‘snail water’ are good for jaundice, consumption, and hectic fevers. Many invoke their sources, which include Paracelsus (his ‘Plaster’ is recipe 103, which takes up three pages), and Raleigh (‘Sr Walter Rawleigh’s Great Cordiall’ and ‘Gascoignes Powder by Sr. Wa: Raleigh’ are recipes 226 and 227). Doctors credited include Sir Thomas Millington (1628–1704) (659, a diet drink), Sir John Colbatch (1666–1729) author of *Novum lumen chirurgicum, or, A New Light of Chirurgery* (1695) (recipes 678-82), as well as a number we cannot identify with certainty: Lower, Chambers, Burgess, Pryjane, Ludwell, &c. ‘Lucatellus balsam’ is that of Lodovico Locatelli (d. 1657), who lived in the household of Lady Stafford. ‘The Lady Hewets water’

(72) is a panacea good against everything from hiccups and the bloody flux to measles and consumption; and there are other curatives attributed to the Ladies Thompson, Allen, Butler, Anglesey, and Westmoreland, and one provided by Bartlet's 'Cozen John Bartlett'. More generically, recipe 314 comprises lengthy 'Directions for distilling of oyles in the Limbeck Still'.

The age on her portrait here would give Gratia Bartlet a birth date of c. 1618, but we have been unable to identify an appropriate Gratia or Grace Bartlet[t], though perhaps her 'Cozen John Bartlett' was the clergyman of Exeter who matriculated at Magdalene, Cambridge in 1615/6 and studied anatomy. There was a slightly later Gratia Bartlet, the daughter of Edward Byllynge (d. 1687), non-resident Governor of East New Jersey from 1680, from whom she inherited a substantial moiety in land in the colony, which she sold in 1688 to Daniel Coxe (1640/1–1760), the physician-turned-colonial proprietor. Several recipes here, a scorbutick drink and 'cataplasme', are attributed to Coxe.

Provenance: T. W. Greene, Litchfield, the gift of Richard Wright, in 1819. Wright was a surgeon who had purchased part of the museum of curiosities assembled in Lichfield by his grandfather Richard Greene (d. 1793). Subsequently sold at Sotheby's 22 February 1972, lot 544, bought by Quaritch; afterwards in the possession of Lady Poole, and thence by descent.

CELM RaW 725 (for the Raleigh recipes).



INTERNATIONAL LAW FOR AN INDEPENDENT SOUTH AMERICA

9| **BELLO, Andrés.** *Principios de derecho de jentes ... Santiago de Chile, Imprenta de la Opinion, 1832.*

8vo, pp. [ii], iv, 267, [1 (blank)]; a fine, crisp copy in contemporary green sheep, borders roll-tooled in gilt, spine gilt in compartments and lettered directly in gilt, red speckled edges; spine sunned, a few small scuffs; ink ownership stamp to title verso of Lino de Pombo; from the library of the historian of Colombia Malcolm Deas.

\$1950

Holdings:

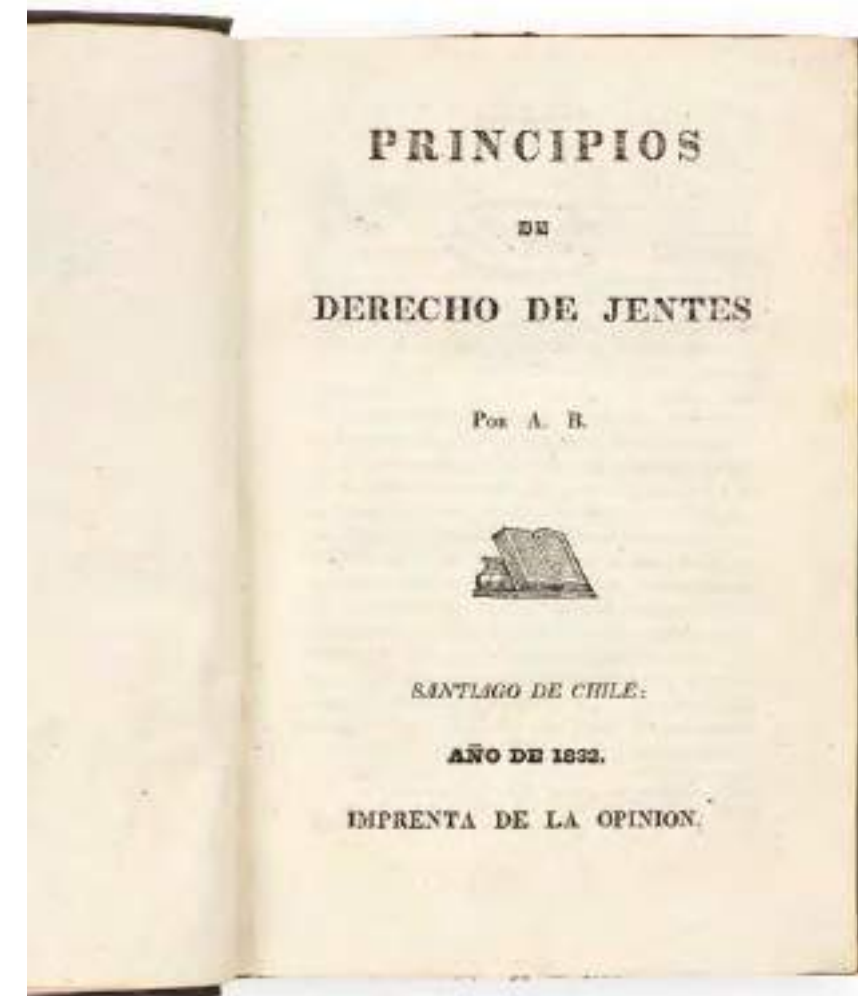
Library Hub records copies at the British Library and King's College London.

References:

See Obregón Tarazona, 'Construyendo la región americana: Andrés Bello y el derecho internacional', in *Andrés Bello y los estudios latinoamericanos* (2009); and Fawcett 'Between West and non-West: Latin American Contributions to International Thought', in *The International History Review* 34, no. 4 (2012).

Rare first edition of a foundational work of International Law, 'the most systematic and complete treatment of the subject published in the Americas or in Spanish' (Fawcett), by the poet, politician, jurist, and philosopher Andrés de Jesús María y José Bello López (1781–1865). It was reprinted throughout Latin America as new states gained their independence from Spain, and went through two further revised editions, under the title *Principios de derecho internacional*.

Born in Caracas, Bello established an early reputation as a poet, which segued into political roles, seeing him appointed along with Simon Bolívar, whom he had briefly tutored as a student, as a diplomat for the newly independent Venezuelan government. He remained in London from 1810 to 1829, where he married twice and wrote several epic poems (*Las Silvas Americanas*), serving also on the legations for Gran Colombia and Chile. In 1829 he was invited to take up a post at the Ministry of Foreign Affairs in Chile, where he was appointed Senator for Santiago, and given nationality by a law in congress in 1832. 'His main concern became providing the new republican systems with enough authority and legitimacy to become self-sustaining. It is for this reason that he contributed to the writing of the constitution of 1833 ... and then he devoted over twenty years to reforming civil legislation to provide a stable environment for the rule of law to prosper ... In the early twenty-first century virtually no country in Latin America is without some university, street, or monument to commemorate his life and works' (*Oxford Bibliographies*). He later founded the University of Chile in 1843, published the first Spanish-American grammar in 1847, and promulgated the Civil Code of Chile in 1852.



Principios de derecho de jentes was the most reprinted, distributed, and taught work on the subject in the Americas in the nineteenth century. Although first published in Santiago, its content had been developed during his London years, Bello's efforts at codification were influenced by Bentham (whom he translated) and James Mill. His important 'Prologo' identified the study of international law as 'of the highest importance for the defence and vindication of our national rights' (*trans.*). In particular Bello asserted that new states, even where formed violently by secession or colonization, had an equal claim to sovereignty, independence, and recognition by other powers.

Provenance:

1. The engineer and diplomat Lino de Pombo (1797–1862) had been Bello's predecessor as representative for Gran Colombia in London; he was later Primo Canciller of Nueva Granada, one of the states that emerged from the dissolution of Gran Colombia in 1830, and published a celebrated *Recopilacion de leyes de la Nueva Granada* (1845).
2. Malcom Deas (1941–2023) was a pre-eminent historian of nineteenth- and twentieth-century Colombia and its neighbours, and a fellow of St Anthony's College, Oxford (where Bello is commemorated in a bust); among many honours he was made a member of the Order of Andrés Bello in Venezuela.

IN A SPANISH *PLATERESCA* BINDING

10| BERNARD of Clairvaux. Opera omnia, tam quae vere germana illius esse nemo inficias eat, quam quae spuria & supposititia (quanquam non dissimilis pietatis) plerisque videre possunt, diligentissime recognita ac emendata ... Paris, [Nicolas Bruslé for] Sébastien Nivelle, [1571-] 1572.

Large folio, ff. [viii], '410' [*recte* 416], 71, [107]; large woodcut Nivelle device with 5 vignettes to title, large woodcut initials and headpieces; sporadic light marginal dampstaining particularly to upper and outer margins of last few leaves, small wormhole in the inner margin of approx. 100 ff. (not affecting text), a few scattered light spots including an inked fingerprint to f. 397^v, but overall an excellent copy; bound in contemporary Spanish *plateresca* calf over wooden boards, richly tooled in blind to a panel design with five concentric panels comprised of two portrait medallion rolls, central tool of a pelican in its piety, spine blind-tooled in compartments, cross-hatched at head and foot, vestigial clasps to fore-edge, (later?) brass edging to corners, edges stained red, fore-edge elaborately lettered 'Opera' (within cartouche) and 'Divi Bernardi' in ink with floral decoration, sewn on 5 split tawed thongs laced in, spine lined with manuscript waste; lightly rubbed in places with a few scuffs, short splits to joints, endcaps and headband lost.

\$4750

A rare Parisian edition of the works of Bernard of Clairvaux, beautifully preserved in a contemporary Spanish *plateresca* binding with elaborate fore-edge lettering.

The binding is a characteristic and characterful example of the Spanish *plateresca* style. Beyond the attractive decoration of the fore-edge, it is striking both for its complex panel design of concentric polygons, and for the construction of hatched fields by the repeated use of a small four-pointed star tool. For another use of the larger portrait medallion roll and one of the hand-tools, in a more restrained panel design, see Library of Congress 2021666855 (*Vetus Testamentum*, Alcalá, 1514).

Rare outside Europe, with no copies traced in the US; we find only two copies in the UK (CUL and York Minster), one in Canada (University of Victoria), and one at the National Library of Australia.

Adams B-711. *We are grateful to Prof. Nicholas Pickwoad for his advice on the binding.*



LUTHERAN PROVOSTS APPEALING THEIR EXCOMMUNICATION

11| [BESLER, Georg, Hector PÖMER, and Wolfgang VOLPRECHT.] Appellation unnd Beruffung der Pröbst unnd des Augustiner Priors zu Nüremberg. [Nuremberg, Friedrich Peypus,] 1524.

4to, pp. [14], [2 (blank)]; title within architectural woodcut border, 3-line woodcut initials, contemporary rubrication to capitals; subtle repair to lower outer corner of title, marginal toning and spotting, some offsetting to final blank leaf; a very good copy in a recent binding reusing a seventeenth-century printed breviary leaf; contemporary underlining to 3 pp. in red and black, contemporary notes in German to title ('Dise Appellation... hinten ... in Norib ...') and in Latin to verso ('Ord. Christ ... relat. History. ... de S.R.J. reliquis. p. 44'), mid-sixteenth-century illumination and hand-colouring to title in green and red against a blue background, initials illuminated and hand-coloured in blue and red-violet, title-page verso with hand-drawn arms of Besler, Pömer, and Volbrecht and the seals of their churches coloured in red, black, blue, green, and yellow, all of which labelled in a sixteenth-century calligraphic hand (see below).

\$4750

First and only edition of this pamphlet by the Lutheran provosts and Augustinian prior of Nuremberg, appealing Bishop Weigand von Redwitz's ruling to excommunicate them as heretics, with magnificent near-contemporary hand-painted and illuminated illustrations of the defendants' arms.

Georg Besler (or Pesler, 1470–1536) and Hector Pömer (or Bömer, 1495–1541) had both studied at Wittenberg and were dedicated followers of Luther; the Nuremberg city council, increasingly swayed by the cause of reform, named them provosts at the parish churches of Saint Sebald and Saint Lorenz, respectively. In April 1524, the two provosts and Wolfgang Volprecht (d. 1528), the prior of the city's Augustinian monastery, had 'administered communion in both kinds ... The provosts went even further by abolishing requiems and birthdays in honour of the saints, Masses for the dead, singing of the "Salve regina" in honor of the Virgin Mary, and consecrating salt and water' (Grimm, pp. 73-4). Following the refusal of the prior and provosts to revert to the old ceremonies per the bishop of Bamberg's demands, claiming that they were contrary to Scripture, they were called to the episcopal court, in which the bishop himself acted as judge; on 19 September 1524 he ruled that the three men be stripped of their titles and excommunicated under charges of heresy.

The *Appellation unnd Beruffung*, jointly compiled by Besler, Pömer, and Volbrecht, represents their appeal against the bishop's verdict as submitted to the episcopal notary, in which they seek a 'justification of the injustice and ignorance of the judge' (A2", trans.) through the rectification of his conflict of interest and a revised ruling grounded in Scripture. Printed by Friedrich Peypus, who published several of Luther's works and material on the Diets of Nuremberg, the appeal was submitted to the city council; von Redwitz's ruling was openly disregarded and the provosts taken under the city's protection, a sign of the bishop's dwindling influence in Nuremberg.



Our copy has been richly embellished by a mid-sixteenth century artist, who has illustrated and illuminated the arms of Besler, Pömer, and Volprecht and the corresponding seals of their respective churches, labelling the six illustrations in a handsome calligraphic hand. The year after the appeal was issued, the Augustinian monastery was turned over to the city council, and Volprecht took up a role as priest at the city's Heilig-Geist-Spital; an early inscription beneath his arms notes that the church was a repository for Imperial relics (which were kept there from 1433 to 1796). The care with which the arms were executed, as well as the early underlining of all mentions of Nuremberg within the text, suggests local ownership.

Scarce outside Germany. We find two copies in the UK (BL, Bodley) and three in the US (University of Maine, Yale, United Lutheran Seminary).

BM STC German, p. 81; USTC 612622; VD16 B-2234; Kuczyński 16, p. 11; Panzer II 2402.

See Grimm, 'The Break with Rome', in *Lazarus Spengler: A Lay Leader of the Reformation* (1978), pp. 73-92.

WITH PROVENANCE FROM A PRISONER TO A PILFERER

12| BEUTER, Pere Antoni (or Pedro Antonio); Alfonso de ULLOA, translator. *Cronica generale d'Hispania, et del regno di Valenza ... con due tavole.* Venice, Gabriel Giolito de' Ferrari, 1556.

8vo, pp. [lxxvi], 533, [3]; woodcut Giolito phoenix device to title-page (CNCM 26) and final leaf verso (CNCM 2688), historiated 5- and 7-line woodcut initials, double-page woodcut map in text (pp. [lxxiv-lxxv]); variable marginal dampstaining and foxing, small oilstain to pp. 77-83 not affecting legibility; withal a handsome copy bound in seventeenth-century red morocco for Don Pedro de Aragon with his arms gilt à petits fers and 'DON · PEDRO / DE · ARAGON' lettered in gilt to both boards (see below), borders roll-tooled in gilt, spine gilt in compartments and lettered directly in gilt, edges gilt, marbled pastedowns; very slightly rubbed, a few small marks; ink inscription 'Fra[n]cisco ?lanarone Carcerato dali 9 di 9bre 1639 nelle carceri di S. lacono per' tutti li 15 8bre 1640 ... et co[n]tinua' to final leaf verso, eighteenth-century shelfmark to front free endpaper, nineteenth-century bookseller's label of Llordachs, Barcelona, and armorial bookplate of Feliciano Ramirez de Arellano to front pastedown, twentieth-century catalogue card loosely inserted.

\$4250

First and only Italian edition of the first part of Beuter's history of Spain and Valencia from the Great Flood to James I the Conqueror, handsomely bound for Don Pedro Antonio de Aragon.

First published in Valencia in 1538 as *Primera part de la historia de Valencia*, Beuter's (1490–1554) chronicle was expanded in 1546 to extend to all of Spain, and a second part was published in 1551. The present edition was translated by Alfonso de Ulloa (1529–1570), a Spanish expatriate living in Venice who translated several Spanish works into Italian for Giolito, as well as for Valgrisi and Sessa; he died in prison whilst serving a life sentence for falsifying a licence from the Council of Ten for a book printed in Hebrew.

BM STC Italian, p. 91; EDIT16 5679; USTC 814339; *Index Aureliensis* IV, p. 154; not in Adams. See Bordona, 'La biblioteca del virrey Don Pedro Antonio de Aragón (1611–1690)', in *Boletín Arqueológico* 4:2 (1948), pp. 37-53.



Provenance:

1. The final leaf is inscribed 'Francisco ?lanarone, imprisoned from 9 September 1639 to 15 October 1640 in the prison of S. ?lacono' (*trans.*).
2. Our copy has been handsomely bound for Don Pedro Antonio de Aragon (1611–1690), Duke of Segorbe and Cardona, ambassador in Rome from 1664 to '66 and Viceroy of Naples from 1665 to '71. He amassed a substantial private library during his time in Italy and in 1677 bequeathed some 3600 volumes to the Poblet Abbey, of which he was a patron, in order to secure a burial plot. His library is known primarily for his striking armorial bindings and for the nefarious means by which he acquired his books as viceroy: Giulio Cesare Isolani, a Neapolitan contemporary, bitterly complained in 1672 that Don Pedro's library was 'a violent collection ... designed by fraud and formed by theft' (*Apologia*, p. 128, *trans.*). Indeed, much of his collection comes from the remains of the library of Alfonso V of Aragon in Naples, and other books were acquired in return for official favours or 'from bookshops that had been sold off due to the death of their owners' (Bordona, p. 39, *trans.*). The Poblet library was dispersed in the mid-nineteenth century as a result of the Spanish Confiscation Laws. For his library bindings, cf. Christie's, 8 July 2005, lot 30.
3. Nineteenth-century bookseller's ticket of Llordachs in Barcelona.
4. Armorial bookplate of judge and politician Feliciano Ramirez de Arellano, Marquis of Fuensanta del Valle (1826–1896). In 1871 he published a *Colección de libros españoles raros ó curiosos*.
5. Fine bindings sale of Count Alfred Maria Fortunatus von Oberndorff (1870–1963), Sotheby's, 6 July 1955, lot 28, £15 to Edwards.



'AN EMBLEME IS BUT A SILENT PARABLE'
178 HAND-COLOURED AND ILLUMINATED PLATES
AND AN ORIGINAL MANUSCRIPT

13 [BIBLE.] The Holy Bible containing the Old Testament and the New, newly translated out of the original Tongues ... London, Henry Hills and John Field, 1660.

[Bound with:]

[PSALMS.] The Whole Booke of Psalms ... London, William Bentley, 1649.

[and:]

SPARROW, John, translator. 'A Briefe Information, concerning two Witnesses now a live, of the Suffering or Passion of our dear Lord and Saviour Jesus Christ ... collected out of several Historys of faithfull and worthy Testimony, published in High Dutch. Translated into English by my much honoured Friend John Sparrow Esquire, Barrester of the Inner Temple'. London, 1660.

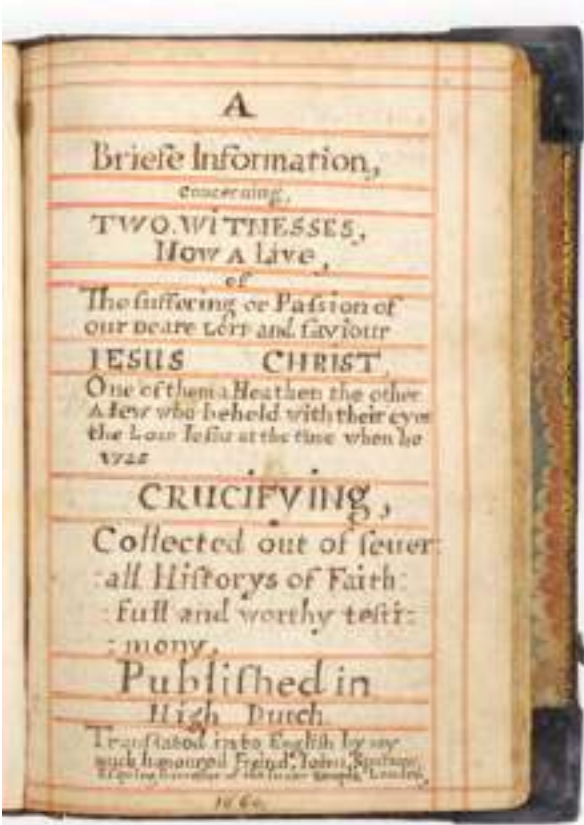
Three works in one vol., 8vo, *Bible*: pp. [744], with an additional engraved title-page, and a terminal blank (Aaa4), hand-coloured double-page woodcut map; *Psalms*: pp. [2], 77, [9]; *Briefe Information*: pp. [21]; the volume is prefaced by six leaves comprising an initial blank, a hand-coloured drawing of the royal arms dated 1660, a leaf of explanatory manuscript signed 'T.B.'; an additional calligraphic title-page on vellum ('This Holy Bible was thus adorned with historcall Pictures in the Yeare of Christ 1660 by the Care and Cost of Thomas Batt of Dowgate London Citizen and Grocer', signed in minute hand 'C. Cocker scr'), a second coat of arms (see below), and a hand-coloured engraved portrait of Charles II within a wreath, signed J[ohn] O[gilby]; rubricated throughout, title-pages and engraved title hand-coloured, the letter-press text over-traced in black ink; extra-illustrated with 177 further hand-coloured engraved plates (see below); a few leaves dusty, some old repairs to versos of plates, else in very good condition, bound in contemporary black morocco, gilt, with a wide border of tulips and other floral tools, a central panel featuring onlays of red morocco and a lozenge around a heart, spine gilt in compartments, gilt edges, engraved metal cornerpieces with tulips; onlays chipped, spine somewhat worn, repairs to head and foot of front joint.

\$32,000

An extraordinary extra-illustrated Bible in a Restoration binding, 'adorned with historcall Pictures' and embellished with original additions and ornamentation in the year of the Restoration as a tribute to God and King by a royalist London merchant, Thomas Batt.

Batt has added three sequences of engraved illustrations, plus a few separate single plates, all finely hand-coloured, with details (glories, angel wings, shafts of light) picked out in gilt. In Genesis we find a forty-plate suite by William Slatyer and Jacob van Langeren (c. 1635, STC 22634.5), comprising an unfinished title-page, a plate of engraved dedications to Charles I, and thirty-eight full-page illustrations, with engraved text below (plates 3-16 have couplets in English, Latin, Greek and Hebrew). Three smaller plates from a different suite are mounted in Psalms, Joel, and Micah. In the New Testament Batt adds the extensive illustrative scheme (ninety full-page illustrations, fifteen portraits within roundels) published by the royalist printseller Sir Robert Peake (c. 1605–1667), after the engravings of the Flemish master Boethius à Bolswert (c. 1585–1633). Bolswert's illustrations had first appeared in *Vitae Passionis et Mortis Jesu Christi* (1622), which had seventy-six plates. Archbishop William Laud apparently instructed Peake to reprint Bolswert's illustrations, despite their redolence of Catholicism, for inclusion in English Bibles (Laud later denied involvement though a copy of the book was found in his library on his arrest). Peake went on to add portraits of the Evangelists, twelve new images in Acts which were to designed to complement Bolswert's scenes for the Gospels, and the series of portraits in roundels, which covered Jesus, Mary, Joseph, and the Apostles; the cut of Matthew featured Peake's imprint (here all but the phrase 'Are to be sould by' has been polished out of the plate). The third and final sequence added by Batt is of twenty-eight apocalyptic plates in Revelation, unsigned but after Jan Snellinck (1548–1638) and published by Visscher from 1649.

Though not unprecedented, the inclusion of so much illustration and the lavish care with which they have been coloured and gilt, was the subject of a concerted effort that Batt refers to not only in the special title-page on vellum that he commissioned, but also in his explanatory text: 'An Embleme is but a silent parable. Let not the tender Eye check to see the allusion to our blessed Saviour figured in these Types ... And why not presented so as well to the eye as to y^e ear: Before the knowledge of letters God was known by Hieroglyphicks ...'



The *Bible* and *Psalms* are framed in the volume by engraved portraits of Charles II and by original material, including a twenty-page manuscript 'Transcribed by me Tho. Batt, out of an English manuscript translated [by John Sparrow] out of the High Dutch Tongue December the 9th, 1660'. The text appears otherwise unpublished and describes, with reference to Cluverius and Chrysostomos Dudulaeus, several accounts of supposed witnesses of the Crucifixion still living in the sixteenth century. Dudulaeus's description (published 1602) of 'Ahasueros', the 'eternal' or 'wandering Jew', became a bestseller in contemporary Europe. The lawyer John Sparrow (1615–1670) is best known as the translator of the complete works of the German mystic Jakob Boehme, along with his cousin John Ellistone. At the end, Batt/Sparrow reminds us that 'Many things are beleived which ware never done, and many things are done which are not believed'.

Thomas Batt proclaims himself on the extra title-page as a 'Citizen and Grocer' of Dowgate; he is known to have issued a trade token from the Sugar Loaf tavern there. The arms that preface the work are seemingly those of the Bate (i.e. Batt) family (sable, a fess engrailed or between three dexter hands argent (here or), as a crest a stag's head transfix'd through the neck with an arrow) impaled with some unidentified arms (or, on a fess gules a lion passant guardant or, between three towers triple-towered sable). He is perhaps the Thomas Batt, who along with his brother Henry arrived in Bruges in 1656 'in good clothes, believing the King was ready for England, but are now very poor' – Hyde loaned them 140 florins to return to England (see Smith, *Cavaliers in Exile*).

Bible: Darlow, Moule, and Herbert 669 (not mentioning the engraved title – Herbert 670 has one, naming Hills alone rather than both publishers as here); Wing B2256. *Psalms*: Wing B2438. *Genesis plates*: STC 22634.5.



EXEGESIS FROM THE LIBRARY OF A GUILLOTINED MARQUIS

14| [BIBLE, Ecclesiasticus.] Σοφία Σειραχ sive Ecclesiasticus, Graece ad exemplar Romanum, et Latine ex interpretatione I. Drusii, cum castigationibus sive notis eiusdem, ad reverendissimum in Christo patrem D. Iohannem Whitgiftum archiepiscopum Cantuariensem etc. *Franeker, Gilles van den Rade, 1596.*

[Bound with:]

[HEBREW PROVERBS.] Proverbia Ben-Sirae autoris antiquissimi, qui creditur fuisse nepos Ieremiae prophetae: opera I. Drusii in Latinam linguam conversa scholiisque aut potius commentario illustrata. Accesserunt adagiorum Ebraicorum decuriae aliquot nunquam antehac editae. *Franeker, Gilles van den Rade, 1597.*

Two works in one vol., 4to, I: pp. [xvi], 147, [1], [160 (last leaf blank)]; text in Greek and Latin with some Hebrew, title in red and black with woodcut device, initials, head- and tailpieces; most quires browned due to paper quality, as usual, a few spots, minor worming in the gutter of last 5 ff. (not affecting text); a few ink deletions and corrections throughout in Latin and Greek in a late seventeenth- or early eighteenth-century hand; II: pp. [8], 122; text in Hebrew and Latin, woodcut device to title, initials; toned as usual; bound together in seventeenth-century vellum, title inked at head of spine; some light marks; eighteenth-century armorial bookplate 'Bibliothèque de Gambais' (see below) to front pastedown.

\$1600

First editions of two scholarly works by the distinguished Flemish theologian and orientalist Joannes Drusius (1550–1616), who served as professor of oriental languages at Oxford and Leiden, and then of Hebrew at Franeker.

The first, dedicated to the then Archbishop of Canterbury John Whitgift (c. 1530–1604), gives the Greek text of Ecclesiasticus (or the Book of Sirach), Drusius's Latin translation thereof, and his extensive accompanying critical notes. Written in Hebrew by the Hellenistic Jewish scribe Ben Sira, or Joshua ben Sirach, in the second century BC, Ecclesiasticus was subsequently translated into Greek by the author's grandson. Being excluded from the canon of the Hebrew Bible, the text was known only in this Greek translation until the discovery of extensive Hebrew fragments in the Cairo Geniza at the end of the nineteenth century. Certain themes are recurrent in the Book, including creation, friendship, happiness, honour and shame, sin, social justice, and women.

In the second work, Drusius collects, translates, and comments upon the two sets of proverbs based around the Hebrew alphabet known as the *Alphabet of Sirach*, along with 125 further Hebrew adages.

Provenance: with the bookplate of the 'Bibliothèque de Gambais', formed by Clément Charles François de L'Averdy, marquis de Gambais (1724–1793), magistrate and controller of finances in the 1760s under Louis XV; he was arrested during the French Revolution, accused of instigating famine during his time in office, and sent to the guillotine.

Bible: USTC 423547; Adams B-1636. *Proverbs:* USTC 423862.

THE FIRST PUBLISHED WORK BY AMERICA'S FIRST FEMALE DOCTOR
PRESENTED BY JOHN RUSKIN TO THE WORKING MEN'S COLLEGE

15 | **BLACKWELL, Elizabeth.** *The Laws of Life, with special Reference to the physical Education of Girls.* New York, George P. Putnam, 1852.

8vo, pp. 180; the occasional small spot, a few corners lightly dust-stained where once folded, but a very good copy; in the publisher's black cloth, boards blocked in blind, spine lettered in ink, khaki endpapers; corners and endcaps worn, a little cocked; ink inscriptions 'S.H. Blackwell Esq. / Dudley' and 'Presented to the W. M. Coll / By J[...]
Ruskin Esq.' to front flyleaf, Working Men's College bookplate with library regulations to front pastedown and corresponding ink stamp to title.

\$8250

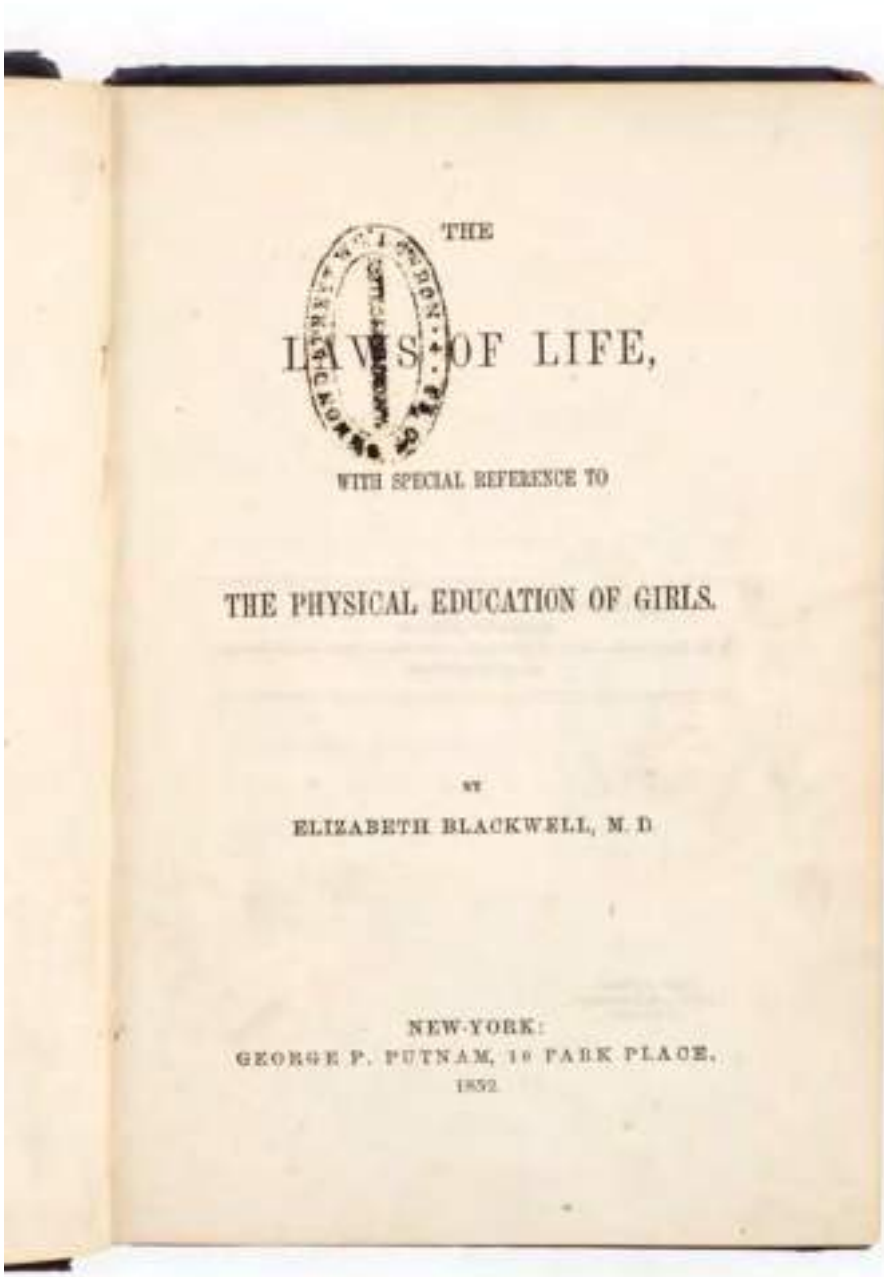
First edition of the first published work by Elizabeth Blackwell (1821–1910), the first woman to obtain a medical degree in the United States and the first woman to practise medicine in the UK, having been entered in the medical register of the British General Medical Council in 1858.

Elizabeth Blackwell was raised in Bristol, the daughter of Samuel Blackwell, 'an active Congregationalist and anti-slavery campaigner committed to giving his daughters as well as his sons full opportunity to develop their talents and abilities' (ODNB). In 1831 she moved with her family to New York, and in 1847 was admitted to Geneva Medical College in upstate New York after a unanimous vote from its 150 male students, receiving her medical degree in 1849 with a thesis on typhoid fever rooted in questions of social and economic justice.

Her *Laws of Life* are imbued with similar principles and are drawn from a series of lectures delivered to a female audience in New York in the spring of 1852, the 'first fruits' of her medical study intended as 'outlines of Truth and as indications of the right method of education' (p. 5). Blackwell decries the dearth of designated professorships for instruction in women's health as well as the diagnostic reduction of women's medical issues to 'nervous diseases'.

Addressing what she refers to as the 'organic life' and the 'related life' and providing critiques of existing systems and suggestions for reform, Blackwell argues that moral and physical exercise are essential for the health of women and the development of children, emphasising in particular the connection between the body and soul and the ways in which such a connection is ruptured by nineteenth-century educational conventions. She condemns the 'wretched system of cramming' and the long hours children spend learning by rote at their desks, blaming not their schoolteachers but the evil of the 'system itself, which substitutes names for things' (p. 129).

*Presented to the W. M. Coll
By Jno. Ruskin Esq.*



Provenance:

1. Inscribed by the author's first cousin, Samuel Holden Blackwell (1816–1868) of Dudley, Worcestershire, a geologist and owner of several ironworks.

2. Presented by John Ruskin to the Working Men's College in November 1858 (see London Metropolitan Archives LMA/4535/F/03/01/001 'The Earliest Library Catalogue'). Ruskin was an early proponent of the Christian socialist Working Men's College in London, founded in 1854; he gave regular classes there in its first years, and it was through teaching at the College that he met several friends and collaborators, among them George Allen and Edward Burne-Jones. Ruskin presented a large number of books to the College.



BAROQUE ORGANS, SKULLS, CEILINGS, AND FIREPLACES

16| BERGER, Anton, Paul DECKER, Johann Leonhard WÜST, et al. Eleven suites of architectural and ornamental engraved plates, plus a few others. *Augsburg, Jeremias Wolff and Joseph Friedrich Leopold, c. 1700-1720.*

Folio, 74 engraved plates, comprising 6 complete suites of six plates, one complete suite of eight plates, five incomplete suites, and a few individual plates; imprint sometimes cropped, most plates with contemporary manuscript numbering to

lower outer corner (gaps in the numeration due to some plates having been excised), two plates with marginal loss, last engraving by Giovanbattista Grande after Stefano Montaldo folding, cropped and pasted onto blank; overall in very good condition; bound in contemporary German vellum over board, spine lettered in ink, edges speckled blue; inscription to foot of the first work 'Questo libro è per usso del fratt[ell]o Placido ...', the rest obscured in pen.

\$3500

An extensive collection of Baroque ornamental, technical, and architectural engravings, likely assembled and used by a draughtsman, mostly published in Augsburg by Jeremias Wolff and Joseph Friedrich Leopold, including funerary plaques, cartouches, fireplaces, altar decorations, ceiling designs, columns, doorways, stucco work, and organ cases.

The collection includes the **first and only edition** of *Accurater Entwurff gantz neu inventirter u. noch nie an das Tageslicht gekommener Orgelkästen ...* (Augsburg, Joseph Friedrich Leopold, 1718), a collection of baroque designs for organ cases by the Munich organ-builder Anton Berger. Born in Oberthingau, Berger had built new bellows and a sub-bass for the Barfüsserkirche in Augsburg in 1708 and also worked on organs at Gabelbach and Thalkirchen. His *Orgelkästen* was dedicated to Johann Anton I, Prince-Bishop of Eichstätt, under whose orders numerous baroque churches were constructed in Eichstätt – presumably, Berger was angling for a commission.

The other prints found here include an attractive suite of six ceiling designs, engraved by Karl Remshard, probably after Paul Decker (Augsburg, Wolff, suite no. 83); six plates of ornate altar decoration with biblical scenes by Johann Leonhard Wüst (Augsburg, Wolff, suite no. 110); Nicolas Blasset's *Unterschiedle Epitaphien* with six (of seven) engraved plates of architectural funeral monuments (Guilmard 45; Fuhring No. 8475-8481); and three suites of chimney-pieces by or in the manner of Jean le Pautre (Augsburg, Wolff, suites no. 108, 112, and 113).

Of Berger's *Orgelkästen* we can trace three copies only: Museum für Kunst und Gewerbe Hamburg, Staats- und Stadtbibliothek Augsburg, Bayerische Staatsbibliothek. A facsimile was published in 1979.



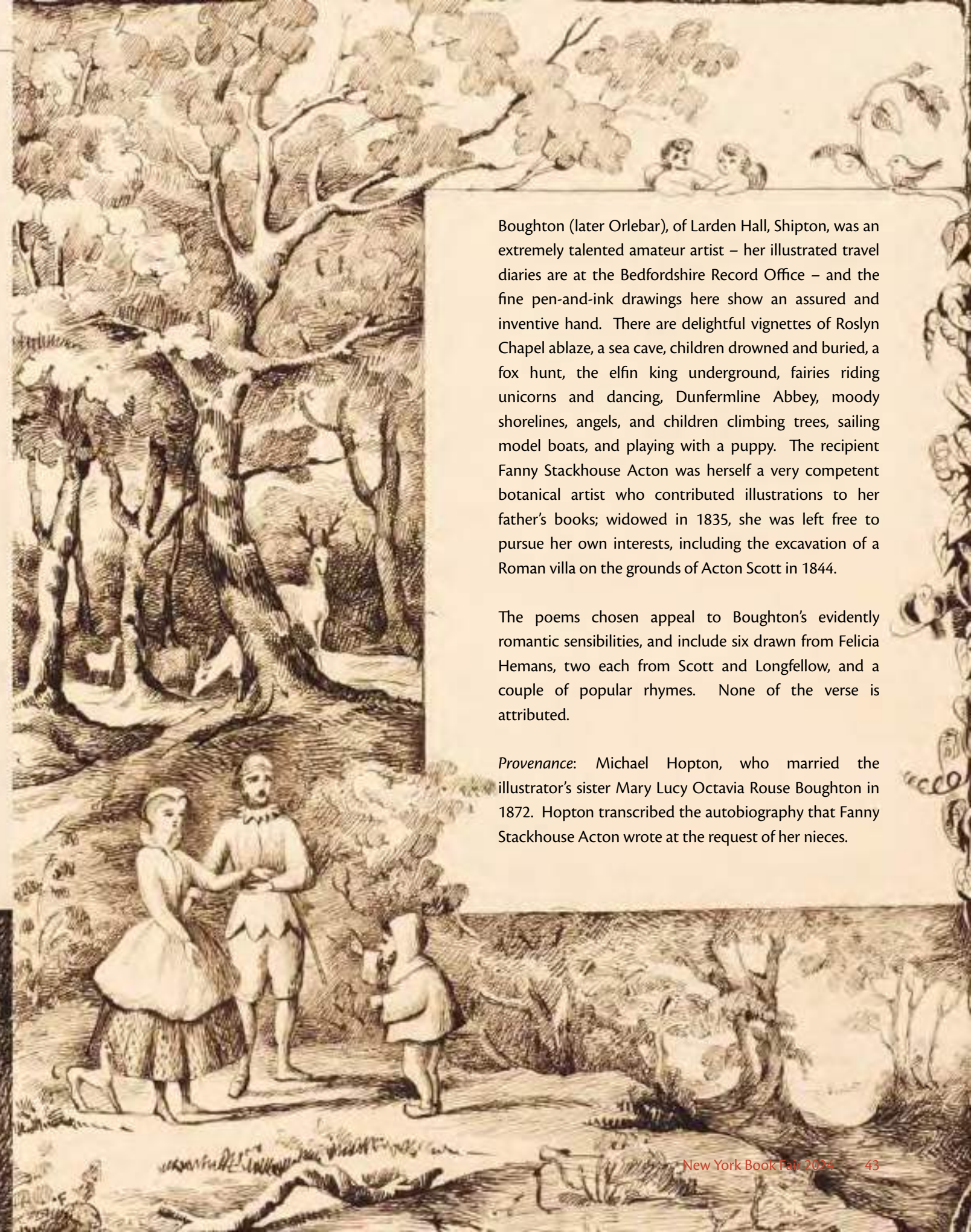
ILLUSTRATED VICTORIAN POETRY MANUSCRIPT

17| **BOUGHTON, Frederica Rouse,**
illustrator. Manuscript collection of illustrated
'Ballads and Poems'. *Acton Scott (Shropshire),*
1858.

Large 4to manuscript, ff. [31], ink on card,
comprising an illustrated title/dedication leaf, a
contents leaf (the title of the poems borne on flags
carried by a troop of children), and 29 leaves of
verse, the text of each set within a wide pictorial
border; in fine condition, in contemporary green
calf by E. Edwards, front cover with a wide gilt
border of fillets and foliate tools, spine gilt in
compartments, wide gilt turn-ins and joints,
endpapers of textured patterned paper in pink and
gilt; uppermost compartment of spine lost;
armorial bookplate of Michael Hopton.

\$3250

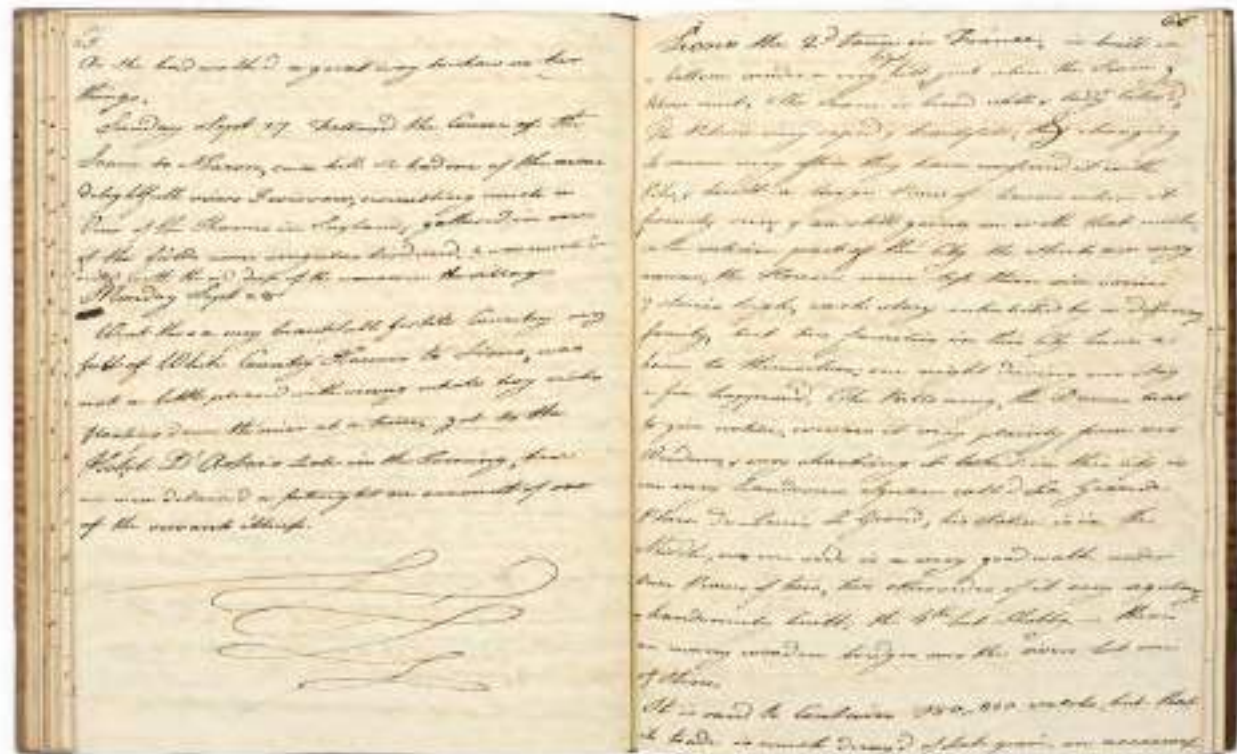
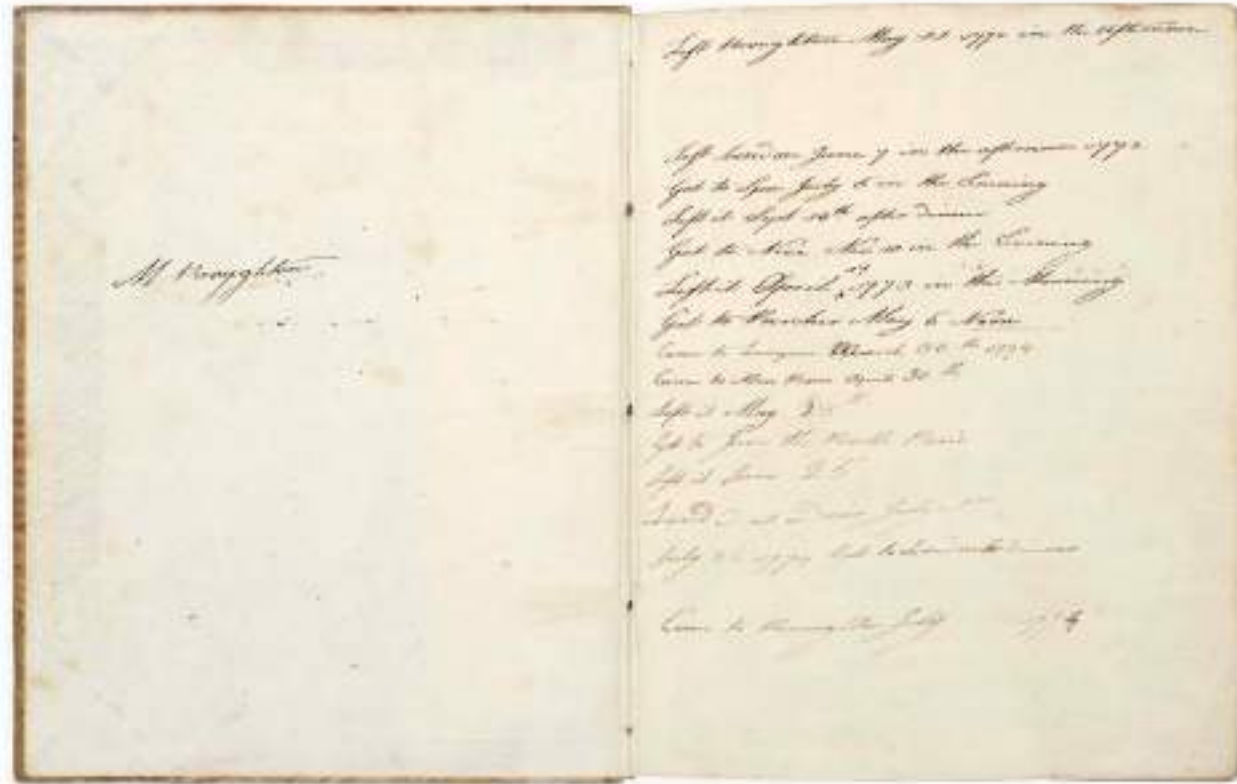
**An exceptional illustrated collection of twelve
poems by Scott, Hemans, and Longfellow,
'affectionately dedicated' by Boughton
(1838/9–1928) to her aunt, the botanical artist
and author Frances (Fanny) Stackhouse Acton
(1794–1881), of Acton Scott, for Christmas
1858.**



Boughton (later Orlebar), of Larden Hall, Shipton, was an
extremely talented amateur artist – her illustrated travel
diaries are at the Bedfordshire Record Office – and the
fine pen-and-ink drawings here show an assured and
inventive hand. There are delightful vignettes of Roslyn
Chapel ablaze, a sea cave, children drowned and buried, a
fox hunt, the elfin king underground, fairies riding
unicorns and dancing, Dunfermline Abbey, moody
shorelines, angels, and children climbing trees, sailing
model boats, and playing with a puppy. The recipient
Fanny Stackhouse Acton was herself a very competent
botanical artist who contributed illustrations to her
father's books; widowed in 1835, she was left free to
pursue her own interests, including the excavation of a
Roman villa on the grounds of Acton Scott in 1844.

The poems chosen appeal to Boughton's evidently
romantic sensibilities, and include six drawn from Felicia
Hemans, two each from Scott and Longfellow, and a
couple of popular rhymes. None of the verse is
attributed.

Provenance: Michael Hopton, who married the
illustrator's sister Mary Lucy Octavia Rouse Boughton in
1872. Hopton transcribed the autobiography that Fanny
Stackhouse Acton wrote at the request of her nieces.



‘PIDLING IN THE STEW PAN’
A YOUNG ENGLISHWOMAN ON THE GRAND TOUR

18| BROUGHTON, Mary, Lady. ‘A journal of our tour thro France & Flanders & Holland to Spa in Germany’. 1772-1774.

Manuscript on paper, in English, 4to (24 x 19.5 cm), pp. 1, [5 (blank)], 126, [126 (blank)], 3, [7 (blank)]; very neatly written in brown ink in a single hand, occasional crossings through and corrections, c. 24 lines per page; some faint show through, a little toning; very well preserved in original half vellum, decorative paper sides; slightly rubbed and dusty; ‘M. Broughton’ to front pastedown; together with a modern transcript and biographical notes.

\$15,500

A remarkable Grand Tour diary recording the travels of Lady Mary Broughton (1748–1785) in France, Belgium, the Netherlands, Luxembourg, and Switzerland, providing a vivid picture of Western Europe in the early 1770s as seen through the eyes of a young woman.

The only daughter of John and Charlotte Wicker of Horsham, Sussex, Mary married the Rev. Sir Thomas Delves Broughton, sixth Baronet (1745–1813) in 1766, at the age of eighteen, thereafter residing at Broughton Hall in Staffordshire. Thomas was clearly proud of his young wife and promptly commissioned portraits of her by Francis Cotes and Sir Joshua Reynolds, for whom Mary sat three times between 1767 and 1769, according to the artist’s pocket books. Both were subsequently reproduced as mezzotints and portray an attractive and intelligent young woman, Reynolds showing Mary full length with sketchbook and pen. Mary and Thomas had thirteen children, Mary dying at the age of 37 following a stillbirth.

This journal covers two years of Mary’s travels in the company of her husband and children (five when they left and six when they returned) together with her mother and servants. After leaving Broughton in May 1772 and spending some time in London, the party landed at Calais on 9 June, journeying through northern France to Belgium and the Netherlands, and then on to Spa, where they arrived in early July and remained until mid-September. They then proceeded down through eastern France via Luxembourg to Toulon and Nice, where they stayed from November until April 1773, thereafter heading north to Switzerland where they remained until the diary ends in June 1774.

Mary’s invaluable and very readable account records her experiences and impressions, encompassing local art, artefacts and architecture, churches and religious houses (including those of the Jesuits, only recently suppressed), local landscape, flora and fauna, food and drink, customs, costume, and legend, alongside plenty of anecdotes. Mary’s humour is often in evidence. At Saint-Omer cathedral she notes, ‘an

Old Abbess lays buried in silver – sure so much good plate might be put to a better use for the service of the living & lead equally answer the purpose for the dead’. At Louvain she writes, ‘the schools of this university are not at all fine (we were much entertain’d with the sight of many dirty young men who they assured us were all philosophers)’. And while noting lax standards of hygiene in Switzerland, Mary records, ‘the little house [*i.e.* toilet] was built at the Inn at Echalons over the pig stie that nothing might be wasted towards fattening the pig & one of the maids was catch’d piddling in the stew pan’.

Her artistic eye is often in evidence as she admires paintings by the likes of Titian, Rubens and Rembrandt, describes Wunderkammern and museums (seeing a rattle snake eat a mouse in one at The Hague), arms, tapestries, and stained glass. At Nîmes she appreciates the architecture of the amphitheatre: ‘to me it was more striking than anything I had ever seen, the seats are quite perfect, but sure none but a Roman bum could have been able to have endured the coldness of the bare stones.’ There is much of interest on contemporary religious life. At Ghent Mary is surprised by the pushiness of nuns in selling their wares (even on a Sunday), and when staying with her mother ‘in a convent of regular Chanoinesses’ she writes ‘their kitchen to our great surprize as we went thro it was full of men’. When in the south of France, she notes, ‘the country swarms with priests, one evening a company of young Abbés were playing at a kind of ball on the shore, in the middle of the game one of them knelt down & prayed in the high road’.

There is also much on food and drink, with a typical passage reading: ‘the market is well supplied with excellent mutton, tolerable beef, veal middling, fowls very indifferent, excellent hares.’ At Lorrain she enjoys beer brewed by Lancashire monks, while at Nice she writes how locals ‘prize as a great dainty the snails off the orange trees ... the green frogs here ... they eat likewise, & I believe it is very lucky they do or they would be overrun with them’. Mary often delights in the appearance of the locals e.g. ‘the women appear well made, when you follow them behind, but wearing no stays from their washy diet have in general great pot bellies ... their children they dress like Egyptian mummies’. She describes wine making in Burgundy, silk manufacturing in Lyon, and a department store *avant la lettre* at Dijon: ‘an odd kind of warehouse from whence you may furnish a house tout a fait, or dress yourself from head to foot, in one day’. There are occasional glimpses of family life, such as taking the children to a puppet show at Spa, and her own miscarriage at Toulon. Her spirit of adventure shines through in getting locked in a Rotterdam belfry tower and not quite reaching the Grindelwald glacier (‘my companions proceeding further brought me a piece of it which was clear as chrystal & it being a very hot day heard it crack like a gun several times’).

The journal ends with a visit to the famous Swiss apothecary and surgeon Michael Schüppach (1707–1781), who was frequented by a host of eighteenth-century celebrities. Mary writes: ‘went in the morning to Langnau to the famous Dr Michel Stubach his house was all wood ... but very much crowded with ornaments as prints, birds, toys all mixt together he was the finest figure of an old man I ever saw aged 68 very fat with a lively eye. I was much vext he spoke nothing but German & consequently that I could only spake to him by an interpreter – he told me on inspecting my little bottle [of urine] all the complaints I had ever had in my life.’

PRESENTED BY ONE ABOLITIONIST TO ANOTHER

19| **BUXTON, Thomas Fowell.** The African Slave Trade and its Remedy ... *London, John Murray, 1840.*

8vo, pp. 14 (‘Prospectus for the Society for the Extinction of the Slave Trade’), [2 (blank)], viii, [3]-273, [1], vi, [277]-582, [2], with a folding engraved map by C. Walker; some occasional light foxing but a very good copy in the original ribbed purple cloth, covers blocked in blind, spine lettered in gilt; edges and spine sunned, cloth split at front joint; authorial presentation inscription to front free endpaper.

\$975



First complete edition of the principal anti-slavery work of the politician and abolitionist Thomas Fowell Buxton (1786–1845), a **presentation copy to a fellow abolitionist**, James Pearson, dated 5 November 1840.

The first part of the work had been published in 1839 and in a revised second edition in the same year, and was further revised for the present edition. *The Remedy* appeared first in a private printing ‘not to published’ earlier in 1840, then in a published edition by Murray, and finally both parts were published together here.

Buxton’s Quaker upbringing led to a career in brewing and a spirit of philanthropy; he campaigned for prison reform, and against the practice of suttee. ‘But it was in the campaign against slavery that he contributed most in his political career. He was an active member of the African Institution, founded in 1807. In May 1821 William Wilberforce, who had long led the anti-slavery group in the House of Commons, formally asked Buxton to become his partner, and then successor, in the crusade against slavery’ (ODNB). He pushed for gradual and then complete abolition in Parliament in the 1820s, and after 1832 turned his attention to the foreign slave trade. In the present works he commended ‘a more efficient naval force off the coast of Africa, treaties with native chiefs, an expedition up the River Niger, and the introduction of commercial agriculture to the Niger region. The idea was to eradicate the African slave trade by substituting Christianity, civilization, and commerce. In 1839 he established the Society for the Extinction of the Slave Trade and the Civilisation of Africa’, for which the Prospectus is bound in here as usual.

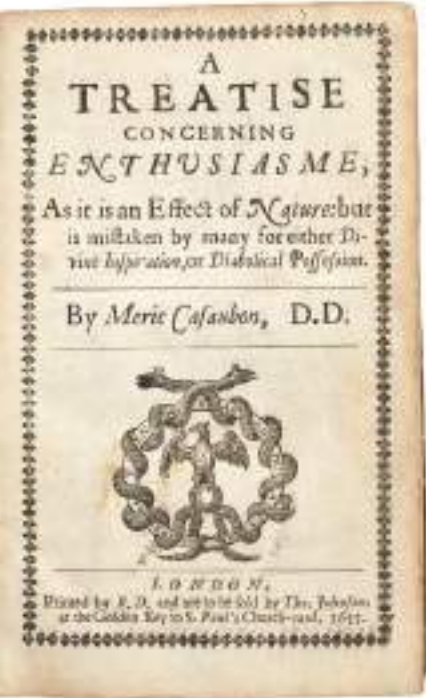
Provenance: James Pearson (1779–1853), son-in-law of Charles Lloyd of Birmingham, another Quaker abolitionist. Thomas Clarkson had earlier reported Pearson (and his brother-in-law P.M. James) as ‘clever men. Men who could convey all Birmingham with them ... [and] who are both attached to the cause’ (17 September 1824).

ALL TOO HUMAN ‘ENTHUSIASM’: PIONEERING PSYCHIATRY

20| **CASAUBON, Meric.** A Treatise concerning Enthusiasme, as it is an effect of nature but is mistaken by many for either divine inspiration, or diabolical possession. *London, R.D. for Thomas Johnson, 1655 [i.e. 1654].*

8vo, [xxvi], 228; title-page engraving, engraved initials, head- and tailpieces; lightly toned, a few small marks, the occasional crease, but a very good copy, in contemporary sheep, sides filleted in blind, flat spine; upper joint cracked but holding firm, a little worn; small circular Selbourne Library stamp to verso of title leaf and to foot of p. 51, i.e. from the library of Hugh Selbourne MD.

\$2250



First edition of the first separate treatise on ‘enthusiasm’, a pioneering work of psychiatry *avant la lettre* and one of the most ground-breaking publications in a very public controversy. Of all Casaubon’s books, this has been shown as **the most directly linked to the publication of John Dee’s manuscript *Spiritual Diaries***, in which enterprise Casaubon was instrumental.

In the *Treatise concerning enthusiasme* for the first time Casaubon rejected any recourse to the supernatural in setting out a theory of mental states, showing ‘how various ‘Enthusiasmes’ ... could arise from mental abnormalities without supernatural intervention or imposture’ (Hunter & McAlpine, *Three Hundred Years of Psychiatry*, pp. 143-7). Casaubon’s interest was directed to the most obviously dramatic forms of ‘enthusiasm’, but also and perhaps especially to the more understated forms of delusion. ‘This apparent paradox of “a sober kind of distraction” as Casaubon called it, has always been a major stumbling block in psychiatric systems and classifications ... Casaubon realized that it touched on the fundamental question of whether insanity “was an error of imagination only, and not of understanding”, and wondered whether by natural means one faculty could be “depraved” without the other. This dichotomy between an “intellective” or “ratiocinative” and an “imaginative” faculty is still implied in the current psychiatric distinction of mental illness into “thought disorder” or schizophrenia and “affective disorder” or manic-depressive psychosis, and of course forms the basic tenet of the McNaughton Rules (1843) by which “a defect of reason, from disease of the mind” is the ultimate medico-legal test for the presence or absence of absolving insanity’ (*ibid.*).

It has been shown that Casaubon’s role in the publication of John Dee’s *Spiritual diaries*, which happened the year after the publication of this treatise, was strongly related to Casaubon’s own writings. The

Provenance: from the library of Dr Hugh Selbourne (1906-73), whose diaries as a doctor in the 1960s were published as *A Doctor’s Life* (1989, 2009) by his son David, the political philosopher and historian of ideas.

ESTC R14401; Wing C812.

Dee diaries, intended to undermine the reputation both of Dee and of occultism in general, would in fact be functional in his project of attack on ‘enthusiastic’ and ‘inspired religion (Anabaptism)’, ‘which he saw as the product of misunderstanding concerning the natural causes of “private revelations” ... This attack has close parallels with some of his other controversial writings, and particularly his Treatise concerning Enthusiasme’ (Evans-Marr, *Curiosity and Wonder from the Renaissance to the Enlightenment* (2006), p. 132).

PORTUGUESE MACAO

21| **CASTRO SAMPAIO, Manuel de.** Os Chins de Macau ... *Hong Kong, Noronha e filhos, 1867.*

[Bound with:]

PEREIRA, Antonio Marques. As alfandegas Chinesas de Macau. Analyse do parecer da junta consultiva do ultramar sobre este objecto ... *Macao, J. da Silva, 1870.*

Two works in one vol., 8vo, pp. xi, [1 (blank)], 149, [1 (blank)], with folding plan of the ‘Bazar de Macau’; [8], 166, [10], with engraved frontispiece view of Macao, woodcut in text, folding map; some browning, especially to second work, first few leaves of second work loose, closed marginal tear (without loss) to map; good in contemporary roan, marbled sides, spine decorated and lettered in gilt; some wear to extremities, rubbing and small losses to covers.

\$3250

Two scarce works on Portuguese Macao. In the first Castro Sampaio discusses Chinese clothing and accessories, food and drink, weddings, housing and domestic etiquette, law, religion, medicine, funeral rites, festivals and processions, and commerce and industry. In the second Pereira examines recent commercial relations between Macao and China; his work is illustrated with a view of the city, with a portrait of the governor José Rodrigues Coelho do Amaral, and with a partly coloured ‘Planta da colonia Portuguesa de Macau’.

I. OCLC shows six copies in the US and only two in the UK (British Library, Cambridge University Library). II. OCLC has six US holdings but **none in the UK.**





ALDINE WITH BEAUTIFUL FRENCH ILLUMINATION

22 | CATULLUS, TIBULLUS, PROPERTIUS. [Carmina.] [Colophon: Venice, Aldus Manutius, January 1502.]

8vo, ff. [152]; full painted border on f. A2^r of coloured foliage and fruit (and a bird) on red and dull-gold panels (slightly shaved at head), large initial 'C' in the form of a light green dragon marking beginning of text, nine large and 117 smaller painted and illuminated initials, rubricated and ruled in red throughout; an excellent copy in mid-seventeenth-century French light brown morocco, two concentric borders of gilt fillets on covers, the inner border with monogram of Louis Bizeau at corners and with his arms in centre, flat spine richly gilt in compartments, second compartment lettered direct and the remaining compartments containing Bizeau's monogram, edges gilt, marbled pastedowns; joints a little rubbed, corners very slightly bumped or worn; housed in a brown cloth box, lettered in gilt.

\$18,000

First Aldine edition, first issue, of the 'triad' of Latin elegiac poetry, a delightfully illuminated copy once in the library of the poet Salomon Certon (c. 1550–1610).

Aldus's edition, curated by Girolamo Avanzi, was one of the earliest of his great plan of 'portable' octavo classics which had begun the year before with Virgil. His preface to Marin Sanudo indicates an exceptionally ambitious print run of *tria millia voluminum* and proudly declares novelty and philological superiority: 'Our Catullus will please you,' writes Aldus, 'because ... of many emendations and verses both added and restored to their original place' (*trans.*). 'The novelty of the Aldine consists not only in its text, which is far superior to that of any previous edition and contains many changes even from Avanzi's "Emendationes", but also in the physical aspect of the book, for Aldus' handy octavo, with its almost unprecedented press run of 3,000 copies, made Catullus far more widely available than he had been in the unwieldy tomes of the fifteenth-century' (Gaisser, *Catullus and his Renaissance Readers*, p. 52 ff.).

Our copy is the first issue, bearing the misspelling 'Propertius' on the title leaf, as well as the erroneous address to Marino Sanuto 'Benedicti filio' (instead of 'Leonardi filio') in Aldus's prefatory letter. Noting the reduplication of signature marks in this edition, very rarely adopted by Aldus, Fletcher has suggested that this might have been done to allow each part to be bound (and therefore circulated) separately. Catullus, Tibullus, and Propertius had been first published together in Venice in 1472 by Wendelin of Speyer, an arrangement which lasted in successive editions throughout the sixteenth century. Their poetry, often expurgated to remove the overtly sexual verses if included in schoolbooks or commonplace books, was consciously quoted, referred to, and emulated for centuries throughout Europe from the time of Petrarch onwards.

The contemporary or near-contemporary illumination, of very fine quality, was most likely executed in a Parisian workshop.



Provenance:

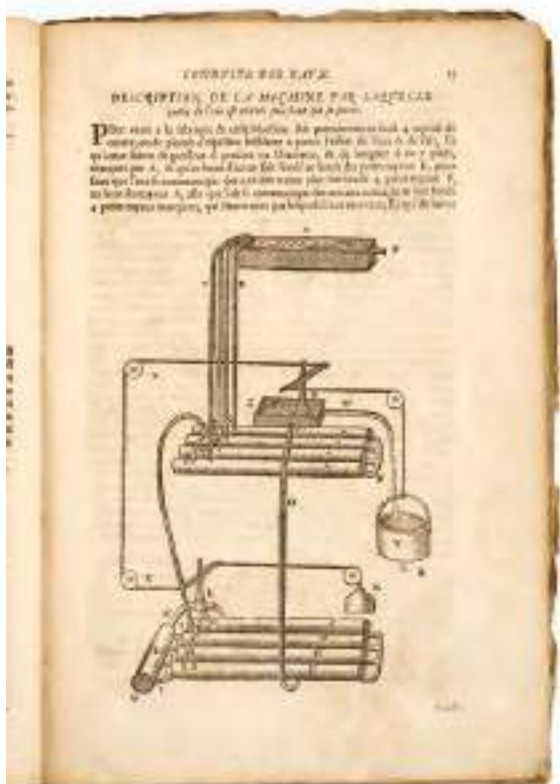
1. Salomon Certon (c. 1550–c. 1620), with his ownership inscription 'S. Certon' at foot of title and 'Certon' on C1^r and c1^r (using the 'C' of the printed signature as the first letter). The Latin quotations on F4^v and 2E4^v, in a very neat early seventeenth-century hand, are perhaps also his. A Calvinist who studied medicine and law in Paris, Certon supposedly escaped the St Bartholomew's Day massacre by hiding in a hayloft with one of Gaspard de Coligny's ministers. He fled to Geneva, returning to serve in the entourage of King Henry IV as advisor, secretary of finance, and secretary of Henry's chamber. He resigned his position in 1611 and returned to his birthplace of Given, where he served as judge. A devotee of poetry, Certon not only published French verse translations of Homer's *Odyssey* (1604) and *Iliad* (1615) but also his own compositions; his *Leipogrammes* (1620) are described as 'vers-tour-de-force' (*Dictionnaire de biographie française*) and he composed a laudatory poem in praise of fellow reformists who had also sought refuge in Geneva, which enjoyed a measure of success in Protestant communities. Some of his letters and manuscript poetry can be found in the Bibliothèque nationale.

2. Louis Bizeau (fl. 1650), with his gilt arms and monogram on binding. Little is known of Bizeau but he must, as Olivier points out, have possessed an important library. One of the three books from his library cited by Olivier is another Aldine, a copy of the 1501 Martial, similarly bound.

3. Wilfred Merton (1888–1957), scholar and book collector, with his bookplate dated 1918.

EDIT16 CNCE 10356; USTC 821181; Adams C-1137; Ahmanson-Murphy 52; Brunet I 1677; Dibdin I 374; Renouard, *Alde* 39, 16; Aldo Manuzio *tipografo* 55; Texas 61. See Fletcher, 'Catullus, Tibullus, Propertius', in *New Aldine Studies* (1988), pp. 100-106.





WONDROUS WATERWORKS

23| CAUS, Isaac de. Nouvelle invention de lever l'eau plus hault que sa source avec quelques machines movantes par le moyen de l'eau et un discours de la conduite d'ycelle ... [London, 1644.]

Folio, pp. [2], 32, with 26 copper-engraved plates; with letterpress title but without the engraved title-page (see below), blank leaf bound between pp. 16 and 17; numerous woodcut diagrams printed in text, woodcut initials, woodcut head- and tailpieces; a little foxed throughout with a few spots, 3 plates protruding at fore-edge and consequently chipped, some losses to lower margins of plates XXIV-XXVI with one small hole touching engraving of plate XXVI; stab-stitched as issued and preserved loose in near-contemporary *carta rustica*, notarial mark with initials 'A.D.' and date '1659' in ink to front cover; stitching partially perished, some losses to spine.

\$4500

First edition of this important work on hydraulics and automata by the French garden designer and architect Isaac de Caus (1590–1648), illustrated with twenty-six handsome copper-engraved plates and numerous woodcuts.

A Huguenot from Dieppe, De Caus arrived in England in the early 1620s and specialised in the design and construction of grottos and waterworks, most famously the grottos in Inigo Jones's Banqueting House in Whitehall, and at Wilton House in Wiltshire, built for the fourth Earl of Pembroke.

His *Nouvelle invention* was based closely upon the 1615 treatise *Les raisons des forces mouvantes* by his relative Salomon de Caus, and several of the illustrations are derived therefrom. The first sixteen pages comprise a series of propositions relating to the theory of fluid mechanics and a description of a machine for raising water above its source, illustrated with numerous woodcuts. The remaining text describes each of the following twenty-six plates, which depict waterwheels, a horse mill, various water clocks, a solar-powered fountain, a water-powered sawmill, a firefighting engine, a sluice for navigating canals, and automata for imitating singing and drinking birds and the music of flageolets and organs, and for representing Galatea and Neptune gliding across the water in grottos.

The book is found in three states, with a letterpress title (as here), an engraved title, or – in very few copies – with both. A second edition appeared in 1657, describing de Caus on the title-page as engineer and architect to Charles I, with an English translation by John Leak following in 1659 (*New and rare Inventions of Water-Works*).

ESTC R35943.



PANAMERICAN HEROINE – PERILS, PIRATES, AND PARAMOURS

24| [CHIARI, Pietro (*attributed*).] *L'Americana ramminga* cioè Memorie di donna Innez di Quebrada scritte da lei stessa, ed ora pubblicate da M.G. Di S. sua confidente amica. Venice, Angelo Pasinelli, 1763.

Two vols, 8vo, I: pp. viii, 139, [5 (publisher's catalogue)], with engraved frontispiece by G. Zuliani, II: vi, [2], 118, [2]; engraved printer's device to both titles; some very light waterstaining to a few quires, the odd inconsequential spot but a very good copy, uncut; in contemporary paste-paper boards covered with decorative colour floral block-printed paper; edges worn, some portions of paper cover to spine worn off; lower band of sides and spine in vol. I with a gauche black band containing a cartouche with the printed place name 'Parma' and the manuscript ownership inscription 'Di Luigi'; inscription repeated on the front board of vol. II; further contemporary library shelfmark in the same ink to front paste-down and the remark 'Letto e' bello' ('I have read it: it's beautiful'); housed in a custom-made cloth box.

\$4750

First edition, rare, of 'the first Italian novel with a pan-American outlook' (Catucci, *trans.*).

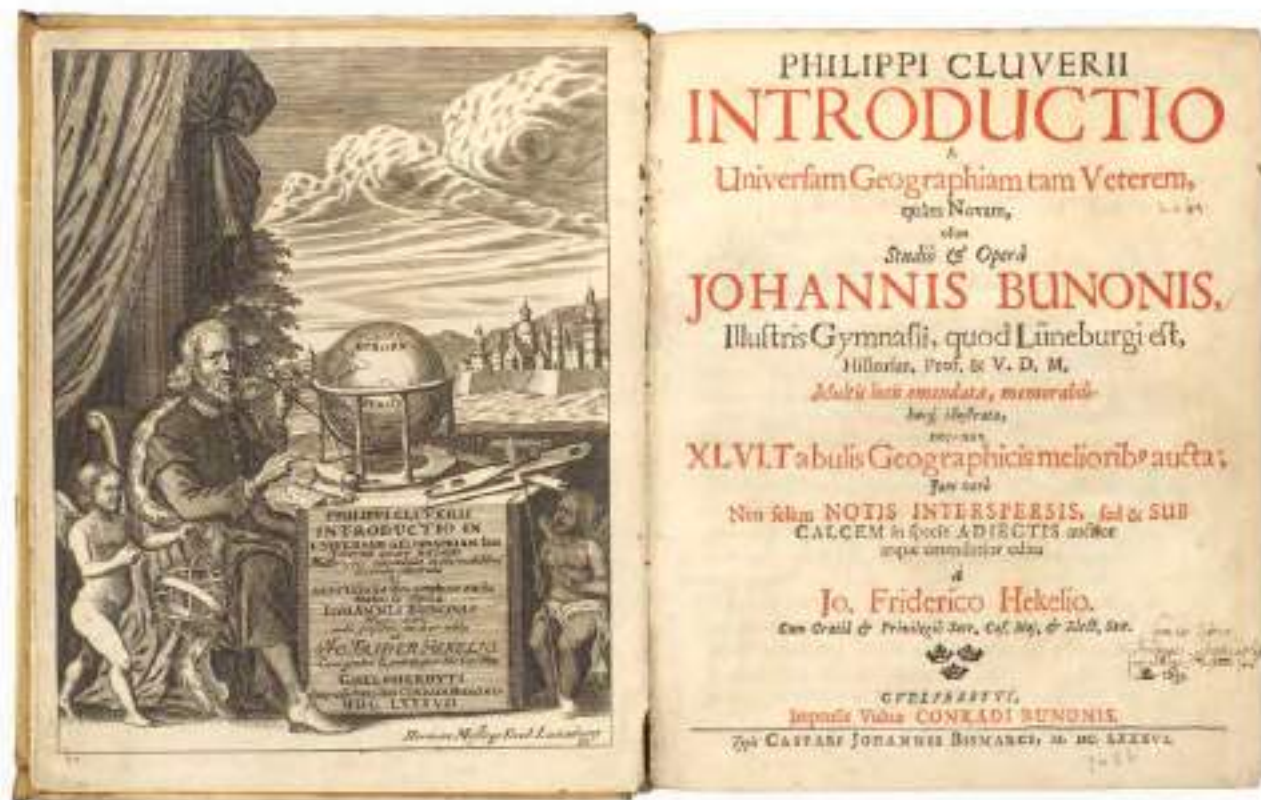
L'Americana ramminga unfolds the adventures and the encounters – in turn piratesque and amorous, always surprising – of a daring and eccentric young American lady, Doña Innez, who, having been abducted from her native Chile, and having been tossed from event to event through several American locations, is finally reunited with her husband in Boston, New England. The purported author of the tale is presented as a close female friend of the protagonist.

This work has been persistently, and plausibly, given the rest of his output, attributed to Pietro Chiari since Melzi's recension. 'Pietro Chiari, the incurable scribbler, could not resist the charm of the New World, as seen in his three novels with an American theme ... The protagonists are American heroines who, following Prévost and Defoe's models, relate their adventurous and involved vicissitudes in the first person. Among Chiari's American cultural sources ... are Lafitau's works, and Burke's *Account of the European Settlements in America* ... These readings, and probably others as well, gave this prolific writer the idea to develop a comparison between the two worlds, and to stress the inadequacies of contemporary life while assessing the qualities of primitive life' (Buccini, p. 63). However recent scholarship has begun to doubt the attribution and to re-appraise the work. An eloquent indicator of Chiari not being the author is to be found in the publisher Pasinelli's catalogue appended to several of his publications, in which *L'Americana Ramminga* is listed not as Chiari's but as one of a group of 'Works by other authors'.

OCLC shows four US holdings (Bryn Mawr, Harvard, Newberry, and Princeton).

Sabin 67064. See Catucci, 'L'Americana ramminga' in *Sincronie* 16 (2004), and Buccini, *Americas in Italian Literature and Culture, 1700-1825* (2010).





THE INVENTION OF HISTORICAL GEOGRAPHY

25| CLÜVER, Philipp. *Introductio in universam geographiam tam veterem, quam novam ...* Wolfenbüttel, Caspar Johann Bismarck for Conrad Buno, 1686.

4to, pp. [28], 607, [101 (index)], [31 (index)]; with engraved frontispiece, title-page in red and black, woodcut head- and tailpieces, 47 maps and diagrams of which 30 are folded; some dampstaining and browning, fraying to edges of one map; very good in contemporary stiff vellum with later gilt-lettered spine label, yapp edges, edges speckled blue; some marks to spine and covers; with ownership inscription to title 'sum ex libris Friderici Ludovici ... iam auctionis ... jure MB 1699' (see below).

\$3250

The 1686 edition of perhaps the most important geographical textbook of the early modern period, an introduction to global geography by the German antiquarian and geographical pioneer Philipp Clüver, enlarged and supplemented by the German geographer Johann Buno.

A former student of the great chronologist and classical scholar Joseph Scaliger at Leiden, Clüver began publishing on geography in 1611 with a study of the ancient Rhine region, before going on to publish works on ancient Sicily, Sardinia, and Italy. In many ways, Clüver was a typical and erudite example of that particular breed of polymath who came to define the scholarly world of the early modern Republic of Letters. His primary interest lay in reconstructing the geography of antiquity, combining personal travel and observation with a close reading of the ancients, which consequently required both the skill of the geographer and the expertise of the antiquarian and philologist.

The *Introductio in universam geographiam*, his most complete introduction to world geography, was largely intended as a guide for students and became the standard geographical reference work of the period. It begins with a discussion of basic, universal, geographical features – mountains, bodies of water, climate, and so forth – before devoting individual books to the geography of various nations. The majority of the work, books two through to four, covers Europe, subdivided into regions and countries and stretching from Portugal in the south west to Moscow in the north east; book five is devoted to Asia, including India, Central Asia, Persia, the Middle East, and the western border of China; while book six covers the known parts of Africa – which is to say, predominantly Egypt, Ethiopia, and Mediterranean North Africa – as well as North and South America, if rather cursorily.

The first edition of Clüver's work was published by Elzevir in Leiden in 1624 and was much reprinted – in a number of different versions and formats – in the following decades. This present copy was published in 1686 and is the work of the publisher Conrad Buno and the printer Caspar Johann Bismarck, both of whom had already collaborated on the first Wolfenbüttel edition of 1661. Just like earlier German editions, this edition contains a version of Clüver's text edited and supplemented by the German schoolteacher Johann Buno, a professor of geography and history in Lüneburg and brother of Conrad. As a result, the text is far more extensive and detailed than earlier editions (the Leiden first edition ran to less than 250 pages). **This copy also contains the full set of almost fifty engraved maps, which are often missing or only partially present in other existing copies.**

Provenance: perhaps the poet and diplomat Friedrich Ludwig von Canitz (1654–1699). The *Biblioteca Caniziana* was auctioned in February 1700.

EDITOR'S COPY

WITH PRINTED EPHEMERA AND MANUSCRIPT ADDITIONS

26| [COLOMBIAN PERIODICALS.] *La Velada*. Colección de lecturas para el hogar. Periodico literario, científico, industrial y noticioso ... Serie 1.^a —1880, 1881. [– 2.^a] *Bogotá, Zalamea hermanos, 1881*[– 1883].

[Bound with:]

El Bogotano. Lectura para todos. Año I. – Serie 1.^a. Numero 1^o [– 17]. *Bogotá, 20 January 1882* [– 25 September 1882].

[and with a selection of printed and manuscript ephemera, see below.]

Large 4to, *La Velada*: pp. [iv (general title and index)], 56, [2], 152 (issues 1–19, complete), with a supplement to issue 7, and the original printed colour-paper wrappers to issues 9 (purple), and 10–11(a double issue, blue), *El Bogotano*: pp. 106, [6], [107]–116, [10 (including one folding leaf of music)], [117]–126, [8 (including a folding hand-coloured 'Mapa humorístico', old repairs)], [127]–136, [6], [137]–146, [2], bound with 16 autograph letters, 3 manuscripts, 11 items of printed ephemera, 6 posters, and 5 newspaper clippings; title-page to issue 13 printed in yellow, red and green in honour of Independence Day; some foxing and browning, edges occasionally frayed; bound together in a contemporary Colombian binding of red morocco, boards blocked in blind, spine gilt, gilt turn-ins; from the library of the publisher Pedro Pineda Danies (lettered on foot of spine).

\$4500

Complete runs of two very rare Bogotá-printed periodicals, principally intended for a domestic audience (and particularly for the education of young people), from the library of Pedro Pineda, one of the editors of *La Velada* ('The Soirée') and the proprietor of *El Bogotano*.

Education was a hotly contested issue in the United States of Colombia (which then included Panama) – the recent Civil War of 1876–77 (known as the 'War of the Schools') had been fought in part over whether education would be public or church-administered. *La Velada* had been launched in 1880 by the poet José María Garavito (1860–1904, brother of the mathematician and astronomer Julio Garavito), Ricardo Barragan, and Pedro Pineda, son of the soldier, politician and bibliophile Anselmo Pineda (1805–1880), whose collection of works related to the history of Colombia was given to the Biblioteca Nacional in 1851 and 1868 – comprising 1145 books and 7000 documents and broadsides, they are recognised by Unesco's Memory of the World project. Pedro Pineda's ultimate ambition was to continue his father's work, and Anselmo received a long tribute in issue 3, with an account of the library and of his funeral. The contents of the periodical are largely literary, and the more moralistic Catholic pieces are leavened by 'chistes' (jokes) and tidbits of foreign and local news. Colombian authors are preponderant, but there are also translations, and international news is sourced from periodicals such as the *Pall Mall Gazette*; a short passage in issue 6 is in English and solicits advertising, puffing *La Velada* as 'the most cagerty [*i.e.* eagerly] read and popular journal in Colombia'.



WAR, CHANGING SEX, AND BEASTLY LANGUAGE

27| [COYER; VOLTAIRE; WAR OF THE AUSTRIAN SUCCESSION.] 'Recueil des Pieces'. France, 1744-1749.

75 works in one vol., 4to, totalling pp. [694] with a few blanks; one folding plate showing the siege of Berg-op-Zoom bound at end; woodcut devices, head-pieces and initials; occasional light marks and browning, a few holes to Voltaire's *Fontenoy* (no. 55) affecting some words; overall very good in contemporary mottled calf, spine gilt in compartments with lettering-piece, marbled endpapers; some splitting to joints and wear to extremities.

\$7000

An extraordinary sammelband of seventy-five pamphlets – twenty-seven of which are recorded in only three or fewer libraries on OCLC – mostly relating to successful French exploits throughout Europe during the War of the Austrian Succession, including the Dutch and Italian campaigns and the conclusion of the war.

Bound in with numerous decrees from French bishops for the ringing of bells and the singing of *Te Deums* are a number of unusual pamphlets relating to the events of the time, including the Battle of Fontenoy in 1745 and the siege of Bergen-op-Zoom in 1747, consisting of epistles, poems, and songs. **Of particular note are a rare group of pamphlets relating to the Abbé Coyer's absurd works of astrology *L'année merveilleuse* and its *Supplement* (1748), both included here**, which predict the metamorphosis of men into women due to the impending alignment of five planets. Other notably rare items include an **apparently unrecorded early printing of Voltaire's *Bataille de Fontenoy*** and a second scarce work, *Epistre sur la victoire remportée par le roi à Lavfeld* (1747); and the curious *Lettre ... sur ... le langage des bestes* (1748), discussing the linguistics of the animal kingdom and some remarkable examples of animal behaviour.

A full listing is available on request.



After issue 12 (October 1881) of *La Velada* Pineda stepped aside and set up *El Bogotano*. Edited by the poets Ernesto and Adolfo Leon, *El Bogotano* is in a similar vein, and indeed states its intention to contribute to the 'Biblioteca Pineda' in issue 2. Several advertisements refer to the 'Mapa humorístico de Colombia', of which a copy is included.

The volume is bound with a wide array of related ephemera, including printed broadsides, manuscripts, correspondence to and from Pineda, and four striking advertising posters for *La Velada*. 'Balazos en el congreso!' announces one ('Bullet wounds in congress!'), pointing to the political instability of the time. Among the additional contents at the rear of the volume are a four-page manuscript by Pineda 'Las venganzas del Gonzalez Lineros', and a number of 'hojas' or broadsides from the 1880s about legal and publishing disputes in which Pineda was involved.

Very rare. *La Velada* is not recorded in Library Hub or OCLC. *El Bogotano* is not in OCLC, but there is a single issue at the British Library. There are copies of both in the Biblioteca nacional de Colombia, but without any of the printed ephemera.

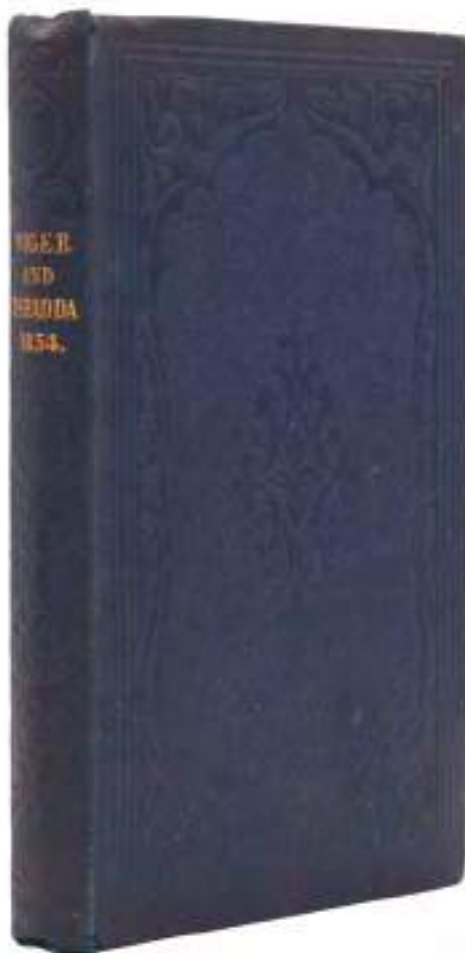


BY THE FIRST AFRICAN BISHOP IN THE ANGLICAN CHURCH

28| CROWTHER, Samuel Ajayi. *Journal of an Expedition up the Niger and Tshadda Rivers, undertaken by Macgregor Laird, Esq. in connection with the British Government, in 1854 ... London, T.C. Johns for Church Missionary House and Seeley, Jackson, and Halliday, 1855.*

8vo, pp. xxiii, [1], 234; one engraved folding map by John Arrowsmith; occasional light foxing, particularly to map, slight stain to pp. 172-3; overall very good in original dark blue embossed cloth by Kelly & Sons, London, spine lettered in gilt, yellow endpapers.

\$500



First edition, a very nice copy, of this journal of the 1854 British Niger expedition by the Nigerian traveller and linguist Samuel Crowther (c. 1807–1891), who would later become the first African bishop in the Anglican Church.

Of Yoruba parentage, Crowther was sold to Portuguese slavers in 1822 but was freed by the Royal Navy and cared for by the Church Missionary Society. In 1827 he returned to Africa to study and then tutor at Fourah Bay College in Sierra Leone. An interpreter for the ill-fated 1841 Niger expedition, Crowther undertook pioneering studies of the Yoruba and other Nigerian languages. In 1864 he was consecrated bishop of Western Africa.

This *Journal* records Crowther's experiences on the expedition undertaken by the Scottish explorers Macgregor Laird (1808–1861) and William Balfour Baikie (1825–1864) up the Niger and Benue rivers as far as Muri, providing much information on the local tribes and their languages, with word lists at the end. Thanks to the pioneering use of quinine, as advocated by Baikie, not a single member of the party died.

Hess & Coger 7015.

THE FATHER OF PHOTOGRAPHY

29| [DAGUERRE.] MAYER & PIERSON [after Charles Richard MEADE.] *Carte-de-visite albumen print portrait of Louis Daguerre. Paris, late 1860s.*

Carte-de-visite (106 x 64 mm) with an oval albumen print from a glass negative, photographer's printed credit at foot, logo on the verso; mount slightly toned but good.

\$1600

In 1848 the pioneering American photographer Charles Richard Meade secured the commission for which he is now best known, a series of daguerrotypes of the medium's founding father Louis Jaques Mandé Daguerre. The five images, known as the white-tie series to distinguish them from other portraits, were probably the best-known and most widely circulated portraits of Daguerre in his lifetime and after – copies were circulated in America by Whipple, in Britain by Mayall, and in France by Mayer & Pierson.

Pierre Louis Pierson (1822–1913) was active as a daguerreotypist from at least 1844 in connection with Mayer brothers. The studio was at its greatest prominence during the late 1850s and '60s, with numerous royal commissions, but he was evidently not averse to circulating popular images that he had no hand in; from 1865 to 1873 he was 'seul propriétaire' of the firm, as stated on the verso here.



GLADSTONE’S COPY OF ALDUS’S FIRST DANTE

30| DANTE Alighieri [*and* Pietro BEMBO, *editor*]. Le terze rime [*Title verso*: Lo’nferno e’l Purgatorio e’l Paradiso di Dante Alaghieri (*sic*)]. Venice, Aldus, August 1502.

8vo (149 x 92 mm), ff. [244]; a-z⁸, A-G⁸, H⁴; l2 blank, woodcut Aldine device to H4^v; bound with three additional leaves of woodcuts (*see below*), the first laid down; a beautiful, clean copy, ruled in red throughout, elegantly bound in early nineteenth-century English burgundy straight-grained morocco, borders tooled in blind within single gilt fillet frame, spine tooled in compartments in gilt and blind and lettered directly in gilt, doublures and endleaves of brown silk with gilt borders and corner-pieces, edges gilt; spine very lightly sunned, some minimal rubbing at extremities and minor marks to boards; engraved armorial bookplate of William Ewart Gladstone to front pastedown (*see below*).

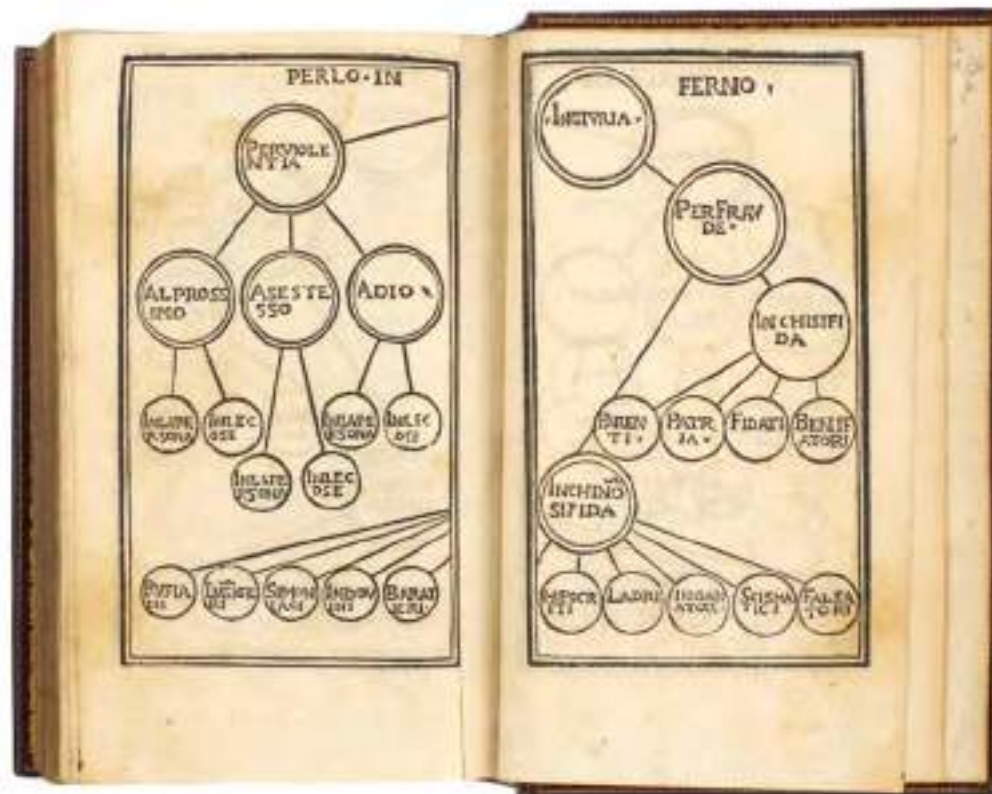
\$11,500

A beautiful copy, elegantly bound and with distinguished provenance, of the celebrated first Aldine edition of Dante, edited by Pietro Bembo; the first and only time that Dante’s *Commedia* was given the title *Le terze rime* (a decision by the editor), one of the very first books printed in the new ‘pocket’ size by Aldus, and one of the first to bear Aldus’s soon-to-be renowned anchor-and-dolphin device.

Edited by the young Venetian patrician and humanist Pietro Bembo (1470–1547), Aldus’s Petrarch of July 1501 and Dante of August 1502 were published as part of his pivotal pocket-format series of Latin and vernacular texts begun in April 1501. ‘The series set out to be radically and provocatively innovative. It used a completely new typeface, the first ever Italic. The format was octavo, unheard of for printed texts of this kind. It accorded to Petrarch and Dante the same status as Latin classics such as Virgil and Horace, and it presented the work of all of these authors uncluttered by commentaries and other extraneous matter for the first time in some twenty to twenty-five years. This must have restricted the readership of these editions, but it allowed those who did not need help with the interpretation of the texts to approach them with a fresh mind ... These two editions marked a radical overhaul and purification of the text of the Tuscan poets. They were to prove of central importance for the development of Italian vernacular literature in the sixteenth century, in which Pietro Bembo took a leading part’ (Davies, pp. 46–48).

Bembo’s edition of Dante’s masterpiece was based on the text of the so-called ‘Petrarchan Code’, a mid-fourteenth-century manuscript sent by Boccaccio to Petrarch between 1351 and 1353, later among the books which passed from Petrarch into the library of Bembo’s father, Bernardo; both the Petrarchan Code and Pietro Bembo’s autograph version prepared from it survive in the Vatican Library (as Codices Vaticani Latini 3199 and 3197 respectively). Where Bembo departs from the Petrarchan text, he largely follows Cristoforo Landino’s Florentine edition of 1481, working from a copy given by Landino to Bernardo Bembo in 1483. In providing Aldus with an entirely original recension in manuscript, rather than a revision of

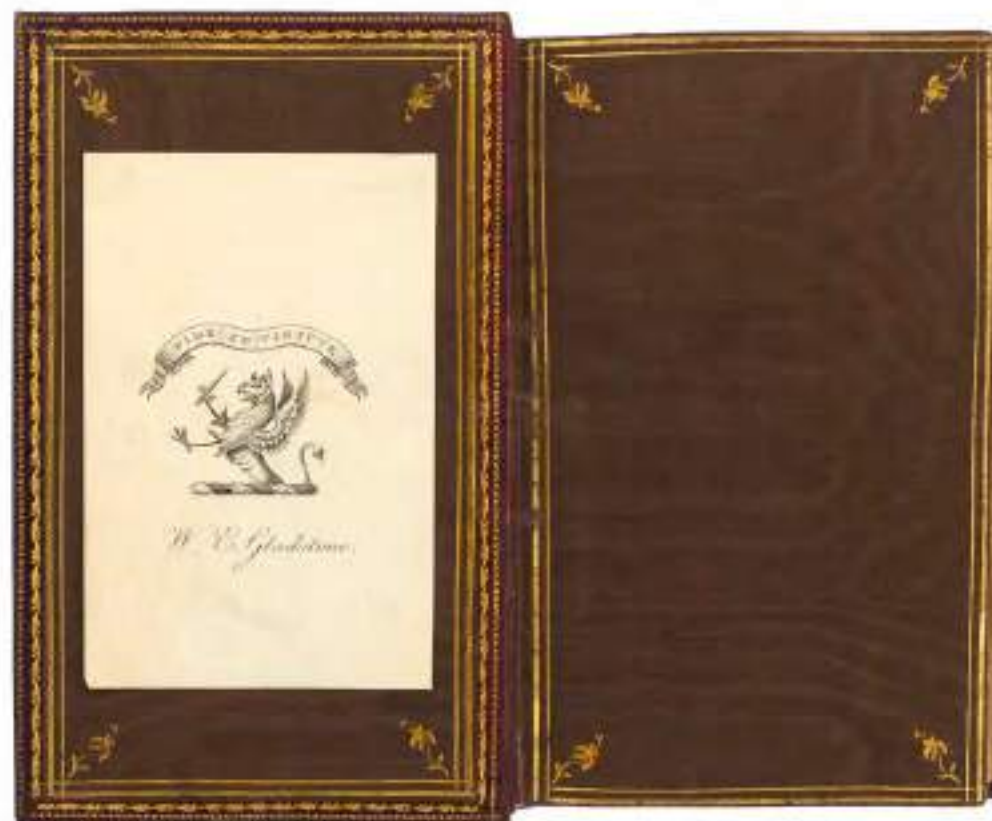




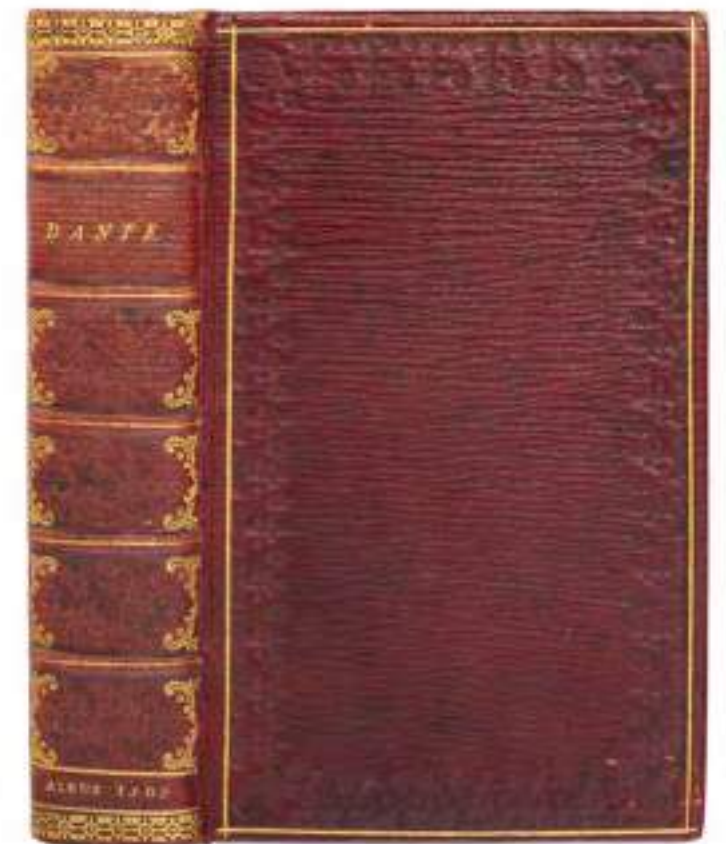
earlier editions, Bembo broke the editorial conventions of his time but produced a version which remained hegemonic throughout the Renaissance: no sixteenth-century edition of Dante, not even that of the Accademia della Crusca (Florence, 1595), ever altered the basic setting of the text established by Bembo.

This is the second state, with the Aldine device on the verso of the final leaf, added only during the print run. Although claimed by Renouard as the first appearance of the renowned device, it is in fact most likely the third, having previously appeared on the title of *De vita Apollonii Tyanei* (March 1501) and in the second volume of *Poetae Christiani veteres* (June 1502). This copy is enriched by the addition of three woodcut illustrations from Paganini's 1527 Toscolano edition, bound in at the end; they include a double-page woodcut of the 'Sito et forma de la valle infera' showing the different circles of hell, another double-page diagram of the sins and sinners in the *Inferno*, and a third single-page diagram for the *Purgatorio*.

Provenance: William Ewart Gladstone (1809–1898), British Liberal politician who served four non-consecutive terms as Prime Minister of the United Kingdom for a total of twelve years. In the late 1890s Bernard Quaritch wrote of the assiduous bibliophile Gladstone, a friend and loyal customer of over fifty years, that 'The careful selection of the best things in each class marks the wisdom of his bibliophily, and the equally careful avoidance of poor and bad books ... is a measure of his critical sagacity', remarking also that 'the love of fine artistic bindings is also a feature in his character not usually recognised' (*Contributions towards a Dictionary of English Book-Collectors*, pp. 112-113). In 1895, Gladstone bequeathed £40,000 and most of his thirty-two-thousand-volume library to found St Deiniol's Library in Hawarden, Wales, which already comprised over five thousand items from his father's library at Fasque.



Ahmanson-Murphy 47a; Renouard, p. 34, no. 5. See Davies, *Aldus Manutius: Printer and Publisher of Renaissance Venice* (1999); Mecca, 'La tradizione a stampa della *Commedia*: dall'Aldina del Bembo (1502) all'edizione della Crusca (1595)' in *Nuova Rivista di Cultura Italiana* 16 (2013), pp. 9-59; and Richardson, *Print Culture in Renaissance Italy* (1994).



AROUND THE WORLD IN 244 PIECES

31| [DELAMARCHE, Alexandre, *cartographer*; Bernard COUDERT, *lithographer*.] 'Atlas'. Paris, Legay, [c. 1889].

Three (probably of six) large engraved maps (320 x 460 mm), partially hand-coloured, each map laid on a wooden board and dissected into up to 138 pieces, boards lined with yellow paper verso and edged with gold paper; very well preserved in its contemporary wooden box, hand-coloured lithographic title signed 'Coudert' mounted to top, edges decorated with gold and floral patterned papers; box a little worn at extremities, title lightly dust-stained with a few minor scuffs and small stains.

\$1200





An attractive set of large educational jigsaw maps showing the world, Europe, and France, preserved in its original allegorical box.

The hand-coloured allegorical lithograph by Bernard Coudert on the puzzles' case shows Geography personified, holding an atlas and globe and sitting atop the Earth, flanked by the figures of two warriors: one in distinctive Scottish Highland dress, the other seemingly drawing on visual tropes of the indigenous people of Africa, America, and the Pacific, with a feathered headdress, a tasselled spear and small shield, draped in a tiger skin and wearing bracelets, anklets, and necklaces. Above on a scroll is the title 'Atlas' between the flags of France, the British Merchant Navy, the Ottoman Empire, and the Qing dynasty, and below an array of (no doubt fanciful) ethnographic objects – mostly weapons – surrounded by the names of the continents.

The three maps, from a Delamarche Atlas, show the world ('Mappe-Monde en deux hémispheres', nos 77-78), Europe ('Carte politique de l'Europe, 1889', no. 80), and France ('France divisée en 86 départements' and, inset, 'France divisée en ses 32 provinces', nos 70-71). Other sets are known to include Asia and the Americas, with maps in varying states suggesting production over the course of several years.

The invention of jigsaw maps, also known as dissected maps, dates back to the late 1760s and is variously attributed to Lady Charlotte Finch (1725–1813), royal governess to the children of George III and Queen Charlotte; to Jeanne-Marie Leprince de Beaumont (1711–1780), author of *Beauty and the Beast*; and to London cartographer and engraver John Spilsbury (1739–1780), the last being the only one of the three to label his creations properly and to produce puzzles on a more industrial scale. Jigsaw maps, often cut along national or regional borders as here, had primarily an educational purpose in allowing children to learn about countries, continents, and their relative positions. Although considerably more expensive than normal maps, they soon became very popular.

See Williams, *The Jigsaw Puzzle: Piecing together a History* (2004).

A CLASSIC OF STATISTICAL SCIENCE

32| DEPARCIEUX, Antoine. Essai sur les probabilités de la durée de la vie humaine; d'où l'on déduit la manière de déterminer les rentes viagères, tant simples qu'en tontines: précédé d'une courte explication sur les rentes à terme, ou annuités; et accompagné d'un grand nombre de tables. *Paris, chez les frères Guerin, 1746.*

4to, pp. vi, [2], 132, xxii (ix–xvi double-page), [1 (privilege du Roi)], [1 (blank)]; a very few marks; a fine copy in contemporary mottled calf, spine gilt in compartments and with gilt morocco lettering-piece, red edges, marbled endpapers; neatly rebaked preserving spine, corners repaired; from the library of Francois-Alexandre-Frédéric de La Rochefoucauld (1747–1827), with gilt arms (Olivier 710, fer 2) on covers and Bibliothèque de Liancourt bookplate on front pastedown; booklabel of Erwin Tomash.

\$4000



A large, crisp and illustrious copy of the first edition of a classic of statistical science: it is the first to define expectation of life – which Deparcieux calls 'la vie moyenne' – and the first to contain life tables for men and women.

'The first French work in the actuarial field ... After publication of this *Essai*, expectation of life came into general use as a descriptive statistic. Deparcieux scaled his mortality data to a radix of 1000 at age 3, calculated the survivors at every five years and interpolated the intermediate values ... [His table] was espoused by the French life insurance companies and used almost until the end of the nineteenth century for premium calculations where payments were made on survival' (*History of Actuarial Science*, ed. Steven Haberman and Trevor Sibbett, 1995, p. 243).

The distinguished scientist and mathematician Deparcieux (1703–1768) was represented by Voltaire as one of the speakers in *l'Homme aux quarante écus*.

Provenance:

From the library of the social reformer Francois-Alexandre-Frédéric de La Rochefoucauld (1747–1827), who established a model farm at Liancourt and a school of arts and crafts for the sons of soldiers (the École des Enfants de la Patrie), and who became one of the first promoters of vaccination in France. 'On the 12th of July [1789], two days before the fall of the Bastille, he warned Louis XVI of the state of affairs in Paris, and met his exclamation that there was a revolt with the answer, "Non, sire, c'est une révolution"' (*Encyclopaedia Britannica*).

Goldsmiths' 9586; Institute of Actuaries, p. 41; Kress 4801; Tomash & Williams D41. Not in Einaudi or 'Utrecht'.

LEPIDOPTERA.



Phalena Atlas.

INSECTS OF CHINA

33| DONOVAN, Edward. An Epitome of the Natural History of the Insects of China: comprising figures and descriptions of upwards of one hundred new, singular, and beautiful species; together with some that are of importance in medicine, domestic economy, etc. ... London, Printed for the Author by T. Bensley, 1798[-99].

Large 4to, pp. [4], [94], interleaved with [50] hand-coloured engraved plates (dated 1798 and 1799); short closed tears at head of plate [11] and facing page (repaired with tape), occasional foxing and spotting; overall very good in contemporary straight-grained red morocco, gilt border to covers, spine lettered and decorated in gilt, gilt edges, marbled endpapers; some wear to extremities; pencil note to front free endpaper.

\$7500

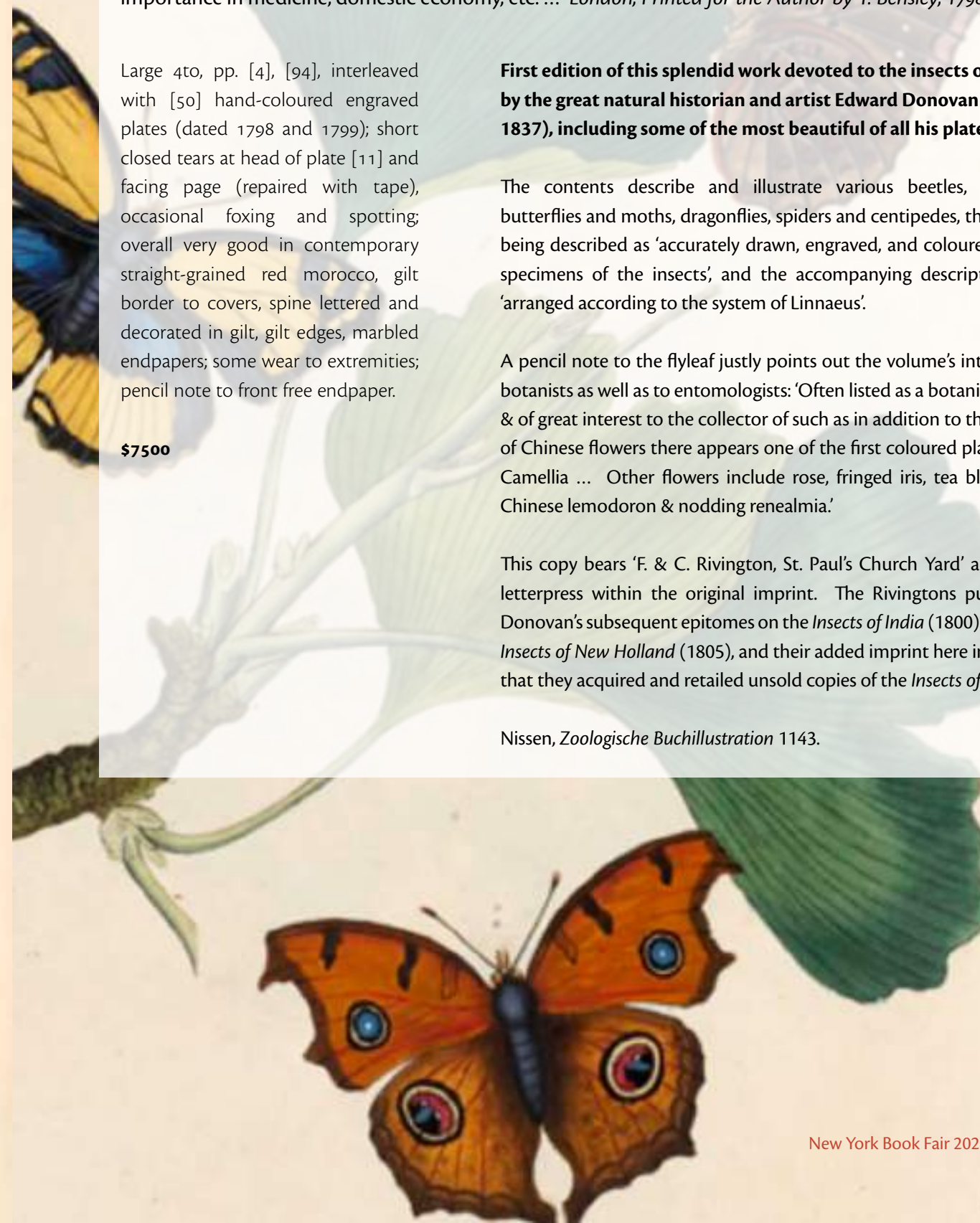
First edition of this splendid work devoted to the insects of China by the great natural historian and artist Edward Donovan (1768–1837), including some of the most beautiful of all his plates.

The contents describe and illustrate various beetles, cicadas, butterflies and moths, dragonflies, spiders and centipedes, the plates being described as ‘accurately drawn, engraved, and coloured, from specimens of the insects’, and the accompanying descriptions as ‘arranged according to the system of Linnaeus’.

A pencil note to the flyleaf justly points out the volume’s interest to botanists as well as to entomologists: ‘Often listed as a botanical item & of great interest to the collector of such as in addition to the plates of Chinese flowers there appears one of the first coloured plates of a Camellia ... Other flowers include rose, fringed iris, tea blossoms, Chinese lemodoron & nodding renealmia.’

This copy bears ‘F. & C. Rivington, St. Paul’s Church Yard’ added in letterpress within the original imprint. The Rivingtons published Donovan’s subsequent epitomes on the *Insects of India* (1800) and the *Insects of New Holland* (1805), and their added imprint here indicates that they acquired and retailed unsold copies of the *Insects of China*.

Nissen, *Zoologische Buchillustration* 1143.





PEEPSHOW ON PRINTED WASTE

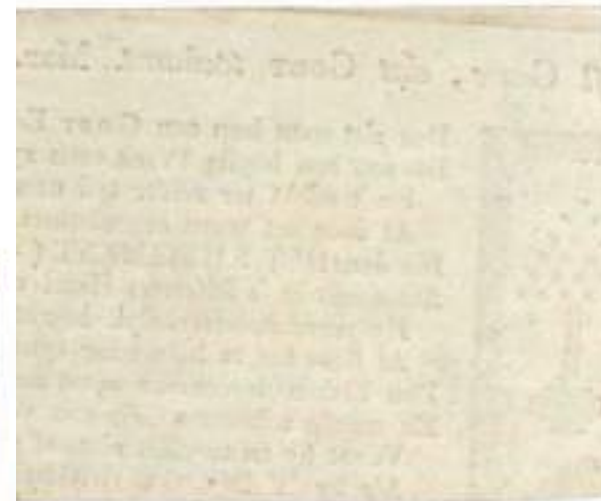
34| [ENGELBRECHT, Martin.] [Vier Jahreszeiten. Serie 89.] [Augsburg, Martin Engelbrecht, c. 1750.]

Six copper-engraved views (75 x 91 mm), trimmed closely and with progressively smaller cut-outs in the centre, each sheet lined with printed waste (forming three adjacent pairs, one including the date '[M]. DCCC. VI'), contemporary hand-colouring, the fifth view lettered 'N. 89.' in the plate; old manuscript numbering to versos.

\$2250

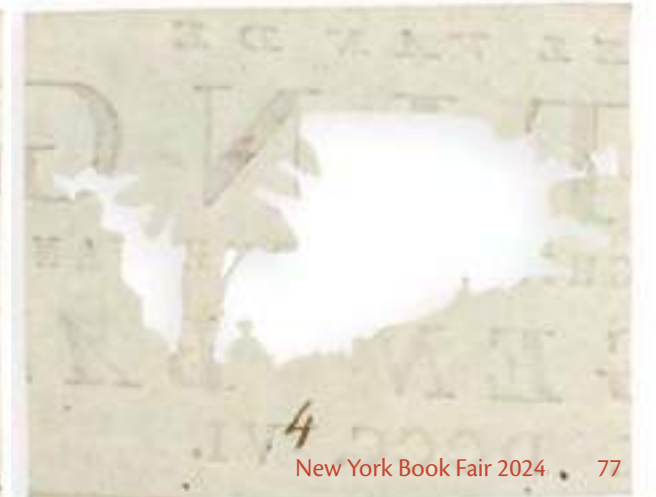
An attractive hand-coloured engraved peepshow showing the four seasons, with summer in the foreground retreating into winter behind, lined with printed waste from an illustrated Dutch religious broadside.

In the first two scenes brightly costumed figures harvest wheat and hay, followed in the fourth by men and women gathering crops from a field and plucking fruit from a tree, gathered in half-barrels below; the third, rather incongruous among its agricultural neighbours, shows a well-dressed pair in an idyllic sylvan setting, with a large golden sculpture, a balustrade, a potted tree, and a scattering of red and orange flowers. The final two scenes show winter, with bare trees and pale light around figures slipping on ice.



The engraver and publisher Martin Engelbrecht (1684–1756) is known principally for his peepshow engravings, for which he obtained an imperial privilege in 1719 (subsequently renewed in 1729 and 1739). In addition to the 'Four Seasons' he published also separate peepshows showing the seasons individually, and the plates for the 'Four Seasons' peepshow appear to be taken from the others and can be found in mixed states: here the second and fourth are the same as those in 'Autumn' and the fifth and sixth as those in 'Winter'; our set differs from Milano's only in the last two plates.

Milano, Martin Engelbrecht: *Perspektivtheater – Dioramen* 117 ('Vier Jahreszeiten, Serie 89'); see also 80 ('Herbst, Serie 61') and 81 ('Winter, Serie 62').





EDITIO PRINCEPS – ON HERESIES

35| EPIPHANIUS. Κατα αιρεσεων ογδοηκοτα το επικληθεν Παναριον ... Contra octoginta haereses opus eximium, Panarium sive capsula medica appellatum, et in libros quidem tres, tomos vero septem divisum ... Omnia graece conscripta, nuncq[ue] primum in lucem edita. Basel, [Johann Herwagen, 1544].

Folio, text in Greek, pp. [vi], [2 (blank)], 543, [1]; woodcut printer's device on title and on verso of final leaf; some very light oxidisation on first and last few leaves, but an excellent, crisp copy in near-contemporary blind-stamped German pigskin, covers decorated using three roll tools of which one bears the initials 'P M' (see Haebler I p. 303 nos. 1 and 4), lower cover with a central stamp of the anointing of David within an oval (Haebler I, p. 303 III), central gilt arms of the city of Nuremberg (incorporating the arms of the Baumgartner family) in centre of upper cover and, below, the monogram 'BLA' stamped in blind, two clasps; lightly soiled and rubbed, scratch on lower cover, traces of paper labels in compartments of spine, gilt arms oxidised (presumably due to a high silver content).

\$6500

Editio princeps of the Greek text of Epiphanius's great compendium of heresies, in a particularly attractive and well-preserved contemporary pigskin binding.

Epiphanius (310–403) followed the monastic life in Egypt as a young man before returning to his native Judaea to found a monastery at Besanduk. 'In 367 his reputation for asceticism and learning brought about his nomination as Bishop of Constantia (Salamis) the metropolis of the Island of Cyprus. For nearly forty years he fulfilled the duties of the episcopate, but his activity extended far beyond his island. His zeal for the monastic life, ecclesiastical learning, and orthodoxy gave him extraordinary authority ... [He] composed (374–7) the "Panarion" or "Medicine chest", *i.e.* a stock of remedies to offset the poisons of heresy. This work is divided into three books comprising in all seven volumes and treating eighty heresies. The first twenty heresies are prior to Jesus Christ; the other sixty deal with Christian doctrine ... Sometimes his ardour prevents him from inquiring carefully into the doctrines he opposes. Thus, on his own avowal, he speaks of Apollinarianism on hearsay. At Constantinople he had to acknowledge the Origenist monks whom he opposed that he was not acquainted with either their school or their books, and that he only spoke from hearsay. There is, however, in the "Panarion" much information not found elsewhere' (*Catholic Encyclopedia*). A Latin translation was published the previous year.

Provenance: Nuremberg city library, with circular armorial bookplate on title and arms on upper cover of binding. From 1578 to 1586 the warden of the city library was Hieronymus Baumgartner (1533–1602), who seems to have had all the volumes in the library stamped with the city's arms (incorporating those of his own patrician family).

VD16 E-1643 and E-1650; Adams E-250.

EARLY UTTERANCE OF ‘SOCIALIST’ AND ‘INVISIBLE HAND’ –
IN THE SAME BREATH

36| [FACCHINEI, Ferdinando.] Note ed osservazioni sul libro intitolato Dei delitti e delle pene. [Venice, Zatta,] 1765.

[Bound with:]

[VERRI, Pietro; Ferdinando FACCHINEI, *commentator*.] Meditazioni sulla felicità ... Con un avviso e con note critiche. [Venice, Zatta,] 1765.

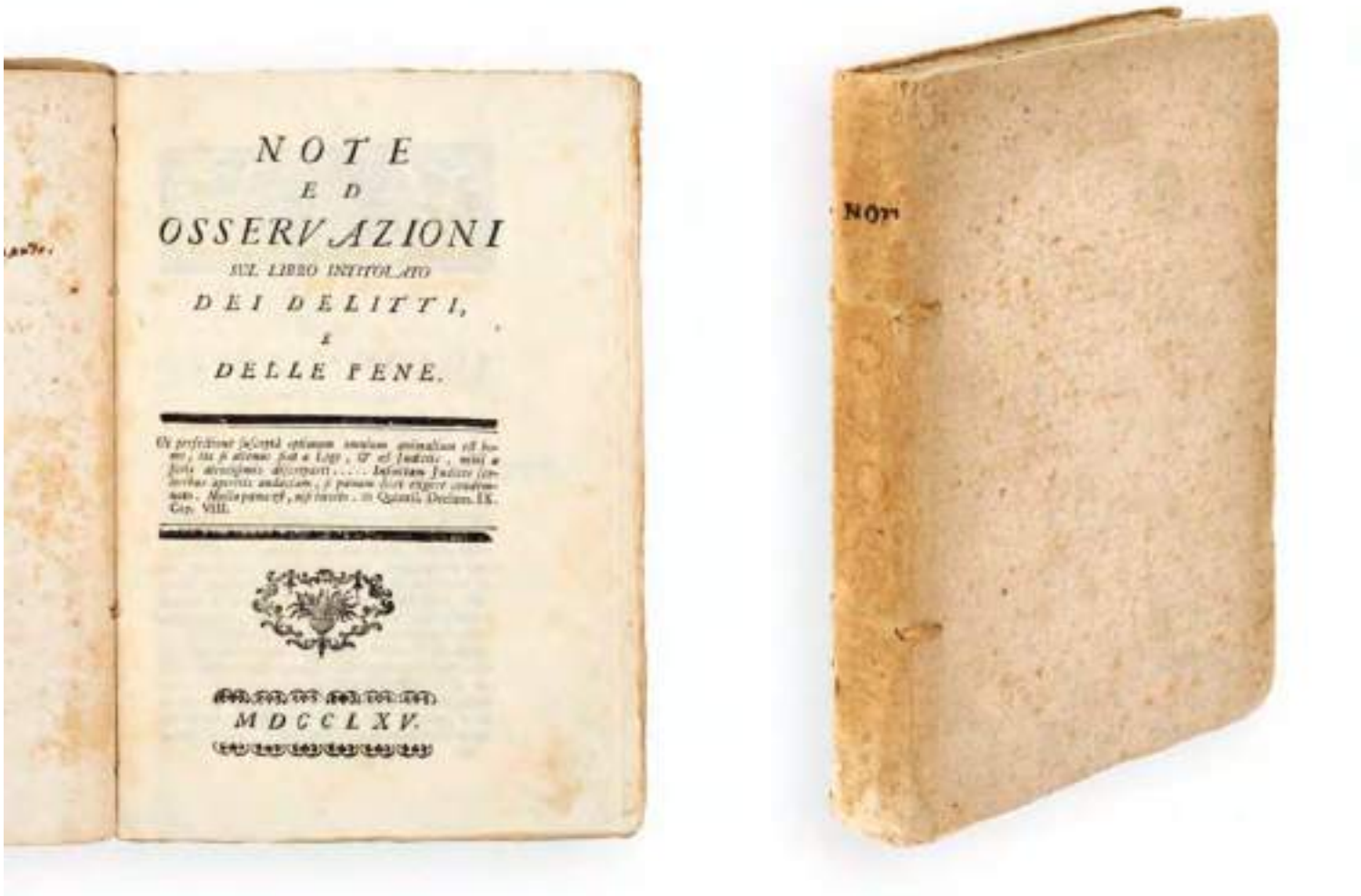
Two works in one vol., 8vo, *Facchinei*: pp. 191, [1 (errata)]; woodcut ornament to title, woodcut head- and tailpieces; occasional very light foxing, one or two minor stains; *Verri*: pp. 61, [1], [2 (blank)]; woodcut vignette to title; very light foxing; very good copies, uncut in contemporary *carta rustica*, spine lettered in ink; spine very lightly rubbed; contemporary ink attributions to *Facchinei* (front free endpaper verso) and to *Verri* (title-page), contemporary ink shelfmark to front free endpaper verso.

\$6000

First edition of this influential Enlightenment work with profound philosophical, political, and economic implications, containing in a single page both one of the earliest instances of the term ‘socialist’ in print and an early reference to the concept of the ‘invisible hand’, pitched one against the other.

A polemic against Beccaria’s momentous, anonymously published *On Crimes and Punishments* but in fact much wider in scope, *Facchinei*’s (1725–c. 1814) *Notes* provide ‘a desperate and extreme defence of the traditional world’ (Venturi). Although *Facchinei* presents what is certainly the most radical rejection of Beccaria’s ideas (including those relating to capital punishment and torture), his views are complex: he does not wholly disagree with Beccaria, *Verri*, and their enlightened circle, notably on the subject of luxury as a potential factor in the increase of welfare in society.

Facchinei does, however, take issue with what he describes as ‘socialist’ views, which call for a secular, democratic revolution with the aim of creating a perfect society based upon the consent of truly free men (p. 9). Citing Rousseau’s *Social Contract* as the germ of such ‘socialism’, *Facchinei* argues that the view is both wholly unfounded and disproved by factual historical records. What history teaches us, according to *Facchinei*, is that the rise and fall of empires and republics is determined by the ‘law of the strongest ... by such circumstances and combinations that one can discern in this process (judging justly) the work and contribution of an invisible, yet very powerful hand’ (*ibid.*, *trans.*).



The *Note ed osservazioni* are here bound with the second edition of Pietro Verri’s *Meditations on Happiness*, a slim, powerful pamphlet first published in 1763, here republished for the first time with *Facchinei*’s notes, which increase the work by a quarter and take issue with fifty-five assertions in *Verri*’s pamphlet. That the two works, printed in the same year, were bound together soon after publication, suggests that the earliest owner was keenly interested in, or perhaps directly involved with, the dialectical forging of the new social and philosophical order taking shape in Lombardy in the 1760s.

No copies of either work recorded on Library Hub. OCLC finds six copies in the US of the *Facchinei* and only a single copy of the *Verri* (Kansas).

Facchinei: Melzi II, p. 239; not in Einaudi. *Verri*: see DBI 44, p. 30, and Melzi II, p. 175. See Venturi, *Settecento Riformatore* I, pp. 707 ff.; Reinert, *The Academy of Fisticuffs: political economy and commercial society in Enlightenment Italy* (2018), *passim*.

FIGHTING FIRES, DAY OR NIGHT BOUND IN MUSICAL MANUSCRIPT AND HEBREW PRINTED WASTE

37| [FIREFIGHTING.] Verneuerte Feuer-Ordnung / Eines edlen ehrenvesten Rahts allhie zi Nürnberg / wie es zur Zeit / wann bey Tag oder Nacht / Feuer in der Stadt auskommt / in allen Dingen solle gehalten warden. Darbe nauch mit angehenget ist / wo / und an welchen Orten man allen darzu gehörigen Zeug finden soll. Nuremberg, Michael Endter, 1656.

8vo, ff. [71], [1 (blank)]; woodcut arms of the city of Nuremberg to title, typographic headpieces, printed in multiple gothic typefaces; occasional light spotting, nevertheless a very good copy; in a contemporary binding of manuscript waste over boards, using a fifteenth-century German missal fragment on vellum, with *Hufnagelschrift* notation on 4-line red staves, lined with sixteenth-century Hebrew printed waste (see below), sewn on 3 tawed thongs laced in; extra-illustrated with a contemporary copper-engraved portrait of Johann Wilhelm Kress von Kressenstein tipped in after C6.

\$4500



Scarce expanded edition of this guide to preventing and mitigating fires in Nuremberg, bound using a musical manuscript fragment and Hebrew printed waste.

Nuremberg's *Verneuerte Feuer-Ordnung* provides information from the city council on, *inter alia*, preventing emergency water supplies from freezing during winter, the creation of municipal fire-wagons, the recruitment of craftsmen such as coppersmiths and stonemasons in the production of fire safety equipment, procedures for combatting multiple fires simultaneously, and maintenance of fire equipment.

The following two-thirds of the work lists inventories of buckets, ladders, water pumps, and other fire safety equipment in the possession of notable individuals in Nuremberg and in various districts and buildings within the city, beginning with, 'namely, the three chief captains'. The first of these is Johann Wilhelm Kress von Kressenstein (1589–1657/8), municipal head of Nuremberg, in possession of twenty buckets, two fire pumps, twelve torches, and two screws (*i.e.* for the nozzle of the fire pumps?), and equally impressive resources at the 'old Kress house by the fruit market' (C7^r, *trans.*). Here, a 1655 copper-engraving of Kress by the Nuremberg engraver Andreas Khol (1624–1656) has been inserted into our copy at an early date, perhaps indicating the ownership of a grateful local.

The publisher Michael Endter (1613–1682) was the successor of the Endter printing house and son of Georg Endter the Younger; the *Offizin Endter* would remain in operation until 1854 (Benzing, p. 365). Over a dozen of Endter's publications in the 1650s were illustrated with engravings by Khol.



Binding:

Our copy has been bound with a fifteenth-century manuscript fragment comprising *Tu domine universorum* and *Filiae Sion currite*, for the dedication of a church. Beneath it is printed Hebrew waste from a copy of Elias Hutter's *Liber psalmorum et Danielis* (Hamburg, Ernst Jandek, 1588), comprising Daniel 2:49–3:4 from B2^r (with the signature and catchword [נצר] visible beneath the vellum on the upper board). Hutter's *Liber psalmorum* makes use of his distinctive Hebrew types, designed as a grammatical aid for students of Hebrew and developed only a year earlier for his Hamburg-printed Hebrew Bible: the root letters are printed in thick type, and inflectional letters in his highly innovative hollow type.

We find a single copy outside of Germany, at the British Library. No copies traced in the US. Other fire protocols were published in Nuremberg in 1596, 1616, and 1698 (the last also printed by Endter).

BM STC German III N422; USTC 2605214; VD17 29:735748D. For Hutter's *Liber psalmorum et Danielis*, see USTC 661377; VD16 B-3112.



FATAL FLOODING

38| [FLOODS.] Strange and wonderful News from Holland, & Flanders, Zealand, and Brabant; giving a true and just Account of a sad, and suddain Flood, or, Inundation of Waters, which happened in those Parts about the latter End of the last January, 1682, which drowned both Men, Women, and Children to the Number of about twelve or fourteen thousand ... With many more strange Wonders never before heard of. [London,] J. Millit, 1682.

4to, pp. [ii], 6, with a woodcut illustration on p. 1; slightly toned but an excellent copy, lower and outer edges untrimmed; bound in modern boards.

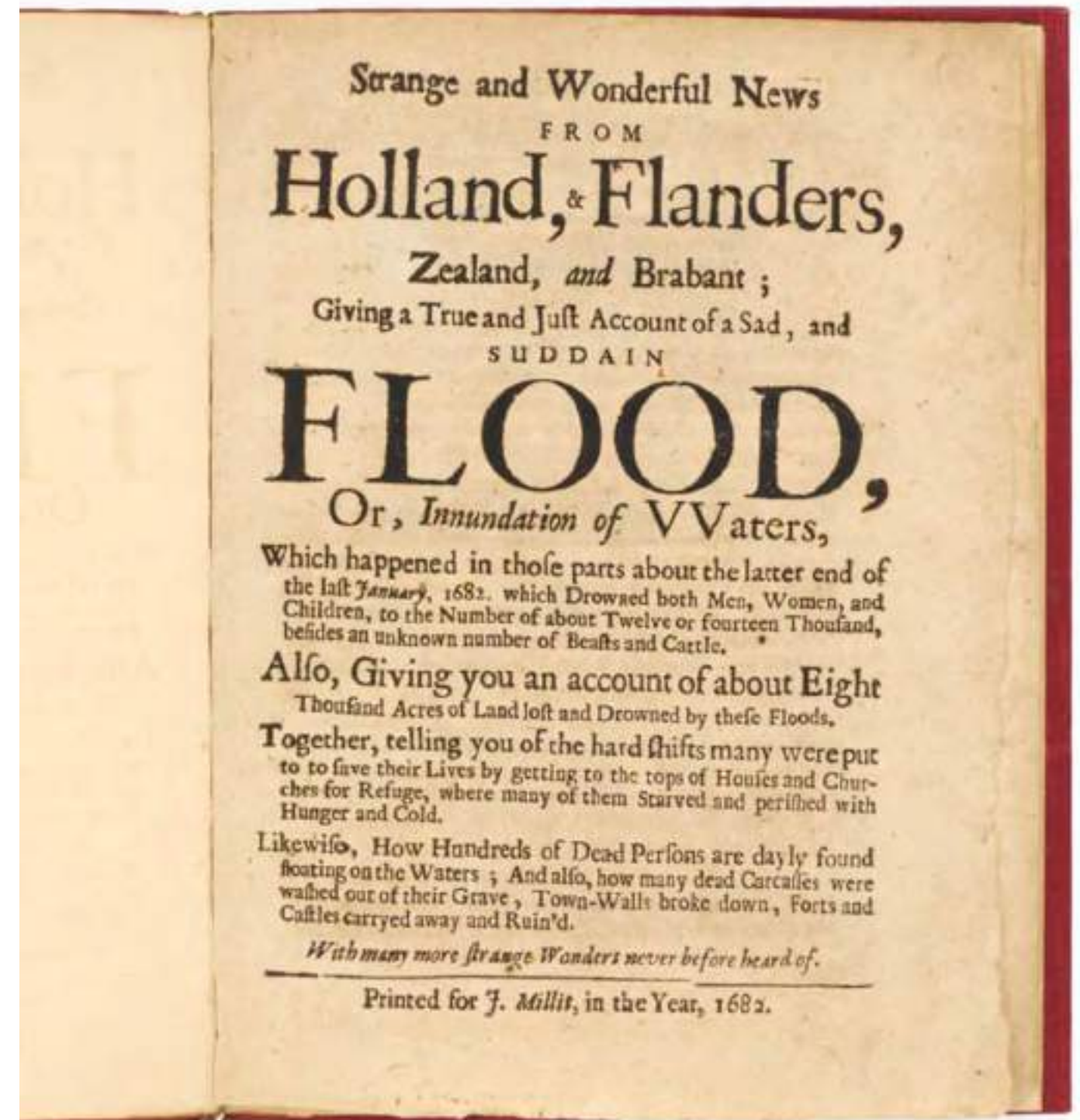
\$2000



First and only edition, very rare, an account of the floods in the coastal and Southwest Netherlands in January 1682. A result of a storm surge that coincided with peak discharges from melting snow in the Rhine, Waal, and Meuse rivers, the floods began on 26 January and lasted for two days. Although evidence of fatalities is very cloudy – non-local sources seem to have inflated numbers significantly – there was substantial damage to earthworks and warehouses in, for example, Oostende and Antwerp.

The present newssheet reports the loss of the 'outworks, together with the great Half-Moon' in Oostende, as well as 'all the Pallisadoes ... Gates and Draw-bridges'; while in Antwerp 'all their Merchants Cellars so richly furnished with store of Wines and many of rich Commodities' are 'so overflown, that most, if not all their goods, are either lost or spoyl'd'. Much of Zealand was underwater, 'with the bodies of many dead people being washt out of their Graves', while the surviving inhabitants were stuck in 'the highest places of refuge' without food, visited by 'Eastern blasts, together with the perplexity of mind and horror of the Soul'. The Prince of Orange (soon to become William III of England), was 'extreamly damaged in his own particular Estate', but the author pauses at the end to give thanks that the storms have spared Britain from any immediate prospect of conflict with the Dutch.

Wing S 5680 (Bodley and Harvard only).





COLOMBIAN CULTURAL SOCIETY WITH THE AUTHOR'S AUTOGRAPH CORRECTIONS

39| [GARCÍA DEL RIO, Juan.] Proyecto de reglamento que la comisión directora de la Institucion Social i Literaria de Bogotá somete á la consideracion de los miembros de ella. [Bogotá, B. Espinosa for José Ayarza, 1829.]

8vo, pp. 14, [2]; first and final leaves blank; gnawing to initial blank (partially affecting inscription) and to the margins throughout (not affecting text), old adhesive tape repair to initial blank, else good; old stiff vellum, spine, edges and portion of rear cover gnawed; signed by García del Río on the final page, with his manuscript corrections to 6 pages, and a note to the printer on the first blank page: 'Print this, when properly corrected, in 70 copies ...' (*trans.*).

Corrected proof copy of a proposal for the foundation of the Institucion Social i Literaria de Bogotá, which was to be established in October 1829. The *Proyecto* proposes the Institucion as a place where members can mix in perfect urbanity and harmony, 'to promote the advancement of the country in all branches of public interest' (*trans.*), based around a reading room. The Institucion would be apolitical, would open from nine o'clock until midnight, and would be governed by five directors; members would pay a subscription of 50 pesos per year, plus an admission fee of 16. Members who wished to dine there could invite women from their own family, but dogs and gambling were not to be allowed under any circumstances.

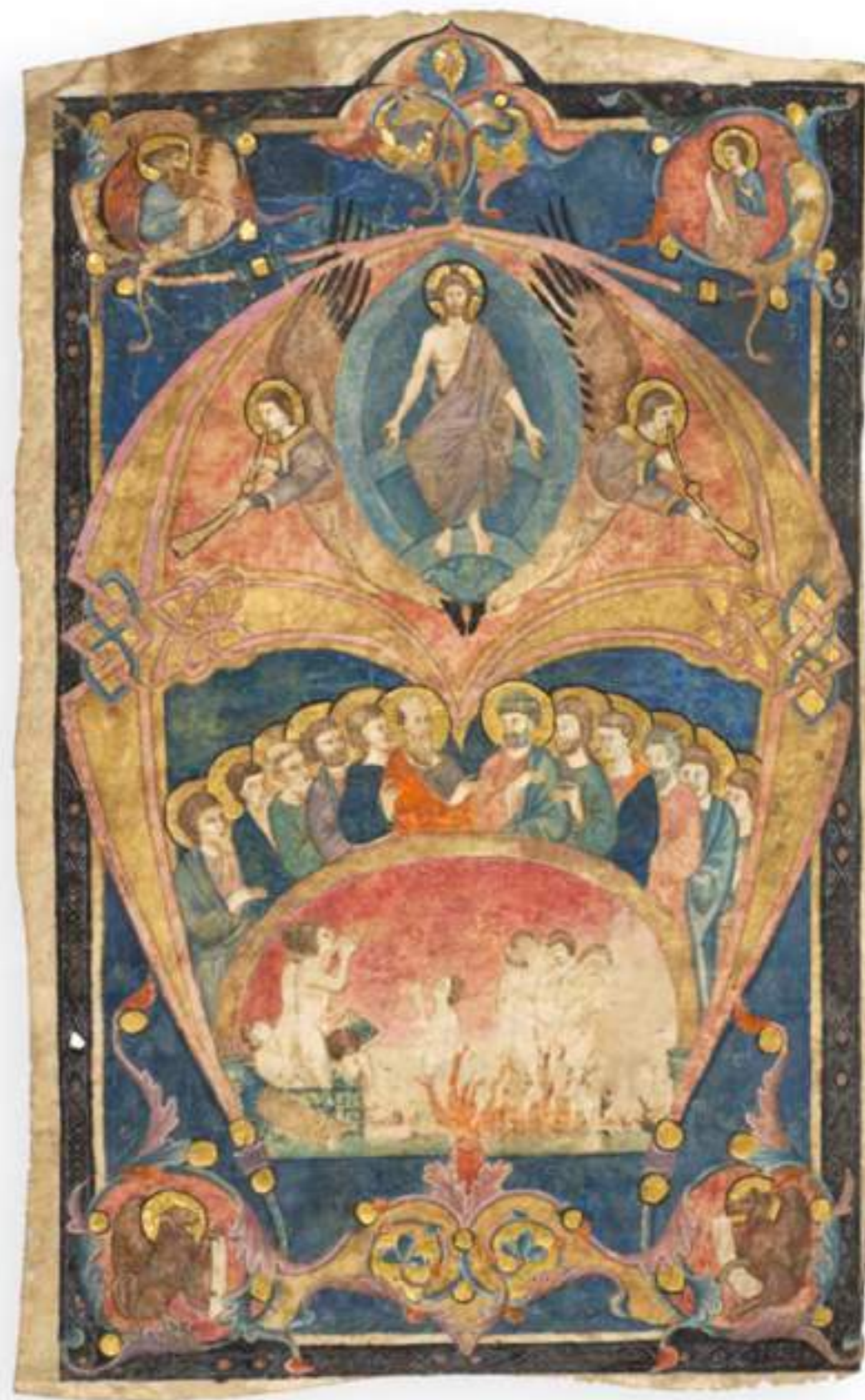
Evidently the driving force behind its foundation, when the Institucion came into being later that year García del Río was chosen for the Comision Directora with the largest number of votes. Alongside him were the president of the Council of State José Maria del Castillo y Rada, and the US ambassador.

\$1600



Born in Cartegena de Indias, Juan García del Río (1794–1856) employed his experience as secretary to the embassy of Nueva Granada in London in 1814, as the first Minister of Foreign Affairs of newly independent Peru 1821-2 (during which time he founded the national library and established the freedom of the press), and then as that country's first ambassador to the UK in 1822. While in London he worked alongside Andrés Bello on the periodicals *Biblioteca Americana* and *Repertorio Americano*. Returning to South America in 1828 he was interim president of Gran Colombia during the upheavals of spring 1831, and subsequently Minister of Foreign Affairs and Minister of Finance of Ecuador, and Minister of Finance in Peru.

Not in OCLC, Library Hub, REBIUN; not in the National Library of Colombia. The absence of any other surviving copies suggests that, despite the manuscript note from the author instructing the printer to print seventy copies, it may in fact never have been published.



40 | [GRADUAL.] Vast historiated initial 'A' cut from a Gradual. Italy (Umbria), end of thirteenth century.

Extremely large and elaborate initial 'A' (*Ad te levavi animam meam*), 310 x 183 mm, incorporating clusters of interlace and enclosing in the upper compartment the full-length figure of Christ within a blue mandorla supported by two angels blasting trumpets, in the lower compartment the twelve apostles, their haloes of alternating ochre and burnished gold, and, below them, the Last Judgement with, on the left, the dead rising from their tombs and, on the right, souls burning in Hell, the initial set within a large rectangle bordered in black and with leafy extensions enclosing, in the corners, the symbols of the four Evangelists, the whole painted in shades of blue, pink, lilac, ochre and orange and with burnished gold, the verso with five lines of music on a four-line red stave and of text in two sizes of a rounded gothic script in dark brown and red ink, two initials in blue with elaborate penwork in red; the initial evidently once quite rubbed and with careful but extensive retouching carried out in the early twentieth century (mostly to the blue and pink backgrounds and to the mandorla but also to the draperies and to the two Evangelist symbols at the foot of the initial), two small holes, some staining, remains of old paper hinge on verso.

\$25,000

A spectacular initial on the scale of a small panel painting. The verso includes the text '[neque] irredant me inimici mei [...] [un]iversi qui te expectant' and the versicle 'Vias tuas domine de[monstras]', indicating that the initial would have introduced the introit 'Ad te levavi animam meam' ('Unto thee I lift up my soul') for the first Sunday in Advent (and thus the very first text of the liturgical year). As for the corresponding text for that day in the Antiphonal ('Aspiciens a longe ...', 'Seeing from afar, behold the power of God coming ...') the initial 'A' was often given lavish treatment by the illuminators of Italian choirbooks, and in both cases the iconography sometimes combined Christ in glory after the Ascension with the Last Judgment, as here. While the dead rising from their graves are sometimes depicted, our initial is unusual for its inclusion of tormented souls in Hell. The style may be compared to the oeuvres of the First Master of the Gubbio Choir Books and the Master of the Deruta-Salerno Missals. The decorated initials on the verso are characteristic of Umbrian illumination in the last quarter of the thirteenth century.

Provenance:

1. Old pencil inscription on verso 'Bot [i.e. bought] at Perugia[?] 1876' and certainly in England by 1915 when inscribed on the verso in black ink 'Restored by Edith A. Ibbs June 1915'. Edith Ibbs (1862–1937) was an English illustrator, illuminator, and calligrapher. She is known to have illustrated two books for the London publishers Seeley & Co.: *The Sacred Seasons: Readings for the Sundays and Holy Days of the Christian Year from the Writings of the Right Reverend Handley C.G. Moule*, selected by 'F.M.Y.' (1907), and *The Confessions of Saint Augustine* (1909). She also designed printed illuminations for two books for Constable & Co.: *Songs from the Plays of Shakespeare with illuminated initials and borders*, and *Sonnets by Shakespeare, with illuminated initials and borders* by Edith Ibbs, both published in 1913.

2. Sotheby's, 'Important Western and Oriental Manuscripts and Miniatures', 2 February 1960, lot 227, bought by Francis Edwards.

3. John Percival Love (1896–1974), Chairman of Francis Edwards; thence by descent.



CENSORED

41| GREGORY IX; Charles DUMOULIN, *commentator*. Decretales Gregorii Noni pontificis cum epitomis, divisionibus, et glossis ordinariis, una cum additionibus novissime recognitae ... studio et industria clarissimi iureconsulti VV. doct. celeberrimi ... Lyons, Pierre Fradin for Hugues de la Porte and Antoine Vincent, 1559.

4to, pp. [68], 1151, [1 (blank)]; 2 leaves with letterpress and woodcut 'Arbor affinitatis' and 'Arbor consanguinitatis' bound in after p. 892; printed in red and black throughout, woodcut Vincent device to title, woodcut initials, text in two columns surrounded by gloss and marginal notes; intermittent dampstaining and browning (mostly marginal), a few small marginal holes from ink corrosion; overall a good copy in contemporary Italian vellum over boards, vestigial ties to fore-edge, 'Decretales' lettered in ink at head of spine and to tail-edge of text block, spine slotted, sewn on 3 tanned thongs laced in; some wear to spine and corners, some staining to covers; sixteenth-century ink inscription at foot of title 'hic liber fuit reusus et correptus ex co[m]missione d. inquisitoris genuae frater stephanus de fin[ari]o or[din]is prae[dicatorum] inquisitor gen[er]alis genuae manu propria' (see below); censorship (i.e. text crossed through in ink) to marginal notes and commentary on c. 325 pp, the initials 'C.M.' to side notes consistently obscured.

\$4500

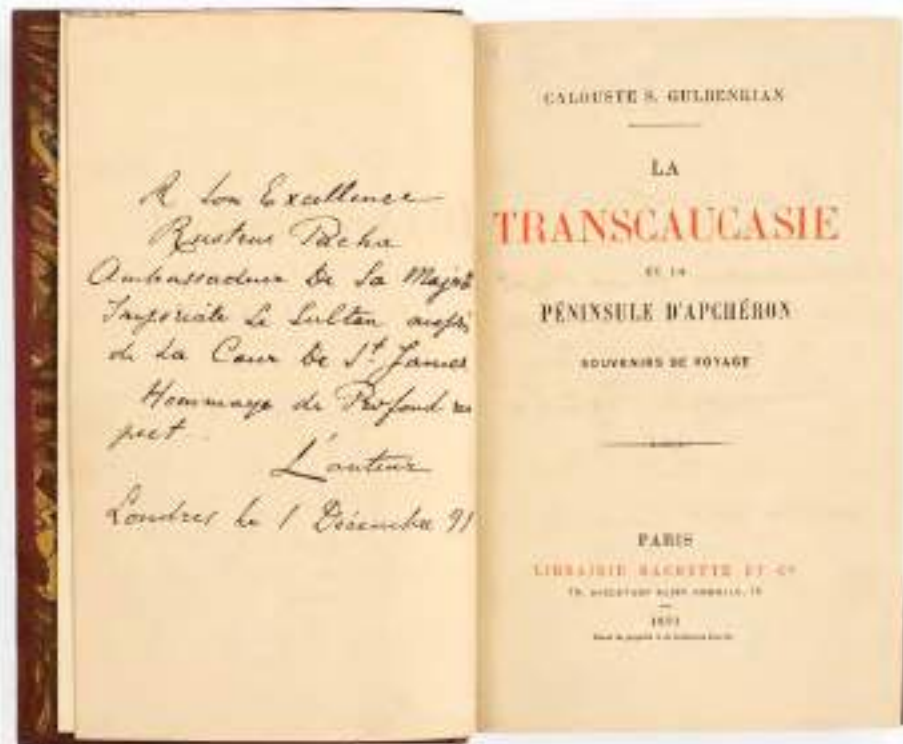
Lyons edition of the *Decretals* of Gregory IX with the controversial commentary of the French jurist Charles Dumoulin (1500–1566), thoroughly censored in manuscript by the inquisitor general of Genoa.

Completed in 1234 under the editorship of the Dominican Raymond of Penafort, the collection of canon law known as the *Decretals* or *Liber extra* was one of the greatest achievements of the papacy of Gregory IX. It soon attracted numerous glossators, including the renowned canonist Giovanni d'Andrea.

Related by descent to Anne Boleyn, Charles Dumoulin (or Molinaeus) was one of the greatest French jurists of the sixteenth century. In 1542 he embraced Calvinism and then Lutheranism, his subsequent attacks on the papacy compelling him to seek refuge in Germany. In 1553-4 his monumental five-volume *Corpus juris canonici* appeared at Lyons, the first volume being dedicated to Gregory's *Decretals* and presenting the text and glosses alongside Dumoulin's own marginal commentary. It was this commentary, not infrequently hostile to the pope, which prompted the inclusion of Dumoulin's work on the *Index librorum prohibitorum* of 1559, the same year in which this edition was published.

The inclusion of the work on the *Index* prompted the Inquisition to issue instructions for the censorship of Dumoulin's notes. In our copy this has been dutifully and painstakingly carried out by the Dominican Stefano Calvisio da Finale, whose manuscript note to the title describes himself as 'inquisitor general of Genoa', and who in fact served as inquisitor to the whole region of Liguria from 1568 to 1571. On over three hundred pages of text, Calvisio has obliterated chunks of Dumoulin's notes with brown ink, in addition to systematically obscuring the initials 'C.M.' in hundreds of instances.

USTC 152654; Gültlingen, *Bibliographie des livres imprimés à Lyon au seizième siècle* XI, p. 88: 82.



PRESENTED TO THE OTTOMAN AMBASSADOR BY THE RICHEST MAN IN THE WORLD

42| GULBENKIAN, Calouste Sarkis. La Transcaucasie et la Péninsule d'Apchéron. Souvenirs de Voyage. Paris, Hachette, 1891.

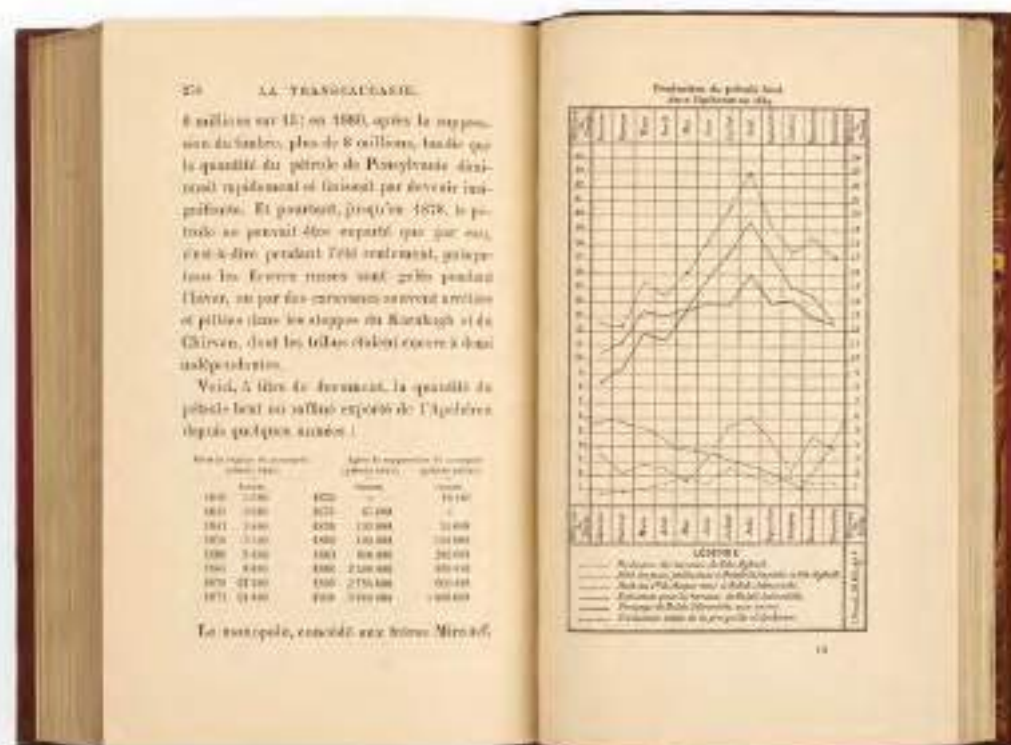
8vo, pp. xxxi, [1 (blank)], 336, with lithographic folding map bound before p. 1 and chromolithographic folding map by Thullier at end; with half-title; closed tear at fold of first map; an excellent copy in contemporary half brown morocco by H. Wood with pebble-grained cloth sides, spine richly gilt in compartments, lettered directly in gilt, edges gilt, marbled endpapers; light wear to joints and spine at foot; presentation inscription 'A Son Excellence Rustem Pacha, Ambassadeur De Sa Majesté Impériale Le Sultan auprès de La Cour de St James. Hommage de Profond respect' signed 'L'Auteur / Londres Le 1 Décembre 91' to half-title verso, twentieth-century ink shelfmark stamp to front free endpaper verso, ownership inscription erased at head of title.

\$2500

First edition in book form of oil tycoon Gulbenkian's account of his journey to Baku, presented by the author to Rüstem Pasha, Ottoman ambassador to the United Kingdom.

Anglo-Armenian oil industrialist Calouste Gulbenkian (1869–1955) was raised in Istanbul and Marseilles and studied petroleum engineering at King's College London. His *Transcaucasie*, first published in the *Revue des deux Mondes*, details his journey to Baku in 1888 and is in equal parts a travelogue and an astute and detailed assessment of the nascent Russian oil industry with a focus on the viability of the Absheron peninsula in Azerbaijan as a key source of petroleum. His analysis is supplemented by maps of the region, extensive geographical descriptions, a comprehensive history of the oil industry, and graphs demonstrating the exponential rise of oil exports in the region from 1877 to 1889. Later known as 'Mr Five Per Cent' for his personal holding of 5% of Middle Eastern oil production, Gulbenkian would be responsible for the 1907 merger of the Royal Dutch Petroleum Company with Shell. When he died in 1955 he was one of the richest men in the world.

Our copy was inscribed in London in 1891 with 'homage of deepest respect' from the author to 'His Excellence Rustem Pacha, Ambassador of His Imperial Majesty the Sultan to the Court of St James' (*trans.*). Born to Italian parents, Rüstem Mariani Pasha (1810–1895) was the Ottoman delegate to Florence, Turin, and Rome before being appointed ambassador to the Russian Empire in St Petersburg; in 1885, aged seventy-five, he succeeded Kostaki Musurus Pasha as Ottoman ambassador to Great Britain (for his obituary, see *The Illustrated London News*, 30 November 1895).





INDIGENOUS EMBASSY TO EUROPE

43| [INUIT – OSAGE.] [Cover-title: L'Esquimaude vivente.] Dettagli sopra la giovine Esquimaude giunta in Francia il 27 luglio 1827 in compagnia degli Indiani-Osagi venuti dall'America e presentati a sua maestà Carlo X nel suo palazzo di reale di S. Cloud il 15 agosto 1827 e che il sig. Paganini espone alla pubblica vista. Compendio della nascita e costumi di questa giovane Esquimaude ed altre particolarità degne dell'osservazione del pubblico. Cremona, C. Manini, 1840.

8vo, pp. [4 (frontispiece, title)], [5]-16; woodcut frontispiece portrait of Avil, small woodcut vignette to title; some light spotting throughout, small oilstain to frontispiece, nevertheless a good copy; pamphlet-stitched in the original green printed wrappers, title printed within typographic border to front wrapper, woodcut illustration of a soldier within typographic border to rear wrapper; a few stains to upper cover.

\$1600

Extremely rare 1840 edition of the biography of Avil, an Inuit woman from Greenland brought up among the Osage Nation, who toured Europe between 1827 and 1843, including a description of customs of the Inuit people and a poem in her honour in French, German, and Italian.

In 1827, a young Inuit woman named Avil (or Azil) arrived in France from America as part of an embassy of the Osage people. Escorted by a Captain Hunt, she was presented to Charles X and his court at Saint-Cloud, where she met Signor Paganini, whom Hunt willingly entrusted 'with her supervision and guidance wherever he deemed it suitable to show her to the public. This arrangement was made with the understanding that this young lady would never be treated as a slave, and that she would enjoy as much freedom as she wished.

Signor Paganini, however, is responsible for her as long as the young Eskimo is happy to be seen' (p. 11, *trans.*). Following her debut at the French court, she was exhibited at numerous salons and scientific cabinets and was presented to numerous European sovereigns, including Maria Theresa of Austria-Este, Queen of Sardinia; Marie Louise, Duchess of Parma and widow of Napoleon; and several German princes; she also 'starred in a stage play in which she appeared as herself with a troupe of actors' (Bertino, p. 1).

Ten editions of this text are known, published in Italian and several other languages between 1827 and 1843, likely distributed to spectators of Avil's shows or to promote her European tour. Six earlier editions in Italian have been identified preceding the present one, all similarly rare and often surviving in single copies only. The anacreontic poem following the text, which appears in French, German, and Italian, is here dedicated to the 'young living Eskimo'; along with the other Manini edition of the same year, this appears to be the only edition in which the poem is dedicated to Avil herself and not to her *conduttore italiano*, Paganini.

No copies traced on ICCU. OCLC finds only one copy of this edition (University of Alberta). We find another copy at the University of Ghent, likewise printed by Manini at Cremona in 1840 but in another type and without the woodcut frontispiece.

See Bertino, 'The exhibition of otherness: The travels of an Eskimo and her impresario in France, Italy and the Habsburg Empire in the first half of the nineteenth century' in *Cromohs* 18 (2013).



A PLAYWRIGHT'S JONSON

44| JONSON, Benjamin. *The Workes ...* London, Will Stansby, 1616.

[Offered with:]

JONSON, Benjamin. *The Workes ...* [– the second Volume] ... London, Richard Bishop, and are to be sold by Andrew Crooke [– London, Richard Meighen], 1640 [– 1631].

Folio in sixes, pp. [12], 1015, [1 (blank)], including the engraved title by William Hole (in Pforzheimer state C, mostly associated with large paper copies) and the rare initial blank; E6 partly loose because of a paper flaw; of the variants, *Every Man out of his Humour* with a woodcut border and Smethwicke in the

An excellent set of the canonical Ben Jonson, the first collection of English plays in the proud format of a folio and the direct fore-runner of Shakespeare's folios, here found with both the first (1616) and the corrected second editions (1640) of Volume I, and the first edition of Volume II[-III] (1631–40).

The copy of *Workes* 1616 offered here bears the large ownership inscription of the playwright John Newdigate (1600–1642) from his time at Trinity College, Oxford (1618-20). Newdigate is the

imprint; *Cynthia's Revels* and *Poëtaster* are without the border; a fine, crisp copy with generous margins, in contemporary blind-stamped calf, border and central lozenge of roll tools, neatly rebacked, ties wanting, red edges, with pastedowns of printer's waste from two sixteenth-century works; contemporary ownership inscription of John Newdigate (1600–1642) to front free endpaper, with scattered marginal markings in pencil and pen throughout but particularly in *Catiline*, where there is also one annotation; later armorial bookplates of Sir Richard Newdigate (to title verso) and Sir Roger Newdigate (to front pastedown), modern bookplate of Lillian Barbour Bennett; folding cloth box.

[and:]

Two vols, folio in sixes, I: [12], 668, 228, with the engraved portrait of Jonson by Vaughan, and the engraved title-page, II: pp. [12], 88, 75, [2], 93-170, 292, 155, [1] 132, with Meighen's 1640 title-page cancelling the initial blank [A1] of the three plays that had been printed in 1631 (slightly browned); *The Staple of News* is bound after *Bartholomew Fair*, as stated on the title-page but not as printed; pale marginal dampstain to first third of vol. I and towards the end of vol. II, but a good copy in contemporary panelled calf, rebacked; ownership inscription 'J. Perfect's book'; slipcases.

\$26,750

probable author of the plays *Glausamond* and *Fidelia* (later revised as *Ghismonda* and *Guiscardo*), *The Twice Chang'd Friar*, *The Emperor's Favourite*, and *The Humorous Magistrate*, which appear among other manuscript plays in his library. He 'attended a steady stream of plays at various theatres during his time at Oxford and the inns of court ... The Newdigate account books detail purchases of printed play texts [including Jonson quartos] and the presence in library catalogues of both manuscript and printed dramatic works reveals Newdigate's encompassing interest in the theatre' (Inglis and Johnstone). 'Oxford ... fostered Newdigate's musical and literary interests; he played the lute, wrote verse, and gathered a collection of plays in manuscript ... A commonplace book containing the paradoxes of John Donne [as well as original compositions influenced by Donne], and several volumes of sermon notes in his hand ... reveal Newdigate to have been an earnest moderate in religion' (History of Parliament). His only published work was a poetic contribution to *The Wearie Souls Wish* (1650), published in tribute to Jane, Lady Burdett, in whose literary circle he had mixed alongside William Dugdale. Newdigate's plays, connections and the Arbury MSS feature largely in a special issue of *Early Theatre* (14:2, 'Circles and Circuits: Drama and Politics in the Midlands', 2011).

Newdigate's reading of Jonson would have been particularly relevant for *The Emperor's Favourite*, probably written in the 1620s or 30s, which follows Jonson's *Sejanus* in employing classical models (in this case the rise and fall of Crispinus) to critique the Stuart court (and the career of the Duke of Buckingham). The character of Datus, a 'court actor and playwright who finds himself in trouble with Nero after performing a speech castigating the emperor's crimes ... appears to be partly based on another well-known contemporary, Ben Jonson' (Keenan).

The plays collected in Jonson's 1616 *Workes* include *The Alchemist*, *Volpone*, and *Every man in his Humour*, which was first performed in 1598 by the Lord Chamberlain's men, its list of 'principall comœdians' headed by 'Will. Shakespeare'. There are masques as well, including the masque *Of Blacknesse*, epigrams, and the collection of poems called 'The Forrest'. The second edition of 1640 'shows evidence of revision by someone familiar with Jonson's methods of punctuation, and may contain some posthumous corrections of his own' (Greg, III, 1074). It also adds the famous portrait of Jonson by Robert Vaughan which was first published as a separate broadside c. 1625.



References:

STC 14751, 14753, and 14754; Greg, III, 1073-1081; Pforzheimer 559 and 560. See Inglis and Johnstone, "The pen looks to be canoniz'd:" John Newdigate III, Author and Scribe'; and Keenan, 'Staging Roman History, Stuart Politics, and the Duke of Buckingham: The Example of *The Emperor's Favourite*', both in *Early Theatre* 14:2 (2011).

The first part of 'the second volume' comprises the sheets of three plays printed in 1631 by John Beale for Robert Allott, *Bartholemew Fair*, *The Staple of News*, and *The Devil is an Ass*; these were probably intended to be sold as a supplement to the 1616 *Workes* (there are individual title-pages dated 1631 but no general title-page was issued at the time). Before his death in 1640 Jonson delivered manuscripts of his unpublished late plays (*The Magnetick Lady*, *A Tale of a Tub*, and *The sad Shepherd*), masques, *The Under-woods* and other poems, and a few other pieces not before printed to Kenelm Digby, who entrusted them to the publisher Thomas Walkley. These pieces form the second, third, and fourth parts of 'The second Volume', and are usually referred to collectively as 'volume III'. By now Richard Meighen owned the uncirculated stock of the three 1631 plays, and he joined them with Walkley's larger text, having prefixed a 1640 general title-page.

Provenance:

1. The *Workes* 1616 with the inscription of John Newdigate (1600–1642) MP, thence by descent within the family, with the bookplates of his nephew Sir Richard Newdigate (1644–1710) (dated 1709), and the latter's grandson Sir Roger Newdigate (1719–1806).
2. With a series of Arbury shelfmarks on the title-page and fore-edge, early twentieth-century 'Arbury Library' booklabel; lot 164 in the Arbury sale of 22-23 January 1920 at Sotheby, Wilkinson & Hodge, the library bought *en bloc* by G.D. Smith and many items sold to Huntington.
3. Lillian Barbour Bennett.
4. Christopher Foyle, purchased along with *Workes* 1631–1640, with eighteenth-century ownership inscription in each volume 'J Perfect's Book'.



ANNOTATED KANT

45| **KANT, Immanuel.** Immanuelis Kantii opera ad philosophiam criticam. Volumen primum, cui inest Critica rationis purae Latine vertit Fredericus Gottlob Born. *Leipzig, for Engelhard Benjamin Schwickert, 1796.*

8vo, pp. xliv, 587, [1 (blank)]; some browning and spotting due to paper, a few ink stains including ink splashes to pp. 246-7 and 255-258, small loss to blank corner of last leaf; a good copy in near-contemporary sheep-backed boards with orange paste-paper sides and vellum tips, spine gilt in compartments and lettered directly in gilt, edges sprinkled blue; joints split but holding, wear to spine and boards; extensive annotations to approx. 200 pp. in a contemporary hand in French and occasionally in Latin (see below), slightly trimmed at edges.

\$3250

First Latin translation of Kant's Critique of Pure Reason, extensively annotated by a contemporary critical hand.

The translation, by the philosopher and Kantian apostle Friedrich Gottlob Born (1743–1807) was the first into any language of the first *Critique*, and so became the standard gateway into Kant's critical philosophy for those without German. Born was no more a prose stylist in Latin than Kant was in German, and his translation has a scholastic feel to it. This is not matched by the thorough annotations, which, while detailed, are also forthright, frequently rebuking Kant for begging the question (as, for example, on p. 43: 'c'est la une assertion sans preuves'), and on several occasions opening a criticism with a bald 'l'auteur se trompe'. The annotations, though, are substantial, often occupying all the available space on a page. Largely in French, but occasionally in Latin, they show a familiarity with some of Kant's predecessors, whether ancient sources such as Plato or modern influences such as Hume and Leibnitz, both of whom are cited, and also a critical engagement with the text. The annotator may well have come from a neo-scholastic background, as he pays particular attention to the sections on space and time, the cosmological argument, and the transcendental method.

If our annotator was indeed French, he was quite unusual in engaging with Kant's critical philosophy so early. Although studies of transcendental idealism were appearing in French by the start of the nineteenth century (such as Villers's *Philosophie de Kant* of 1801), the first French translation of the first *Critique* did not appear until 1835, in a version by Joseph Tissot. This version was the first volume to appear of Born's four volume Latin translation of Kant's critical works, published in Leipzig between 1796 and 1798. **The present copy gives an invaluable insight into the contemporary reception of Kant's critical philosophy, and would reward further research.**

APPARENTLY UNRECORDED

46| [LANDSCAPES.] Suite of hand-coloured landscape engravings. [*Low Countries, c. 1600.*]

Oblong 4to (c. 200 x 270 mm), comprising 22 unsigned copper engravings (2 loose, the final one mounted on a blank leaf) with skilful contemporary hand-colouring and highlighting in gold; some wear to edges and light staining to margins, a few juvenile marginal pen trials, some old repairs to blank verso of penultimate leaf, some loss to blank lower margin of final mounted engraving; bound in contemporary limp vellum, sewn on 3 tawed thongs laced in (one absent), faint ink notes in French in an eighteenth-century hand to covers; some staining; first front endpaper inscribed in a juvenile hand 'ce beau cayer de peinture appartient a pierre dangeny etudiant en rhetorique sous la discipline de mr picard lan de grace 1776', second front endpaper inscribed with the names 'Monsieur D'abernat', 'Busquelles', 'Busqueilhe', and 'De Cyrot'.

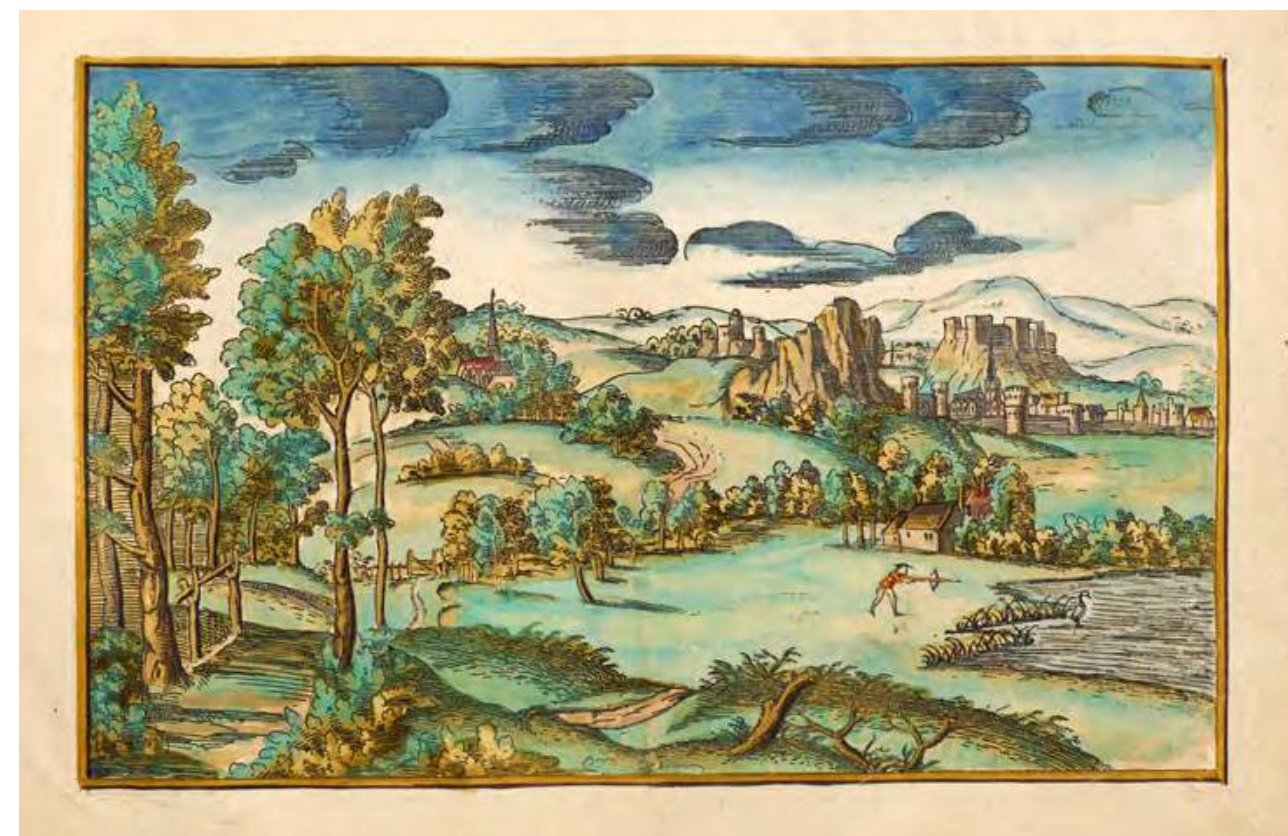
A seemingly unrecorded set of twenty-two engravings of idealised landscapes, beautifully hand-coloured and highlighted in gold, unsigned but likely executed in the Low Countries at the beginning of the seventeenth century.

The engravings depict various towns, villages, and ports within rural settings. Castles, towers, gatehouses, churches, loggias, water- and windmills, bridges, and farms are set within landscapes of woods, fields, mountains, caves, rivers, and coastlines. Sailing ships and rowing boats can be seen on the water, with humans and animals animating each scene: a man playing bagpipes, a hunter taking aim at a wading bird, a circle of six naked dancers, fishermen, shepherds, graceful swans, and hungry chickens and squirrels. The hand-colouring and gilding are skilfully done, the artist adding occasional swirls to the skies.

This charming album belonged in the 1770s to a young Pierre d'Angeny, who was studying rhetoric under Mr Picard. A Mr Picard is recorded as teaching rhetoric at the Collège d'Aurillac, in south central France, between the years 1763 and 1782.

We have been unable to identify the artist(s) of the engravings or to locate other copies.

\$10,750



'THE IRISH GIANT'

48 | [MAGRATH, Cornelius.] 'Ein Irländer Riss ...' Nuremberg, 1756.

Drawing on paper (c. 410 x 285 mm), in red, yellow, blue, green, and white ink, and gilt, with a black border, lettering in black at the foot; some foxing, old repairs to tears, small portion wanting from head, laid on card, later framed and glazed.

\$4000

A delightful promotional image for the Continental tour of 'The Irish Giant' Cornelius Magrath (1736/7–1760), 'To be seen in Nuremberg in the month of July 1756'.

Cornelius Magrath (1736/7–1760), born in Tipperary, was already famous for his stature by the time he arrived in London in 1753 at the age of sixteen. Reported then as seven foot three inches tall, he had grown an extraordinary twenty-one inches since the age of fifteen. After touring England Magrath progressed to the Continent, where at least two portraits were made of him, an engraving by Johann Nepomuk Maag (c. 1724–1800) made in Regensburg in 1756 and a painting by Pietro Longhi produced in Venice in 1757. The current image proves that he was in Nuremberg in July 1756. He returned to Ireland after becoming ill in Flanders in 1760 (we now know he suffered from phthisis) and died in May that year. After his death his skeleton became part of the anatomy collection at Trinity College Dublin, though the legend that it was stolen by students is almost certainly false.

The current drawing, showing Magrath towering over a Prussian soldier (the Prussians then known as the tallest in Europe), is very similar to the Regensburg engraving by Maag, though the elaborate floral decoration on Magrath's waistcoat is different. The text is largely the same as in the engraving but with two differences ('Irrländer' for 'Irrländischer', and 'ungemeine' for 'ungewöhnliche'), and an additional line at the foot: 'Zu Nürnberg zum anschauen ... in Monath July AC. 1756'. Not enough is known of Magrath's European itinerary to determine whether this image precedes or is derived from Maag's more highly finished engraving.





CORRECTED PROOFS AS PRINTED WASTE FROM A NETHERLANDISH MANUAL FOR THE ENGLISH MARKET

49] [MANUAL, *Use of Sarum.*] Fragments of galley proof sheets with manuscript corrections. [Antwerp, Christopher van Ruremond, c. 1525?]

Three large fragments (approx. 400 x 260 mm) from the centre of three 4to sheets, I: printed on one side only, in red, with manuscript additions and alterations, II: printed on one side only, in red and black, with manuscript additions and alterations, III: printed on both sides, in red and black, with manuscript additions and alterations on one side, the other being a corrected state of sheet I; previously used to construct pasteboards for binding, with offsetting from leather turn-ins and holes along one side for lacing-in, a few small wormholes, edges worn, old ink-, damp-, and paste-staining, each sheet folded in half; housed in a blue cloth case.

\$8000

An extraordinary survival of early printer's proofs with manuscript corrections and additions to both the text and the musical notation, preserved by use as printed waste in a binding.

Although we have not identified which edition (if it survives) these sheets belong to, the type and layout appear consistent with the work of the Antwerp printer Christopher van Ruremond (or van Endhoven). Ruremond specialised in printing liturgical books for export to England, producing between 1523 and 1531 at least twelve editions according to Sarum use, including manuals, hours, breviaries, and processional. His trade with England was at least in part facilitated by the bookseller Franz Birckmann, whose St Paul's Churchyard imprint appears on Ruremond's first Sarum manual in 1523; although a stationer in London from 1504, Birckmann was in fact based in Antwerp, from where he maintained an international network with branches in Cologne (under his brother Arnold), Paris, and London, and played an important role in supplying the import-dependent English book market, including as an agent for Badius and a distributor for Froben. Ruremond's business and his trade with London were continued from 1532 to 1544 by his widow, who also expanded into printing a large number of books in English.



The fragments, together comprising sixteen pages with parts of the *Commendatio animarum*, *Missa pro defunctis*, and *Inhumatio defuncti*, appear in three distinct states. The first is printed entirely in red, despite including elements destined to be printed in both red and black, and comprises all of the text, the staves for music but no neumes or words except capitals and versicle markings, and foliation but no running titles; a proof-reader has corrected many typographical mistakes and ordered abbreviations (e.g. ‘im’ to ‘ī’), as well as adding running titles in manuscript and, in one place, correcting themselves when accidentally running a title across two non-consecutive pages. The second state contains all printed elements of the final page, with extensive manuscript corrections to the musical notation but few to the text, printed in red and black and – in two places – overprinted in both inks and crossed through in manuscript, indicating to the typesetter to remove it from one or other forme; one instance of a dropped hairspace goes unremarked by the proofreader.

The third is a sheet in its apparently final state, with no further corrections by the proofreader. **We have here, by remarkable chance, the same four pages as those in the first state**, allowing a close comparison of the two and reflecting the changes implemented by the typesetter on the proofreader’s instructions.



THE WAR OF THE THEATRES

50| **MARSTON, John.** What you will ... London, G. Eld for Thomas Thorpe, 1607.

4to, pp. [62], wanting the terminal blank H4; woodcut ornament to the title-page; a fine copy, albeit washed and pressed; in full maroon crushed morocco, covers panelled in gilt and blind, by Riviere & Son; armorial stamp of the Duke of Roxburghe to title verso, bookplates of Robert S. Pirie and Kenneth Rapoport.

\$32,000

First edition, the fine Roxburghe–Pirie copy, of a rare play. John Marston's satirical comedy *What You Will* is part of the great flyting match (1599-1601) between rival Elizabethan dramatists (Jonson, Marston, and Dekker primarily) known as the Poetomachia, or 'the War of the Theatres'. Its main plot is adapted from an Italian comedy by Sforza d'Oddi (*I Morti Vivi*, 1576), but its enlivening appeal for us now lies in the contemporary literary crossbiting, in the transparent caricatures of Jonson and of Marston himself as Lampatho Doria and Quadratus, and in what Herford and Simpson (Jonson IX, 408) regard as 'unmistakable allusions to Jonson and his theorizing' throughout the play. In particular it invokes ideas of fantasy and the imagination to undermine Jonsonian decorum. Among references to Shakespeare is a direct quotation by Quadratus:

A horse, a horse, my kingdom for a horse,
Look the[e] I speake play scrappes.

The curious relationship between Jonson and Marston began with the younger Marston as a friend and admirer, but soured when he introduced a Jonson-figure into his revision of *Histrionastix* (c. August 1599). Jonson returned the compliment more harshly in *Every Man out of his Humour* (late 1599), to which Marston replied with a full-blown caricature of his antagonist in *Jack Drum's Entertainment* (August 1600). This in turn drew fire in Jonson's *Cynthia's Revels* (January 1601), countered by *What You Will*, which is generally assigned to March or April 1601. Jonson's lasting revenge was to pillory Marston in *Poetaster* (also 1601), with a memorable scene in which the would-be poet Crispinus (= Marston) is served an emetic pill, and vomits up thirty 'outlandish epithets', specimens of Marston's baroque and 'new-fangled' vocabulary which can be readily found in his published verse and drama before 1601. The fact that none of these tell-tale words appears in *What You Will* was once taken to suggest that that play post-dated *Poetaster*, but it is now thought, more reasonably, that the text of *What You Will* was revised before its publication in 1607, specifically to eliminate the targets of Jonson's satire.

The 'Induction' to *What you Will* is 'one of the most fascinating meta-theatrical scenes in late Elizabethan drama' (Bednarz, 'Induction to *What you Will*: a Re-examination', in *The Ben Jonson Journal* 17, no. 2 (2010)). Atticus, Doricus, and Philomuse sit and talk on the stage 'before the Candles are lighted' – so explaining the facetious title (which also served as the sub-title of *Twelfth Night*, now thought also to have been written in 1601 but not printed until 1623):

Atticus.	Come, let passe, let passe, lets see what stuffe must cloath our eares: what's the plaies name?
Phylomuse.	What you will.
Doricus.	Is't Commedy, Tragedy, Pastorall, Morall, Nocturnall or Historie?
Phylomuse.	Faith perfectly neither, but even What you will, a slight toye, lightly composed, to swiftly finisht, ill plotted, worse written, I feare me worst acted, and indeed What you will.
Doricus.	Why I like this vaine well now.
Atticus.	Come, wee straine the spectators patience in delaying their expected delightes. Lets place our selves within the Curtaines, for good faith the Stage is so very little we shall wrong the generall eye els very much.

The references to 'candles' and a 'very little' stage point to the Children of St Paul's as the company, though this is not entirely certain.

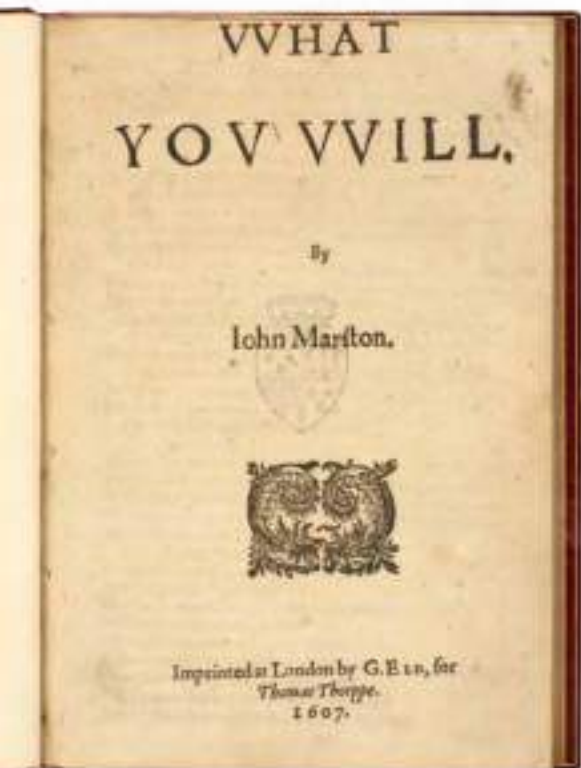
'Marston's unjustly neglected play, *What You Will* (1601), dramatizes the failure of the railing Lampatho Doria to achieve moral reform of the debauched "duke" of Venice. Indeed, even the play's epicurean philosopher Quadratus fails to appeal to the duke's sensual side sufficiently. The incapacity of both satirist and philosopher presents a bleak view of the inability of writers to reform their society, while the play's depiction of Lampatha Doria as both Jonsonian and Marstonian (he is called a "Don Kinsayder") suggests the failure of both approaches to social satire' (ODNB).

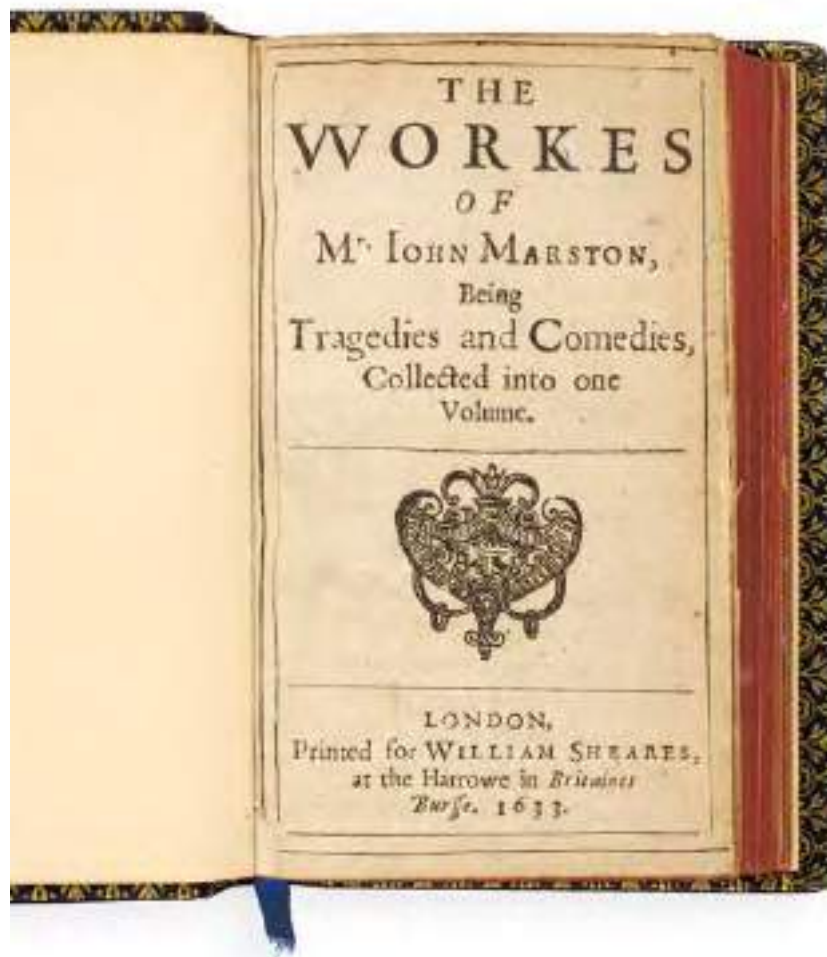
At some point after the 'War of the Theatres' wound down Jonson and Marston were reconciled, the latter dedicating his masterpiece, *The Malcontent* (1604), to Jonson, contributing a commendatory poem to Johnson's *Sejanus* (1605), and collaborating with Jonson and George Chapman in the ill-starred comedy *Eastward Hoe* (1605). Jonson though remained mildly contemptuous of his old friend/foe, who had quit the literary arena for the church and a Hampshire living sometime after 1606.

The imprint of *What You Will* is not without interest: Thomas Thorpe, whose copyright in the play was entered for him by George Eld, was a discriminating and literate entrepreneurial publisher of texts by leading English dramatic poets, including Marlowe, Jonson, Chapman, and Marston, and – most famously – the *Sonnets* of Shakespeare (1609, also printed by George Eld), for which Thorpe himself provided the notorious 'dedication' to Master W. H. It seems clear that he was personally familiar with the playhouses and the playwrights whose works he so successfully procured.

Provenance: lot 5419 (£1 14s to Barker) in the 1812 auction catalogue of the Roxburghe library, formed over the last three decades of his life by John Kerr, Duke of Roxburghe, one of the most obsessive collectors in the history of bibliomania, and amounting to some thirty thousand volumes.

STC 17487 (nine or possibly ten copies in Great Britain, seven in America); Greg 252(a) and his note (2).





THE FIRST COLLECTED MARSTON

51| MARSTON, John. The Workes ... being Tragedies and Comedies, collected into one Volume. *London, William Sheares, 1633.*

Small 8vo, pp. [416], wanting the initial and terminal blanks (A1 and Dd6-8); sheet N in its first state; some slight toning, cut a little close, the Latin sidenotes on S1 and Z4 shaved (cropped in nearly all known copies), else a very good copy; in modern blue crushed morocco, spine richly gilt in compartments; booklabel of Kenneth Rapoport.

\$12,750

First edition, the rare earlier issue with Marston's name appearing throughout.

This little assembly of six plays – excluding *The Malcontent*, which may have been taken as John Webster's, and *The Insatiate Countess*, whose copyright was unavailable – is one of the scarcest 'collections' of the early English dramatists; many copies have been broken up into individual plays. The apparently unauthorised publication, in 1633, of these thirty-year-old tragedies and comedies seems to reflect a vogue of new interest in Elizabethan and early Jacobean plays: there were flurries of quarto reprints in 1631 and 1633; and 1632 saw the appearance of both Shakespeare's second folio and the *Sixe Court Comedies* of John Lyly, in a modest octavo like the present.

Provenance:

Sold as lot 156 in Part III of the library of David Borowitz in 1978 (along with the Chew copy of the reissue), bought by Quaritch and sold later that year to Kenneth Rapoport. Only one other copy (the Bradley Martin copy, in contemporary vellum but with A3-4 supplied) has appeared in auction records in the last sixty years.

References:

STC 17471; Greg, III, 1089-90; Pforzheimer 667.

Bibliographically, Marston's *Workes* is remarkable. It was first issued under this title, with Marston named as author, and with separate subtitles to each play also naming Marston. A3-4 of the first half-sheet originally contained matter now unknown (Greg), for these leaves were cancelled in all extant copies. In their place a bifolium was subsequently inserted, bearing a dedication by the publisher, William Sheares, to the celebrated Anglo-Catholic *belle-lettriste* Elizabeth Cary, Viscountess Falkland. In this new text Sheares expressed the hope that Lady Falkland would not share the general scorn of modern plays as 'vile and abominable' (possibly in reference to Prynne's anti-theatrical *Histriomastix*), and explains his titling the volume *Workes* as a device to 'pacify' the enemies of drama. Sheares also discusses Marston himself, who composed his plays 'in the Spring of his yeeres', and 'now in his Autumne, and declining age hee need not be ashamed of [them]'; it is only 'that he is so far distant from this place' which has prevented him from overseeing the collected edition.

Marston had in fact abandoned the stage about 1607, and taken holy orders in 1609; in 1616 he was presented to the living of Christchurch, Hampshire, which he later resigned in 1631, presumably from ill-health. Sheares's proprietary collection of his juvenilia – if not literally ribald or obscene, at least satirical, and often caustic – must have offended Marston enough that he wished to have his name removed from the title-page. In the second issue of the volume published in the same year, every reference to the author by name has been deleted, and the slightly pompous title (which recalls Ben Jonson's *Workes* of 1616) is altered to *Tragedies and Comedies*, the subtitles are all replaced by 'anonymous' singletons, and two leaves (K1, R7) with addresses to the reader and the dedication to Lady Falkland (quarter-sheet A3-4, already cancellantia) are cancelled. All this has been reasonably imputed to Marston's personal intervention, perhaps through his 'ancient friend' Henry Walley, then the Clerk of the Stationers' Company (ODNB gives the name 'William Whalley' but without a source).



MASTERPIECES OF HIGH RENAISSANCE LOMBARD ILLUMINATION

52| MASTER B.F. Three very large historiated initials cut from a set of choirbooks. *Italy (Lodi), early sixteenth century.*

(i) Very large initial 'M' (161 x 164 mm, perhaps introducing the chant *Maria Magdalena et altera Maria* for Easter Monday in an Antiphonal) enclosing a scene of the Two Marias and the Angel at the Tomb set before a fine dawn landscape, a large rocky outcrop behind the tomb, the outer stems of the 'M' terminating in human feet, the central stem indicated at the head by a suspended classical capital and at the foot by a column base on which appear the small initials 'B F', the column base clasped by two blue human hands which emerge from the foliage attached to the outer stems of the 'M', the whole delicately painted in colours and silver (oxidised), heightened in gold and set against a burnished gold ground; some surface cracking and slight discolouration of the burnished gold, otherwise in excellent condition; pasted into a card mount.

(ii) Very large initial 'N' (169 x 177 mm, perhaps introducing the chant *Nos autem gloriari* for Maundy Thursday in a Gradual) enclosing Christ Washing Peter's Feet, St John standing behind Christ with a towel, set within a richly decorated classical room around which eight other disciples are seated, the initial 'N' itself partly encased and entwined by elaborate foliage and incorporating a grotesque bust and two birds' heads whose beaks interlock at the top centre, the whole delicately painted in colours and silver (oxidised), heightened in gold, and set against a burnished gold ground; some retouching of an area of the frieze and the coffered ceiling where evidently once damaged, some surface cracking of the burnished gold, otherwise in excellent condition; pasted into a card mount.

(iii) Very large initial 'S' (162 x 166 mm, perhaps introducing the chant *Salve sancta parens* in a Gradual) enclosing the Birth of the Virgin, St Anne lying in a canopied bed with a green coverlet and the baby, in swaddling clothes, being handed by a nurse to a woman in the foreground, the initial 'S' formed of two stylised dolphins whose tails terminate in cornucopias, the whole delicately painted in shades predominantly of blue, green, brown, and grey and set against a burnished gold ground; some flaking of the burnished gold along the left-hand side of the initial, otherwise in excellent condition; pasted into a card mount.

Together \$200,000

Three extremely fine initials by the enigmatic artist known as Master B.F., one of the most inventive and accomplished illuminators of the Italian High Renaissance. They come almost certainly from a magnificent set of about twenty choirbooks belonging to the Olivetan monastery of Santi Angelo e Niccolò of Villanove Sillaro in the diocese of Lodi, near Milan, which was suppressed in 1799.

'Master B.F.' is the name first assigned in 1931 to the artist of the Villanova Sillaro initials by Paul Wescher, who in 1960 suggested that he was to be identified with Francesco Binasco (Francesco da Lonate, also known as 'il Binasco') and that the letters 'B' and 'F' stood for 'Binasco Fecit'. While ostensibly rather implausible, some of the artist's initials are signed simply 'B'. Francesco da Lonate was an illuminator, goldsmith and engraver documented as occupying the official positions 'revisore' of the Mint and 'miniature ducale' under the Sforza dukes Massimiliano Maria (1512–1515) and Francesco II (1521–1535). However, since Binasco is not recorded before 1513 (Master B.F.'s activity is datable from



1490 onwards) and no documented works by him have been discovered with which to compare the miniatures signed by Master B.F., Wescher's theory remains controversial. The only documented illuminator at Villanova Sillaro at the right time is Fra Giovanni da Verona (c. 1457–1525).

'Scholars have situated Master B.F.'s artistic production within the Leonardesque school of painting that developed in Lombardy in the early 1500s, identifying derivations of both figural types and compositional motifs in the monumental works of Leonardo da Vinci who was active in Milan from about 1482 to 1499 and again from 1506 to 1513. For example, the illuminator closely modelled the composition of the Virgin and Child with the infant Saint John and the Angel in an initial N (Chantilly, Musée Condé, n. inv. Divers, VI. 402, X) on the second version of the Virgin of the Rocks (London, National Gallery) which was on public view at San Francesco Grande. Master B.F.'s oeuvre also displays his

awareness of trends in contemporary art from across the Alps, most notably engravings of Albrecht Dürer of the late 1490s from which he copied architectural elements for his landscapes' (Anne-Marie Eze, 'Master B.F.', in S. Hindman and F. Toniolo, eds, *The Burke Collection of Italian manuscript paintings*, 2021, pp. 354-356, at p. 354).

The influence of Leonardo is most evident here in the scene of Christ Washing Peter's Feet. The interior setting, with its walls and coffered ceiling rendered using central perspective, immediately brings to mind Leonardo's *Last Supper*. Here, as there, the vanishing point lies just adjacent to Christ's head, and the eye is therefore led down his left arm and towards the basin of water on the floor.

The initial depicting the Birth of the Virgin is of particular interest for showing signs of a radical change of composition during its creation. Among several obvious adjustments, the present large figure of a nurse holding the swaddled baby is painted over the bed, while the faint outline of a figure (looking down towards St Anne and perhaps holding a baby) is visible behind the bed, as is that of a sideboard on which lies a dish or bowl. These changes are especially interesting when our initial is compared with another by Master B.F. now in the Kupferstichkabinett in Berlin. There, in a remarkably similar composition used to depict the Birth of John the Baptist, a servant (holding a tray) and a sideboard are positioned behind the bed of St Elisabeth (Min. 4214; see B. Alai, *Le miniature italiane del Kupferstichkabinett di Berlino*, 2019, p. 302, no. 91); as if to avoid any possible confusion with the present initial, the Berlin initial is labelled 'S. HELISABETH' in the space above the saint's bed.

The initials are framed together in a striking Italian Renaissance-style frame made for their former owner Sir George Holford in the early twentieth century. As far as we are aware, aside from the present initials only those by Master B.F. now at Birmingham City Art Museum are still preserved in Holford's frames.

Provenance:

1. The Olivetan monastery of Santi Angelo e Niccolò on Villanova Sillaro at Lodi, near Milan.
2. Almost certainly the *Abbate* turned art dealer Luigi Celotti (1759–1843), although not among the cuttings by Master B.F. in the Christie's sale of Celotti miniatures of 26 May 1825.
3. William Young Ottley (1771–1836); sale, Sotheby, 11 May 1838, apparently lots 79 (iii), 92 (ii), and 101 (i; one of two initials in the lot).
4. Robert Stayner Holford (1808–1892), art and plant collector and reputedly the richest commoner in England. 'Holford began to collect works of art in 1839 and became one of the most distinguished collectors of his time, with an enthusiasm for the Italian Renaissance. The diarist A.N.L. Munby described him as "a collector with an eye for quality and the means to indulge it without stint". No doubt in tribute to the superb quality of his illuminated manuscripts and early printed books, he referred to Holford as the "Ideal Connoisseur"' (ODNB).
5. Sir George Holford (1860–1926); sale, Sotheby, 'The Holford Library. Part I. Catalogue of the magnificent series of illuminations on vellum', 12 July 1927, lot 33, bought by the collector, dealer, and forger Felix Joubert (1872–1953).
6. Sotheby, 'Fine Western and Oriental Manuscripts and Miniatures', 7 December 1953, lot 22 ('the property of a lady of title'), where bought by the dealer Francis Edwards (against Maggs).
7. John Percival Love (1896–1974), Chairman of Francis Edwards; thence by descent.

References:

See G.M. Canova, *Miniature dell'Italia settentrionale nella Fondazione Giorgio Cini*, 1978; M. Carminati, *Codici miniate del Maestro B.F. a Casorate Primo*, 1995; A. de Floriani in F. Todini, ed., *Museo Civico Amedeo Lia. Miniature*, 1996, pp. 92-4, no. 18; P.L. Mulas in *Enluminures italiennes. Chefs-d'oeuvre du Musée Condé*, 2000, pp. 59-60, no. 15; J. R. Tannis, ed., *Leaves of Gold. Manuscript illuminations from Philadelphia collections*, 2001, pp. 179-81, no. 62; and P. Palladino, *Treasures of a lost Art* (2003), pp. 142-3, no. 70.





JAPANESE 'ON LIBERTY'

53| MILL, John Stuart; Nakamura MASANAO, *translator*. 自由之理. On Liberty. *Suruga* (i.e. Shizuoka), [Kihira Ken'ichiro,] 1871 [i.e. 1872].

Five parts in six vols, 230 x 160 mm, printed in Japanese on double pages, with three-page English preface at start of volume one, and half-title on pink paper to volume one; clean and fresh throughout, in the original yellow patterned wrappers, with printed title-label on upper cover of each volume; some light marking, but a lovely copy.

\$3250

First Japanese translation of Mill's *On Liberty*, published twelve years after the first English edition, and very popular in Japan as a result of this translation by the philosopher and educator Nakamura Masanao (1832–1891).

Masanao had led a group of students to Britain to study in the 1860s, and it was only a change of government in Japan that led him to return with them in 1868. He returned also with an interest in British philosophy, and soon set to work translating both Samuel Smiles's *Self Help* and the present work into Japanese. The preface, in English, is by the American educator Edward Warren Clark (1849–1907), who had moved to Japan as part of a Japanese government scheme to encourage the country's students to have better knowledge of Western science; Clark was to go on to establish the chemistry department at the University of Tokyo. Clark states that 'the progress and enlightenment of society at large, is but the sum of that of the individual; and so far as the single life fulfils the functions most plainly its own, just so far will the civil and collective life of the people be advanced. The time was when diversity of thought and belief was considered heresy; but the world has now reached a point in which it may discern, that those things which it once attempted to stifle and suppress, have eventually become the very main springs of its advance.' Chief among these, Clark argues, is Liberty, highly prized and often mistaken.

Holdings

Outside Japan, OCLC records copies at UCLA, Emory, Texas, Cornell, Berkeley, Yale, and SOAS.

ANNOTATED HEBREW GRAMMAR

54| **MÜNSTER, Sebastian.** מלאכת הדיקדוק [Melech ha-Dikduk]. Institutiones grammaticae in Hebraeam linguam FR Sebastiani Munsteri Minoritae, Ingelnheimensis, in quibus quid per ordinem tractetur, sequens indicabit pagella. [Basel,] Johann Froben, 1524.

[with:]

[—.] יונה נביא בארבעה לשונות [Yonah nevi be-arba'ah leshonot]. Ionas propheta in quatuor orbis principalioribus linguis, Graeca, Latina, Hebraea atque Chaldaica, pulchre sibi correspondentibus columnellis.

Two parts in one vol., 8vo, ff. [128]; [16]; in Hebrew and Latin, read left to right, r1^v–s7^r printed in two columns with parallel Greek, Latin, Hebrew, and Aramaic text, woodcut Froben device within ornamental frame to title-page and verso of last leaf, musical notation to p2 and p3, decorated woodcut initials and headpieces (several hand-coloured in red); lightly toned, occasional marginal dampstaining, subtle modern repair to e5, earlier repair to f2; contemporary annotations in red and black ink to 189 pp., with manicules, underlining, and markings to a further 49 pp.; contemporary ownership inscription 'Bibliotheca C.R.S. Vincentij Placentie' [i.e. Clericorum regularium S. Vincenzo Piacenza] and of ?Lucas (faded) to title-page.

[Bound with:]

LEVITA, Elia; Sebastian MÜNSTER, translator. ספר ההרכבה [Sefer ha-Harkavah]. Composita verborum & nominum Hebraicorum. Opus vere in signe atq[ue] utile: Hebraicae Gra[m]maticae studiosis in primis necessariu[m], Romae Elia Levita autore aeditum, & nuper per Sebastianum Munsteru[m] Latinitate donatum. Basel, Johann Froben, November 1525.

8vo, ff. [84]; in Hebrew and Latin, read right to left, preface in facing translation; woodcut Froben device to title-page and verso of last leaf, printed manicules throughout; modern marginal repair to title-page, light marginal dampstaining; contemporary annotations in dark brown ink to 17 pp. in a single hand, markings and underlining to a further 4 pp.

Bound together in blind-tooled panelled modern calf, raised bands, spine tooled in blind; a very attractive volume; rear endpapers copiously annotated in Latin, Hebrew, and Greek.

\$9000

First edition of Sebastian Munster's (1488–1552) important Hebrew grammar for students, bound with the first Latin edition of his translation of Elia Levita's *Composita verborum*, both critical to the Christian scholarly reception of Hebrew grammatical works and here enhanced by extensive contemporary annotations in Hebrew, Latin, and Greek.





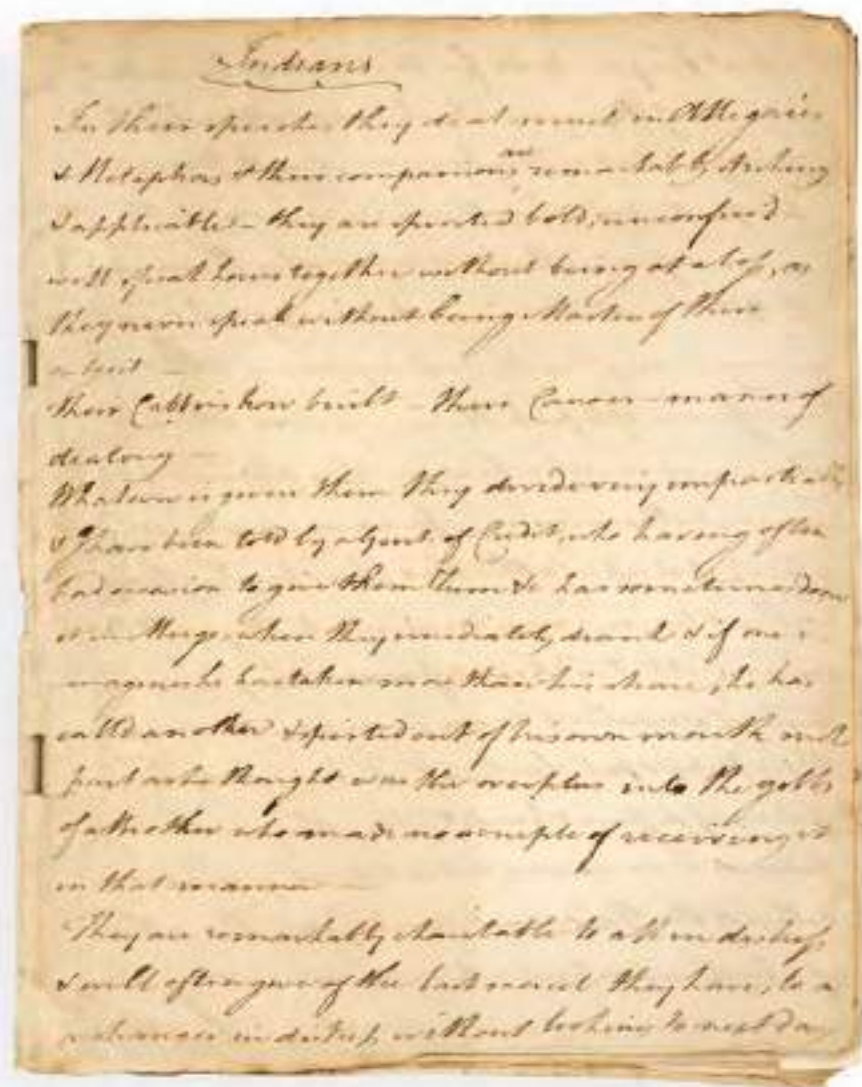
‘Of greatest importance in the sixteenth century were the works of Sebastian Münster (*Epitome Hebraica grammaticae*, 1520; *Institutiones Grammaticae*, 1524), who, following Elijah Levita, perfected the science of Hebrew grammar as regards both its material and its methods of presentation’ (*Jewish Encyclopedia*). The printer Johann Froben and Beatus Rhenanus, the cosmographer, mathematician, and professor of Hebrew at Heidelberg, prompted Münster to produce his first introduction to Hebrew grammar, in which he includes a list of common Hebrew abbreviations, notes on cantillation, an appendix on the Book of Jonah and a section on ‘the vernacular written in Hebrew characters’, or Yiddish, with a brief Yiddish-Hebrew-Latin glossary. With the encouragement of Simon Grynaeus, Münster was the first to translate into Latin the Hebrew works of the Neustadt-born lexicographer and grammarian Elia Levita (1469–1549), author of the popular Yiddish epic *Bovo-Bukh*; his *Sefer ha-harkavah*, which alphabetically addresses compound and foreign terms in the Hebrew Bible, was written in 1517 and appears here in Latin for the first time.

Our copy has been extensively annotated in a single hand, particularly the *Institutiones grammaticae*. Most heavily annotated are the sections on vocalisation, conjugation and declination, and word order, in which our reader imitates the printed Hebrew text and produces several elaborate tree diagrams on *hiphil* and *hithpael* verbal stem formations and parts of speech, frequently citing the grammatical works of Levita, Reuchlin, Abraham de Balmes, and David and Moses Kimhi. The rear endpapers contain, in the same hand, Latin descriptions of different varieties of Greek vases, copied in red ink from Joannes Cruceus’s 1558 annotations to Justinian’s *Pandects*, and an epigram by Simonides. In another early hand we find the opening line of Psalm 1 in Hebrew (*Ashrei ha’ish*), with musical notation; and a list of the books of the Prophets and of the Torah (the latter in Latin and in transliteration).

Institutiones grammaticae: Adams M-1931; BM STC German, p. 633; Graesse IV, col. 623; USTC 661237; VD16 M-6685.

Composita verborum: Adams E-110; USTC 661383; VD16 E-1000. See *Contemporaries of Erasmus II*, pp. 329 and 143; Weil, *Élie Léviata humaniste et massorète* (1469–1549) (1963), pp. 227-8.





55 | [NATIVE AMERICANS.] Anonymous manuscript notes under the heading 'Indians'. [Late eighteenth-century.]

4to manuscript, pp. [16]; brown ink on laid paper (crowned GR and Britannia watermark); first page dusty, final page slightly browned, else in very good condition, secured at the inner margin with two pins; from the archives of the Barclay family.

\$6500

A fascinating account, written in part from first-hand experience, of various Native American or First Nations peoples of the northeastern United States or southern Canada – the Odawa are mentioned by name but a reference to Niagara suggests encounters with the Haudenosaunee (Iroquois); although the writer makes little attempt to distinguish different peoples, and there are many stereotypes, he is quite specific in his descriptions of dress, hairstyles, and behaviour. The manuscript is not signed, and evidently a partial work, tapering off from full descriptions to bullet-point notes at the

end but its provenance suggests that it may relate to Robert Barclay, of Bury Hill, who travelled from Philadelphia to Montreal in 1773 (see our catalogue 1455, item 9); though it does not appear to be in his hand there are several points of similarity. Several generations of the family were involved in Quaker schemes to 'promote' the welfare of native peoples, largely by encouraging European agriculture, fixed settlements, and missionary work.

Some extracts give a flavour of the content, both positive and negative:

'In their speeches they deal much in Allegories & Metaphors, & their comparisons are remarkably striking & applicable ... they never speak without being Masters of their subject'.

'Whatsoever is given them they divide very impartially' – even to the extent of sharing rum from their own mouth if they have taken more than their share (this account comes from 'a Gent. of Credit').

'They are remarkably charitable to all in distress' and 'have no idea of private property', which makes them 'regard the White as sordid & mean to a very great degree in acquiring Wealth & not disposing of the necessaries of life to the necessitous' – an argument reportedly used to justify plunder.

'In Physic they have many valuable secrets, and disorders to which their constitutions are frequently subject they cure with less difficulty, more Certainty & less time than the whites'.

'They are excessively indolent'; the women, who 'till after marriage are far from being disagreeable', do most of the manual labour and are prematurely aged.

'Their men are fond of strolling much abroad', and any agriculture they barter for 'Blankets, paints, beads, Toys, & Rum', which they 'will always drink to excess'. The traders in turn heavily water down the rum, colouring it with saffron, and overcharge the Indians. The women have 'experienced a barrenness' and 'cases are not wanting in which they have destroy'd their own children – this enervates & effeminates them greatly'. One one occasion 'some of the Utawaws [Odawa] gave us some smoakd Ells [i.e. eels] & directly ask'd for Rum & being inform'd we had none without much ceremony they laid hands on the Ells & went off'.

Elsewhere the writer describes dress and hairstyles of both men and women in some detail, noting that 'I saw one who had a long strip cut from each ear, the ends of which being bound together, had grown as perfectly to each other as if they had been united ab origine'. Indian corn is the main crop, but in the summer months they catch great quantities of fish which they smoke. They spear fish 'with amazing dexterity & scarce ever fail of hitting their prey'. They also hunt game with guns, but rarely use the bow and arrow anymore. Bears, wolves, and otters are valuable and hunted with traps. In their society they have many small 'kings', who are not hereditary, supported by sachems who act as counsellors; they 'acknowledge a Deity & number of lesser or titular ones', and have some concept of futurity: the author recounts an anecdote in which a man was murdered and the chief laid all the victim's own sins on the head of his murderer.

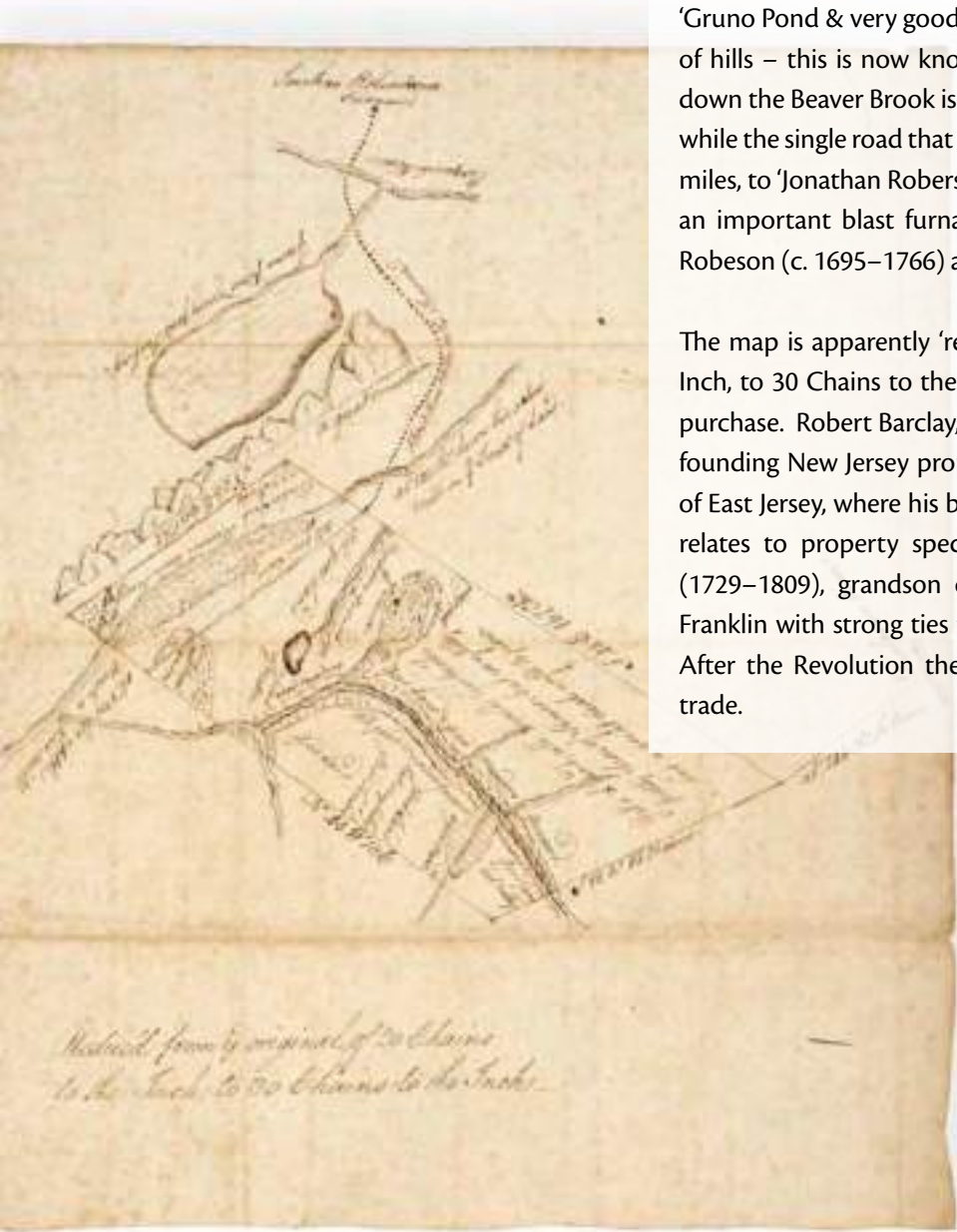
56| [NEW JERSEY.] Manuscript map of a plot of land on the Delaware River and Beaver Brook, New Jersey. [Mid eighteenth-century?]

Pen and ink on laid paper (255 x 210 mm); somewhat foxed, creased where once folded; from the family archives of the Barclay family of Ury.

\$2750

An attractive early scale map of a substantial plot of land (approx. two square miles) on a bend of the Delaware River near Oxford, New Jersey. The plot includes ‘good meadow land’ on both the New Jersey and Pennsylvania sides of the river, a section of ‘Beaver Dam Brook’ (now Beaver Brook, a tributary of the Pequest, which is also shown). Much of the plot is ‘Good Land, all well timber’d, pretty clear of Stones; but very hilly and a great deal unfit to plow’, but there is a pond and a ‘good swamp and clear of stones’. The map also provides details of local amenities outside the plot itself, including ‘Gruno Pond & very good fishing’, separated from the plot by a range of hills – this is now known as Mountain Lake. 140 chains further down the Beaver Brook is a saw mill, and two miles up it is a grist mill, while the single road that runs through the property will lead, in three miles, to ‘Jonathan Roberstson’s [sic] Furnace’, i.e. the Oxford Furnace, an important blast furnace for pig iron built in 1741 by Jonathan Robeson (c. 1695–1766) and still extant.

The map is apparently ‘reduc’d from y^e original of 20 Chains to the Inch, to 30 Chains to the Inch’, and perhaps relates to a prospective purchase. Robert Barclay, the Apologist (1648–1690), was one of the founding New Jersey proprietors of 1683 becoming titular governor of East Jersey, where his brother John emigrated. By repute this map relates to property speculation by David Barclay, of Youngsbury (1729–1809), grandson of the Apologist and friend of Benjamin Franklin with strong ties to the Philadelphia mercantile community. After the Revolution the Barclays ceased much of their American trade.



PRESENTING CHINA TO ENGLISH READERS

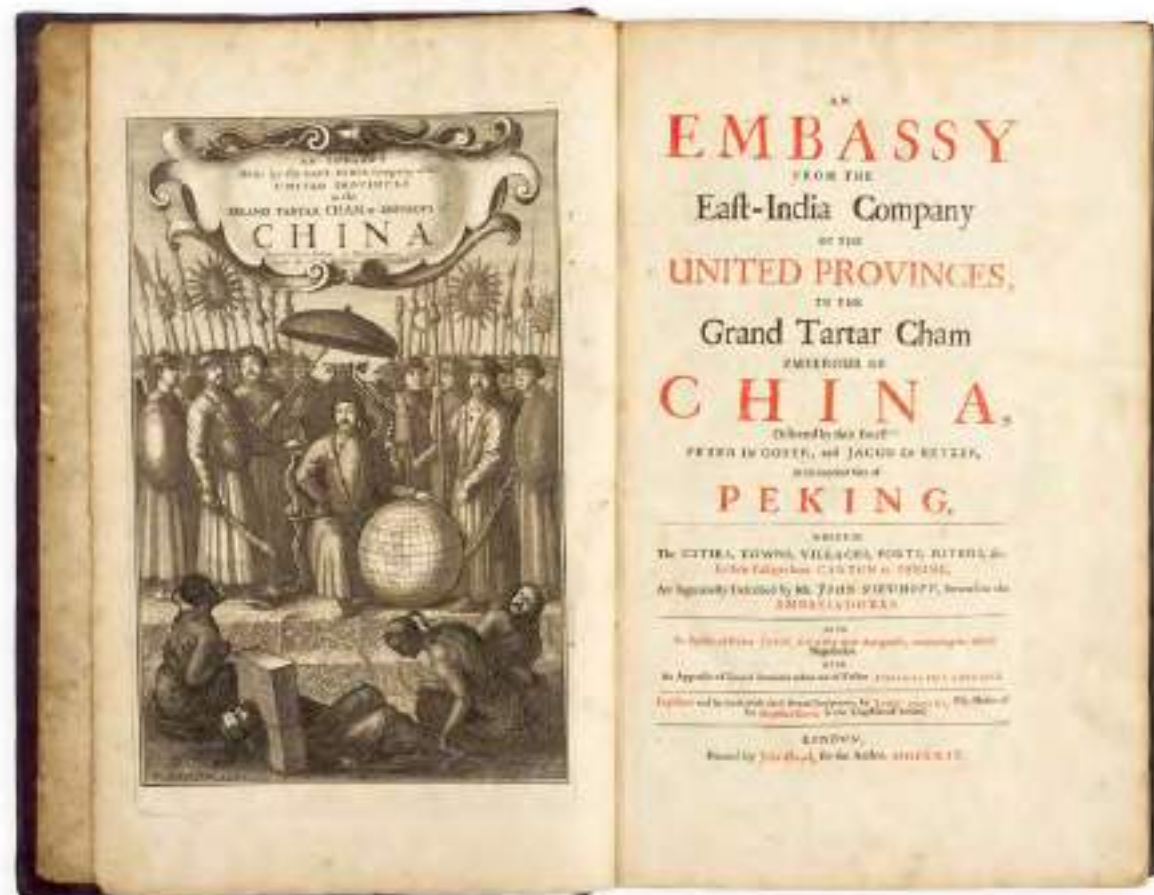
57| NIEUHOF, Jan; Athanasius KIRCHER; and John OGILBY, *translator*. An Embassy from the East-India Company of the United Provinces, to the Grand Tartar Cham emperor of China, delivered by their Excellies Peter de Goyer, and Jacob de Keyzer, at his imperial city of Peking. Wherein the cities, towns, villages, ports, rivers, &c. in their passages from Canton to Peking, are ingeniously described by Mr. John Nieuhoff, steward to the ambassadours ... With an appendix of several remarks taken out of Father Athanasius Kircher ... *London, John Macock for the author, 1669.*

Folio, pp. [4], 184, 205-327, [1 (blank)], 18, [2 (blank)], 106, [2 (blank)]; with blank Pp2 but without the engraved frontispiece portrait of Ogilby; with additional engraved title, double-page map of China, double-page plan of Canton, 19 engraved plates ('Palace of Peking' appearing twice), and over 100 illustrations within the text; title in red and black, engraved initials, head- and tailpieces; marginal loss and creasing to plate facing p. 26 (old repair), old repairs to verso of plan and to some plates, tears with old repairs to pp. 261-272 and 287 and to Kircher pp. 51-52; browned, some spotting; in contemporary cats-paw calf, gilt panels to covers, spine in compartments with gilt lettering-piece; joints, edges and corners renewed, some rubbing to spine and covers; front free endpaper with ownership inscriptions of 'J. Davies', 'Cammerwell', 'Richd Michell', and 'von Hemert'.

\$5250

First English edition, beautifully illustrated, recounting the Dutch traveller Jan Nieuuhof's journey as part of Peter de Goyer and Jacob de Keizer's embassy to Peking between 1655 and 1657. Having previously been employed by the Dutch West India Company in Brazil, Nieuhof joined the Dutch East India Company (or 'VOC') in 1650 and was stationed for a number of years in Batavia (Jakarta), where he was eventually appointed steward of the embassy in 1654. The following year Nieuhof served on one of the embassies sent by the VOC to Peking (Beijing) with the intention of convincing the Qing emperor to open up trade relations on the south coast following the VOC's failed attempt to end the Portuguese monopoly on trade to Macao. Leaving Canton (Guangzhou), the embassy travelled northwards through Jiangxi, Anhui, Jiangsu, and Hebei provinces, reaching Peking in July 1656 before embarking upon their return trip in October of the same year: in total, the journey stretched over 2400 kilometres, and although the party was unable to discuss trade arrangements with the emperor, they did gain permission to visit the court every eight years.

Nieuhof compiled the notes and sketches from his journey upon a brief visit home in 1658 and a first edition, in Dutch, subsequently appeared in 1665, followed shortly thereafter by translations into French (1665), German (1666), and Latin (1668). This is the first English translation and the work of John Ogilby, a one-time dancer and acting director who later turned his attention to translating and publishing. Throughout the 1670s and 80s Ogilby took interest in and published a number of translations of prominent studies of China such as the work of Olfert Dapper and Gabriel de Magalhães: this, his translation of Nieuhof, was his first work in that area and significantly paraphrases and abridges the Dutch original. The main section of the work, Nieuhof's narrative, is split into two parts (as also in the Dutch original), the first recounting Nieuhof's journey and the second containing a general description of China. Newly included for this



ORIENTALISM IN HOLLAND, GERMANY, AND DENMARK WITH THE *EDITIO PRINCEPS* OF ANY PART OF GENESIS IN GE'EZ

edition are two appendices, a letter concerning the embassy by the Jesuit father John Adams (whom the title-page describes as 'their Antagonist') and perhaps more importantly a translation, also by Ogilby, of parts of Athanasius Kircher's monumental *China illustrata* (first published 1667), including passages on the Nestorian monument, the appearance of Christianity in China, and the habits of the Emperor, as well as on Chinese astronomy, idolatry, and politics. The inclusion of this appendix also marks the first appearance of Kircher's *China illustrata* into English.

Unlike the Dutch, French, Latin, and German editions, the English translation of Nieuhof was not published by the Dutch engraver Jacob van Meurs but rather by the London-based John Macock. As a result, it does not feature the complete set of 35 double-page engravings which made Nieuhof's work so influential in shaping future European artistic depictions of China, but it does include (admittedly somewhat inferior) copies of certain individual plates, such as the frontispiece and the ground-plan of the Emperor's palace in Peking, amongst others. Moreover, it also reproduces a number of the most famous illustrations to adorn Kircher's *China illustrata* (which also reused some of Nieuhof's plates), including the portraits of the young Kangxi Emperor, the German Jesuit missionary-cum-astronomer Adam Schall von Bell, and Matteo Ricci alongside the Chinese convert Paul Ly.

A second English edition of Ogilby's translation appeared in 1673. According to Catherine Pagani, the work remained, for English readers, 'the authority on China until the mid-nineteenth century'.

Cordier, *Sinica* 2347; Löwenstein 140; Lowndes IV, 1692; Lust 535; Wing N 1152.

58| [NISSEL, Johann Georg, and Theodor PETRAEUS.] Sammelband of five editions of Arabic or Ge'ez texts. [Amsterdam and Leiden, 1660–1668.]

Five works in one volume, 4to; dampstaining in lower outer corners of front flyleaves and of first work (not entering text) and in lower margins of last work (entering text on a few leaves), some browning and light dust-soiling; contemporary Dutch vellum gilt, remains of green silk ties, edges gilt, manuscript title in Arabic and Latin on spine in an early hand; soiled and rubbed, head of spine torn away, vellum split along upper joint.

\$16,000

A remarkable presentation sammelband of five works by the German and Danish-German orientalists Johann Georg Nissel and Theodor Petraeus.

'Between 1654 and 1662 Leiden saw the publishing activities of two inspired scholars from Germany who followed the Erpenian tradition of owning Oriental printing types ... The two scholars shared an interest in Arabic and Ethiopic, but Nissel (c. 1621–1662) started out as a scholar of Syriac in 1646; he ruined himself with the publication of a Hebrew Bible. Petraeus (c. 1625–1672) travelled to the East and came back with manuscripts; his last publication, an Armenian catechism, caused also his ruin' (Smitskamp, *Philologia Orientalis* p. 305).



1. **PETRAEUS, Theodor.** באלהים: Homilia Aethiopica de nativitate Domini Nostri Jesu Christi, Latino sermone ad verbum donata, et in lucem edita. *Amsterdam, the author, 1668.*

4to, pp. [ii], 12; text in Ge'ez with interlinear Latin translation; woodcut ornament on title.

First edition, second issue, a *Titelaufslage* of the 1660 first issue. Comprises Petraeus's edition and Latin translation of a homily in Ge'ez on the birth of Christ, the manuscript of which he had brought back with him from the East. Rahlfs 7b; Fumagalli 1306 and Smitskamp 337 record the first issue.

2. **PETRAEUS, Theodor.** [Bamhrata 'agzi'abher] Prophetia Joel Aethiopiae, interpretatione Latina ad verbum donata, et perbreui vocum Hebraicarum et Arabicarum harmonia illustrata. *Leiden, the author and Johann Georg Nissel, 1661.*

4to, pp. [ii], 10, text in parallel Ge'ez and Latin.

First edition. The Book of Joel in Ge'ez and Latin with marginal variants in Hebrew, Syriac, and Arabic. Darlow & Moule 3570; Fumagalli 1250; Rahlfs 9; Smitskamp 339.

3. **PETRAEUS, Theodor.** [Iyaluka t'nabat zayonaka] Prophetia Jonae, ex Aethiopico in Latinum ad verbum versa, et notis atque adagiis illustrata. *Leiden, the author and Johann Georg Nissel, 1660.*

4to, pp. [ii], 36; woodcut ornament on title, woodcut headpiece.

First edition. *Prophetia Jonae* contains Jonas in Ge'ez in two columns followed by notes, pp. 16-24 containing *adagia*. It also contains the Ge'ez text of Genesis I-IV (pp. 25-35), **which is here in editio princeps**, chapters I-II having an interlinear Latin translation and chapters III-IV being in Ge'ez only. The final page contains an 'Aethiopum precatio' with interlinear translation. Darlow & Moule 3568; Fumagalli 1252; Rahlfs 5; Smitskamp 335. Copies with two preliminary leaves are known. No copies in the US; OCLC and Library Hub together find one copy in the UK, at Edinburgh.

4. **PETRAEUS, Theodor.** [Baḥiruta 'emlākena] Vaticinium Malachiae, prophetarum ultimi, Aethiopice, Latino idiomate ad verbum donatum, et ad usum ac captum [tōn philoglōssōn] accomodatum; nunc primum publici juris factum. *Leiden, the author and Johann Georg Nissel, 1661.*

4to, pp. [ii], 10.

First edition. Comprises Malachi in Ge'ez with an interlinear Latin translation and marginal notes. The last page contains Isaiah 16:1-7 similarly arranged. Darlow & Moule 3571; Fumagalli 1256; Rahlfs 10; Smitskamp 340.

5. **NISSEL, Johann Georg.** [Al-'Ahd wa-š-šurūṭ allatī araṭahā Muḥammad rasūl 'Ilāh li-ahl al-millat an-naṣrānīja] id est Testamentum, sive foedus inter Muhammedem, et Christianae religionis populos initum, ante mille et quinquaginta circiter annos: cuius textus authenticus hic noviter excusus, et nunc primum figuris vocalium insignitus, nec non e regione versione Latina adornatus. *Leiden, the author, 1661.*



4to, pp. [ii], 16, 14, 11, [1 (blank)] 15, [1 (blank)]; woodcut head- and tailpieces, woodcut initials.

Comprises two works, each in two parts: Nissel’s edition of the *Testamentum Muhammedis* in Arabic and Latin, first published separately in 1655, followed by *suras* 14 and 15 of the Qur’an in Arabic together with Latin translations, first published separately in 1654 as *Historia de Abrahamo* and again in 1655 as an appendix to the *Testamentum*. The *Testamentum Muhammedis*, Muhammad’s apocryphal testament or treaty with the Christians, was first published in 1630 by Antoine Vitré with a Latin translation dedicated by Gabriel Sionita to François Hotman. Smitskamp 341. Willems 770 records the separate 1655 editions of the *Testamentum* and the *Historia de Abrahamo*. We find only two copies in the US (General Theological Seminary, NYPL) and three in the UK (Bodley, Lambeth, Lincoln College Oxford).

Provenance:

1. Presentation inscription on verso of front free endpaper addressed by Petraeus to one ‘Dominus Fridericus Anthonius’ and dated 29 December 1667 at Amsterdam. We have been unable to identify this Friedrich (or Frederik) Anton (or Antonius) but he is described by Petraeus as an experienced traveller and fellow countryman (Petraeus was from Flensburg in what is now Germany but was then in the kingdom of Denmark).
2. Ownership inscription ‘[...] Thunoe’ dated 15 May 1670 on title of first work. The inscription records that the volume had previously belonged to a dear relative.
3. Frederik Rostgaard (1671–1745), Danish bibliophile and keeper of the Danish royal archives, with his ownership inscription dated 1 October 1715 at Copenhagen. Most of Rostgaard’s collection of Greek and Oriental manuscripts, gathered during his travels in England, France, and Italy, subsequently entered the Danish Royal Library. He records here that the volume was given to him by Joachim Wieland ‘Secretary Regii’, doubtless the printer, paper manufacturer, and ‘cancelliråd’ (high official in the Danish Chancellery) Jochum or Joachim Pedersen Wielandt (1690–1730).
4. F.S. Bayer or Bajer, with eighteenth-century inscription ‘Ex libris F. S. Bayeri’ on both recto and verso of title of first work in volume.
5. In England by the nineteenth century. The front pastedown bears the small nineteenth-century ticket ‘Bound by Thomas 9 Cornwall St. Plymouth’ (Thomas was presumably also a bookseller).

See especially Alfred Rahlfs, *Nissel und Petraeus, ihre äthiopischen Textausgaben und Typen* (1917).



PUNTING ON THE POPE

59| [PAPAL ELECTIONS.] A part-printed receipt of a betting slip for the 1585 papal conclave, *incipit* ‘Il sottoscritto à pie promette pagare liberamente ...’, undersigned ‘Giovanni Niccolini’. *Rome, 15 April 1585.*

Folio bifolium (300 x 215 mm, watermark of winged horse within a circle, surmounted by a cross), pp. [1]; 10 lines of printed text with blank spaces completed in manuscript, undersigned by Giovanni Niccolini (*see below*).

\$7500

An extremely rare survival of an illegally issued *cedola*, or receipt of a betting slip, for the papal conclave of 21-24 April 1585, undersigned by the Medici ambassador to Rome, who wagered 100 gold *scudi* on the victory of Cardinal Alessandro Farnese.

Betting on the outcome of a papal conclave during a vacant see was an extremely popular – and often perilous – activity in sixteenth-century Rome, organised by brokers based in the Banchi district. Labourers and elites alike would place bets at brokers’ offices on cardinals they considered *papabili*, or likely candidates for the papacy. ‘Once news of the election was verified, those clients with the winning cardinal would see their bets doubled, while brokers kept the wagers of the clients betting on losing cardinals’ (Hunt, pp. 227-8). This *cedola* (also known as a *poliza*) confirms Giovanni Niccolini’s wager of 100 *scudi* in favour of Cardinal Farnese (1520–1589). The broker Cosimo di Antonio Lanciali, seemingly working as an intermediary for one Tomaso Morelli, must have kept the stake: though Farnese was the popular favourite, it was Cardinal Montalto who would emerge victorious on 24 April as Pope Sixtus V.

There were frequent attempts to curtail the practice, including arrests and corporal punishments, as well as official edicts, such as Pius IV's 1562 bull *In eligendis*, a ban issued in 1555 by the deans of the orders of deacons, bishops, and priests, and, in the same year, the death sentence for a broker who had falsely spread the rumour that Cardinal Carafa, a popular contender for the papal seat, had died in the midst of the conclave, resulting in a drastic decline in wagers in the cardinal's favour. Such efforts were, however, 'largely ignored because papal officials enforced them haphazardly. Cardinals held an ambivalent attitude toward wagering on the election: they condemned the pernicious effects it had on the election; at the same time, many enthusiastically participated in the wagering' (*ibid.*, p. 232).

Our *cedola*, confirming Giovanni di Agnolo Niccolini's wager of 100 gold *scudi*, provides unique material evidence of the involvement of a Medici envoy in a papal bet. Niccolini (1544–1611) was a Florentine patron of the arts and son of Cosimo I de' Medici's ambassador; his own political involvement with the Medici began in 1570, when he accompanied Cosimo to Rome and in 1587, he was made Tuscan ambassador to Rome by Grand Duke Fernando I de' Medici. The political unrest surrounding papal betting during the *sede vacante* was a theme of perennial importance in his later correspondence with the Grand Duke, to whom he reported betting rumours generated in the Banchi district during the conclave of 1590 and violent riots during that of 1605.

We have found no other surviving examples of papal *cedole*.

See Hunt, *The Vacant See in Early Modern Rome: A Social History of the Papal Interregnum* (2016).



60| PARKINSON, John. Theatrum Botanicum: the Theatre of Plants. Or, an Herbal of a large Extent ... collected by the many Yeares Travaile, Industry, and Experience in this Subject ... London, Tho. Cotes, 1640.

One volume bound in two, folio, pp. I: [18], 955, [1], II: 957–1755, [3], with an additional engraved title-page and a terminal errata leaf; 4C3-4 apparently supplied to rectify a binding error in which 4C2 and 4C5 were bound in twice (manuscript note to that effect); 2716 quarter-page woodcut illustrations within the text; a very good copy in late seventeenth-century black morocco, panelled gilt, with a central lozenge featuring acorns, spine gilt in compartments, gilt red morocco labels, endcaps neatly restored; eighteenth- or early nineteenth-century ownership inscription to each volume of R. James, with scattered annotations in his hand throughout (adding Latin names and some cross-references).

\$8250



A handsome copy of Parkinson's classic herbal. 'This work was the labour of Parkinson's life ... it is manifest, even from a cursory view of it, that it is a work of much more originality than that of Gerard; and it contains abundantly more matter than the last edition of that author, with all Johnson's augmentations' (Pulteney).

In fact, utilizing Lobel's unpublished manuscripts which he had purchased, this massive work describes nearly four thousand plants, almost one thousand more than were treated in Johnson's edition of Gerard; though, inevitably, much mediaeval lore is repeated, 'some of the most interesting of our native plants were noticed by Parkinson. He is responsible, for instance, for the earliest records of the Welsh-poppy, the strawberry-tree and the ladies-slipper' (Arber).

Garrison- Morton 1823; Henrey 286; Hunt 235; Nissen BBI 1490; NLM/Krivatys 8620; Norman 1643; STC 19302.



HIGHLY UNUSUAL GERMAN BINDING

61| PELECYUS, Johannes; Sebastian ÄNTZENHOVER, *translator*. Geistliche Zungen Cur, das ist hailsamer Tractat, von der gifftigen Zungen deß menschen, wie derselben Furzukommen und abzuhelfen. In zway Bücher verfasset ... verteüschet durch M. Sebastian Antzenhover. [*Colophon: Munich, Nikolaus Heinrich, 1622.*]

8vo, pp. [xxxii], 699, [1 (errata)], [2 (colophon, blank)]; title copper-engraved, depicting the Tower of Babel (labelled 'Babylonischer Turn' within a cartouche) in the upper part, woodcut headpiece and tailpieces, woodcut initials, vellum fore-edge tab to p. 127; ownership inscriptions (one with vestiges of the date '1666') trimmed from extreme head and foot of title (with slight loss of engraved area at head, foot of title replaced with blank paper), a few spots of wax here and there, but an excellent copy; in a contemporary south German binding of maroon morocco over thin wooden boards, elaborate floral corner- and centrepieces blocked in gilt over black morocco onlays, borders double-filleted in gilt, spine gilt in compartments with gilt rosette centrepieces over black morocco onlays, clasps and catches probably of silver on straps of gilt red morocco over vellum, edges gilt; slightly rubbed and darkened, small area of worm damage on lower cover.

\$5750

First edition in German, very rare, of this Jesuit treatise on the sins of the tongue, in a striking, highly unusual, and entirely unrestored contemporary German maroon morocco binding.

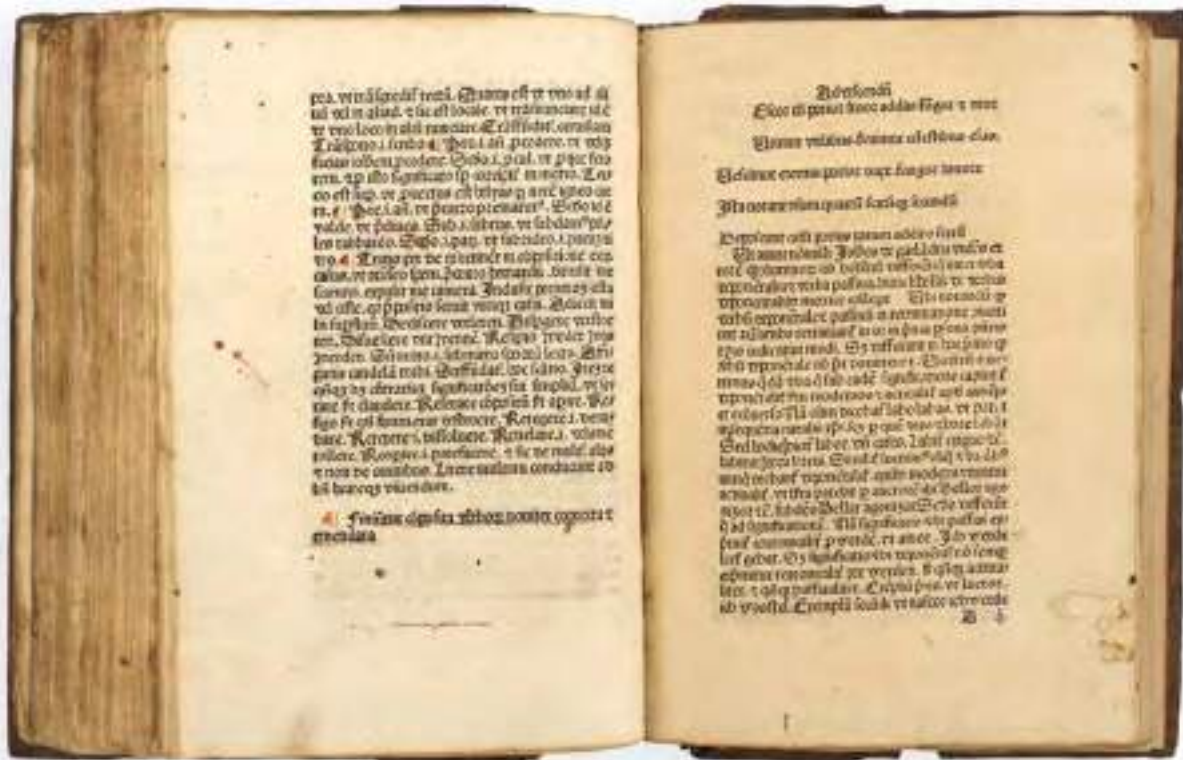
First published in Latin in 1620 (as *Universitas iniquitatis sive De mortifero linguae humanae veneno eisque praesenti remedio*), the work is divided into two books, the first (pp. 1-126) treating the subject in general while the second (pp. 127-693) describes the various sins (gossip, indiscretion, ridicule, slander, cursing, and so forth) in detail and offers a remedy for each. At the end (pp. 694-699) is a poem entitled 'Deß Teuffels Kranckheit und Artzney', i.e. 'The Devil's disease and its remedy'.

The Jesuit Johannes Pelecyus (1545–1623) was born in Ulm and was admitted as a novitiate in Rome in 1567. He studied grammar, philosophy, and theology and was the author of numerous works of theology. He died in Munich the year after the present work was printed there.

Morocco bindings were rare in Germany in the early seventeenth century, their use largely restricted to presentation copies and liturgical books. We have been unable to trace any other bindings employing the distinctive and beautiful corner and centrepiece tools used here.

Not found in Library Hub. OCLC records no copies in the UK or US and only three copies outside Germany: St Gallen, Sophia University, and Strasbourg.

VD17 12:103845E, recording four copies (Eichstätt, Munich, Regensburg and Wolfenbüttel). See Sommervogel VI 445 no. 25.



ANNOTATED AND UNRECORDED INCUNABULA

62| **PERGER, Bernardus.** Gra[m]matica noua. *Strasbourg, [Martin Schott,] 1488.*

[Bound with:]

GARLANDIA, Johannes de; Johannes SYNTHEN, commentator. Co[m]posita verbor[um] nouiter correcta et emendata. [*Basel, printer of the 'Modus legendi abbreviaturas', c. 1484?*]

[and:]

GARLANDIA, Johannes de; Johannes SYNTHEN, commentator. Verba deponentalia. [*Basel, printer of the 'Modus legendi abbreviaturas', c. 1484?*]

Three works in one vol., 4to, I: ff. [82 (of 84)], lacking text leaf a8 and blank leaf l6; 36 lines, capital spaces; minor worming to first 3 ff. (touching only a couple of characters, without affecting legibility), small marginal losses to d1 and g2 (likely caused by the removal of tabs), occasional chips

A sammelband of three incunable editions of grammatical works, the first very rare and extensively annotated by a contemporary reader, the second and third unrecorded on ISTC, owned by and apparently bound at the Benedictine abbey of St Godehard in Hildesheim, Germany.

The first item is a rare Strasbourg edition of the *Grammatica nova* of Bernardus Perger (c. 1440–c. 1502), who served as rector of the

to blank margins; marginalia in a contemporary hand to 40 pp. (especially dense to the first quire), slips with further manuscript notes in the same hand inserted before a5, a6, and a7; first page inscribed at head 'liber monasterij s[an]c[t]i Godehardi'; II: ff. [62]; 32 lines, capital spaces with initials supplied in red, capitals highlighted in red, paragraphs in red; occasional marks; contemporary inscription to recto of initial blank 'Composita v[er]bor[um] iohannis sinthen q[ui] fuit in domo fratr[um] dauentrie conue[n]tualis'; marginalia in red ink in a neat contemporary hand (picking out keywords in the text) to most pages; III: ff. [24]; 33 lines, capital space to first page, some underlining in red; marginal hole to first leaf (likely from the removal of a tab), a few marks, small loss to corner of last leaf; bound together at St Godehard in Hildesheim in contemporary blind stamped quarter calf over wooden boards reused from an earlier binding (see below), remains of clasp to lower board, circular hole at foot of lower board (most likely for fastening a chain), two nineteenth-century gilt lettering-pieces to spine with gilt shelfmark and paper shelflabel; some losses to endcaps and to leather on lower board, a few small wormholes, endpapers renewed; two bookplates and one stamp of Ampleforth Abbey to endpapers.

\$28,500

University of Vienna, introducing various educational innovations on the model of Italian universities with the support of Emperor Maximilian I. This is his best-known work, adapted from the famous and hugely successful *Rudimenta grammatices* of Niccolò Perotti, and a bestseller in its own right. ISTC dates the first edition to Venice, before 1481, listing twenty-six editions in all. The early leaves of this copy are profusely annotated by a contemporary reader getting to grips with superlatives and the gender and declension of nouns; such indeed was his enthusiasm for the subject that having filled the margins he added slips for further notes, the first one noting, for example, the gender of nouns ending in 'pola' (including 'bibliopola', bookseller), the second providing additional rules governing words terminating in 'es' and 'is'; later in the text he engages with the construction of verbs.

The remaining two works bound here are apparently unrecorded editions of the *Composita verborum* and *Verba deponentalia* of the English grammarian, lexicographer, and poet John of Garland (c. 1195–c. 1258), with commentary in Latin and Low German by the Deventer-based schoolmaster Johannes Synthen (d. 1533). After studying at Oxford, Garland moved to France, teaching grammar at the universities of Toulouse and Paris; his 'grammatical and lexicographical works are filled with interest for the student of the Latin language' (ODNB). While neither edition here bears an imprint, they can both plausibly be assigned to the Basel press of the printer of the 'Modus legendi abbreviaturas', whose dated output is restricted to 1484 (see BMC III 761 and Plate LXXIII).

Provenance and binding: a contemporary inscription identifies the volume as belonging to the Benedictine abbey of St Godehard in Hildesheim, Germany. The three stamps employed on the binding are associated on the Einbanddatenbank with the Godehard bindery: a spread eagle, a six-petalled rosette, and a heart with lilies (cf. s000013, s007274, s005248). The boards have evidently been reused from an earlier binding, with impressions of tools arranged within a lozenge lattice and traces of earlier leather. The volume later belonged to the Benedictine abbey at Ampleforth, North Yorkshire.

I. ISTC ip00279700, recording only five copies of which **only one in the UK (British Library) and none in the US**. II. **Apparently unrecorded on ISTC**, which has no editions of 62 leaves. III. **Apparently unrecorded on ISTC**; cf. ig00087470, a very similar edition surviving in a single copy at the University of Frankfurt.



51

Spine



63| PICERLI, Silverio. Specchio primo di musica, nel quale si vede chiaro non sol'il vero, e breve modo d'imparar di cantare di canto figurato, e fermo; ma vi si vedon'anco dichiarate con bellisim'ordine tutte le principale materie, che iui trattano, sciolte le maggiori difficoltà, che all'incipienti, proficienti, e perfetti in essa occorrono, e scoperti nuovi segreti nella medesima circa il cantare, comporare, e sonar di tasti, nascosti. Naples, Ottavio Beltrano, 1630.

[Bound with:]

PICERLI, Silverio. Specchio secondo di musica, nel quale si vede chiaro il vero, e facil modo di comporre di canto figurato e fermo, di fare con nuove regole ogni sorte di contrapunti, e canoni ... Naples, Matteo Nucci, [1631].

Two parts, 4to, pp. 81, [11]; [16], 176, 181–196, with an initial blank in *Specchio Secondo*; title-pages printed in red and black, woodcut diagrams, typeset musical examples; somewhat shaken, spine skewed, else a good copy in eighteenth-century half mottled calf and marbled boards, slightly scraped, insect damage to spine; Jean-Baptiste Colbert's copy, inscribed 'Bibliothecae Colbertinae' to head of title-page, item 10164 in the sale catalogue of 1728.

\$5500

First editions, scarce, of two treatises by Silverio Picerli, a Franciscan friar who was in 1629 superior of the convent of S Maria Maddalena, Naples.

'In the *Specchio primo* Picerli formulated a new system of solmization made necessary by the increasingly widespread use of accidentals; in it he tabulated three "orders" of music. The *Specchio secondo*, which is concerned almost exclusively with counterpoint, is less original, but its subject matter is presented in a notably clear, well-ordered way, and it was the principal source for the fifth book of Kircher's *Musurgia universalis* (1650) ... Chapter 22 is specially interesting; it deals with "the particular considerations concerning composition for two, three, four and more voices and for two or more choirs, together with other important matters" (*Grove online*). Picerli also seems to have been the first theorist to discuss retrograde canons ('fuga, o canone cancherizzato, o gambarizzato', p. 128).

A *Specchio terzo* on the mathematics of music was announced in the *Specchio primo* but if published it has not survived. A copy was listed among the possessions of the composer Girolamo Chiti, but that was perhaps a manuscript.

Library Hub and OCLC locate copies of both parts at the British Library, Biblioteca Casanatense, Staatsbibliothek Berlin, Bibliothèque nationale de France, Newberry, Boston Public, San Francisco State, and Harvard, plus scattered holdings of a single part.



A NEW TRANSLATION

64| PLATO. Philosophi summi ac penitus divini opera, quae as nos extant omnia, per Ianum Cornarium Medicum Physicum Latina lingua conscripta. *Basel, Froben, 1561.*

Folio, pp. [xxiv], 1048, [60]; woodcut Froben device to title and verso of final leaf, woodcut historiated and decorative initials; front pastedown, first free endpaper and fore-edge verso of first 4 leaves reinforced with nineteenth century German printer's waste, some very light toning, the odd mark, short wormtrack to final few leaves affecting text but not legibility, else a very good copy; bound in contemporary pigskin over bevelled wooden boards, boards tooled in blind to a panel design, spine in compartments with 4 raised bands, paper spine label to first (with author and title in manuscript) and last (with manuscript shelf mark) compartments, brass clasps to fore-edge; front board water-stained and skin contracted, boards slightly scuffed in places; contemporary ownership inscription to verso of final leaf 'Johan [?]aske[?]', gift inscription of Johann Heinrich Dreyspring dated 1680 to recto of first free endpaper, 7-line ownership inscription of Johann Philipp Höniger dated 1733 to title, ownership inscription of Johann Friedrich Ramsler dated 1742 (see below) to front pastedown.

\$3250

First edition of Janus Cornarius's Latin translation of the works of Plato, in a beautiful contemporary German binding, with interesting Baden-Württemberg provenance.

Janus Cornarius (c. 1500–1558) was a peripatetic scholar, physician, and professor of medicine. A native of Zwickau, he settled in Basel in 1528, where he lectured on Greek medicine and became acquainted with Erasmus, who encouraged his translation work, and Hieronymus Froben, who granted him access to his library and became the publisher of many of Cornarius's works. A prolific writer and passionate philhellene, Cornarius translated and edited numerous Greek texts – largely medical works, but also by Classical authors and early Church fathers. Published after Cornarius's death, the present edition of Plato's *Opera omnia* constitutes a significant step in the publishing of the Platonic corpus and combines Cornarius's own translation with the commentary of Marsilio Ficino. Though Cornarius states that for his translation he collated the text of the 1513 Aldine *editio princeps* with two Greek Basel editions along with a (now lost) manuscript, study has revealed that he also leaned on Ficino's Latin translation (also printed by Froben, in 1532).

Our copy is attractively bound in contemporary German alum-tawed pigskin, with covers blind-tooled to a five-panel design. Four of the panels comprise one of alternating vine leaf and rose stamps; a roll of putti interspersed with vinework and roses; a central panel of floral and foliate tools; and an outermost panel of a roll of entwined budding foliage. The fourth panel from the centre is tooled with a distinctive figurative roll, representing the Crucifixion, the Sacrifice of Isaac, the Resurrection of Christ, and the bronze serpent, which Haebler records as being from the workshop of an anonymous Stuttgart binder, definitely active between 1542 and 1561 but likely working well into the first quarter of the seventeenth century. Haebler surmises that the binder was resident in Stuttgart, as the majority of their bindings are found on books from Stuttgart libraries and on volumes of wine invoices from the Stuttgart archives, but does not venture to identify them with any known Stuttgart binder,





though he notes that they appear to use some of the tools of another binder, known only as Master N. P. (pp. 344 ff).

Provenance:

1. Presentation inscription recording the gift of the book from Johann Michael Schmidt to Johann Heinrich Dreyspring dated 1680. Dreyspring may be the Johann Heinrich Dreyspring referenced in the Baden-Württemberg State archives, pastor of the parish of Böcking. He appears to have been appointed to the parish c. 1690–94, and to have died before 1719 (dated by a request from the parish at this date to fill the post left by his death).

2. Johann Philipp Höniger (1664–1742), with his lengthy ownership inscription to the title-page dated 1733 recording his purchase of the book at the age of 69. Born in Öhringen, Höniger studied at the University of Tübingen, co-authoring *Φιλοσοφηματα illustrioria* (Tübingen, 1682) and *Φιλανθρωπια Dei* (Tübingen, 1688), before becoming deacon first in Ebingen then in Balingen, then pastor in Dornhan in 1695, finally rising to Superintendent and then Superintendent Emeritus in 1740. Höniger acquired the present volume while superintendent in Neuffen, and clearly took great pride in his work as he devotes much of his seven-line note to it.

3. Johann Friedrich Ramsler (1700–1757), with his note ‘Ex Biblith. Höniger. Emit Joh. Frid. Ramsler’. Originally from Merklingen an der Würm, Ramsler also attended the University of Tübingen, receiving his masters in 1722. He was private tutor to the Prince of Württemberg-Oels and then to Princess Louise in Stuttgart, before becoming a schoolteacher there and prelate in Anhausen. The date of the inscription puts his acquisition the same year that Höniger died – likely purchased from the sale of Höniger’s library after his death.

Adams P1448; Brunet V, 698; USTC 684185; VD16 P 3280.

65 | PLUTARCH; Simon GRYNÆUS, editor. Παράλληλα εν βίοις Ελληνωντε και Ρωμαιων. Plutarchi quae vocantur parallela: hoc est, vitae illustrium virorum graeci nominis ac latini, prout quaeque alteri convenire videbatur, accuratius quam antehac unquam digestae. *Basel*, [Andreas Cratander and Johann Bebel,] 1533.

Folio, ff. [iv], 369, [1]; woodcut Bebel device to title and to verso of last leaf, woodcut historiated initials; scattered small wormholes, largely marginal, sometimes touching the odd character but not affecting legibility, else a beautiful, clean copy; bound in contemporary ?South German pigskin over bevelled wooden boards, boards tooled in blind to a panel design with 3 roll-tools, spine in compartments with 4 raised bands, spine covered in the seventeenth century with paper, author and title in manuscript to first compartment and manuscript shelfmark to last compartment, fore-edge lettered ‘Πλουταρχος’ in elegant manuscript capitals; clasps perished, a few slight scuffs; seventeenth-century ink ownership inscription ‘Monachij ad PP Franciscanos Bibl.’ to head of title and monastic library ink stamp ‘STAM’ to top edge (*see below*).

\$4500



A beautiful copy, in a handsome contemporary binding, of the first edition of Plutarch’s *Parallel Lives* as edited by Simon Grynaeus (1493–1541), professor of Greek at the University of Basel. This was the first Greek edition to be printed outside Italy (the third overall, earlier editions having appeared at Florence in 1517 and Venice in 1519).

The *Parallel Lives* is a collection of biographies of distinguished Greek and Roman soldiers, orators, and statesmen, intended to delineate lives using vignettes and anecdotes rather than strict history, to explore the influence of personality on the destinies of the famous and illustrious, and to demonstrate that Greece had produced heroes every bit as worthy of note as those of Rome. The surviving lives are formed into pairs of biographies, each pair comprising a Greek and a Roman whose lives are comparable or contrastable in some way (e.g. Demosthenes and Cicero, Pericles and Fabius Maximus, Alexander the Great and Julius Caesar). The *Lives* have proved popular throughout the centuries, not just for their importance as inspiration and as source material for some of the figures, but for their literary charm and the lively, colourful, and sometimes gossipy depictions of great men.



Binding:

The attractive contemporary binding features two unusual and as-yet unidentified figured rolls, one depicting a full-length female figure surrounded by stars in one panel and a devil emerging from the ground in another, the other seemingly showing figure sitting in a large cauldron or font and, beneath him, two back-to-back busts in profile.

Provenance:

From the library of the Franciscan monastery of St Anthony of Padua (formerly of St Jacobus, later St Anna im Lehel) in Munich. Founded in the early thirteenth century and originally dedicated to St Jacobus and based at the monastery of St Jakob am Anger, in 1284 the Franciscan convent in Munich was moved by Duke Ludwig II the Strict to a site closer to the ducal residence. Re-dedicated to St Anthony of Padua in 1392, the monastery played host to important scholastic figures such as William of Ockham, Michael of Cesena, and Bonagratia of Bergamo. When, in 1802, the monastery was secularised (along with other monasteries in Bavaria), the Franciscan monastery buildings and church were demolished, making way for the building of the new National Theatre on the site (which promptly burnt down twice in quick succession leading to murmurings in the city about divine wrath). The Franciscan brothers themselves were moved to the monastery in Ingolstadt, which remained as a central 'extinction monastery' for brothers from secularised monasteries. Upon reconstitution in 1827, the Munich Franciscans took over the old Hieronymite monastery of St Anna im Lehel on the express orders of King Ludwig I, ceremoniously moving into their new premises on All Saints Day. The inscription 'Monachii ad PP Franciscanos Bibl.' and variants thereof are often found along with the stamp 'STAM' (St Antonius München or Sancti Antonii Monacensis) on books from this monastery (cf. Hellwig, *Inkunabelkatalog des Germanischen Nationalmuseums Nürnberg* (1970), p. 310, which refers to the monastery as St Anna, and MEI Owners of Incunabula, owner ID 00013531). Many of the incunables from the monastery library passed into the Bayerische Staatsbibliothek, likely around the time of secularisation, and some duplicates later sold.

Adams P-1611; USTC 684248; VD16 P-3756.

THE MASTER OF DEATH AND THE 'A MASTER'

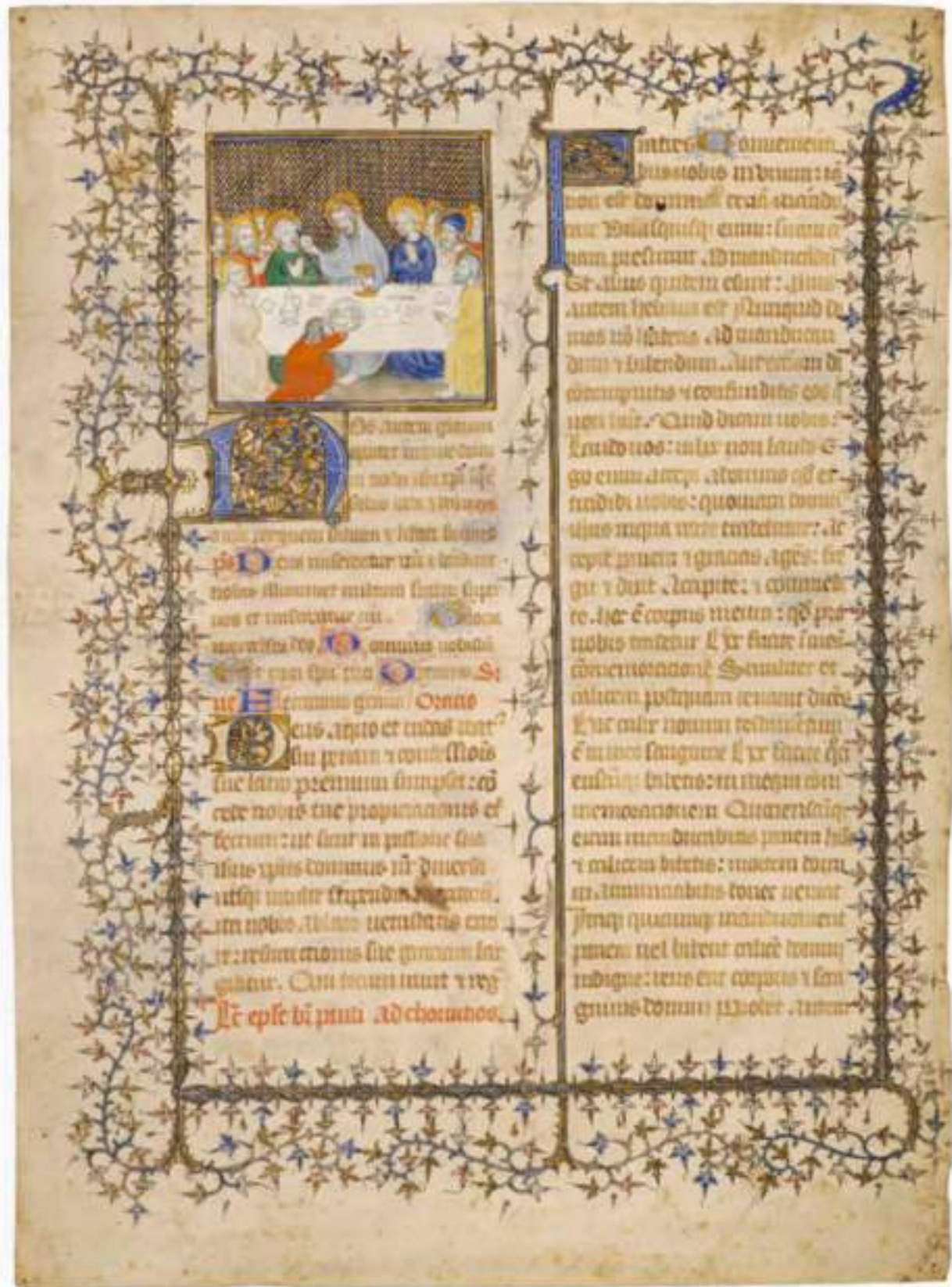
66| PONTIFICAL-MISSAL, Use of Luçon, in Latin, with readings for the Fourth Week of Lent and Holy Thursday in the Temporal; a complete leaf with double columns of 32 lines in two sizes of a gothic liturgical script, brown ink, ruled lightly in ink, with a 10-line column-width miniature of the Last Supper (75 x 77 mm) delicately painted in colours and burnished gold and with a tessellated background, large four-line initial 'N' (*Nos autem gloriari oportet*) of leafy design in shades of blue, orange and burnished gold against a quadrangular pink panel, full ivyleaf bar border, six two-line initials alternately in pink and blue usually with ivyleaf border extensions, smaller initials alternately in burnished gold and blue with penwork flourishing in dark blue and red respectively, foliation 'XX IIII XII' (i.e. 92) at head of recto in alternating gold and blue letters with similar flourishing, rubrics; some minor rubbing, soiling and cockling, a few tiny losses from miniature and tablecloth area possibly sometime retouched, one or two small stains, old pen trials in lower margin of recto, tiny holes in corners where evidently once pinned to a hard surface, but generally in very good condition. 345 x 256 mm (text area 240 x 171 mm).

France (Paris), late fourteenth century.

\$22,500

A rediscovered leaf from the Missal of Etienne de Loypeau, bishop of Luçon, with a miniature by the so-called Master of Death and border decoration attributable to the 'A Master' of the Belles Heures of the Duc de Berry.

The manuscript from which this refined leaf comes is Bayeux, Bibliothèque du Chapitre MS 61 (now Caen, Archives Départementales du Calvados). The leaf evidently belonged between ff. 91 and 93 and was already missing by 15 November 1893 when a note listing the *lacunae* was inserted at the beginning of the manuscript. In 1887 nine leaves had been listed as in the Mancel collection in Caen (see *Catalogue général des manuscrits des bibliothèques publiques de France*, 1889, vol. X pp. 325-6). The Mancel leaves were reinserted in 1893, leaving nineteen leaves still missing. Four leaves, bought by C.L. Ricketts from the Parisian dealer Lemallier in 1907, are now Indiana University, Lilly Library MS Ricketts 65. According to Delisle, writing in 1887, the abbé Deslandes believed that, besides the nine leaves in the Mancel collection, 'il y en a un ou deux autres dans le cabinet d'un amateur de Bayeux' (L. Delisle, 'Le Missel et Pontifical d'Etienne de Loypeau évêque de Luçon', in *Bibliothèque de l'École des chartes* vol. 48, 1887, pp. 527-534 at p. 534).



Provenance:

1. Commissioned for Étienne Loypeau, bishop of Luçon from 1388 to 1407.

2. Louis d'Harcourt, patriarch of Jerusalem and bishop of Bayeux from 1460 to 1479, who bequeathed the parent manuscript to the chapter of his cathedral on 12 April 1474. It is recorded in the inventory of the cathedral treasury in 1476: 'Premièrement, ung excellent missel, portant tout l'office pontifical' (Delisle, *op. cit.* p. 534).

References:

Leroquais, *Les pontificaux manuscrits des bibliothèques publiques de France*, 1937, vol. I pp. 69-75. For the 'A Master', see A.S. Farber, 'Considering a marginal master: the work of an early fifteenth-century, Parisian manuscript decorator', in *Gesta* 32, no. 1 (1993), pp. 21-39.

'The Missal and Pontifical of Étienne de Loypeau is intimately connected with the circle of Jean, duc de Berry (1340–1416), brother of Charles V of France and probably the most famous manuscript patron of the late Middle Ages. Before his appointment as bishop of Luçon in central France in 1388, Étienne de Loypeau had been a member of the duc's household in Poitiers, living in the castle shown in the background of the July miniature of the duc de Berry's *Très Riches Heures*, where he was keep of the ducal relics in 1377–82. Étienne's Missal and Pontifical includes a rubric about the relics of Saint Hilary in Poitiers, citing an indulgence granted by the bishop's "supreme prince, master and benefactor", the duc de Berry (fols. 22v–23r). It is not at all improbable that the manuscript was actually commissioned by the duc de Berry himself for presentation to his protégé Étienne de Loypeau, in or soon after 1388. In exchange, then, Étienne ordered a copy of his new manuscript, which he sent back to the duke, who in turn gave it to the Sainte-Chapelle in Bourges. It survives as Paris, BnF, ms lat. 8886 ... The hand of the artist of the five Ricketts miniatures appears in many other very grand Parisian manuscripts of the late fourteenth and early fifteenth centuries, including aristocratic texts owned by Charles V and his brothers the dukes of Burgundy and Berry. He was clearly a favourite court artist. The late Michael Camille named him as the 'Master of Death' and confidently identified him with Pierre Remiet, an illuminator recorded in Paris between 1368 and c. 1420. This thesis depends on the assumption that Pierre Remiet was the principal painter of a manuscript of the *Pèlerinage de la vie humaine*, which includes the name of Remiet in the margin, BnF, ms fr. 823, fol. 18v. Probably, in fact, Remiet was no more than the Master's assistant in that particular manuscript ... This does not alter the fact that the unnamed Master of Death was the painter of a substantial number of major royal and noble manuscripts, which increases the likelihood, first hinted at by Delisle 1887, that the duc de Berry himself (rather than a remote bishop) actually commissioned the Missal' (C. de Hamel, *Gilding the Lilly. A hundred medieval and illuminated manuscripts in the Lilly Library*, 2010, no. 51, pp. 114–5).

BOUND IN WHITE CALF

67| PORTA, Giambattista della. De humana physiognomonia ... libri III; qui ab extimis, quae in hominum corporibus conspiciuntur signis, ita eorum naturas, mores et consilia (egregiis ad vivum expressis iconibus) demonstrant, ut intimos animi recessus penetrare videantur ... primumque in Germania in lucem editi ... Hanau, Wilhelm Antonius for [Frankfurt,] Peter Fischer, 1593.

8vo, pp. [xvi], 534, [57 (index)], [1 (blank)]; title in red and black with woodcut device, woodcut initials, head- and tailpieces, woodcut portraits to title verso and p. [xvi], numerous woodcuts to text (many repeats); small marginal paperflaw to lower outer corner of p. 241, some light foxing and toning; overall a very good copy in contemporary blind- and gilt-tooled white calf, central stamp to covers depicting the Trinity (see below), the date 1594 in gilt (faded) to upper cover, four raised bands to spine, purple edges (faded to red); some marks, worm track to lower cover, some worming to endpapers, front free endpaper coming loose; seventeenth-century ink ownership inscription of T. Seifert ('T. Seiferti D.') to title and his note to title verso (see below), nineteenth-century ownership inscription to title, some underlining in ink to text.

\$3250

The second Latin edition and the first to be published in Germany of this richly illustrated work on physiognomy by the Italian polymath Giambattista della Porta (1535–1615), a beautiful copy in strictly contemporary German white calf.

The numerous woodcuts in this edition – including portraits of Porta and the dedicatee Cardinal Luigi d'Este, and numerous depictions of human and animal heads juxtaposed – are based on the fine copper engravings of the first edition, published at Vico Equense (Naples) by Giuseppe Cacchi in 1586.

'Porta's physiognomonics provides cartographies of the outward appearance of physical bodies aimed at predicting the soul's hidden inclinations or dispositions (past, present or future) ... Incorporating a huge array of classical and contemporary sources, Porta's physiognomic texts are an outright summa of this branch of knowledge and practice ... Porta's physiognomic assessments are based on resemblances in external appearance: for instance, men with a dark, Saturnine complexion evocative of dangerous animals are rendered very likely to go to prison ... This example highlights the aesthetics structuring Porta's physiognomonics: beautiful bodies are also morally good. There is a direct association between beauty, virtue, success and health, as these traits all originate from a good temperament, that is, from a harmonious mixture of the elements. A monstrous body, on the other hand, indicates ill health, bad luck, and dubious moral inclinations' (*Stanford Encyclopedia of Philosophy*).

Provenance:

The T. Seifert who inscribes the title adds a note to the portrait of Porta on the verso, inviting the reader to compare the author's face with those of dogs on pages 182 and 214, drawing attention to his long face and (supposedly) prominent swollen gums.



Binding:

The attractive binding is one of only a very small group of Renaissance bindings in white calf. It features a central panel-stamp of the *Gnadenstuhl* or Throne of Mercy, a trinitarian image of a mournful God the Father displaying his sacrificed Son, accompanied by the dove of the Holy Spirit. It is here signed 'H W' and surrounded by the text 'Also hat Got die Welt geliebet das er seinen Son g' (see Haebler, p. 487, H.W. Platten III).

References:

USTC 629965; VD16 P-4326; Adams P-1925; Garrison & Morton 150.





QUEEN ELIZABETH'S PRAYER BOOK

68| [PRAYERS.] A Booke of Christian Prayers, collected out of the auncient writers, and best learned in our tyme, worthy to be read with an earnest mynde of all Christians, in these daungerous and troublesome days ... London, [John Daye, 1578].

4to, ff. [vi], 44, 46-48, 50-51, 49, 52-55, 59-137 [i.e. 138], [4], wanting four leaves (ff. 45, and 56-8), lower half of title-page and final leaf torn away, repaired with blank paper in the early eighteenth century, title also remounted, f. 49 misbound, lower third torn away; with a woodcut border on the title-page, a woodcut portrait of Queen Elizabeth I at prayer on the verso, every page printed within a woodcut border made up of several historiated or ornamental blocks and featuring inset letterpress text, the body text in a mixture of blackletter, roman, and italics; some spotting and staining towards extremities, paper flaw to inner margin of Q3-4, closed tear in Q4, tear through R4, a couple of old marginal repairs not affecting text or borders; despite the faults a good copy with ample margins, in eighteenth-century Cambridge-panelled calf, rebaked; contemporary or early ownership inscription to Oo2^v, eighteenth-century ownership and gift inscriptions to front endpapers.

First edition thus of 'probably the most splendid example of ornamental printing which this country ever produced' (Dibdin), the compilation of prayers popularly known as 'Queen Elizabeth's Prayer Book' – as well as the iconoclastic portrait in which she takes the place normally reserved for Mary, she is mentioned in person in two places.

A Booke of Christian Prayers and its rare antecedent *Christian Prayers and Meditations* (John Day, 1569) are 'in effect, Protestant books of hours that pay tribute throughout to Elizabeth as a Reformation queen' (King, *Tudor Royal Iconography*, 1989). Both take the inspiration for their fine woodcut borders from earlier printed French Horae and native and imported Sarum missals. The 1569 volume was designed for the private use of Queen Elizabeth; her own copy, hand coloured at the instance of Archbishop Parker, with the 'Prayer for wisdom to governe the Realme' altered in the press from the third person to the first, is in Lambeth Palace Library. To the two series of borders in *Christian Prayers and Meditations*, illustrating the Life of Christ and the Dance of Death, A Booke of Christian Prayers adds four more: the Virtues, Works of Christian Charity, the Senses, and Signs of Judgement (scenes from the Apocalypse). With as many as four images to the page, the work is 'unique among publications of the Elizabethan period ... as a repository of traditional iconographical material' (Chew). The prayers and their arrangement are also much altered, with prayers added by Foxe, Knox, and Calvin.

\$8250





The first series of woodcut borders, forty-three scenes from the Life of Christ, is repeated from 1569 with one important change, the replacement of two versions of the non-canonical Pietà with cuts of the Entombment and the Maries visiting the tomb. That this substitution was accomplished by sawing through the blocks rather than recutting them is proved by the fact that the inserted Maries appear upside down in the edition of 1590.

Next comes the first of the new series introduced in 1578, a long procession of Virtues, each a full-length female figure trampling upon a corresponding Vice, the procession interrupted by one male figure, the 'Christian soldiour harnised', in full armour standing upon a Hell-mouth with the text from Ephesians (so important for Spenser) 'Put on the whole armor &c.' Six Works of Christian Charity follow, interesting for their scenes of daily life – feeding the hungry, visiting the sick, and the like. The next series returns to personifications, illustrating the Five Senses by five female figures each standing full length with the appropriate iconographic attributes. Then come scenes and texts from the Apocalypse to illustrate the Signs of Judgement or Episodes preceding the Doom ('The sun shall be darkened' &c.).

The final great series is the Dance of Death, with two panels in each outer border showing Death summoning one of his victims, and in the other borders skeletons, emaciated bodies, shrouded corpses, or heaps of skulls and bones. 'Following the familiar formula, Death holds before his victim an hourglass, or tolls a passing bell, or brandishes a sword or scythe ... Sometimes he gesticulates mockingly; sometimes he seizes the doomed one with violence; sometimes he leads his victim away' (Chew). All thirty-six ranks and types of men and twenty-six of women found in *Christian Prayers and Meditations*, 1569, are repeated here, ranging downward from Emperor and King, Empress and Queen, to Beggar and Fool, Aged Woman and Cripple. A dozen new figures, introduced in 1578, include Archbishop, Bishop, Doctor, and Preacher, a Herald, Musicians, and a Printer who is represented twice, setting type ('Leave setting thy page: spent is thine age') and working his press:

Let printing stay: and come away.

Although the general scheme of the Dance of Death goes back to the margins of French Horae, 'in many of the episodes ... the effort has been made to adapt the scheme to English society'. It is also possible, writes Chew, 'that the grimly vigorous couplets addressed by Death to his victims may derive from one or another of the numerous Dances on the walls of English churches. These couplets, though rough and homely, are never quite doggerel; and it is not without emotion that we hear Death addressing the Aged Woman':

Be the day never so long: At last commeth Evensong.

The last two pages have borders illustrating the Triumph of Death and the Last Judgement.

As in 1569 a number of the borders are signed, 'C.I.' in the Life of Christ, 'G' in the Dance of Death, and 'C.T.' in the Triumph of Death. Edward Hodnett has suggested that 'G' may be the Flemish artist Marcus Gheeraerts the elder who fled to England from Bruges in March 1568 to avoid religious persecution. The other initials remain unidentified.

It is believed that the text was compiled and arranged by the publisher John Day's son, Richard, also a printer, whose address 'To the Christian Reader' is found here in the scarcer version signed in full rather than with the initials 'R.D.' He briefly worked in consort with his father but after the latter excluded him from a lucrative patent of 1577 he began printing those works piratically, for which his books, type, and press were seized in 1580. Of the present work there were reprints in 1581, 1590, and 1608.

STC 6429; Lownes 1496.





MAPPING ASIA

69| **SANSON, Nicolas.** L'Asie en plusieurs cartes nouvelles, et exactes; et en divers traittés de geographie, et d'histoire. Là où sont descripts succinctement, et avec une belle methode, et facile ses empires, ses monarchies, ses estats, etc. les moeurs, les langues, les religions, les richesses de ses peuples, etc. Seconde edition ... Paris, for the author, 1658.

4to, pp. [6], 72, ff. 73-76, pp. 77-104; with 17 double-page maps hand-coloured in outline, woodcut initial and headpiece; perforation to last map and last two leaves affecting a few words, repairs to lower central folds of 9 maps, somewhat browned, a few marks; overall very good in modern light brown quarter calf with marbled boards, gilt lettering to spine, marbled endpapers; a little wear to corners; some marginal pencil annotations in French to p. 21.

\$3500

Scarce second edition, featuring seventeen maps of Asia by the great French cartographer Nicolas Sanson, supplemented with his notes on Asiatic geography.

Royal geographer and tutor to two French kings, Sanson ranks as one of, if not the leading French cartographer of the seventeenth century. This, his first study of Asia, was first published in 1652; it makes up perhaps the most famous of the collections published during Sanson's lifetime, his four-part series, in quarto, depicting Europe, Asia, Africa, and America. His maps of Asia and the Far East were largely based on the information of Dutch and Portuguese travellers and Jesuit missionaries, and were important stepping-stones in the development of a more detailed European knowledge of this region. Yet Sanson's interest in Asia was not merely a question of geographical completeness or exploration: as he pointed out in the preface, 'Asia impatiently awaits the fulfilment of oracles, which promise that it will soon return not only under the empire of our kings but also that of Jesus Christ'. Dedicated to François Foucquet, who became archbishop of Narbonne in 1659, the seventeen maps encompass Turkey, Anatolia, Arabia, Persia, Mongolia, India, China, Tartary, Japan, the Philippines, Java, and Ceylon. They are the work of the Parisian engraver Abraham Peyrounin, who often collaborated with Sanson and with Sanson's partner Pierre Mariette.



WITH REUSED FIFTEENTH-CENTURY WOODCUTS

70 | SCALVO, Bartolomeo. Rosariae preces ad gloriosam Dei genitricem Mariam Virginem meditationibus auctae ad vitae Christi eiusdemq[ue] matris repetendam memoriam. *Milan, Pacificus Pontius, 1569.*

4to, pp. [xii], 131, [5]; title within four-part woodcut frame composed of nine panels depicting scenes from the Old and New Testaments (including the temptation of Adam and Eve, Moses receiving the Ten Commandments, the Nativity, and the Resurrection), large woodcut initial C containing bird's-eye view of Cremona on second leaf, with large woodcuts of the Virgin Mary in the garden of delight (f. 3^v), the Virgin and Child enthroned before two groups of religious and lay men and women kneeling in prayer (f. 3^{6v}), the Crucifixion (p. 45) and the Resurrection (p. 91); each text page (except for the dedication and index) set within one of four different decorated and historiated woodcut frames composed of four blocks incorporating scenes from the life of Christ and the Virgin, cherubs, leafy branches, caryatids, masks, and flower vases; typographic ornamental cartouche and decorations (including manicules) throughout; traces of red wax and pin pricks at the four corners of the leaf with the woodcut depicting the Crucifixion (*see below*); faint water-stain in lower outer margins, nevertheless a very good, clean copy in twentieth-century red roan, rear board tooled 'Burlamacchi' in gilt within a circle; spine sunned.

\$7000

First edition of this Marian book of prayers for the use of Rosary societies, lavishly illustrated reusing late fifteenth- and early sixteenth-century woodcuts.

Published in the same year of Pius V's bull *Consueverunt Romani Pontifices*, in which the pope finally established the devotion to the rosary in the Catholic Church, and dedicated to Charles Borromeo, Archbishop of Milan, this edition was soon followed by an Italian translation, published also in Milan and by the same printer, employing an almost identical layout and reusing all the woodcuts except for the one (Virgin Mary in the garden of delight) which appears only in this edition.



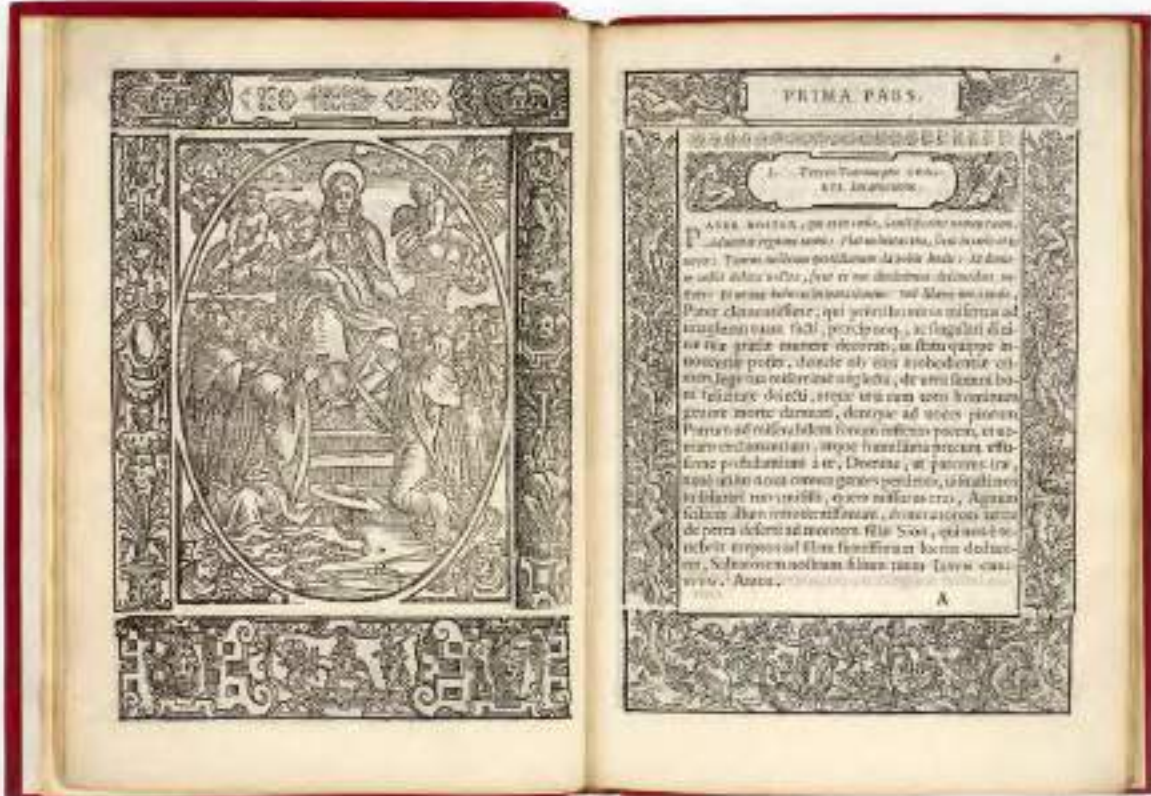


Rava, in his *Supplement à Max Sander 'Le livre à figures italien de la Renaissance'*, dedicates a long entry to the three woodcuts included in both the Latin and Italian editions: the Crucifixion is described as 'coming from an impression of an earlier date (probably from a missal)' and 'in the most typical Lombard style', while the Resurrection and its white-on-black frame 'obviously come from a much older impression, undoubtedly dating back to the first years of the 16th century' and 'belong to the best period of Lombard woodcutting'. For the latter, Rava finds strong similarities with the large woodcut in Melchior da Parma's *Dialogi de anima* (1499), that in Nanus Mirabellus's *Polyanthea* (1503), one in the *Vita della Vergine Maria* (1499), and those in Ferraro's *Tesaurus Spirituale* (1499), agreeing with Paul Kristeller in attributing the woodcut to an artist dubbed the 'Master of Melchior da Parma' or his school (see Kristeller, *Die lombardische Graphik der Renaissance*, pp. 48-57). The first woodcut, depicting the Virgin Mary in the garden of delight surrounded by scrolls bearing some of her epithets (for an unknown reason present only in this edition and not included in the Italian translation), is also earlier in date: it had appeared in the *Officium Romanum* printed by Gregorius de Gregoriis in Venice in July 1516 (see Essling 483) and quite possibly before that.

In this copy, the page with the woodcut depicting the Crucifixion (p. 45) presents traces of red wax and signs of pinpricks to the four corners, suggesting the possible presence at some point of some sort of veil or cover which would have hidden, at least in part, the image.

Library Hub, OCLC, and USTC find no copies in the UK. OCLC finds five copies in the US, at UCLA, Notre Dame, Dayton, Bridwell Library, and Yale, to which USTC adds one more at NYPL.

EDIT16 50068; USTC 855398. See Rava, *Supplement à Max Sander* 4342 bis (for the Italian translation), 6891 bis (for the Latin edition, with no mention of the first woodcut), and plates 50 and 51.





71| [SCHOLZE, Johann Sigismund.] Sperontes singende Muse an der Pleisse in 2 mahl 50 Oden, der neuesten und besten musicalische Stücke mit den darzu gehörigen Melodien zu beliebter Clavier-Übung und Gemüths-Ergötzung nebst einem Anhange aus J. J. Günthers Gedichter. Leipzig, auf kosten der lustigen Gesellschaft [Breitkopf], 1741.

[Bound with:]

—. Sperontes singende Muse an der Pleisse, erste Forsetzung, in 2 mahl 25 Oden ... Leipzig, [Breitkopf,] 1742.

Two parts bound together, 4to, pp. [4], '68' [i.e. 76], [24], with an engraved title-page and folding double-page frontispiece (a view of Leipzig re-used from the first edition of 1736); [2], '50' [i.e. 52], [2 (index)], with an engraved title-page; each song with engraved music at the head and letterpress verse below (songs 69-102 in the first work are printed without music); woodcut head- and tailpieces, woodcut vignettes or initials (in 1742 the initials are made of printer's tools); a fine copy in contemporary speckled sheep, covers and spine ruled in blind.

\$5750

References:

RISM II, p. 372; Hirsch III, 1078; Hayn/ G. IV, 128 ('Enormously rare!').

Second edition of the first part, first edition of the second part – a hugely influential collection of German songs that laid the groundwork for the Romantic Lied. 'Its engraved titles, imprinted notes and numerous charming woodcut vignettes make this one of the age's most delightful creations of book art' (Mannheimer cat. 5, 1398). Two further parts appeared in 1743 and 1745.

'Sperontes' was only identified in the nineteenth-century as Johann Sigismund Scholze (1705–1750), of Leipzig, a poet and anthologist in the circle of Gottsched. 'Sperontes's most significant work is the *Singende Muse an der Pleisse*, a collection of poems set as strophic songs to adaptations of the "newest and best music compositions" ... The initial publication of 1736, containing 100 poems (and 68 compositions), proved to be so popular that it was followed by three further sets with 50 numbers each' (Grove online).

'The *Singende Muse* clearly fulfilled a need among the emerging German middle classes. The deliberately unpretentious poetry affirmed their values and sympathetically depicted their everyday activities. The texts extol variously the virtues of patience, constancy, love, friendship, moderation and hope, and recount the delights of country and city life, the seasons, billiards, keyboard and card playing, tobacco, coffee and tea ... The music of the *Singende Muse* consists overwhelmingly of popular pre-existing instrumental and vocal compositions to which Sperontes invented his verses ... For the most part Sperontes seems to have drawn on French, but also on English, German and Italian, musical sources.' In the first collection **No. 33 'Ich bin nun, wie ich bin', and No. 48 'Dir di Liebe, werthes Hertze' are ascribed to J.S. Bach (BWV Anh. 40 and 41).**

'The remarkable success of Sperontes's anthology initiated almost immediately a powerful resurgence of song production which was to continue throughout the century, forming the matrix for the lieder masterpieces of the 19th-century Romantics' (*ibid.*).



A DRAUGHTSMAN'S SAMPLEBOOK

72| **SCHÜBLER, Johann Jacob, et al.** Designs for furniture, funerary monuments, garden buildings, &c. Augsburg [c. 1710s–20s].

Eight items in one vol., folio (420 x 260 mm), containing a total of 52 engraved plates; some spotting, foxing, and light soiling, some creasing to corners and edges, marginal tears or chips to a few plates, overall good; sewn longstitch in eighteenth-century *carta rustica*; small tears and losses to spine, marks to covers; pencil sketches inside rear cover.

\$4750

An interesting sammelband containing over fifty handsome engraved plates with late Baroque designs for furniture, monuments, and summerhouses, published at Augsburg by Jeremias Wolff (1663–1724) and his heirs, and by Joseph Friedrich Leopold (1668–1727).

The first four items comprise four parts taken from Johann Jacob Schübler's twenty-part *Ausgab seines vorhabenden Wercks*, specifically the supplement to part 1, and parts 3, 6, and 7. A designer and mathematician, Schübler (1689–1741) published numerous sets of patterns, including furniture designs inspired by late French Baroque which were used all over Europe. Here we find his designs for beds, including folding beds ('Englische Comod-Betten und Französische Feld-Betten', with prefatory explanatory text); funerary monuments and tombs; armchairs and tables, set within handsome rooms; and summerhouses and fountains (all with captions within the plate).

Schübler's work is followed by five designs for ornately legged tables by the influential French sculptor and designer Jean-Bernard Toro (or Turreau, 1661–1731), 'an outstanding draughtsman' (*Grove Art Online*) known above all for his ornamental designs. 'He was inspired by the art of the Renaissance and one of his favourite themes was that of fantastic beings entangled in foliage, from which their angry or sorrowful heads and their helpless wings emerge' (*ibid.*) – in evidence here.

Following this comes a mixed set of plates after designs by Paulus Decker (1677–1713) depicting, *inter alia*, funerary monuments, a chimneypiece and a fountain at the Orangery in Erlangen, mirrors, bases for crucifixes, and candlesticks. Six unsigned designs for elaborate cartouches follow, and the volume closes with six plates carrying designs for tables and tableware.

Contents:



SCHÜBLER, Johann Jacob. Beylag zur ersten Ausgab seines vorhabenden Wercks, worinnen vorgestellet wird, wie die neu inventirte Französische Betten ... L'aggiunta per la prima edizione dell'opera ... nella quale vengone presentate le lettieri d'invenzione piu nuova alla Francese ... *Augsburg, heirs of Jeremias Wolff, [1720s?]*. Pp. [4], 6 plates.

—. Dritte Ausgab seines vorhabenden Wercks, welche neue architectonische castra doloris ... Terza edizione dell'opera ... d'architettura, contenente disegni rari di castridolori ... *Augsburg, Jeremias Wolff, [1720s?]*. Pp. [2], 6 plates.

—. Sechste Ausgab seines vorhabenden Wercks, worinnen neu-faconirte Commod- und Schlaff-Sessel ... Sesta edizione dell'opera ... nella quale vengono presentate sedie d'invenzione piu nuova molto commode da dormire ... *Augsburg, heirs of Jeremias Wolff, [1720s?]*. Pp. [2], 6 plates.

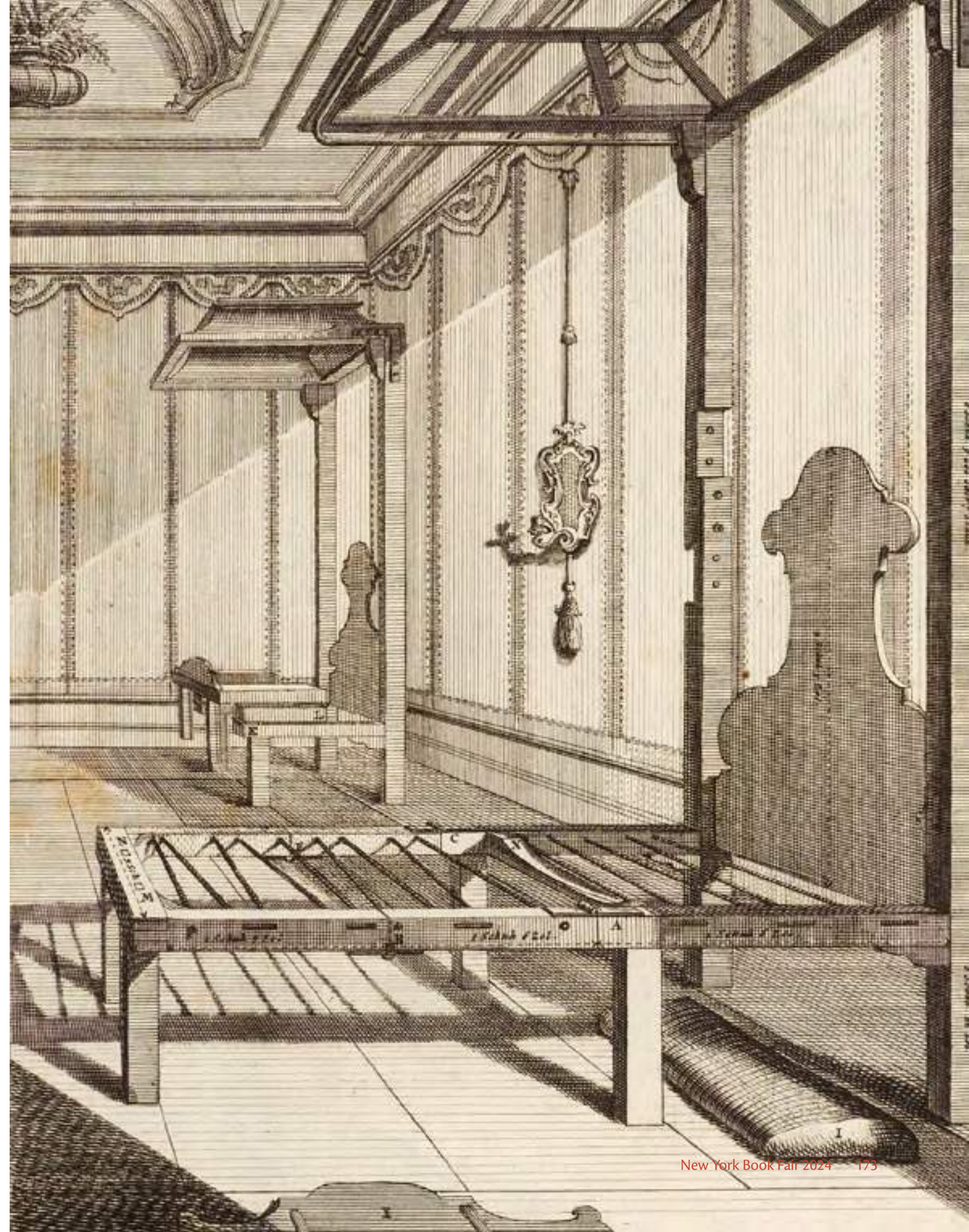
—. Siebende Ausgabe seines vorhabenden Wercks, worinnen vorgestellet werden neu-inventierte Sommer-Häuser ... Edizione settima dell'opera ... per la quale si rappresenta le case per la stagione dell'està ... *Augsburg, heirs of Jeremias Wolff, [1720s?]*. Pp. [2], 6 plates.

TORO, Jean-Bernard. Livre de tables de diverses formes inventé par J.B. Toro ... *Augsburg, Jeremias Wolff, [1710s?]*. Pp. [2 (engraved title)], 5 plates.

DECKER, Paulus. [Designs after Paulus Decker, engraved by Joseph von Montalegre, Jean Conrad Reiff, and Karl Remshard.] *Augsburg, Jeremias Wolff, [1710s?]*. 11 plates.

WOLFF, Jeremias. [Designs for decorative cartouches.] *Augsburg, Jeremias Wolff, [1720s?]*. 6 plates.

LEOPOLD, Joseph Friedrich. [Designs for decorative tables and tableware.] [*Augsburg,*] *Joseph Friedrich Leopold, 1720.* 6 plates.





TO MASTER THE WORST OF FEARS

73| **SENECA, Lucius Annaeus (attributed).** Liber ad Gallione[m] de remediis fortuitorum. [Leipzig, Jacobus Thanner, 1517.]

8vo, ff. [10]; with historiated white-on-black woodcut border to title; some staining to the outer margin of the first three leaves leading to some paper loss in f. [2] limited to the margin and repaired, a few inconsequential spots; a very good copy in modern cloth-backed boards; copiously annotated with interlinear notes and marginalia, including two extensive notes on title and on verso of last leaf, all in the same contemporary hand.

\$5750



An extensively annotated copy of a very rare early sixteenth-century edition of this successful tract of moral philosophy. Whilst the manuscript tradition was unanimous in attributing the *Liber ad Gallionem* to Seneca, and eminent scholars with a profoundly intimate knowledge of Senecan philosophy and style, such as Petrarch and Erasmus, endorsed this attribution, the authorship came to be disputed in the late Renaissance. Today it is generally considered a genuine Senecan work, or a collection of his maxims. Stoicism as a disregard for life's passing goods and as a remedy against fears, particularly the fear of death, is the message condensed in these pithy, memorable sentences and succinct explanations.

The contemporary annotator's attention for the name and birthplace of the author indicates that he believed this manual to be by Seneca. Taking advantage of the copy's large line spacing and generous margins, designed to allow annotation and wider study, our reader has covered every page with dense interlinear and marginal notes. Amongst the fears to which the annotator devotes most space are that of death whilst travelling, death in youth, lack of burial; perhaps more unusually, fear of exile is explored more keenly than the fear of poverty or loss of riches; fear of blindness and fear of losing one's wife elicit more comments than the fear of losing one's children, or friends. The marginalia amplify the reflection through quotations from or reference to other authors, including ancient medical writings, Juvenal, Horace, Virgil, and the wider Senecan corpus.

The manuscript complement as a whole offers an insight into the broader set of references marshalled in early sixteenth-century understanding of Stoical, classical moral philosophy, as opposed to explicitly Christian maxims, here generally absent.

USTC finds only three copies of this edition, all in Germany, to which VD16 and OCLC add one further each, both also in Germany. **We can find no copies recorded in the UK or US.**

Schweiger II, 921; VD16 S-5800.

TO THE TOP OF MONT BLANC

74| SMITH, Albert Richard. The new Game of the Ascent of Mont Blanc. London, printed by Hall, 43, South Molton St., [c. 1855–57].

Coloured lithographed game sheet (440 x 570 mm), in 18 sections in 3 strips of 6, linen backed, title at foot, 'Charles Warren delt' to bottom left, imprint to bottom right, 50 numbered squares in a spiral pattern, 4 vignettes to corners; some foxing, a little wear to edges, creasing to corners of some sections, a few numbers written in pencil; overall good, folding into original 8vo boards (175 x 110 mm) of green textured cloth, covers stamped in blind, upper cover lettered in gilt 'The game of the ascent of Mont Blanc', traces of green silk ties, light brown endpapers; very slightly rubbed and marked; without the accompanying printed rule booklet, teetotum, game pieces, and box; formerly in the possession of Albert Smith's sister Laura Eady.

\$4750

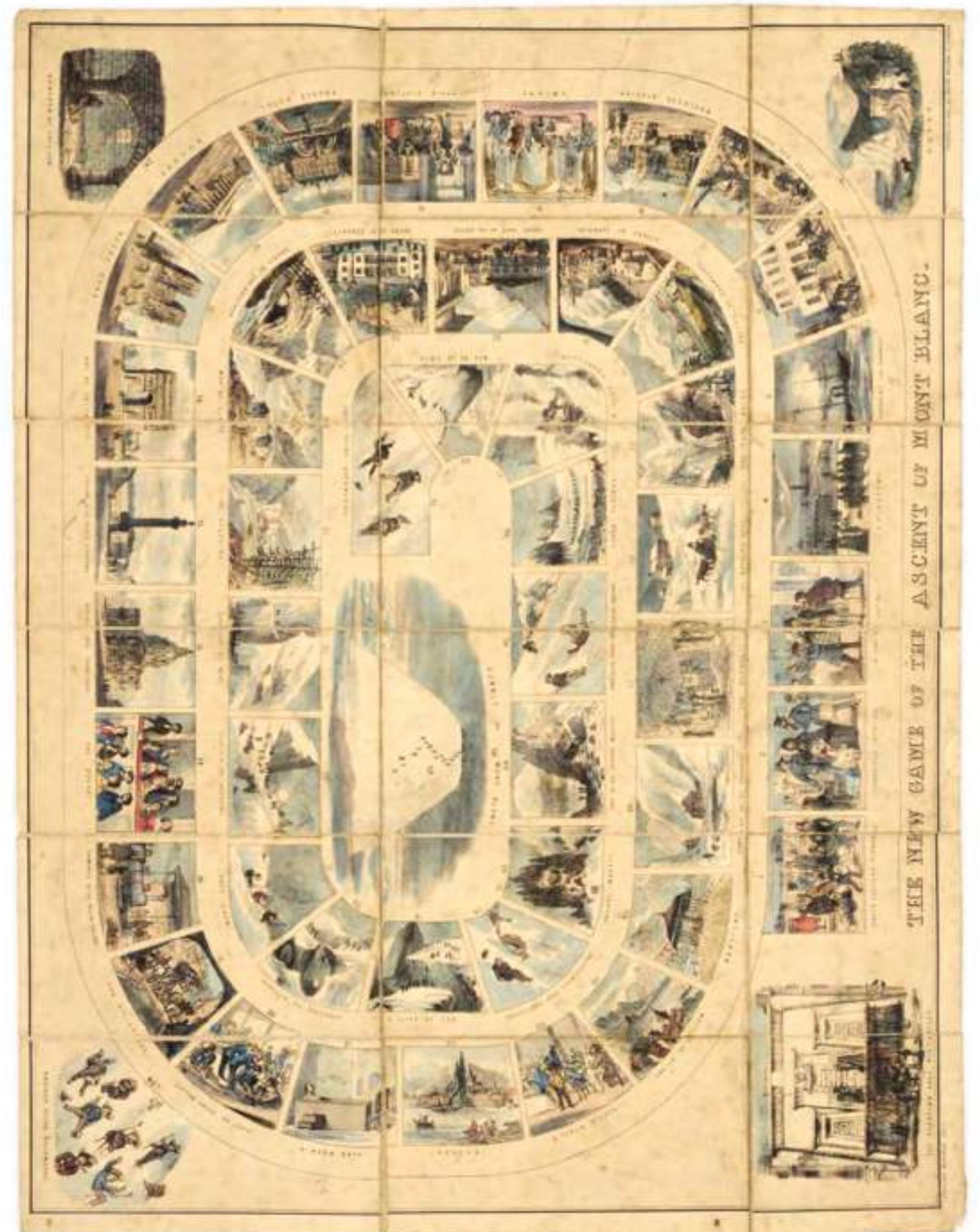
Rare first edition of this attractive board game based on Smith's ascent of Mont Blanc on 12 August 1851. Upon his return, Smith opened a stage show based on his experiences at the Egyptian Hall, Piccadilly, mixing dramatic description, song, illustrations, and even St Bernard dogs. It was a sensational success, running for six years and earning Smith a fortune alongside associated merchandise including games such as this one. Smith became a founder member of the Alpine Club in 1857.

This game takes players from the Egyptian Hall to Tunbridge, Folkstone, and Dover, then across the Channel to Boulogne, Amiens, and Paris (to which eight squares are devoted, including views of Notre Dame, the Arc de Triomphe, and Les Invalides). From the French capital the journey continues to Dijon, Geneva, Martigny, Great St Bernard Hospice, and Chamonix, with climbing starting in earnest with the Aiguille du Midi, the Bossons and Tacconnaz glaciers, the Grands Mulet Hut, the Mur de la Côte, and finally the 'summit of Mont Blanc'.

There is plenty of charming detail along the way: 'a cup of coffee', 'a warm bath', the dungeon at Chillon Castle (complete with prisoner), St Bernard dogs, wading through waist-deep 'soft snow', and several slides backwards.

Piero Nava, formerly of the Alpine Club, gives a good account of the four different editions of this game (see giochidelloca.it, catalogue no. 2211), describing this as the first and dating it to between 1855 and 1857. The second edition of 1861 also bears the names of Hall and Warren, adding 'From C. Adler's printing establishment Hamburg', while the third and fourth editions carry the imprint of A.N. Myers of Oxford Street.

This edition not on OCLC or Library Hub. See Cox 11 ('The first to reach the summit of Mont Blanc took the pool, built up by fines in the game'); Gumuchian, *Les livres de l'enfance du XVe au XIXe siècle* 3375.



MONT BLANC, POMPEI, CHINA (AND DANCING MUMMIES)

75| SMITH, Albert. A large archive of printed and manuscript material, including drafts of shows and lectures, including portions of *Mont Blanc*, *Mont Blanc to China* &c, poetry, dramatic pieces, a juvenile poem, letters to his sister Laura, a copy of his will, &c. [1820s to 1860s.]

Condition variable but generally good, some portions tightly folded or rolled, some secured with a pin or stitched, many loose.

\$19,500



Albert Richard Smith (1816–1860) trained as a surgeon but shortly afterwards turned to the world of letters, becoming a regular contributor to *Bentley's Miscellany* and *Punch*; he adapted works by his friend Dickens for the theatre and edited *The Man in the Moon* (1847–9). 'During the course of his career Smith published nearly thirty books. His novels, more notable for their wit than their plots, enjoyed modest commercial success but little critical acclaim ... Smith became best known, however, for his entertaining lectures about his travels in the 1850s.' He journeyed to Constantinople and Egypt in 1849 and ascended Mont Blanc in 1851, both of which became the subject of shows. *Mont Blanc* was a runaway success, running for 6 years (and 2000 performances), and was even performed before the Queen in 1854. It earned Smith a fortune in merchandise; it also established the peak as a major tourist destination at a time it was still infrequently climbed. In between each season he would travel to the Alps, taking a different route, in search of new content and exhibits for his shows. In 1854 for example his route to Chamonix took in Holland and Germany not France, and in 1856 he travelled via Genoa, Naples, Pompei and Capri. Seeking more exotic material, in 1858 Smith went to Hong Kong. The result of this last journey was *Mont Blanc to China*, which combined all his famous shows into one blockbuster. This series was cut short by his death of bronchitis in May 1860.

The present archive is a fascinating one, spanning Smith's whole career, with a few pieces relating to other members of his family. The earliest item is some touching autograph 'Verses written ... at the time he was in affliction and crying. 24 Miles from his dear Mama and home' (c. 1826?), when he was sent to board at Merchant Taylor's School at the age of ten. The last are copies of his will and the sale notice for his house North End Lodge in Fulham in 1860; and the printed *In Memoriam* for his brother and business partner Arthur Smith in 1861.

The main body of the archive though comprises more than 45 autograph drafts (or partial drafts) for scenes from Smith shows,



some present in multiple versions, and most showing evidence of the extensive process of revision that Smith undertook as he performed then re-used material – there are collages of printed cuttings and manuscripts, carbon copies, sections cut out and new portions inserted, and loose scraps of notes. Many contain instructions for staging and for the music to be played at certain points of the action.



Contents include:

Shows

The Ascent of Mont Blanc 1857 – scripts for new scenes describing his visits Pompei, Naples, Malta and Capri as well as chapter in Chamonix (in total 60+ leaves); an issue of *The Mont Blanc Gazette* for 1858.

Mont Blanc to China: a printed programme, draft manuscripts (with heavy editing) of Part I sections 1-4 (complete), and Part II sections 1-5, some fragmentary, section 1 in two drafts. Also ‘China (second season)’ (in total 50+ leaves).

Other dramatic pieces and prose

‘Anthony and Cleopatra’. A curious pageant featuring a conversation between Osiris, a mummy, and the comedian Robert Keeley (Smith’s father-in-law). **With the fantastic line ‘The mummies join awkwardly in the dance ...’**

‘The Water of Life’. Scenes 1, 3 (fragile and fragmentary) and 4 of an unidentified piece featuring King Pantagruel, Prince Fastiman, Prince Prettyman, and Princess Amy. At one point they travel in a ‘steam nautilus’. Carbon copies.

“‘Tell Truth and shame the –!’” (A supernatural interlude, in one act)’.

‘The Pedigree of a Petticoat’.

‘The Gentleman who feared he was not believed’, two drafts.

Several interludes involving a Yankee, and others featuring the travellers Brown Senior and Junior (recurring characters in the shows).

Poetry

‘Verses written ... at the time he was in affliction and crying. 24 Miles from his dear Mama and home’ (c. 1826?).

‘The Table d’Hote’. Written on the blank versos of four copies of *The Destruction of Chamouni by Fire* 1858, a leaflet printed by Smith soliciting subscription funds in aid of the inhabitants.

‘The Mediterranean Steamer’.

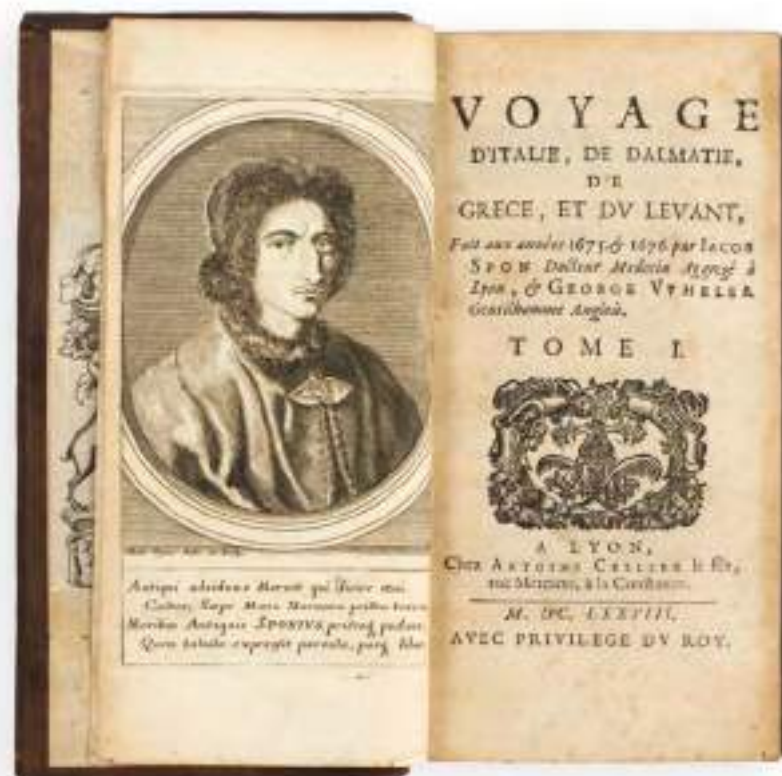
A packet of verse written on cards, mostly political in nature.

Personal material

Autograph letter to his sister Laura Eady, December 1859, inviting his nephew for a visit ‘during the pantomimes’.

Letters to Laura Smith (later Eady) from Richard Smith (father, d. 1857), c. 1820-30; Eliza Frances Smith (sister), 1838; and Harriet Boileau (several, London and India, 1840).

Conduct book of Eliza Frances Smith, 1-28 August 1832. A charming juvenile behaviour diary: e.g. Sunday 5. ‘Was shockingly tiresome – suppose it was because of the sad wet day. 6. Worried sadly & was so irritable I was obliged to be beaten but was much bitten by gnats & itched which I think was the cause’.



SPON AND WHELER'S TRAVELS IN GREECE AND THE LEVANT

76| SPON, Jacob. Voyage d'Italie, de Dalmatie, de Grece, et du Levant, fait aux années 1675 et 1676 par Jacob Spon docteur medecin aggregé à Lyon, et George Wheler gentilhomme anglois. *Lyons, Antoine Cellier, 1678.*

Three vols, 12mo, pp. I: [xxiv], 405, [3 (blank)], II: 417, [13], [2 (blank)], III: 204, '226' (recte 228), with a copper-engraved frontispiece portrait in vol. I, 30 plates (many folding), and two folding maps; paperflaws in outer margin of two leaves (vol. I C10 and R6, no loss of text), some occasional very pale marginal foxing, but an excellent set; in contemporary British speckled calf, double fillet frames ruled in blind on covers and in compartments of spines, small blind-stamped floral tool in corners of covers, board-edges ruled in gilt, edges speckled red; lightly rubbed, one corner bumped, headcap of vol. I very slightly chipped.

\$6000

Very rare first edition of 'one of the most important accounts of travels in the Levant, and the first description of Athens which was systematic, detailed, and trustworthy' (Blackmer).

'Spon and Wheler met in Italy in 1675; they travelled together with Francis Vernon to Zakynthos, where the two groups separated. Spon and Wheler continued by sea to Constantinople, and Vernon travelled overland. The great merit of Spon's work is due to its combination of a careful and knowledgeable interest in classical antiquity with an accurate observation of men, manners and topography in modern Greece. The whole of vol. II is devoted to Greece and includes a glossary of Modern Greek words and phrases with instruction on pronunciation. Spon's interest in Greece was longstanding. He had already published Babin's description of Athens, which had been communicated to him by the Abbé Pecoil of Lyon, with his own notes and preface' (*ibid.*).

From Venice, Spon and Wheler's itinerary took them along the Dalmatian coast and the Ionian islands. They set anchor at Zakynthos and later Cythera, visited Delos and eventually reached Istanbul where they visited the French ambassador Charles-François Olier, Marquis de Nointel, who had already visited Athens and was able to give them valuable information about the city. They also visited Bursa and Thyateira in Asia Minor, and stayed in Izmir for some time. On their return journey they crossed over to Patras from Zakynthos, visited Delphi, travelled to Athens and toured the region of Attica.

Jacob Spon (1647–1685), physician, archaeologist, and collector, was the archetypal French 'curieux', like his father before him. He collected medals, manuscripts, and inscriptions with immense enthusiasm, acquiring an entire coin hoard of seven hundred pieces found at Lyons. George Wheler (1652–1724), who published his own account of their travels in 1682, 'was a man of many interests and practical skills. As a boy he had amused himself with woodwork, constructing a birdcage and a small harpsichord, and had taken an interest in plants; the latter he maintained in Oxford by frequent visits to the physic garden ... On his travels he displayed keen curiosity and

Provenance: John Hay, second Marquess of Tweeddale (1645–1713), MP, and Lord Chancellor of Scotland in 1704-5, with his bookplates (Franks 14192/*566). The purchase note on the front flyleaf of vol. I, ‘payd for thes 3 volums 0–12–00’ (*i.e.* 12 shillings), is probably his.

took the opportunity to collect plant specimens ... He gave to his Oxford college more than thirty Greek manuscripts, acquired mainly in Athens and Constantinople; they included a priceless illuminated typicon, the foundation charter of a convent established in Constantinople about 1300. His plant specimens were given to the Oxford Physic Garden. Wheler occupies a significant position in the history of botany, since he introduced to Britain some plants hitherto unknown, including St John’s wort’ (ODNB).

Weber 405. Blackmer 1586 records the second edition.

THE FIRST BOOK ENTIRELY ON CRIMINAL LAW

77| **STAUNFORD [Stanford], William, Sir.** Les Plees del Coron, Divisees in Plusors Titles & Comon Lieux. Per Queux Home Pluis Redement & Plenairement Trover a Quelque Chose que Il Quira, Touchant les Dits Plees, Composees per le Tres Reuerend Iudge Monsieur Guillaulme Staundforde Chiualer, Dernierment Corrigees Auecques un Table Parfaicte des Choses Notables Contenus en Ycelle, Nouelment Reueu & Corrigees. [London], Richard Tottell, 1583.

[Bound with:]

—. An Exposition of the Kinges Prerogative, Collected Out of the Great Abridgement of Iustice Fitzherbert, And Other Old Writers of the Lawes of England. Whereunto is Annexed the Proces to the Same Praerogative Appertaining. [London, Richard Tottell, 1577 (colophon).]

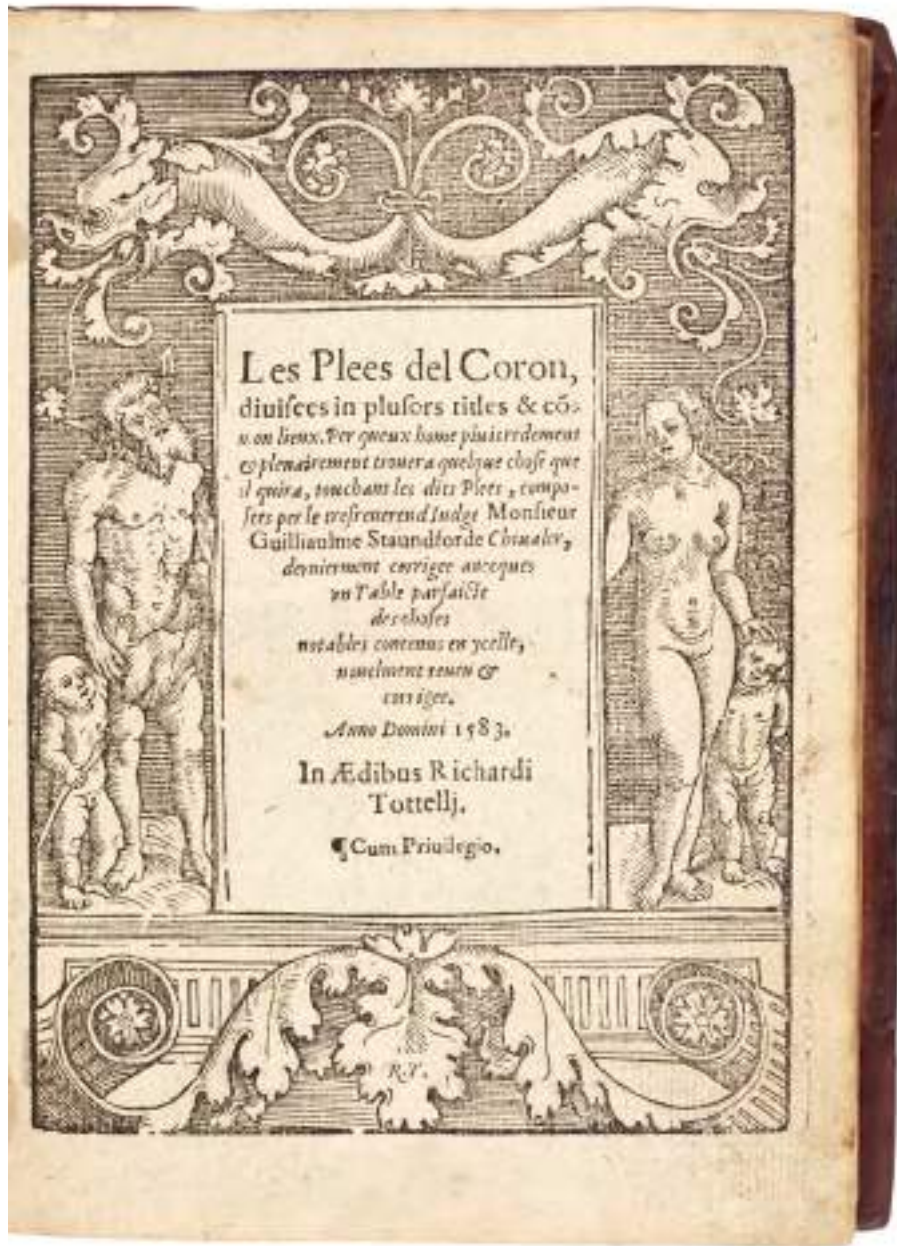
Two works bound in one volume, small 4to, ff. [xii], 196; [i], [5]-85; woodcut allegorical frontispiece to the first work, woodcut decorated initials to both works; very light toning, but very good copies, bound together in contemporary calf, rebacked, sides triple-filleted in blind with blind-stamped arabesque centrepieces; some contemporary annotations throughout.

\$4000

The definitive edition, and that owned by Thomas Jefferson, of the first book devoted entirely to criminal law. First published posthumously in 1557 and based on Bracton and the Year Books, *Les Plees* deals in turn with offences, jurisdiction, appeals, indictments and defences. The third part is devoted to trials and convictions.

‘In 1543, according to a note in his fee book, Stanford entered the service of Lord Chancellor Wriothesley, who is known to have been his patron. [...] Notwithstanding the fall of Wriothesley, and his religious leanings towards Rome, in November 1552 he was created serjeant-at-law [...] On 19 October 1553 Mary I appointed him one of the queen’s serjeants, and in that capacity he undertook with due fairness, but unsuccessfully, the prosecution of Sir Nicholas Throckmorton in 1554. [...]’

‘The greatest of his own books was *Les plees del coron* (1557), a textbook on criminal law. It was heavily based on the material gathered in the title ‘Corone’ in Fitzherbert’s *Graunde Abridgment*, arranged in chapters, in the form of a continuous text, with passages quoted from Glanvill, Bracton, and relevant acts of parliament. It was **the first legal textbook in England to adopt the practice of citing specific authorities for every proposition, and as such had a major influence on legal literature**, though it lacked the elemental clarity of Littleton’s *Tenures*, which was written by a judge of the same court a century earlier.



References:

ESTC S117812, S117820; Beale T490, T496; Holdsworth, *History of English Law* V, 394; Sowerby, *Catalogue of the Library of Thomas Jefferson* 1945.

‘Stanford’s other principal book was his *Exposicion of the Kinges Prerogative* ... concerned with the property rights of the crown rather than with constitutional principles ... Fulbeck justly said of Stanford’s books in 1600 that they were of: “force and weight, and no common kind of stile; in matter none hath gone beyond him, in method none hath overtaken him. And surely his method may be a law to the writers of the law which shall succeed him” (Fulbeck, pp. 72-3). ‘Both works enjoyed several editions down to 1607, when they were printed together’ (J.H. Baker, in ODNB).

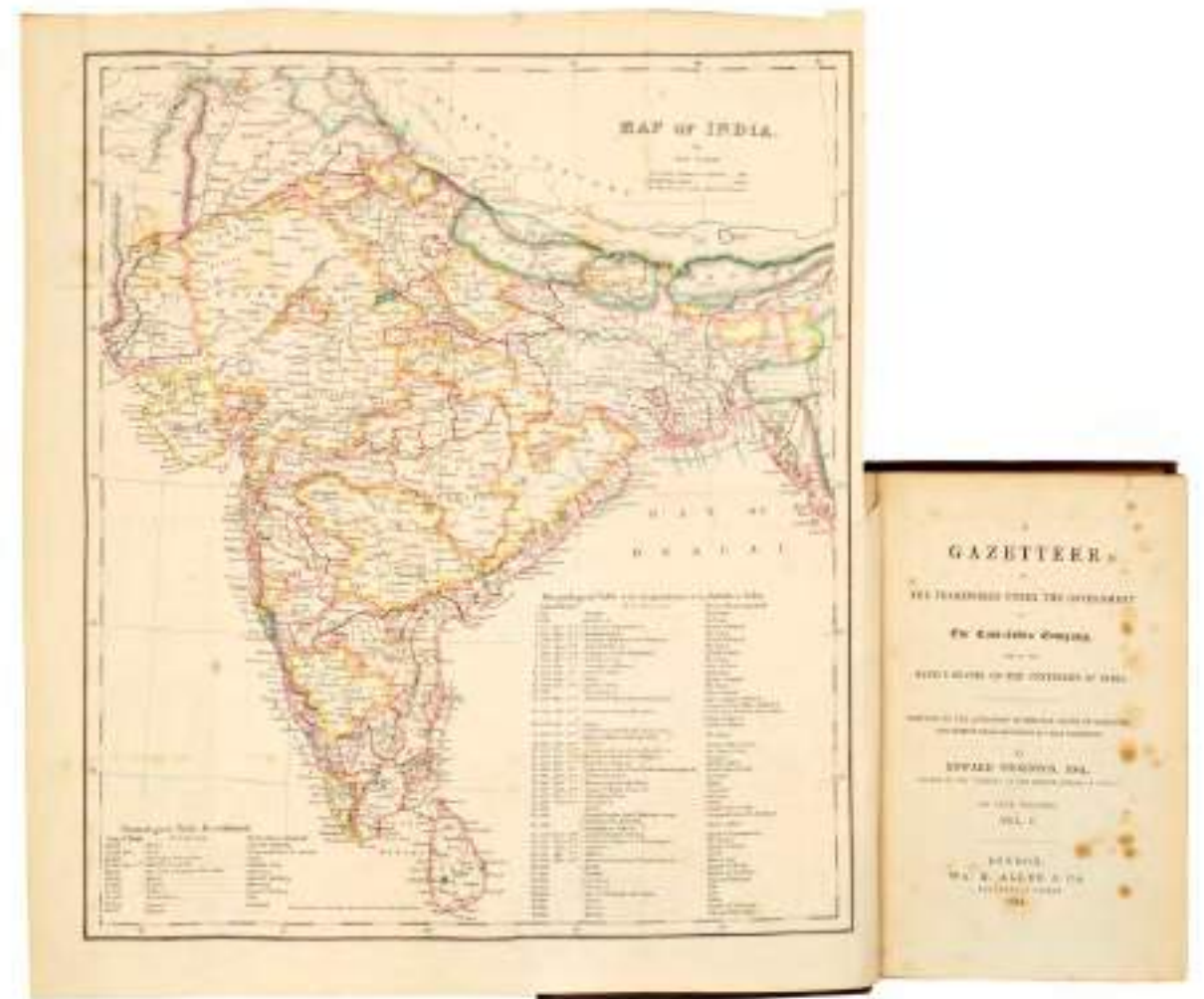
78| THORNTON, Edward. A Gazetteer of the Territories under the Government of the East-India Company, and of the Native States on the Continent of India. Compiled by the authority of the Hon. Court of Directors, and chiefly from documents in their possession ... in four volumes. *London, William H. Allen, 1854.*

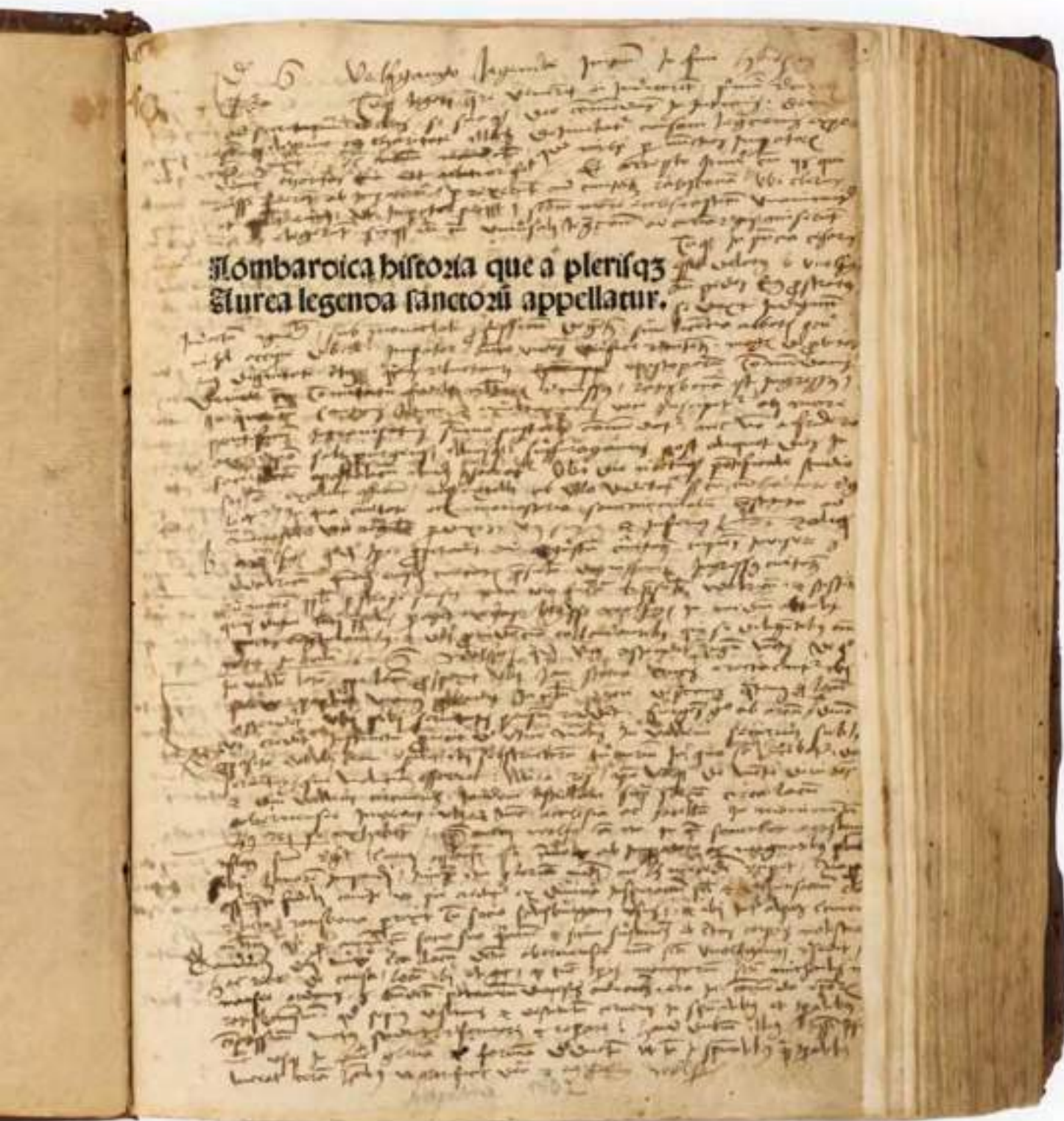
Four vols, 8vo, with large folding partly-coloured map of India facing title to vol. I; a little spotting at beginning and end of each vol; a very good, unopened copy in original dark purple cloth, gilt-lettered spines, yellow endpapers; spines faded, a few marks, a little wear to extremities.

\$2750

A handsome set of the first edition of this extraordinarily detailed overview of India in the mid-nineteenth century. Thornton (1799–1875) worked at East India House between 1814 and 1857, serving as head of the maritime department from 1847. His six-volume *History of the British Empire in India* appeared between 1841 and 1845, and he contributed several entries on Indian subjects to the *Encyclopaedia Britannica*.

Thornton’s *Gazetteer* contains a wealth of information and statistics on Indian geography, history, politics, art and architecture, religion, culture, natural history, commerce, languages, climate, transport, population, military matters, and so on.





STRASBOURG, NUREMBERG, AND PANNONIA

79| **VORAGINE, Jacobus de.** Lombardica historia que a plerisque aurea legenda sanctorum appellatur. Strasbourg, [Georg Husner,] 1502.

Folio (290 x 210 mm), ff. 258 (all blanks present); gothic letter in double columns, spaces for initials with guide letters; some light browning, occasional staining, short wormtrack in outer blank margin of c. 23 leaves, single wormholes mainly towards beginning and end affecting the odd single letter, neat repairs to tears in D6 and D7 affecting two letters on each verso, small burn on p2 obscuring a two-letter word on the recto, but generally in good condition; scattered marginalia in various different hands throughout; contemporary (probably Nuremberg) blind-stamped calf over wooden boards, top compartment of upper cover stamped 'Lambardica' in gilt in large gothic letters, fragment from an incunable used as the rear pastedown (see below), front pastedown and free endpaper apparently renewed at an early date; some rubbing and wear, loss to head of spine, tears and loosening to tailcap, old worming to boards, lacking clasps.

\$10,250

Jacobus de Voragine's influential *Legenda Aurea* in a contemporary gilt-lettered binding with an incunable fragment used as the rear pastedown. This copy is also notable for its extensive sixteenth century manuscript additions relating to Saint Wolfgang of Regensburg and former ownership by Christoph Pühler (c. 1500–1583), a mathematician, writer, and **pupil of Peter Apian** (1495–1552). Printed in Strasbourg but bound in Nuremberg, it found its way to a Hungarian mathematician who may have used it while in Siklos, Vienna, and/or Passau. The volume also appears to have been connected in some way with the monastery of St Florian in Austria.

This edition of the *Legenda Aurea* includes 215 legends, **which a sixteenth-century hand has here supplemented with additional hagiographic material relating to Saint Wolfgang of Regensburg** (covered in Legend CCVIII) – perhaps a saint of local and/or personal significance to the user. Some of the annotations, along with an ownership inscription, indicate an interest in, and indeed connections with, Pannonia, a historical region that now includes western Hungary and parts of eastern Austria: the aforementioned hagiographic material refers to Saint Wolfgang's Christian mission to Pannonia (sig. N8^r, lines 28-29), while a marginal note on D3^r flags 'pannonia' next to the portion of the text in which Saint Martin's birth place is identified as Sabaria in Pannonia (now Szombathely, Hungary).

The Pannonian ownership inscription names the owner of the book as Christopher Collatinus, alias of Christoph Pühler (c. 1500–1583), born in Siklos, Hungary. Pühler was the author of *Ein kurtze vnd grundliche anlaytung zu dem rechten verstand Geometriæ* [A short and systematic introduction to the right understanding of geometry] which was printed in Dillingen in 1563 and which recent study suggests is a 'pseudo-translation' of Hugh of Saint Victor's *Practica geometriae* (Morel, 'Bringing Euclid into the mines: classical sources and vernacular knowledge in the development of subterranean geometry', in *Translating Early Modern Science* (ed. Fransen et al., 2017), pp. 154-81, p. 162). In this work, Pühler claims to have been



taught in Vienna by Peter Apian (1495–1552), the influential mathematician and astronomer perhaps best known for his visually impressive *Astronomicum Caesareum*. As Pühler is known to have spent time in Siklos, Vienna, and Passau, the present copy could theoretically have moved with him between any of these places.

The rear pastedown comes from a copy of the 1478 edition of Juan de Torquemada's *Quaestiones Evangeliorum de tempore et de sanctis* printed by Friedrich Creussner of Nuremberg. The appearance of a Creussner fragment in a binding containing a Strasbourg imprint can be readily explained. The binding itself was almost certainly produced in Nuremberg, as there are striking similarities to stamps used by the 'Madonna, Nuremberg' workshop and likenesses to three other roughly contemporary Nuremberg workshops (*see below*). Given that Creussner himself worked in Nuremberg, it seems that our binder had access to waste material from a local printer.

This copy has the variant that includes a point after 'appellatur' on the title page (contrast Staatsbibliothek zu Berlin copy). USTC and OCLC record five copies in the US (Bryn Mawr, Columbia, Newberry, Princeton, and Stanford).

Binding:

The decoration was almost certainly completed in Nuremberg, possibly by the 'Madonna, Nuremberg' workshop (active around 1473–1503). Four of the blind-tooled stamps used are nearly identical to ones used at the 'Madonna, Nuremberg' workshop (Einbanddatenbank workshop 500380w, stamps s014146, s028433, s031049, s014120); compare also the stamps used by three other roughly contemporary Nuremberg workshops (500205w, 501439s, 501448s). The British Library Database of Bookbindings provides another example of a book that was printed in Strasbourg and then bound in Nuremberg (IA1743A).

References:

USTC 673583, VD16 J 142. Not in Adams.

Provenance:

1. Handwritten additions of hagiographic material relating to Saint Wolfgang on sigs. 1-1^r, 1-1^v, 2-6^r, N8^r, and N8^v, written in a sixteenth-century cursive script, 40-51 lines to the page, unruled. N8^r, N8^v, and 1-1^r seem to contain a version of the beginning of Othlo's life of St Wolfgang (*Bibliotheca hagiographica Latina* 8990); cf. *Legenda Sancti Wolfgangi* (Burgdorf, 1475) ff. 1^r-5^v (ISTC iw00068000). There is also material from a separate hagiography relating to Saint Wolfgang on sigs. 1-1^v and 2-6^r; cf. *Acta sanctorvm Novembris II* (ed. Carolo de Smedt *et al*, 1894), pp. 549-50. The same hand also appears to be responsible for some of the marginalia.
2. Christoph Pühler (c. 1500–1583), with his ownership inscription on N7^v: 'Iste liber est Christophori Collatinus Siclas opido pannoniourum inferiorum.'
3. There are later indications of monastic provenance, or at least a monastic connection. A note on F5^r records the death of a canon regular named Francis Schwab in 1671: 'Franciscus schwab can. Reg. ad s florianum professus duobus et medis Anno in monasterio sancti Nicolai hospes fuit Anno 1671 discessit 12 January deus benedicat' (the text after 'discessit' is in a darker ink, and possibly another hand). St Florian was an Augustinian foundation in Upper Austria famed for its library. In the outer margin of the same leaf, in yet another hand, there is a series of majuscule letters (<G>ADAAGAP). These were perhaps intended to be trimmed, and indeed almost have been.

GLOBAL WINE TRADE – UNRECORDED

80| [WINE.] Lista e prezzi dei vini, liquori rosoli, ed oli che si vendano [sic] in Livorno da Gio Batt[ist]a Nardi e figli. [Livorno, not after 1792.]

Copper-engraved broadside (c. 450 x 320 mm); text in three columns with etched vignettes at head and foot illustrating barrels, cases, and bottles (some bearing Nardi's acronyms 'G^BFN' or 'G^BNF C^O') and views of Livorno; some very light spots and offsetting, creased where folded, two short tears at folds, but overall very good; contemporary ink prices and notes on discounts and payment terms ('nota regolata con altra spedita 25 maggio 1792' at head, 'In Livorno, a moneta fiorentina, e piu le spese di casse e condotto e rimettendo subito la valuta in oro, si fara 3% di sconto, e 2 ½ % l'aggio dell'oro medesimo, e cosi in tutto 5 ½ % di sconto – altrimenti senza sconto respiro mesi sei'); '...1791' inked to verso.

\$4500

A seemingly unrecorded eighteenth-century engraved price-list for wines, liquors, and oils from around the world, including the Caribbean, the Levant, South Africa, and England, available in Livorno at the shop of Gio Battista Nardi.

Nardi was a wine merchant and the proprietor of a shop in the Tuscan port of Livorno (or Leghorn). Having been granted the status of free port by the Medici in the late sixteenth century, Livorno allowed merchants to import and trade goods duty-free within the city, evidently facilitating Nardi's impressive offering of wines and other liquors from around the world.

The list presents his products in ten geographical groups, the first and largest being France, featuring fifty varieties of wine such as 'Hermitaggio' and 'Champagna'. This is followed, surprisingly, by England, with cider and three types of beer, including porter; then by Hungary, with only the famous 'Tockay', by far the most expensive item on Nardi's list; Portugal, with 'Madera' and 'Oporto', *inter alia*; the Netherlands, featuring wine from the Cape of Good Hope, produced and imported by the Dutch East India Company; and Spain, including wines from the Canary Islands and Morocco. Under the category 'Levante' we find wine from Izmir and Tenedos in Turkey, from Cyprus, and from Mount Lebanon, as well as evocatively named products from the Holy Land such as 'Vino Santo', 'Lacrima Cristi', and 'Piscio d'angiolì'. Italian products are divided between Piedmont (with Brachetto and Nebbiolo), Tuscany (with Chianti, Montepulciano, Vermouth, and olive oil from Lucca), and Sicily (with dessert wines such as 'Moscado di Lipari', 'Moscado di Siracusa', and 'Lacrima Christi' from Naples). Liquors and spirits, the only non-geographical category, offers among other products rum from the Caribbean ('Rum Jamaico' and 'Rum Barbedos') and 'Acquavite di Dansica', a strong spirit from Gdańsk.

The prices in *paoli* and *pezze* were added next to each item in ink by a contemporary hand, together with a note offering a 5½% discount to anyone who purchased the wine in Livorno and paid up-front in gold, or alternatively offering six months' credit at full price.



1| ABD-AL-KARĪM KAŠMĪRĪ, *and*
Francis GLADWIN, *translator*

2| ALEXIS OF PIEDMONT

3| ARISTOTLE

4| [ARMENIAN LITURGY]

5| [ATLAS]

6| BARCLAY, Alexander

7| BARCLAY, David

8| BARTLET, Gratia

9| BELLO, Andrés

10| BERNARD of Clairvaux

11| BESLER, Georg, Hector PÖMER,
and Wolfgang VOLPRECHT

12| BEUTER, Pere Antoni, *and*
Alfonso de ULLOA, *translator*

13| [BIBLE]

14| [BIBLE, Ecclesiasticus]

15| BLACKWELL, Elizabeth

16| BERGER, DECKER, WÜST, *et al.*

17| BOUGHTON, Frederica Rouse, *illustrator*

18| BROUGHTON, Mary, *Lady*

19| BUXTON, Thomas Fowell

20| CASAUBON, Meric

21| CASTRO SAMPAIO, Manuel de

22| CATULLUS, TIBULLUS, PROPERTIUS

23| CAUS, Isaac de

24| CHIARI, Pietro, *attributed*

25| CLÜVER, Philipp

26| [COLOMBIA]

27| COYER, VOLTAIRE, *et al.*

28| CROWTHER, Samuel Ajayi

29| [DAGUERRE] MAYER & PIERSON

30| DANTE Alighieri, *and* Pietro BEMBO, *editor*

31| DELAMARCHE, Alexandre

32| DEPARCIEUX, Antoine

33| DONOVAN, Edward

34| ENGELBRECHT, Martin

35| EPIPHANIUS

36| FACCHINEI, Ferdinando

37| [FIREFIGHTING]

38| [FLOODS]

39| GARCÍA DEL RIO, Juan

40| [GRADUAL]

41| GREGORY IX

42| GULBENKIAN, Calouste Sarkis

43| [INUIT – OSAGE]

44| JONSON, Benjamin

45| KANT, Immanuel

46| [LANDSCAPES]

47| LOUVERTURE, Toussaint

48| [MAGRATH, Cornelius]

49| [MANUAL, *Use of Sarum*]

50| MARSTON, John

51| MARSTON, John

52| MASTER B.F.

53| MILL, John Stuart, *and* Nakamura MASANAO,
translator

54| MÜNSTER, Sebastian

55| [NATIVE AMERICANS]

56| [NEW JERSEY]

57| NIEUHOF, Jan, Athanasius KIRCHER,
and John OGILBY, *translator*

58| NISSEL, Johann Georg, *and* Theodor PETRAEUS

59| [PAPAL ELECTIONS]

60| PARKINSON, John

61| PELECYUS, Johannes, *and* Sebastian
ÄNTZENHOVER, *translator*

62| PERGER, Bernardus, *and*
Johannes de GARLANDIA

64| PLATO

65| PLUTARCH, *and* Simon GRYNÆUS, *editor*

66| PONTIFICAL-MISSAL

67| PORTA, Giambattista della

68| [PRAYERS]

69| SANSON, Nicolas

70| SCALVO, Bartolomeo

71| SCHOLZE, Johann Sigismund

72| SCHÜBLER, Johann Jacob, *et al.*

73| SENECA, Lucius Annaeus, *attributed*

74| SMITH, Albert Richard

75| SMITH, Albert Richard

76| SPON, Jacob

77| STAUNFORD [Stanford], William, *Sir*

78| THORNTON, Edward

79| VORAGINE, Jacobus de

80| [WINE]



