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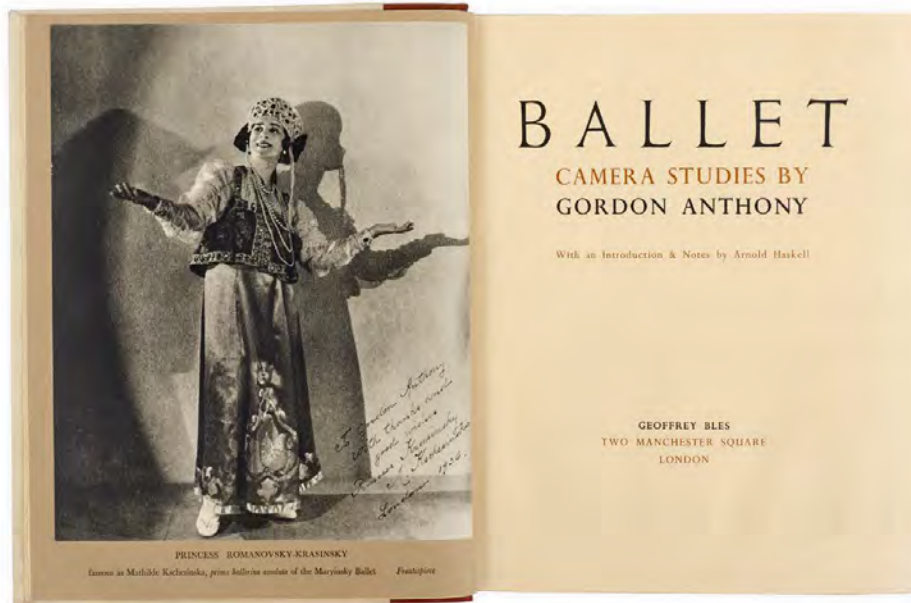
12-13 September 2025

j.harrison@quaritch.com | +44 (0) 207 297 4888



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Covers: item 7; left: item 37



1. **ANTHONY, Gordon.** Ballet: Camera Studies ... with an Introduction and Notes by Arnold Haskell. London, Geoffrey Bles, 1937.

Large 4to, pp. 242, with 96 black-and-white plates tipped in on beige paper with black-printed captions; a very good copy in the publisher's red morocco-backed boards with cream buckram sides, spine lettered directly in gilt, top-edge cut, tail-edge trimmed, deckled fore-edges; a little rubbed with a few small scuffs to spine, spine lightly sunned; booklabel of Ant. N.M. Laarhoven to half-title. £350

The deluxe edition, numbered 77 of 100 copies, signed by Anthony.

Roman Lectures on Aristotle's *Physics*

2. [ARISTOTLE.] 'Quaestiones philosophicae ad mentem Aristotelis R.P. Iulii Caes. Corradi C.R.S. exceptit Abb. Fabritius de Comitibus Guidis a Balneo in Col. Clem. an. MDCLXXI.' [Rome, 1670-1.]

Manuscript on paper, in Latin, 4to (220 x 160 mm), ff. [1], 306 (ff. 87, 88, and 268 blank); with engraved frontispiece (Rome, Fran. Corbel, 1632) with blank central cartouche in which the title is written in manuscript, arms of Guidi di Bagno; written in dark brown ink in a single cursive hand, 31 lines per page, small diagrams to ff. 225^v, 226^r, 255^v, and 257^r; frontispiece folded along edges so as not to project from text block, a little light foxing; very good in contemporary vellum, manuscript title to spine, blue edges; a little wear to extremities, stain to lower cover.

£850

A late seventeenth-century manuscript containing lectures on Aristotle's *Physics* given at the prestigious Collegio Clementino in Rome by Giulio Cesare Corradi of Cremona, Somascan priest and lecturer in philosophy, as recorded by Fabrizio Guidi di Bagno.

The Collegio Clementino was founded in 1595 by Pope Clement VIII to host Slavonian refugees, but under Urban VIII it was turned into an elite school for wealthy young noblemen from Italy and abroad. Fabrizio Guidi di Bagno was from an old Mantuan noble family, and was likely related to the cardinals Giovanni Francesco (1578-1641) and Nicola (1583-1663). According to a note on f. 7^v, Fabrizio began with the first book of Aristotle's *Physics* on 15 April 1670. Corradi's lectures cover matter, nature, causes, motion and rest, place, time, and quantity.





Regulating Marseille's Master Barbers and Wigmakers

3. [BARBERS.] Statuts des maitres barbiens-perruquiers, baigneurs-étuvistes, royaux et héréditaires de la ville de Marseille, confirmés par lettres-patentes de sa majesté, enregistrées pardevant le greffe du parlement de Provence, le 9 Février 1697. Marseille, Antoine Favet, 1777.

12mo, pp. 118, ix (table), [1, blank]; without divisional title 'Lettres patentes' (leaf B3, supplied in facsimile), royal arms to title, head- and tailpieces; some light foxing and toning; a very good copy in contemporary red morocco, gilt border to covers with floral and drawer handle tools, spine lettered and decorated in gilt, edges gilt, marbled endpapers; spine and joints rubbed, corners worn; interleaved with blank leaves from p. 32, ink notes in a late eighteenth-century hand to blanks facing pp. 44, 56, 91, and 98, and at head of p. 65. £1250

Very rare collection of statutes, regulations, and decrees governing the community of master barbers, wigmakers, and bathhouse workers – both men and women – of Marseille, with annotations referencing female guild members.

The detail here is fascinating: masters were forbidden from poaching the employees (both *ouvriers* and *ouvrières*) of another master; wigmakers were prohibited from

manufacturing wigs anywhere other than on their premises; the use of old curly hair in new wigs was banned; masters were to paint their shops blue and put a white basin on their signs; there had to be at least one house between two masters' premises; masters were allowed to sell powders, 'opiates for teeth', soap, pomades, perfumes, and handwash; and peddlers were banned from hawking hair and wigs in the streets. There is also much of interest on the rights of female hairdressers and of casual child workers. The text also describes the election of the community's officers, the keeping of archives and accounts, the holding of meetings, the payment of subscriptions, apprenticeships, and regular visits to members' premises by the authorities.

This interleaved copy clearly belonged to a member of the community. The manuscript notes record that Claire Besson was forbidden from running a bathhouse in 1774; that the masters Reinaud and Magaud and their shop boys had a run-in with the syndics in 1776; and that in September 1777 all female hairdressers were obliged to provide their addresses to the authorities.

No copies traced on OCLC. CCfr records only two copies (BM Avignon, BMVR Marseille). CCfr notes an earlier Favet edition of 1762.



IN EPIPHANIA DOMINI AD VESPERAS.

Antiphona.

Nte luciferum genitus

Nouum genus poténtiæ,
Aquæ rubescunt hydriæ,
Fundere,
iginem.



Stellam requentes præcitant.
Lumen requirunt lumine:
Dum fateantur mûnere
Lactera pulchra gregis
Cœlestis Agnus attingit:
Peccata, quæ non detulit,
Nos abluendo, sustulit.

In secundis Vesperis

Antiphona

Nte luciferum genitus & ante
sæcula Dôminus Saluator no-

ster hodie mundo apparuit. *Psalmus.*

xit

Ler

orta

mi

Ar

run

my

Am

Dô

min

Ant

cat

stra

gno

In e

glor

C

Iesu, tibi sit glôria,
Qui apparuisti Gêntibus,
Cum Patre, & almo Spîritu,
In sempiterna sæcula. Amen.
Reges Tharsis, & insulæ mûne-
reges Arabum, &
ent.

Antiphona

natum diē sanctū
Magos duxit
lie vinum ex
nuptias: hodie
Christus bap-
aret nos, alleluia

terna die Vnigē.
Gêntibus stella
cede propitius,
cognouimus vī.
dam spēcīem.
rducamur. Per

in sabbato,
omnem. Domi-
Antiphona
us in Ierusalē,
paréntes ejus,
esse in comitatu:
inter cognatos,
de Saba veni,
urum, & thus de.

Oratio

as, Dômine, sup-
uli cœlesti pieta-
quæ agenda sunt



Peccata quæ non detulit,
Nos abluendo, sustulit.
Nouum genus poténtiæ,
Aquæ rubescunt hydriæ,
Vinumque iussa fundere,
Mutauit vnda originem.

videant, & ad implenda quæ viderint
conualecant. Per Dôminum.



Barnabite Services

4. [BARNABITES.] Vesperae quae cantantur solemniter a clericis regularibus S. Pauli, in ecclesia SS. Blasii et Caroli de urbe. D. Augustinus A.D. 1693 Lagettus F[ecit]. [Rome, 1693 and later.]

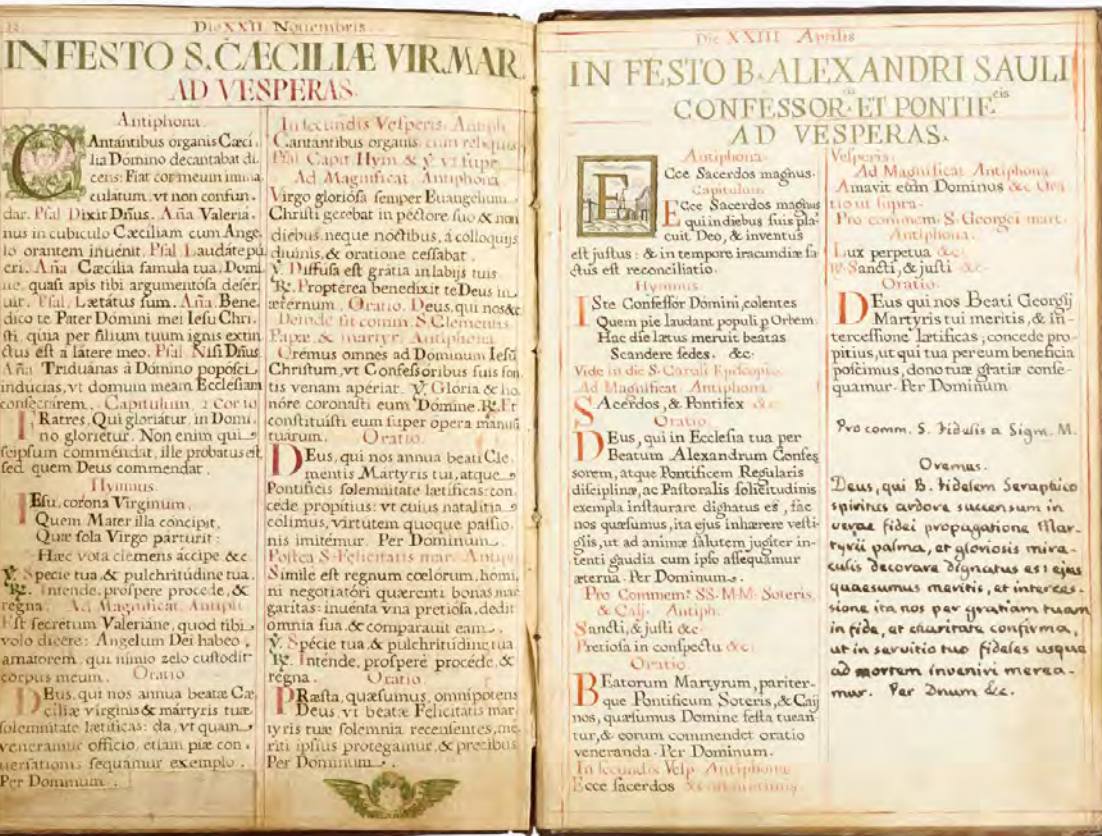
Manuscript on paper, in Latin, folio (330 x 225 mm), pp. [2], 12, [2], 13-18, [2], 19-20, with blanks; neatly written in brown and red ink in one principal hand and two later hands, two columns per page; title within elaborate architectural frame in green, pink, blue, and gold with Barnabite device, decorative initials and tailpieces in gold, red and green, headings in green heightened with gold; old repair at foot of p. 12, textblock split between pp. 16 and 17, some foxing and marginal dampstaining and soiling, a few small wax drops; otherwise good in contemporary brown morocco, covers richly gilt with Barnabite device to centre and corners, gilt edges, marbled pastedowns; some wear to spine, corners, and edges, a little rubbing to covers.

£2750

A finely executed manuscript comprising texts to be sung at Vespers by the Clerics Regular of Saint Paul – better known as the Barnabites – in the church of Santi Biagio e Carlo ai Catinari in Rome, bearing signs of adapted use over time.

The Barnabites were founded at Milan in 1530 by Antonio Maria Zaccaria (1502-1539), an early leader of the Counter-Reformation, taking their name from their church of St Barnabas. Their rule provided for the study of St Paul's Epistles and for educational and missionary work. A church dedicated to St Blasius (Armenian bishop and physician martyred in the early fourth century) and to St Charles Borromeo (Archbishop of Milan, canonised in 1610) was commissioned by the Barnabites and funded by the Milanese community in Rome, with construction beginning in 1611. It is one of a number of great seventeenth-century preaching churches built by Counter-Reformation orders in Rome.





The services found in our manuscript are, in order of appearance: Christmas Day (25 December); the Circumcision of Christ (1 January); Epiphany (6 January); Easter Sunday; the feast of the Ascension; Pentecost; Corpus Christi; the feast of the Conversion of St Paul (25 January); the feast of Saints Peter and Paul (29 June); the Commemoration of St Paul (30 June); the Assumption of the Blessed Virgin Mary (15 August); All Saints (1 November); the feast of St Charles Borromeo (4 November); St Cecilia's day (22 November); the beatification of Alexander Sauli (23 April); the feast of St Fidelis of Sigmaringen (24 April); the feast of St Anne (26 July); and the feast of St Blasius (3 February).

Most notable here is the insertion of a leaf for St Alexander Sauli (1534-1592), known as the 'Apostle of Corsica', who was beatified in 1742 (and later canonised in 1904). Sauli joined the Barnabites at an early age, becoming the order's provost-general, and taught at the university of Pavia. He served with distinction as bishop of Aleria in Corsica. A later hand has added a prayer on the same page to the German Capuchin friar St Fidelis of Sigmaringen (1577-1622), canonised in 1746. Other indications of our manuscript being updated over time include a slip pasted at the foot of p. 19, over a tailpiece, carrying a prayer to the fourteenth-century Carmelite Andrea Corsini.

The title-page features a remarkable architectural border incorporating caryatids and cherubs. It is dated 1693 and signed by one 'Augustinus Lagettus', who was clearly responsible for the decoration of the manuscript, and probably also for the calligraphy.

Sweet-Smelling Whales, God's Fingers, and an Army of Drunks

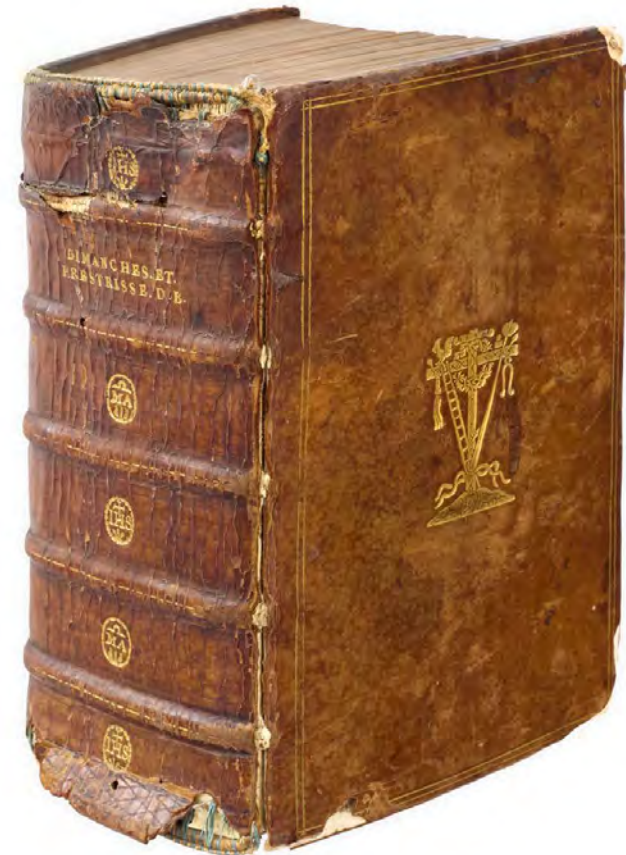
5. **BESSE, Pierre de.** Conceptions theologiques sur tous les dimanches de l'année, preschées en divers lieux par M^e Pierre de Besse ... À Monseigneur le reverendissime Cardinal du Perron. Tome premier. *Paris, Nicolas du Fossé, 1609.*

[bound with:]

— . La royale prestrise c'est à dire des excellences, des qualites requises, et des choses defendues aux prestres ... À Monsieur Deheere doyen de St Aignan d'Orleans. *Paris, Nicolas du Fossé, 1610.*

Two works in one vol., 8vo, pp. [24], 1050, [70]; [64], 724 (i.e. 726), [48], [2, blank]; both works with engraved title-pages by L. Gaultier and engraved portraits of the dedicatees, woodcut initials and headpieces; chip to fore-edge of 3G4 of first work, marginal paperflaw to 2M2 of second work touching side note, some marginal dampstaining, some light toning and foxing, occasional other small marks, overall very good copies; bound in seventeenth-century calf, covers with double gilt fillet border and gilt centrepiece of the Instruments of the Passion, five raised bands to spine, one compartment lettered in gilt 'Dimanches et Prestrisse D. B.', the other compartments with alternating gilt 'IHS' and 'MA' devices; some losses to spine, upper joint split, wear to corners and edges; ownership inscriptions to first title 'Pierre Mazeau' (rubbed; also to front pastedown and p. [24]) and 'Elie Le mineur', nineteenth-century bookplate of René Fage; marginal marks and occasional words picked out in a seventeenth-century hand. **£1500**

Very rare editions of two works by the noted French priest and preacher Pierre de Besse (1567–1639), in a contemporary devotional binding.





After obtaining his doctorate in theology from the university of Paris, Besse quickly gained fame as a preacher, reaching the heights of prédicateur to the Prince de Condé and to King Louis XIII. His sermons and writings enjoyed a great vogue, running through numerous editions and translations.

The first work here contains twenty-four sermons running from Trinity Sunday to the twenty-fourth Sunday after Pentecost. The topics covered range from Adam's clothes, the adoration of images, and sweet-smelling whales, to bad company, God's fingers, evil people's prayers, and an army of drunks. Flatterers are compared to war trumpets, mankind to fish, and defamers to Cerberus. Small wonder people enjoyed hearing Besse preach. A second tome appeared in 1611. In the second work, Besse turns to the priesthood,



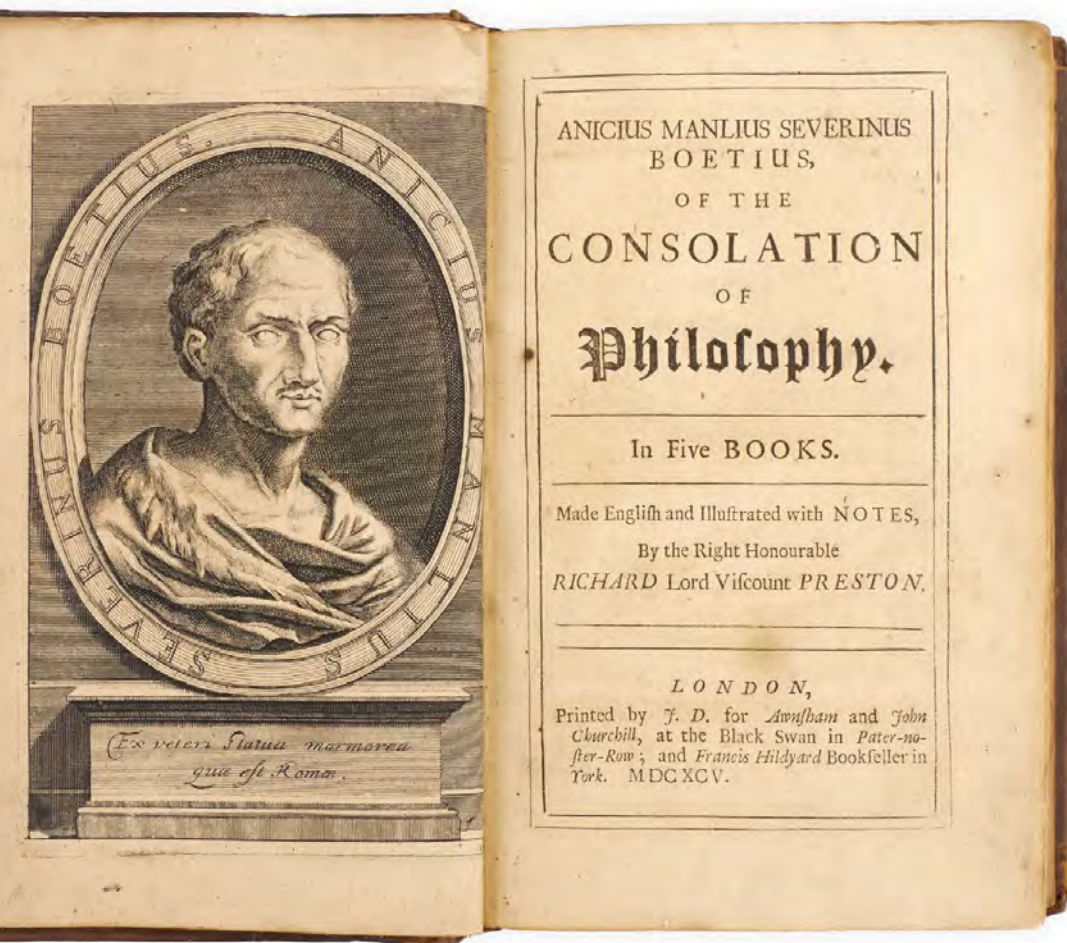
examining, in four parts, the priestly office, the internal and external 'perfections' required of priests, and what they should at all costs avoid – no drunkenness and gluttony, no fighting or carrying of arms, no lewdness or swearing, etc.

The binding bears a stamp of the Arma Christi to the covers, while the spine carries repeated symbols for the names of Jesus and Mary.

I: USTC 6000791; no copies traced in the UK and only one in the US (Brigham Young University). II: USTC 6018002; only one copy recorded in the UK (BL) and none in the US.



Le mineur.



Translated by a Fellow Prisoner

6. **BOETHIUS, Severinus; Richard GRAHAM, Viscount Preston, translator.** Of the Consolation of Philosophy. In five Books. Made English and illustrated with Notes, by the right honourable Richard Lord Viscount Preston. London, J. D. for Awnsham and John Churchill, and Francis Hildyard, York, 1695.

8vo, pp. xxxii, 246, [2, errata], with an engraved frontispiece; lightly toned at extremities but a very good copy; bound in contemporary panelled speckled calf; rebaked; old booklabel and stamps of Richmond Public Library, presented by T. J. Garstaing in 1943; modern bookplate of the Fox Pointe library of Howard Knohl. **£950**

First edition of this translation by the diplomat, politician and Jacobite conspirator Richard Graham, 1st Viscount Preston (1648-1695).

The translation had initially been completed in 1680; after the Glorious Revolution, Preston was arrested as a supporter of James II in exile, released, and then rearrested and sent to the Tower in January 1691 for high treason. His death sentence was dropped after he confessed and named his co-conspirators, including William Penn. Allowed to retire to Yorkshire, he spent the rest of his life revising his Boethius for the press, his own experience in prison informing his understanding of the work – his Preface is full of buried allusions to his own experience.

ESTC R3694; Wing B 3433.



BASILIQUE DE ST. PIERRE.



CITÉ LÉONINE.



FAMILLE CIOCIARA.

Views of Rome

7. **BONNARD, Camille Marie.** *Le pèlerin, ou souvenirs de Rome.* Tome premier [all published]. Paris, Camille Bonnard, 1829.

8vo, pp. 152; with 30 coloured plates signed 'C.B.'; some foxing and browning to text, closed marginal tear to pp. 13-14; otherwise a good copy in contemporary green calf-backed boards with marbled sides, spine lettered and decorated in gilt, marbled endpapers; some wear and splitting to joints, extremities rubbed; with autograph presentation note signed 'C. Bonnard' and dated '20 8^{bre} 1830' pasted to front flyleaf. **£1500**

Rare first and only edition of this handsomely illustrated work on Rome by the French painter and engraver Camille Bonnard (1794-1870), with his autograph presentation note pasted inside.

A native of Toulouse, Bonnard worked in Rome between 1820 and 1827. The text of *Le pèlerin* is presented as the souvenirs of a young Austrian disguised as a pilgrim, which the preface claims were entrusted to Bonnard for publication. While it makes for an interesting read, the real charm of the volume lies in the beautiful hand-coloured engravings of views, costumes, and customs. Some of the treasures of Rome depicted include the Ponte Milvio, Castel Sant'Angelo, the Forum, the Column of Antoninus Pius, the Piazza di Spagna, the Villa Medici, St Peter's, and Sant'Onofrio church. Other plates illustrate the Pope and cardinals, Jesuits, hooded penitents in procession, a street singer, a rustic family cooking polenta, an unfortunate young woman chained up in a mental asylum, a cattle drive, and a fight between two rival gangs wielding stones and knives.

Bonnard's autograph note in this copy hopes that the recipient ('mon cher Monsieur') will find a place in his library for the writer's *Pèlerin*.

OCLC records only one copy, at the BnF.



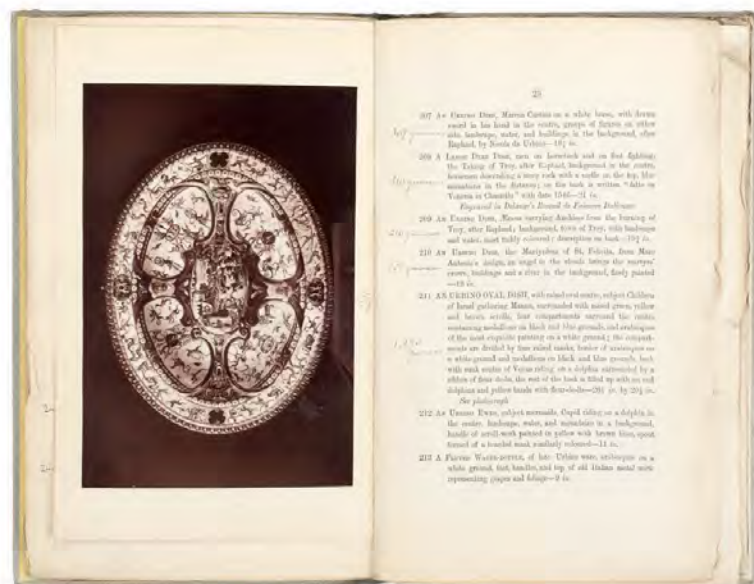
8. CHOIRBOOK. Large historiated initial 'I'. *Italy (Umbria), c. 1300.*

Initial on vellum, 110 x 75 mm, cut from a choirbook in Latin (perhaps from the Common of Martyrs in an antiphonal), depicting a male martyr saint holding a book and a palm leaf and standing within an architectural surround and against a burnished gold ground, leafy extensions emerging from each side, the whole painted in shades of blue, pink, brown, orange, red and grey, verso with part of two lines of text and music in square notation on four-line red staves (stave height c. 34 mm); trimmed to edges, some very minor creasing and rubbing (ink outline of saint's halo rubbed away); but in excellent condition. **£4500***

A very elegant initial in a style characteristic of Umbrian illumination of the late thirteenth and early fourteenth centuries.

It can be compared to the oeuvres of the First Master of the Gubbio Choir Books and the Master of the Deruta-Salerno Missals, the latter named after two Missals made for the cathedrals of Deruta and Salerno.





9. [CHRISTIE'S - FOUNTAINE.] Catalogue of the celebrated Fountaine Collection of Majolica, Henri II. Ware, Palissy Ware, Nevers Ware, Limoges Enamels, Carvings in Ivory, Hone Stone and Rock Crystal, Greek and Roman Coins, ancient Armour, &c., &c., removed from Narford Hall, Norfolk ... London, [William Clowes & Sons for] Christie, Manson, & Woods, 16 June 1884.

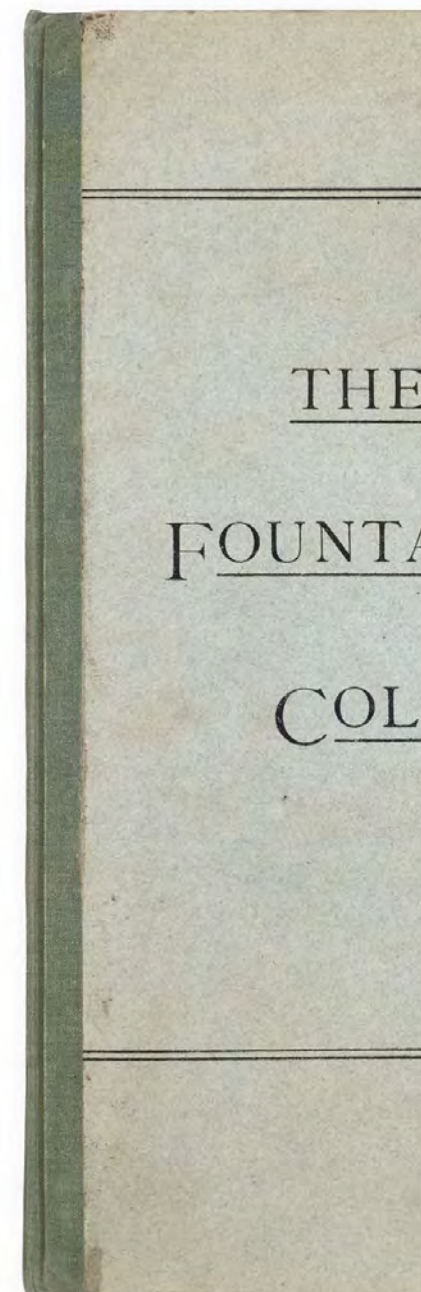
8vo, pp. 66, [2], with carbon print photographic frontispiece and 22 carbon print photographic plates; a few leaves loose, crude repair to inner margin of p. [2], margins dust-stained and chipped; uncut in publisher's printed boards, yellow endpapers; rebacked, a little worn at extremities; ink ownership inscription 'Doulton & Co | Lambeth Art Pottery | 215' to front free endpaper (see below), partially priced in ink. £650

An early photographically illustrated auction catalogue, partially priced, for the sale of the Fountaine collection of ceramics, enamels, and relief works.

The Fountaine collection, formed in the early eighteenth century by Andrew Fountaine (1676-1753) of Narford Hall, was long celebrated as 'almost unequalled in Europe' (Marryat, p. 79), and its dispersal across a four-day sale in 1884 'saw the formation of a "syndicate", whose sole aim was to purchase prize items and offer them, at the price paid, to the government' (ODNB). This illustrated issue of the catalogue, with twenty-two carbon print photographs of individual lots and a photographic frontispiece showing the China Closet at Narford Hall, is an unusually lavish production.

Provenance: Doulton & Co. of Lambeth, noted for their wide range of ceramic wares. The company expanded in 1884 by purchasing the Pinder, Bourne, & Co. factory in Staffordshire.

See Marryat, *A History of Pottery and Porcelain* (1857).



Dost Thou Love thy Wife?

10. [CHURCH OF ENGLAND.] The New Weeks Preparation for a worthy Receiving of the Lord's Supper, as recommended and appointed by the Church of England; consisting of Meditations and Prayers for the Morning and Evening of every Day of the Week: with Forms of Examination and Confession of Sins and a Companion at the Altar ... also Meditations to enable us to live well after receiving the Holy Sacrament ... London, printed from the edition of the late Edwd. Wickstead, for T. Wilson and R. Spence, York, [c. 1780-1800?].

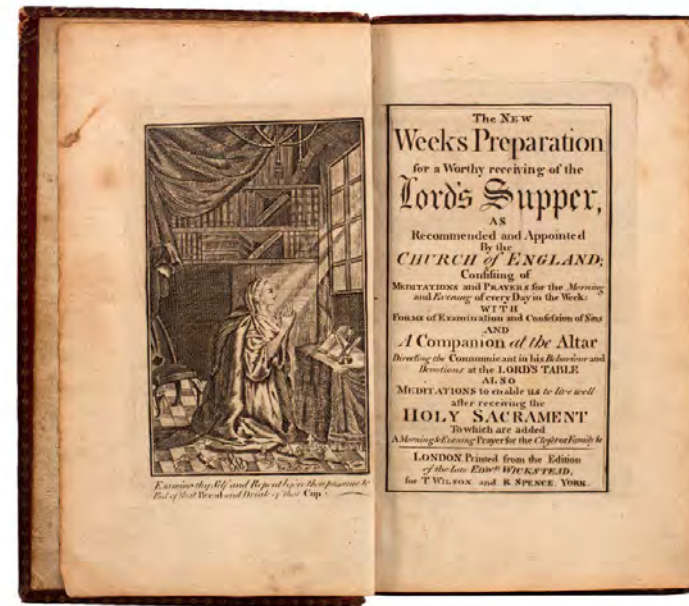
[bound with:]

The New Week's Preparation for a worthy Receiving of the Lord's Supper, as appointed and practised by the Church of England; Part the second: consisting of Meditations, Prayers, and Hymns ... with a Form of daily Self Examination ... London, printed from the edition of the late Edw. Wickstead for A. Millar, W. Law and R. Cater, and for Wilson, Spence, and Mawman, York, 1793.

Two parts in one vol., 12mo, I: pp. [2], vi, 148, with engraved title and frontispiece; II: [2], 144, with engraved frontispiece; some light marks, a little marginal dampstaining to second work; overall good in contemporary red morocco, roll-tooled gilt panel to covers with cornerpieces, spine gilt in compartments, gilt board edges and turn-ins, edges gilt, marbled endpapers; some wear to spine, joints and corners; 'K. Palmer' lettered in gilt to upper cover.

£250

An attractive copy of two later editions of these collections of prayers, hymns, meditations, and self-examinations, with a focus on Holy Communion.



The prefaces are particularly scathing of a similar earlier work published by Samuel Keble, describing its language as 'fitter for a sensual lover than a worshipper of the all pure, and all-knowing God', and as partly 'taken out of a Popish book'. The 'examinations' include one for a husband, asking 'Dost thou love thy wife, and shew it in a kind, tender, and gentle behaviour towards her? Art thou faithful to her bed?', while the prayers include one for 'taking physic' ('Oh! give thy blessing to these means now used for my recovery'). The second part includes a meditation on 'presumptuous thoughts' ('the enemy had almost filled me with presumptuous thoughts of my own merits').

The opening frontispiece shows a lady kneeling in prayer before an open book, light from the window shining upon her, with the trappings of wealth strewn upon the floor and book-lined shelves behind (including a copy of the Bible). The frontispiece to the second part depicts the Last Supper.

ESTC T300994; the second part apparently not in ESTC.

With Hundreds of Contemporary Marginalia

11. CLEMENT OF ALEXANDRIA (Titus Flavius CLEMENS); Gentian HERVET, *translator*. Omnia opera. Paris, Sebastien Nivelles, 1572.

Folio, pp. [viii], 252, [54]; printed in two columns, running titles, printed shoulder notes, large woodcut printer's device to title, woodcut initials; some light foxing and marginal fraying to title, some light marginal waterstaining to pp. 35-100; else a clean and fresh copy in contemporary limp vellum, endguards of waste from two different fourteenth-century vellum manuscripts (one on canon law and the other from Giles of Rome, *Commentarius in Libros Sententiarum*, Book I); some soiling, upper hinge split, ties perished; hundreds of contemporary marginal annotations in Latin with some Greek to the text and at the foot of the last page, consistent with the cancelled ownership inscription on title; ownership inscription 'P. Papillon' to title: very likely Abbé Philibert Papillon (1666-1738), author of the study *Bibliothèque des auteurs de Bourgogne*; printed ex-libris of the abbey of Sainte-Marie La Pierre-qui-Vire, diocese of Sens, founded in 1850, to front free endpaper. £4750

A thoroughly annotated copy of this early edition of the complete works of Clement of Alexandria, in the Latin translation of the theologian and humanist Gentian Hervet (or Hervetus, 1499-1584).

Clement lived and wrote in the second and third centuries, one of the most important interpreters of Christianity within an established Greek philosophical culture.



...filius bono pium & patri simili eius subiungitur. Verum, est in nostra i quis putaverit & voluntate adductos & pertes propter in- & ac bestias aliquas qui est cognitione im, bene facit pro- & si quando fuerit ac Moyses, praece- & mande imperii, & man- & tantissimi: suppli- & uentienter rationi- & enim valde di- & in qua per pra- & collocatur dux & Rexque & ge- & singularis, & com- & n. Hic est reuera & nupotentis patris & one praeditus im- & suam imaginem, & quod eius fieri & uae est reuera vita, & per quam,

...nimus aliquid agens eorum quae oportet, & catus om- & nes magno & forti animo superans, reuera vir appare- & ter alios homines. Et rursus conferamus prudentiam, & moderatus ac temperans in quiete animae, & ea quae & praecipuum excutens tanquam quae sibi communis & est verum quae sunt turpia, ut aliena aueramus, mundanos & supermundanos ornate & decore se perens, & nullo & modo delinquens. Maxime quidem diues, ex eo quod & nihil concupiscit, ut qui paucis eget, & cuiusvis ho- & nis imago abunde copis, propter boni cognitionem. & Enim enim iustitia est primum munus, & cum eis age- & re & versari, & in terra & in caelo. Ea ratione liben- & ter quoque impertit & communicat si possidet; & cum sit comis ac benignus, summo odio habet ma- & los, quoduis maleficium perfectè abhorrens & auer- & sans. Oportet ergo discere esse fidelem & sibi & pro- & ximo, & parere praeceptis. Hic est enim Dei seruus, & qui sua sponte se subicit praeceptis qui autem non iam & propter praecepta, sed propter ipsam cognitionem est & mundus corde, iuxta Dei amicum. Neque enim nati- & mur natura virtute praediti, neque ex matris, ut aliqua & alia partes corporis, accedit postea naturaliter, nam sic & non esset volutarius, nec laudabilis nec ex eorum qui & conuenienter accedente usu & consuetudine, quo- & modo sermo, virtus pericitur (victum enim propem- & dum hoc modo ingeneratur) sed nec ex arte aliqua, & siue ex iis quae proponit tibi quae sunt, siue ex iis quae

In the *Protrepticus* he invites Greeks to convert to Christianity, finely weaving theology with mythology and elements of mystery cults with which he was evidently familiar. The *Pedagogus* is a work of moral philosophy, illuminating Christian ethics and showing its essential harmonisation with elements of Greek ethics. The perceived moral corruption of the pagan world had been the main factor in Clement's own conversion, yet he draws greatly on Stoic philosophy and Greek pagan literature, quoting Homer more than sixty times. **It is in this work that Clement champions equality of sexes, arguing that salvation is gifted to all humans with no distinction, asserting that Christ may not be described either as female or male, and championing women's participation in church leadership;** his list of inspirational models includes both Biblical and Classical Greek figures. The more eclectic *Stromata* returns to the theme of Greek philosophy and its relationship with faith, considers asceticism and martyrdom, and discusses the more literary books of the Bible.

...ioneus, Hym- & Alcan Lacc- & rixipus, id est, & indarus The- & cinit in choro & verò Lambu- & us. Claudium & agedum qui- & n autè Sifanon & matici. Longi- & n ipse mox o- & pter què cele-

...diligenter audias capri euentum. Scio multos in nos & vultu insurgere, & id quod non prohibet, causam & esse dicere. Furi enim causam esse dicat eum qui non & seruauit, vel eum qui non prohibuit: quemadmodum & incendit, eum qui ignem non exivit incipientem: & naufragi, gubernatorem, qui rudentem non contra- & xerit. Iam verò pronuntiat lege qui boni causa sunt & nam in cuius potestate erat scire prohibere, in eum & eius quod iecit culpa confertur. Ad eos autem dici- & mus, in faciendo, operando, & agendo, causam intel- & ligi. Id autem quod non prohibet, hoc ipso remotum & est ab operatione. Prater ea causa quidem versatur in & operatione, quemadmodum nauis adificator in eo

...ex parte vestro diabolo esset, & desideria patris vestri & vultu facere. Ille homicida erat ab initio, & in veritate & non fletit, quoniam non est in ipsa veritas. Cum locutus & fuerit filium, ex propriis loquitur, quoniam mendax & est & pater eius. In falsis autem vera quocq; aliquid di- & cebant pseudoprophete. Et si reuera prophetabant in & ecclasi, ut Apostata, eius, inquam, qui defecerat, mi- & nistris. Dicit autem Pastor quoque Angelus peni- & tentiae, ad Hermetem, de pseudopropheta: Quaedam & enim verba vera dicit: diaboli enim eum implet suo & spiritu, si quem possit ex iustis frangere. Omnia ergo & à superis in bonum dispensantur, ut per ecclesiam co- & enoscatur multo lex ac varia Dei fragmen. ex scriplo-

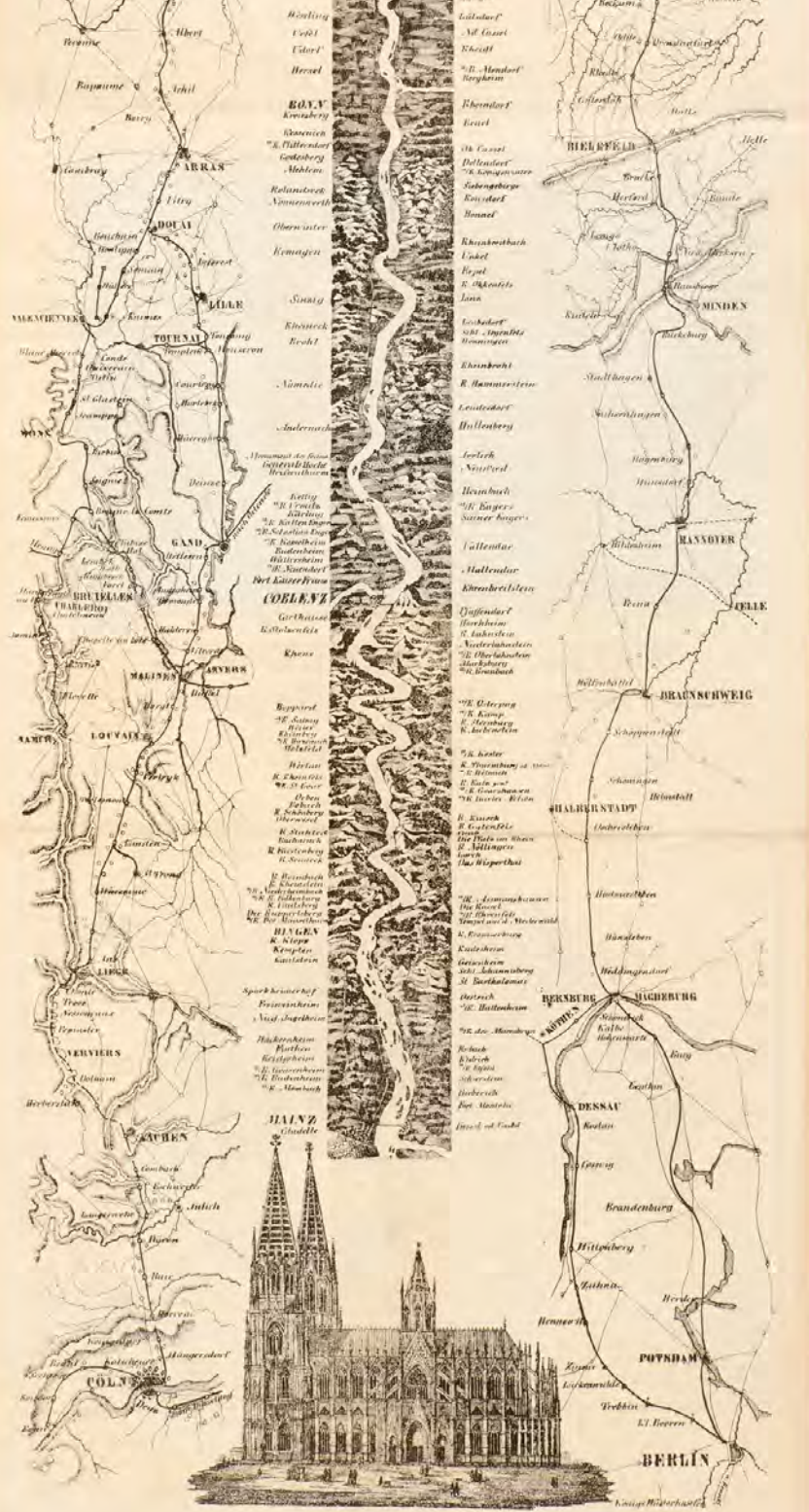
...go bene facit, si iustitiam & iustitiam diligat, non differt à iustitia, qua- & tensus est iustus, siue si fuerit ex lege, siue Graecis non & enim Iudaeis solum, sed etiam omnium hominū est & Deus dominus, propinquus autem pater eorum qui co- & gnouerunt. Si enim honestè viuere, est etiam legitimè & viuere: & vitam agere rationi consentaneum, est viuere & ex lege qui autem rectè vixerunt ante legem, in fidem & sunt reputati, & iusti sunt iudicari: clarum est quod in & etiam qui cum extra legem essent, rectè vixerunt per & vocis proprietatem, *enim in iustis esset* & in cu- & stodia, exaudita voce Domini, vel ipsa perse, vel et- & iam quae operabatur per Apostolos, mox conuersi & fuerunt & crediderunt. Meminimus Dominum esse & Dei virtutem, & fieri non posse ut virtus vnquam fue- & rit imbecilla. Sic existimo ostendi bonum quidem ef- & fectum Deum: potentem verò Dominum salutē dare cum & iustitia & aequalitate in eos qui conuertuntur, siue hic, & siue etiam alibi. Non huc enim solum peruenit virtus & operatrix, sed est vbique, & semper operatur. Iam ve- & rò in Petri predicatione dicit Dominus ad discipulos & post resurrectionem: Elegi vos duodecim discipulos, & iudicatis rati esse me dignos, quos voluit Dominus, & fi- & deles rati esse Apostolos, mittens in mundum ad an- & nuntiandum Euangelium hominibus qui sunt in orbe & terrarum, ut cognoscant vnum esse Deum, per meam & cum aduerint ferant testimonium, ut qui nō possint & se excusare dicendo, non audimus. Quid ergo, non & etiam apud inferos fuit eadem economia ac dispensa- & tio, ut illi quoque omnes animae audita praedicatione, & aut ostendant penitentiam, aut propterea quod non & crediderunt, iustum fateantur esse supplicium? Eiset & autem non leuis iniquitas, eos qui ante aduentū Do- & mini excessissent, cum nec eis fuisset annuntiatur Eu- & angelium, nec in credendo vel non credendo vlla pos- & sit in eos culpa conferri, vel saltem assequi, vel puniri. & Neque enim fas est illos quidem indicti causa fuisse & condemnatos: solis autem eis qui fuerunt post eius ad- & uentum fuit diuina licentia iustitia. Omnibus autem a- & nimis ratione praeditis desper dictum est: Quaecumque & vestrum fecit aliquis in ignorantia, Deum aperte nō & cognoscens, si ea agnosceret ductus fuerit penitentia, & ei omnia peccata remittentur. Ecce enim, inquit, po- & tui aut faciem vestram moriem & vris, ut eligatis vi-

...*Enim in iustis esset* & in custodia, exaudita voce Domini, vel ipsa perse, vel etiam quae operabatur per Apostolos, mox conuersi fuerunt & crediderunt. Meminimus Dominum esse Dei virtutem, & fieri non posse ut virtus vnquam fuerit imbecilla. Sic existimo ostendi bonum quidem effectum Deum: potentem verò Dominum salutē dare cum iustitia & aequalitate in eos qui conuertuntur, siue hic, siue etiam alibi. Non huc enim solum peruenit virtus operatrix, sed est vbique, & semper operatur. Iam verò in Petri predicatione dicit Dominus ad discipulos post resurrectionem: Elegi vos duodecim discipulos, iudicatis rati esse me dignos, quos voluit Dominus, & fideles rati esse Apostolos, mittens in mundum ad annuntiandum Euangelium hominibus qui sunt in orbe terrarum, ut cognoscant vnum esse Deum, per meam cum aduerint ferant testimonium, ut qui nō possint se excusare dicendo, non audimus. Quid ergo, non etiam apud inferos fuit eadem economia ac dispensatio, ut illi quoque omnes animae audita praedicatione, aut ostendant penitentiam, aut propterea quod non crediderunt, iustum fateantur esse supplicium? Eiset autem non leuis iniquitas, eos qui ante aduentū Domini excessissent, cum nec eis fuisset annuntiatur Euangelium, nec in credendo vel non credendo vlla posset in eos culpa conferri, vel saltem assequi, vel puniri. Neque enim fas est illos quidem indicti causa fuisse condemnatos: solis autem eis qui fuerunt post eius aduentum fuit diuina licentia iustitia. Omnibus autem animis ratione praeditis desper dictum est: Quaecumque vestrum fecit aliquis in ignorantia, Deum aperte nō cognoscens, si ea agnosceret ductus fuerit penitentia, ei omnia peccata remittentur. Ecce enim, inquit, potui aut faciem vestram moriem & vris, ut eligatis vi-

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Our annotator is meticulous in studying, summarising, and commenting upon the whole of Clement's corpus, with special attention given to ethical and moral questions of right and wrong, of what amounts to a good life, and of moderation and rectitude. His reading adds, as if in a mirror, a humanistic, Renaissance perspective to Clement's original plan: Clement grafted Christian values and worldview onto an essentially Greek culture; our reader-annotator grafts the values of Classical civilization onto an essentially Christian understanding of the world and of the role played in it by mankind. The references he makes are then transferred into the final index and the note at the foot of the last folio.

USTC 170075; Brunet II, col. 93; Pettegree, Walsby, & Wilkinson, *French Books 62582*.



HÔTEL DE BELLE VUE
à
Deutz vis-à-vis de Cologne
tenu par
J. A. KIMMEL.

12. [COLOGNE.] Hôtel de Belle Vue à Deutz vis-à-vis de Cologne, tenu pour J. A. Kimmel. [Cologne, c. 1880.]

Folding lithograph (488 x 189 mm) printed on both sides, with a mounted engraved view of the Hotel de Belle Vue. £250*

An ambitious lithographic advertisement for the Hotel de Belle Vue in Deutz, facing Cologne over the Rhine, with a 'Rhein-Panorama' printed on the verso.

The finely engraved view of the hotel shows it with its surrounding park lying on the Rhine, bustling with barges, with a bridge over the river full of promenading people. The lithographic map of Cologne indicates the sights worth seeing in the city, while the entirety of the verso is taken up with a lithographic panorama of the River Rhine from Cologne to Dusseldorf and Mainz; to either side are maps showing the railway journey from Cologne to Berlin and to Paris, and at the foot is a view of Cologne Cathedral from the south, with its newly completed towers.

13. [COLOGNE and KOBLENZ.] Three hotel advertising cards with lithographic city views. [Cologne and Koblenz, c. 1870.]

Three lithographic cards (75 x 134 mm; 80 x 141 mm; 93 x 135 mm), of which two with gilt borders, one with lithographic text to verso; sometime mounted in an album with wax to verso. £100*

An attractive group of advertising cards for three Rhine-front hotels in Cologne and Koblenz, each with a lithographic view of the river and city.

In Cologne we find Charles Dietzmann's imaginatively named Grand Hôtel Royal and Johann Baptist Harperath's Hôtel de Cologne ('opposite the landing and departing place of the Steamboats'), both showing views of a bustling riverfront with the city in the background, one showing the Cathedral still under construction. Their counterpart in Koblenz, the Grand Hôtel de Belle Vue, was evidently expecting international visitors, with a notice commending the hotel printed in French, German, and English on the verso; only the French text designates the proprietor as 'M. Hoche, natif français'.



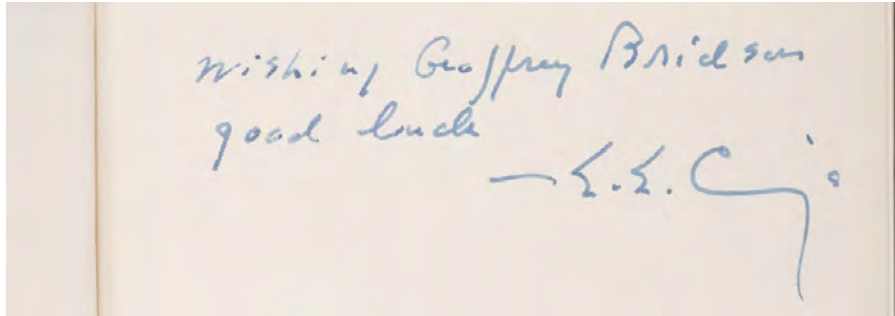
Gasthof zum Kölnischen Hof
bei
Johann Baptist Harperath
in
KOBLENZ
HÔTEL DE COLOGNE
vis-à-vis de l'arrivée et du
départ des bateaux à vapeur.
der An und Abfahrt der Dampfschiffe gegenüber.
COLOGNE HOTEL
opposite the landing and
departing place of the Steamboats.



GRAND HÔTEL DE BELLE VUE DE M. HOCHÉ À COBLENCÉ.



GRAND HÔTEL ROYAL DE CHARLES DIETZMANN À COLOGNE



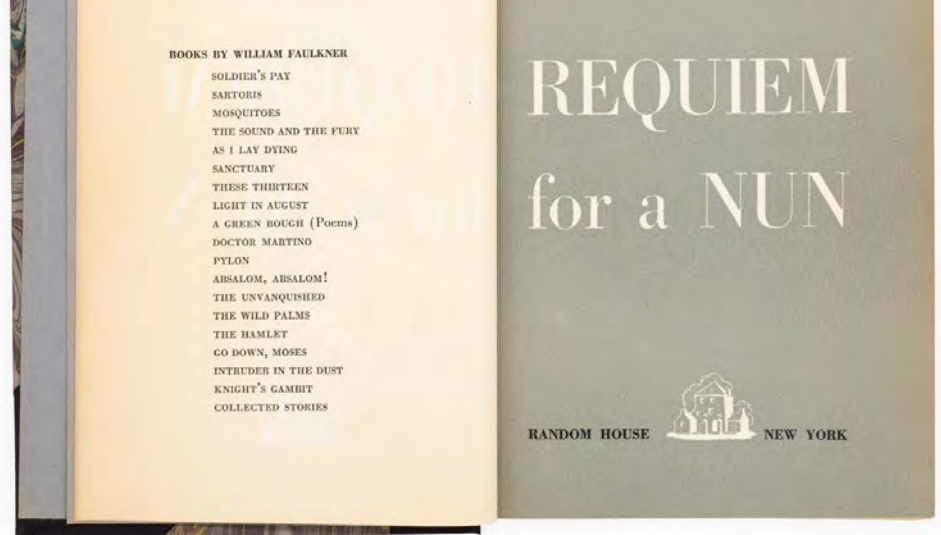
14. CUMMINGS, E. E. i: six nonlectures. Cambridge (Mass.), Harvard University Press, 1953.

8vo, pp. [8], 114, [4]; a fine copy in the publisher's black cloth, no dust-jacket; bookplate of D. G. Bridson. £750

First trade edition, inscribed to the BBC radio producer Douglas Geoffrey Bridson 'Wishing Geoffrey Bridson good luck / E. E. Cummings'. There was also a signed limited edition of 350 copies.

The Manchester-born poet, journalist, and radio producer Douglas Geoffrey Bridson (1910-1980) was responsible for over 800 broadcasts during his career at the BBC, 1933-1969. In the mid-1960s he was known as 'the cultural boss of the BBC' in his role as Programme Editor for Arts, Sciences, and Documentaries. Although a poet of no small ability himself, it was his tireless and democratic promotion of modern British and American literature on the airwaves that led to correspondence and then friendship with nearly all the major literary figures of his day, many of whose works he brought to a wider audience through his radio productions.

'Cummings had appeared alongside Bridson in Pound's Active Anthology in 1933, and Bridson had heard uncomplimentary anecdotes about Cummings from Robert Frost, but they did not meet until later: 'I was happily surprised to find how charming an unassuming E. E. Cummings actually was. I had heard him read at the New York Y - the YM-YWHA, to give it the full title - and had made a date with him to records a similar selection of his poems at his home in Patchin Place' (Bridson, *Prospero and Ariel*).

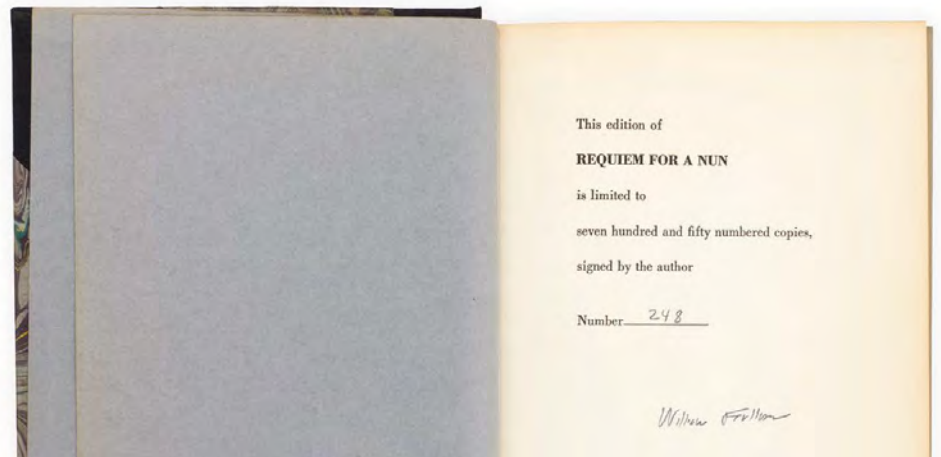


'The Past is Never Dead'

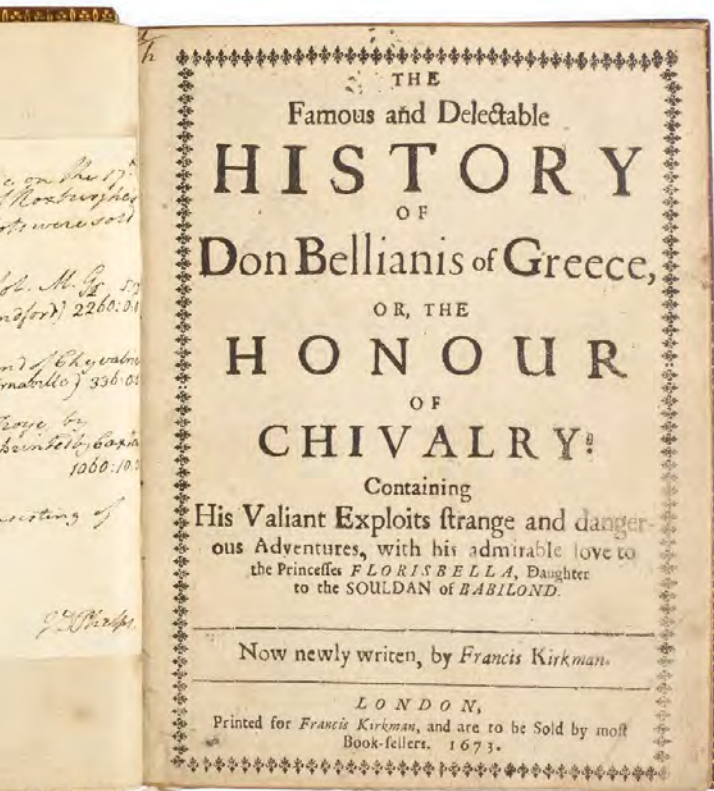
15. FAULKNER, William. Requiem for a Nun. New York, Random House, 1951.

8vo, pp. [8], 286, with a half-title; a fine copy in the publisher's quarter black cloth and marbled boards, in the acetate jacket (a few small tears). £1000

Limited edition, no. 248 of 750 copies signed by Faulkner. His first publication after winning the Nobel Prize, *Requiem for a Nun* employs a partly dramatic form to take up the story of Temple Drake from his earlier novel *Sanctuary*.



With a Survey of Romances: The Roxburghe Copy



16. FERNÁNDEZ, Jerónimo. The Famous and delectable History of Don Bellianis of Greece, or, the Honour of Chivalry. Containing his valiant Exploits strange and dangerous Adventures, with his admirable Love to the Princess Florisbella, Daughter of the Souldan of Babilond. London, Francis Kirkman, 1673, 1671, 1672.

Three parts, 4to, pp. [6], 32, 49-96, 90-93; 88, 93-168; 2, '42' [i.e. 78]; bound without the woodcut frontispieces to parts I and II (the same block) found in some copies; some foxing, rather browned in places, but a good copy; bound in nineteenth-century polished calf, gilt lozenge to covers, gilt turn-ins; a few pen trials, from the library of the Duke of Roxburghe, purchase note of J.D. Phelps pasted in. **£3750**

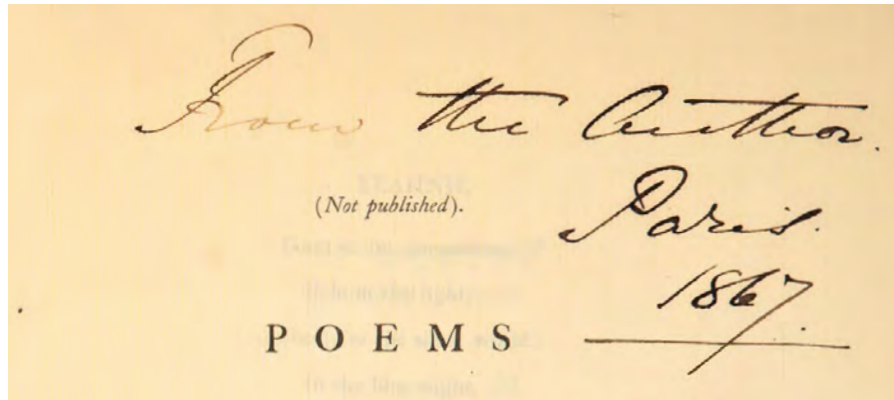
First complete edition of Francis Kirkman's version of the chivalric romance of Belianis of Greece, a continuation of *Amadis de Gaul* first published in Spanish in 1547.

A partial English translation had appeared in 1598, and Kirkman had earlier published editions of parts I (1650) and II (1664), but 'now you have it Compleat ... without any expectation of any Alteration or Addition'. In the third part Kirkman took 'more than ordinary pains in describing the ancient Kingdom of Ireland'.

Kirkman had been an early enthusiast of romances, which he had begun to collect at school, teaching himself French in order to translate *Amadis de Gaul*. His later output as a bookseller includes both these works and reissues of earlier English drama, of which he was a proto-bibliographer, listing 690 examples in his preface to *Tom Tyler and his Wife* (1661). The preface here similarly 'surveys the

available chivalric, Elizabethan, and heroic romances, its recommendations perhaps sustaining these titles' long popular success' (ODNB). It mentions his own translation of part of *Amadis de Gaul* alongside *Valentine and Orson*, the *Seven Champions of Christendom*, *Palmerin of England*, and many other chapbook staples, as well as Sidney's *Arcadia* and the *Urania* of Lady Mary Wroth.

Provenance: John Ker (1740-1804), 3rd Duke of Roxburghe, sold as lot 6364 in the 1812 auction catalogue of the Roxburghe library. Formed over the last three decades of his life by one of the most obsessive collectors in the history of bibliomania, it amounted to some 30,000 volumes. Lots 6066-6420 were devoted to 'Romances', including the celebrated Valdarfer *Decamerone* (1471), the sale of which was the occasion for the foundation of the Roxburghe Club. John Delafield Phelps (1764/5-1842), who purchased this volume for £1 6s, also reports the sale 'in my presence' of the *Decamerone* and two Caxton incunables; a founder member of the Roxburghe Club, he collected Gloucestershire books in particular.



17. [FRASER, William Augustus, Sir.] Poems by the Knight of Morar. London, Whittingham and Wilkins, 1867.

Large 4to, pp. [224], with an etched frontispiece by George Cruikshank illustrating 'The Maniac Monk', dated 1866; printed on very thin paper in various shades of pale yellow; a fine copy in the original red cloth, front cover lettered gilt, bright blue glazed endpapers; a few small stains to front cover. £350

First edition, privately printed, a presentation copy inscribed on the title-page 'From the Author. Paris. 1867.'

Fraser's eccentric collection, which included poems on Byron and Wellington, gothick-tinged medievalism, and comic poetastery, was printed in two distinct formats: the first as here on thin, pale yellow paper with a frontispiece by Cruikshank, and the second on very thick paper with three additional plates by Doré. Conservative politician, author, and member of the Society of Dilettanti, Fraser (1826–1898) was an avid collector, bequeathing Byron's sofa to the Garrick Club, Dickens's chair to the Travellers', and the manuscript of Gray's *Elegy* to Eton; much of his library was sold at Sotheby's in April 1901.

Cohn 325 (format 1).



18 Brothers Grevenstuk





Calligraphic Key-Labels Hand-Illuminated and Printed on Vellum

18. [GREVENSTUK *Brothers.*] Hand-coloured parchment key labels, with the original engraved copper plate. Amsterdam, [c. 1875-1900].

Three full sheets (c. 182 x 128 mm) with 15 labels each, with 5 part-sheets of 3-10 labels and the original engraved copper plate (189 x 131 mm); hand-coloured and heightened in gilt, one part-sheet with a hole punched in each label; traces of adhesive to the verso of one sheet; in a brown paper wrapper addressed 'Den Wel Edel Geboren Heer | Chr. Beels' in ink and sealed with the label of the Gebroeders Grevenstuk, with an envelope addressed 'Den Heer C. H. Beels | Graaf van Waldeckstraat 39 | Maastricht'. £1200*

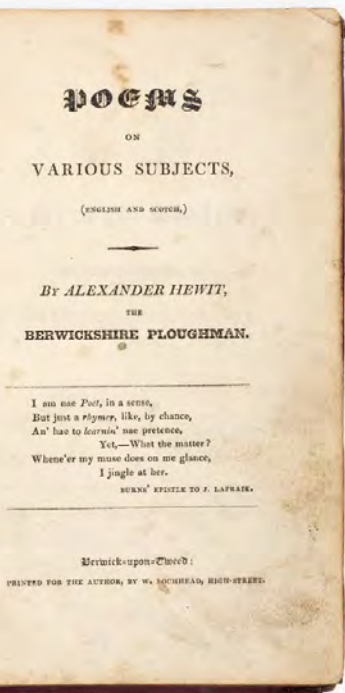
A rare and curious survival: some seventy key labels, printed on fine vellum and hand-coloured by royal calligraphers for a *fin-de-siècle* Dutch gentleman, splendidly preserved with the engraved copper plate from which they were printed.

Adorned with Tudor roses and Scottish thistles, these labels were produced by the Brothers Grevenstuk, calligraphers to the Dutch court, for one 'Chr. Beels' of Maastricht – likely of the Protestant gentry family of that name. Originally of Rotterdam, the Beelses were great collectors of art, at one point owning the Imhof Prayerbook, the earliest dated work by Simon Bening (1483/84-1561), regarded in his day as 'the greatest master in the art of illumination in all of Europe' (Kren, p. 448); part of the family's collection is now in the Rijksmuseum. Two members of the Beels family by the name of Christiaan appear in the *Nederland's Patriciaat* (III, pp. 17-18) of 1912: one born 1862, formerly lieutenant-at-sea second class in the Dutch Navy and now of the firm Testas en Waller, the other working for a forestry firm in Surabaya in the Dutch East Indies.

Active in the late nineteenth and early twentieth centuries, the Brothers Grevenstuk of Amsterdam here advertise themselves as 'Hof-Calligrafen'. Examples of their calligraphic work survive in several Dutch collections, including the Koninklijke Verzamelingen, but we find no other examples of key labels on parchment either by them or by other craftsmen of the period.

See Kren, 'New directions in manuscript painting, circa 1510-1561', in Kren and McKendrick eds., *Illuminating the Renaissance: the Triumph of Flemish Manuscript Painting in Europe* (2003).





Presentation (and Dedication?) Copy

19. HEWIT, Alexander. Poems on various Subjects, (English and Scotch,) ... *Berwick-upon-Tweed, Printed for the Author, by W. Lochhead, [1823].*

8vo, pp. 159, [1]; rather stained and dusty throughout; in a worn contemporary presentation binding of red morocco, covers filleted in gilt, spine gilt in compartments, gilt edges; authorial presentation inscription scraped away by a later owner but partly legible, repeated ownership inscriptions of Peter Hogg of Sandy Knowe, dated 1844. **£275**

First edition, scarce, possibly the dedication copy though subsequently defaced, of this collection of poems by 'The Berwickshire Ploughman'.

Hewit (1778–1850) had a brief early career in the navy and army before becoming a poetical ploughman, publishing his first collection *Poems on various subjects, Scots and English* in 1798. A second collection *Poems on various subjects, chiefly Scottish* appeared in 1807, from which sixteen pieces are reprinted here; the other twenty-three poems are new and include some 'Lines to Sir W. Scott' and '... to Auld Reekie'.

The inscription would appear to read 'George ?Baillie Esq. ... the gift of the author ... July 24' – the printed dedication was to Baillie, Vice-Lieutenant of Berwickshire, as 'patron of these rustic lays'. Its later owner Peter Hogg seems to have had little interest in this provenance but great love for the book itself.

Library Hub records only three copies (Bodleian, Edinburgh, and NLS).



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OF THE GRENADEER GUARD

IN TWO VOLUM

VOL. I.

LONDON:

COLBURN, PR

EAT MARLBOROUGH

1837.

20. HUBER, Victor Aimé; and James Robertson CRAUFURD, *translator*. Stories of Spanish life, from the German of Huber. Edited by Lieut.-Col. Craufurd of the Grenadier Guards. London, Henry Colburn, 1837.

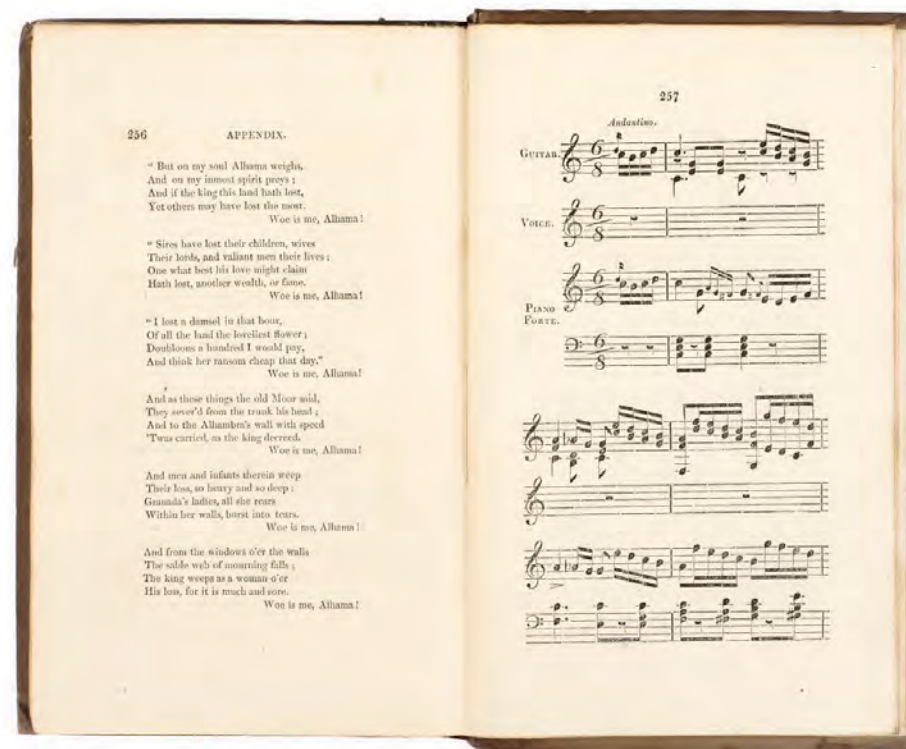
Two vols, 8vo, pp. I: viii, 264 (pp. 257-264 typeset music), [4, advertisements], II: iv, 339, [1, blank], [2, advertisements]; some occasional light soiling or spotting, but a very good copy, untrimmed in the original grey boards; rubbed, neatly rebacked preserving original printed spine labels.

£525

First edition in English; rare. In his *Hand-book*, Richard Ford described it as 'one of the best sketches of this original people and country'. The German original, *Skizzen aus Spanien*, had appeared in 1828.

'Selections from Huber's *Skizzen aus Spanien*, appeared in the *Athenaeum* in the winter of 1835, and were remarked by some persons well acquainted with the Peninsula, as affording, even in the imperfect form of extracts, so lively and faithful a picture of the manners and customs of the people, that they were anxious to possess an English version of the entire work. The translator's attention was in this way invited to the perusal of Huber's work, and, completely satisfied of the accuracy of the delineations of life in Spain, from their perfect agreement with the impressions and recollections which two visits to that country have left on his own mind, he was induced to undertake the task of giving it to the English public. Huber was, undoubtedly, thoroughly acquainted with Spain, particularly with the south. He has observed, with great accuracy the interesting localities of the country, and must have associated familiarly with the different classes, to have described their character, feelings, and manners, with so much spirit and fidelity' (preface, pp. vii-viii).

Huber (1800-1869) was also the author of *Madrid, Lisboa, und die Refugiados in London* (Bremen, 1833).



The translator James Robertson Craufurd (1804-1888) was commissioned into the Grenadier Guards and saw service during the Crimean War. He was promoted to lieutenant general in 1863 and to general in 1871.

Provenance: Christ's College Cambridge, with armorial blindstamp to titles and withdrawal stamp on front free endpapers.

Library Hub records four copies only: Bodleian, BL, CUL, and NLS. OCLC adds Biblioteca Nacional, Brown, Chicago, Halle, Illinois, and Library of Congress.

Alberich 575; Palau 116544. See Robertson, *Los curiosos impertinentes* (1992), pp. 186-187.

Verse on Vanity in *Civilité* Type

21. JACQUEMOT, Jean. Variorum poematum liber. [Lyons,] Jean de Tournes, 1601.

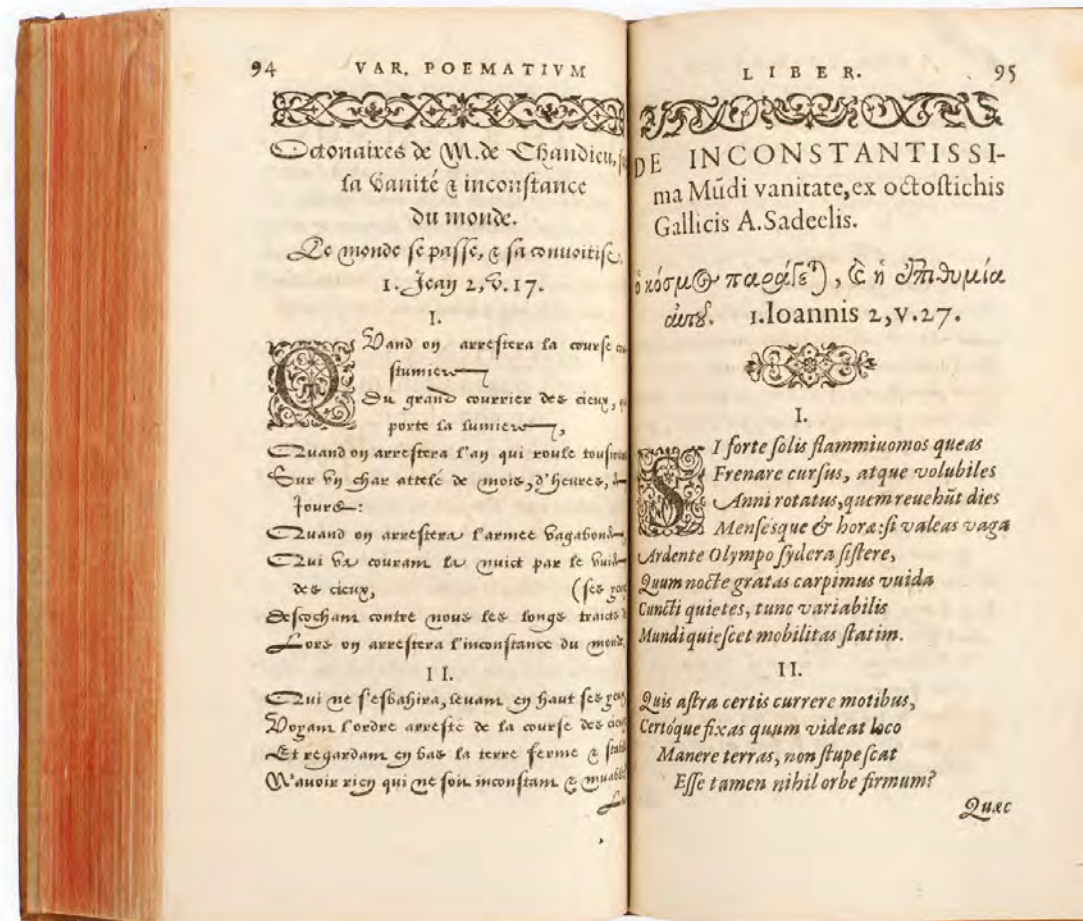
[bound after:]

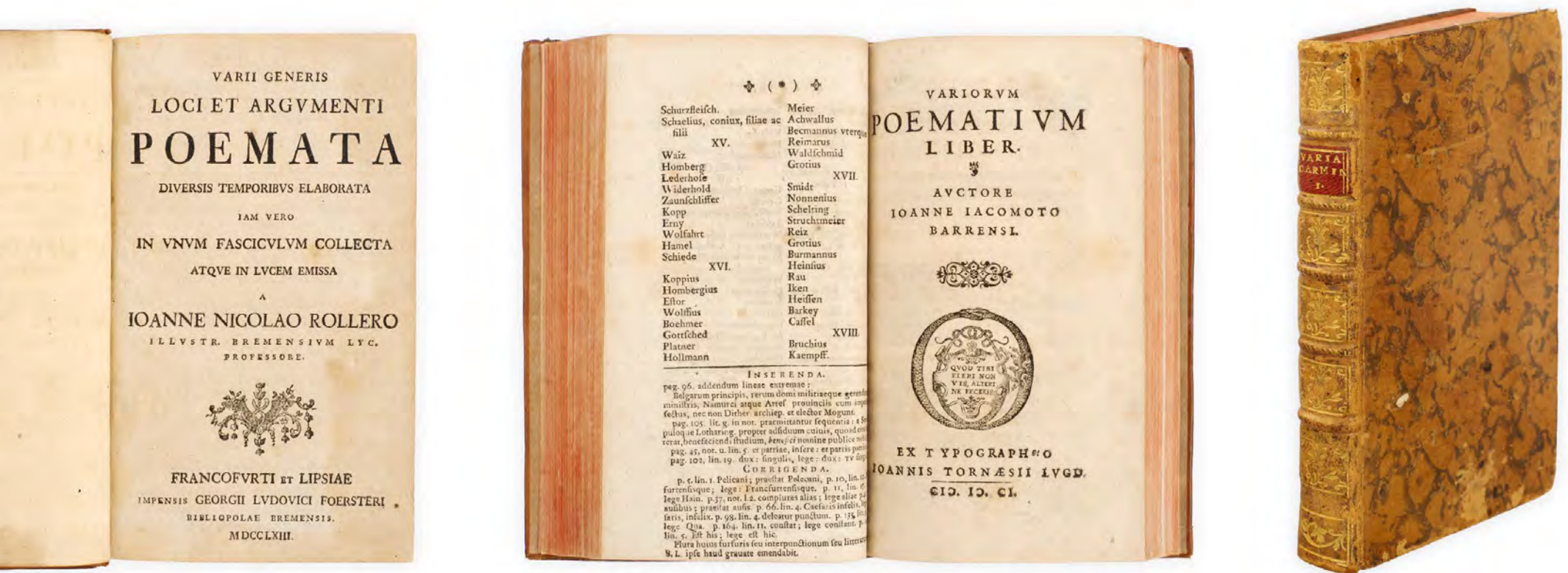
ROLLER, Johann Nikolaus. Varii generis loci et argumenti poemata diversis temporibus elaborata iam vero in unum fasciculum collecta atque in lucem emissa a Joanne Nicolao Rollero. Frankfurt and Leipzig, for Bremen, G.L. Förster, 1763.

Two works in one vol, 8vo, Jacquemot: pp. 160; printed in roman, italic, and *civilité* types, woodcut ouroboros device to title, woodcut initials, typographic headpieces; Roller: pp. [xl], 220, [4]; some browning; very good copies, bound together in eighteenth-century mottled sheep, spine gilt in compartments with gilt red morocco lettering-piece ('VARIA / CARMIN / I.'), edges stained red; extremities a little rubbed, a few small abrasions to boards.

£875

Very rare first edition of this collection of neo-Latin Protestant biblical poetry by Jean Jacquemot (1543–1615), a notable Geneva preacher, poet, and translator, friend of Théodore de Bèze, here with the original French in *civilité* type.





Jacquemot's collection of verse and translation includes Chandieu's famous *Octonaires sur la vanité et inconstance du monde*, with the original French text printed in *civilité* types and a parallel Latin version (translated by Jacquemot in 1591) in italics. The *Octonaires* had first appeared in 1583, to great acclaim, and had subsequently been included in several anthologies, even undergoing significant format variations: 'The *Octonaires* appeared in three different formats that showcase the versatility of Chandieu's verse, and the versatility of the printing industry' (Barker, pp. 231-232). It is here bound after the first edition of Roller's collection of civic Latin verses for various occasions, dedicated to the 'patres patriae' of Bremen.

No copies of either work traced in the US. OCLC finds only two copies of the Jacquemot outside continental Europe (BL and CUL) and only a single copy of the Roller (BL).

Jacquemot: USTC 6900112; Cartier (De Tournes) 711; Arbour 3335; cf. Oberlé 132 (other works by Jacquemot); see Barker, *Protestantism, Poetry and Protest: The vernacular Writings of Antoine de Chandieu* (2009). Roller: VD18 10274898; not in Oberlé.

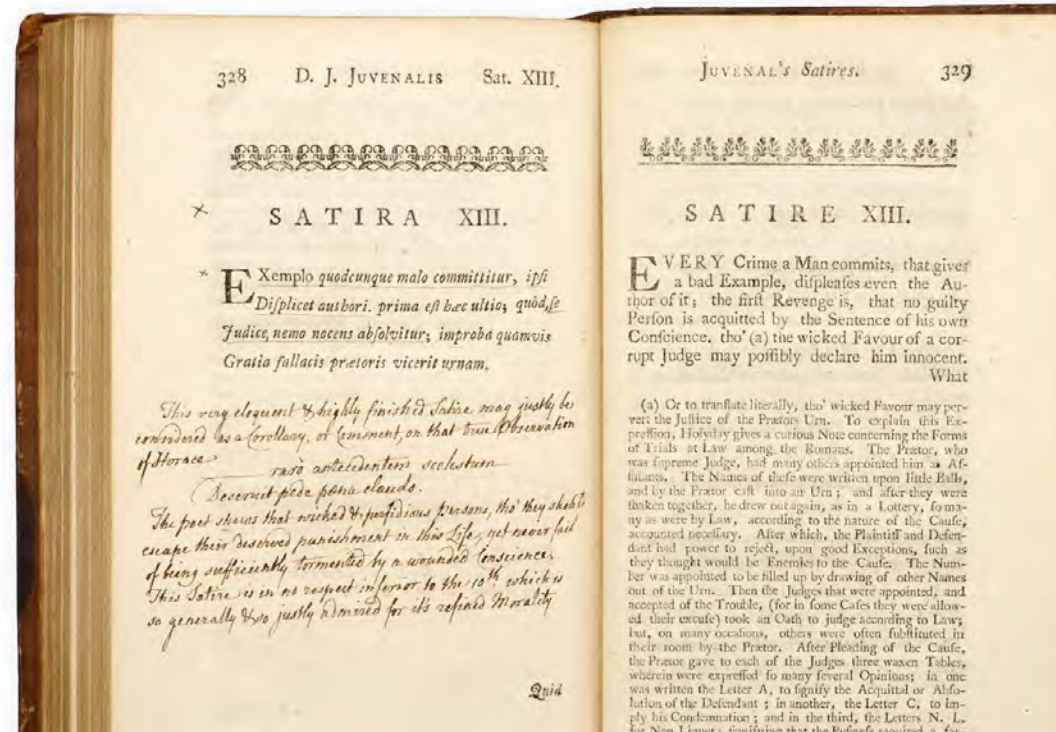
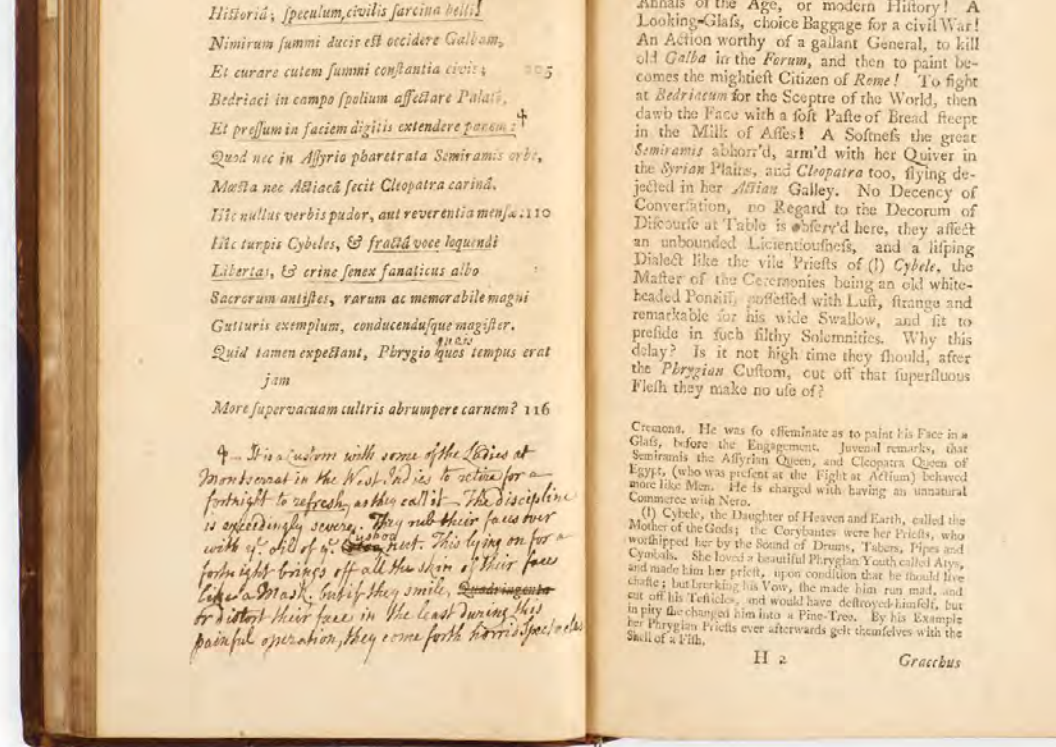
Annotated, with References to the West Indies

22. JUVENAL. The Satires ... translated: with explanatory and classical Notes, relating to the Laws and Customs of the Greeks and Romans ... London, for J. Nicholson, Cambridge; and sold by S. Crowder and J. and F. Rivington, 1777.

8vo, pp. xvi, 416, with a half-title; English and Latin texts printed on facing pages; a very good copy in contemporary mottled calf, rebounded; armorial bookplate of Sir Thomas Hesketh, third baronet (1777-1842), booklabel of Easton Neston Library; with scattered contemporary underlining and marginal annotations throughout. £1250

Third edition of this parallel-text translation edited by Thomas Sheridan, first published 1739. Contemporary annotations (one is dated 1779) provide succinct summaries of the subject of each satire. Satire II for example 'scourges the Hypocrisy, Effeminacy, & Bestiality of his Countrymen, as contradistinguished from the vilest & most libidinous Turpitude of Women. He is particularly severe upon that abominable intercourse between the male Sex, which was then highly fashionable.'

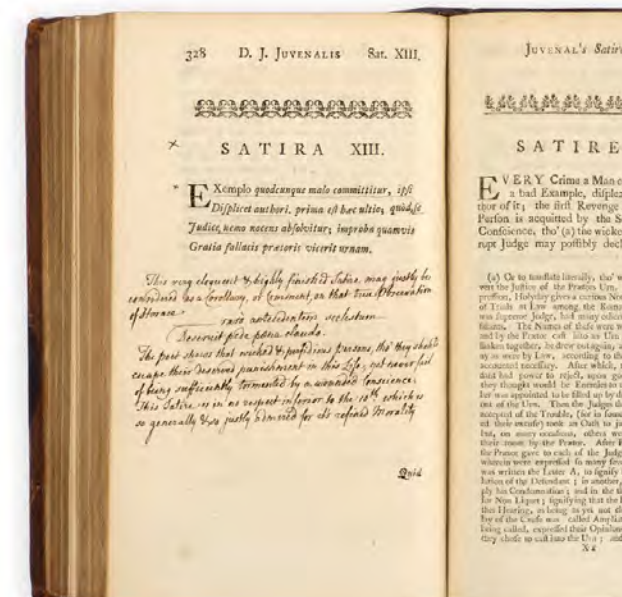
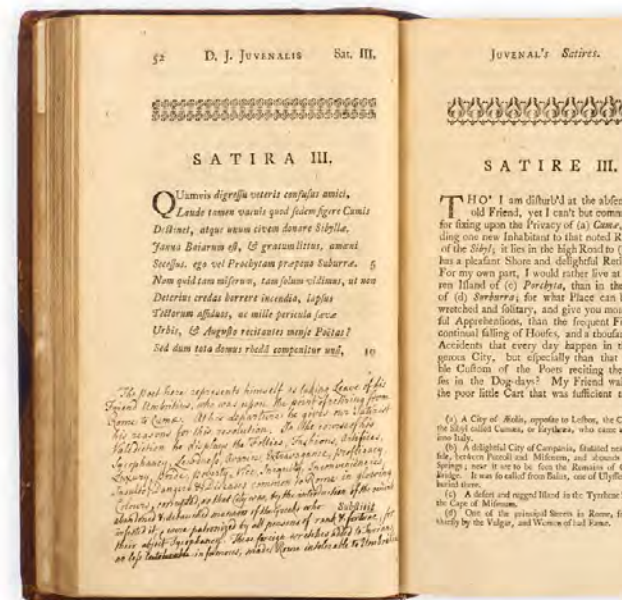
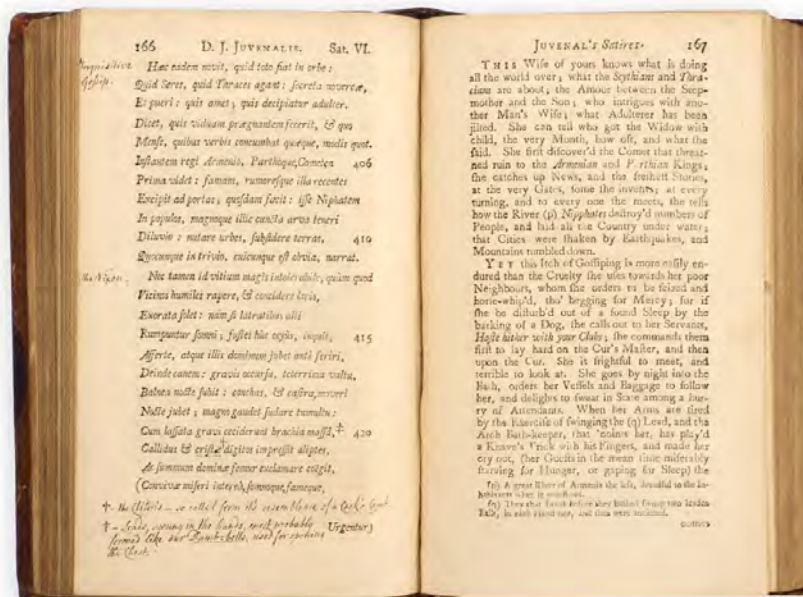
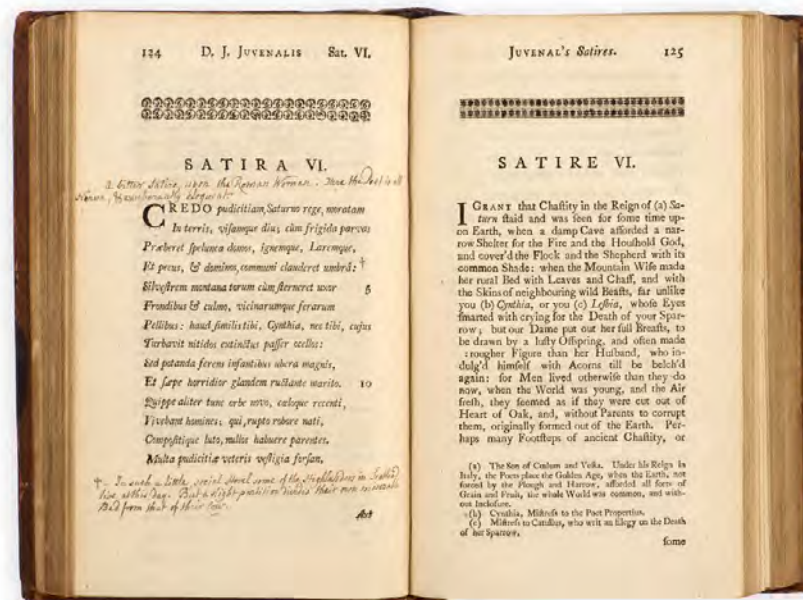
Several marginal notes point to the annotator having spent time in the West Indies: on p. 42 a reference to a beauty treatment of bread and asses' milk has the footnote: 'It is a custom with some of the Ladies at Montserrat ... to retire for a fortnight to refresh, as they call it. The discipline is exceedingly severe. They run their faces over with y^e oil of y^e cushoo [cashew] nut. This lying on for a fortnight brings off all the skin of their faces like a mask'. Elsewhere (p. 172) he notes that the hiring of beadles to lash servants 'is still practiced in the West India Colonies'; and (p. 174) that a switch of leather 'is used upon the domestic slaves by their Mistresses in the West India Colonies, & is called a Cow-Skin'.



Other notes seek contemporary parallels for Juvenal's satire - the circle of hangers-on in Satire V is the same as 'prevails now at royal Levees, where Courtiers of Distinction form a Circle in the Drawing Room'; in Satire II a reference to adultery ('Dives erit, magno quae dormit tertia lecto') is applicable to his present Majesty the Baby King of Denmark with his late Queen & Count Halk' (i.e. Christian VII, Queen Caroline Matilda, and Struensee); and the shepherd's cave that opens Satire VI ('A bitter satire upon the Roman Women. Here the poet is all Nerve, & exuberantly eloquent') is likened to the 'social hovel' in which 'some of the Highlanders in Scotland live at this day'.

And finally, the annotator glosses the obscene lines 'callidus & christae digitos impressit aliptes', describing an erotic post-exercise massage: 'the Clitoris - so called from its resemblance to a Cock's Comb'.

ESTC T123506.

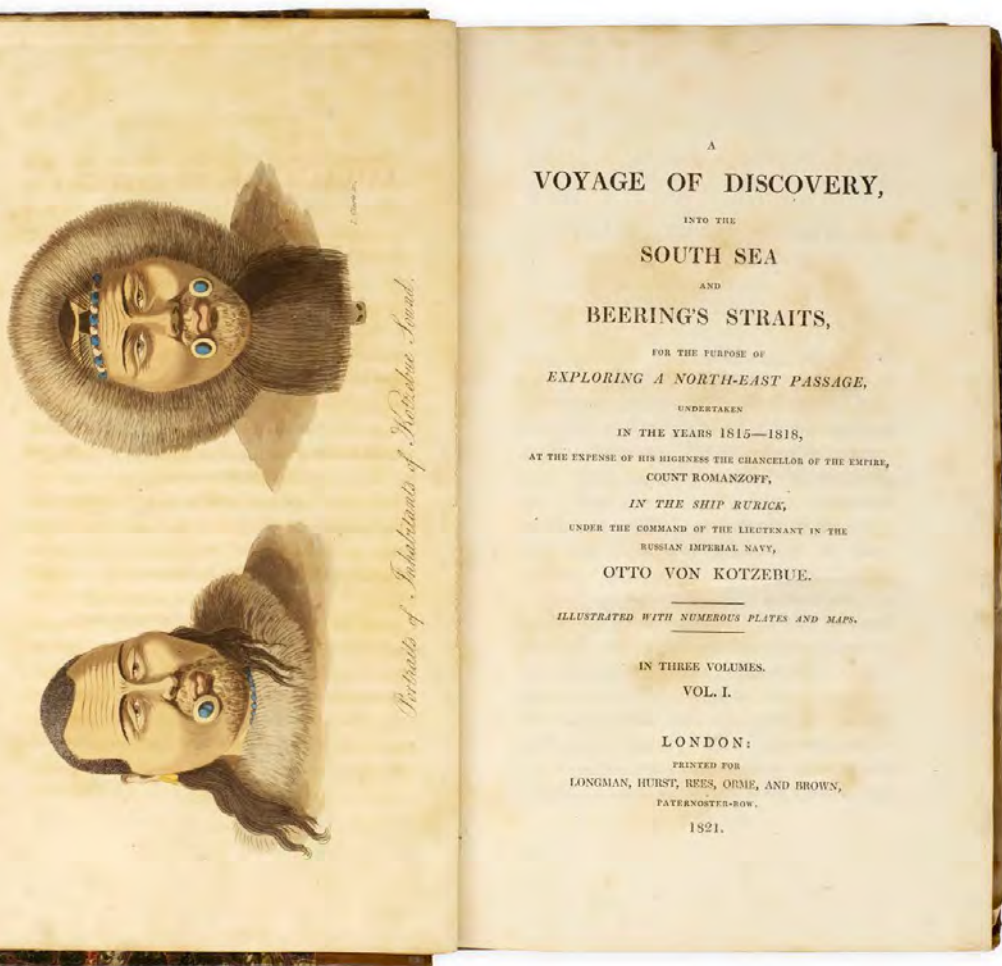




The Icebergs of Kotzebue Sound.

London, Published by Longman, Hurst, Kees, & Brown, 1821.

August
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‘A Prized Edition’

23. KOTZEBUE, Otto von. A voyage of discovery into the South Sea and Beering’s Straits, for the purpose of exploring a north-east passage, undertaken in the years 1815-1818 ... in the ship Rurick ... London, Longman, Hurst, Rees, Orme, and Brown, 1821.

Three vols, 8vo, pp. xv, [2], 358, with 4 coloured plates and 2 folding charts; [4], 433, [1], with 3 coloured plates and 3 charts (2 folding); [4], 442, with 2 plates (1 coloured) and 2 charts; some foxing and spotting, some browning to plates and charts, 2 small holes to second chart in vol. I and creasing to fore-edge, some closed marginal tears (without loss) to other charts; overall a good copy in slightly later half calf over marbled boards, spines in compartments with black morocco lettering-pieces; some rubbing to spines and covers, and wear to corners and edges, some staining to joints of vol. III; each vol. with inserted leaf with inscription ‘Mary Gibbon, The Cottage, Sandymount, 25 Dec. 1848’.

£3000

First edition in English, translated from the German edition of the same year, of Kotzebue’s classic voyage; ‘a prized edition’ (Hill).

Kotzebue’s expedition of 1815-18 followed up Krusenstern’s pioneering venture of 1803-6, on which Kotzebue had also sailed. Its principal objectives were to search for the northeast passage above the Bering Strait and to carry out explorations of the Pacific and the American northwest coast. Kotzebue was accompanied by Johann Friedrich Eschscholtz as ship’s doctor and Adelbert von Chamisso as naturalist, both of whom contributed to the account of the voyage, while the official artist was Louis Choris, some of whose work illustrates the book.

The *Rurick* entered the Pacific by Cape Horn, briefly visited the Chilean coast, and sailed, via Easter Island and through the Tuamotu Archipelago, to the Marshalls, discovering the Radak and Ralik chains, before heading north for Kamchatka and Alaska, where Kotzebue Sound commemorates the name of the ship’s commander. After conducting surveys close inshore, Kotzebue went south to California and Hawaii, revisited the Marshalls, and then resumed his explorations in the north, but was forced back to Unalaska by ice. He returned to Russia via Oahu, the Marshalls, Guam, Manila, and the Cape of Good Hope.

Abbey, *Travel* 596; Hill 944; Sabin, 38291.

Signed, Sealed, and Delivered

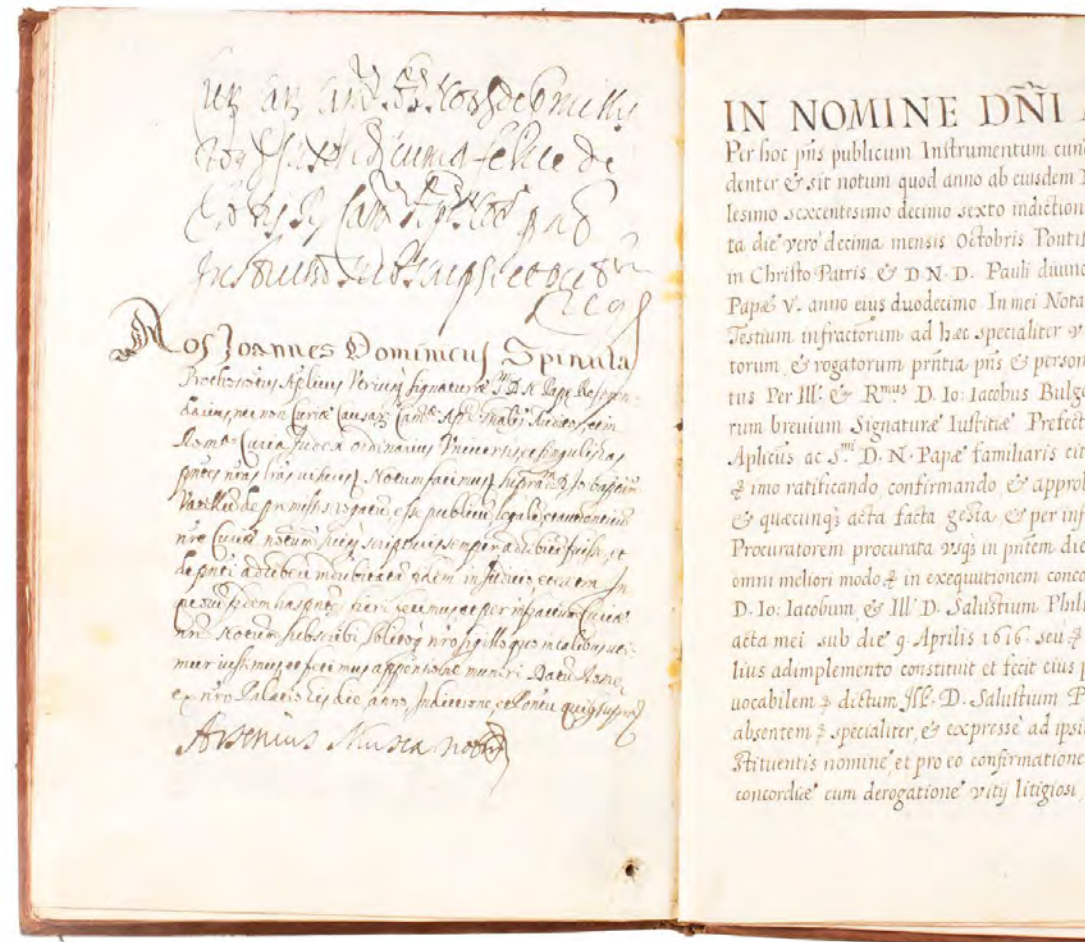
24. [LE MARCHE.] Deed relating to the sale of property in Beltrovato (a district of Morrovalle in the Province of Macerata in the Marche region of Italy). [Rome, 1616.]

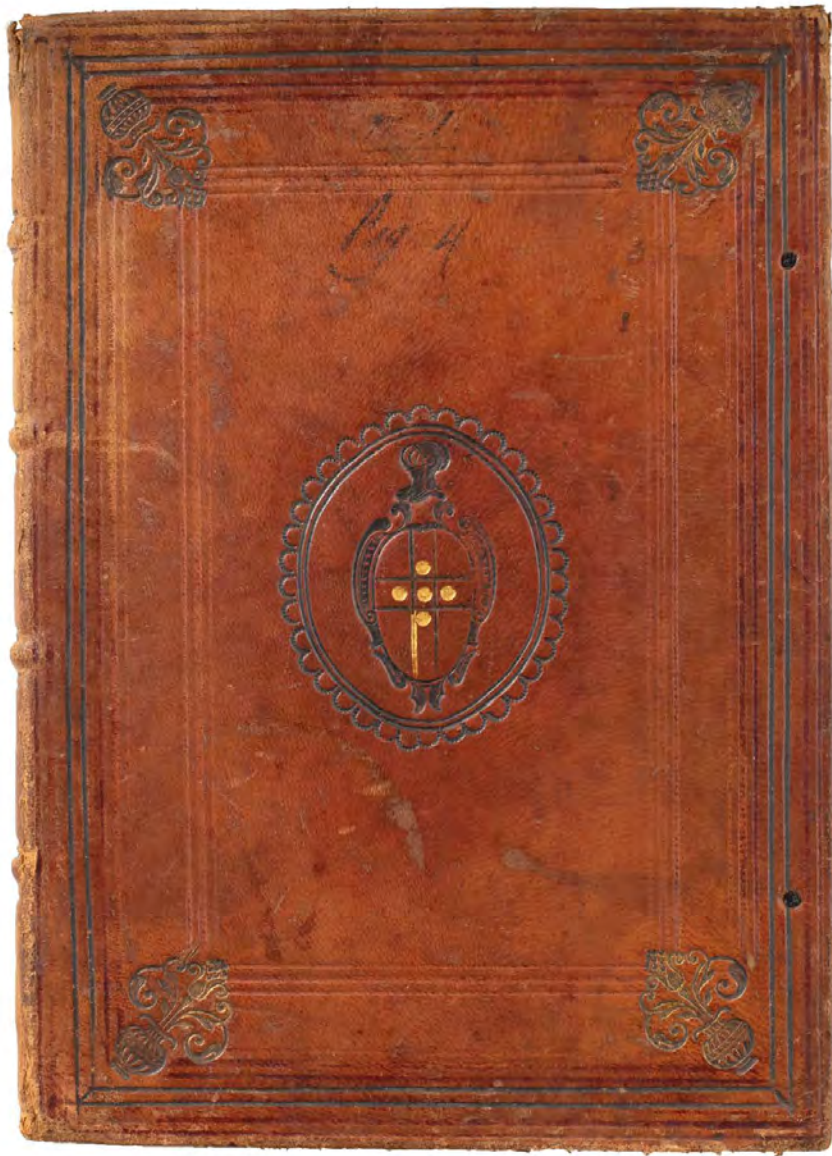
Manuscript on vellum, small 4to, ff. 56, [2]; written in Latin and Italian in a fine italic hand with contributions in two contemporary hands to ff. 56-58, ruled in pencil for 23 lines per page, with notarial stamps to ff. 56^r and [57]^v, ff. 1-56 foliated in brown ink; flesh sides slightly yellowed, small hole to inner corner of lower margin suggesting removal of a notarial seal; bound in contemporary sheep, panelled in blind and alloy with large alloy-gilt cornerpieces, central armorial block in alloy and (later?) gilt, vestigial ties to fore-edge, spine alloy-ruled in compartments, spine lined with printed waste; lightly rubbed with a few small scuffs at extremities, alloy tarnished.

£850

A curiously bound public instrument notarised by the Apostolic Camera in Rome detailing the sale of property belonging to two brothers from the influential de' Mozzi family of Macerata.

Macerata (in the present-day region of Le Marche) was a province of the Papal States when the present land deed was signed in October 1616, in the twelfth year of the papacy of Paul V. Here, the sale of property belonging to brothers Bartolotto and Francesco Mozzi to a Giovanni Giacomo Bulgarini is discussed, including plans for payment and an overview of neighbouring properties. The deed is signed by Joannes Baptista Vatellus Amerinus and Joannes Dominicus Spinuta [sic] on behalf of the Notary of the Apostolic Camera, at Bulgarini's residence in Rome. Bulgarini was heavily involved with the operations of the Roman Curia himself, operating as a notary of the Apostolic Camera before taking up a role as Secretary of the Congregazione del Buon Governo - a governing body concerned with municipal fiscal management - from 1618 to 1620.





Bulgarini's usufructuary rights are discussed at length, among them the right to use any waterways on the property (perhaps a reference to the river Chienti, which borders the property, or man-made canals) as well as any dovecotes on the estate. The noble de' Mozzi family owned several properties in Macerata, notably the Palazzo Mozzi Ferri (better known as the Palazzo dei Diamanti), acquired by Bartolotto Mozzi, father of Francesco and the younger Bartolotto, in 1534. Bartolomeo Mozzi, the final descendant of the family, was instrumental in establishing the Mozzi-Borgetti Library in the eighteenth century; it has since expanded to include approximately 400,000 volumes, with a significant collection of incunabula.

The centrepiece bears the arms of the de' Mozzi family. Tooled in alloy and bound in sheep over thin boards, the binding is somewhat unusual both in terms of manufacture and style for central Italy, featuring elements more commonly associated with north-eastern Italian or southern Austrian binding.

See Tabacchi, *Il buon governo* (2007).



By Keats's Brother-in-Law

25. [LLANOS Y GUTIERREZ, Valentin Maria.] Don Esteban; or, Memoirs of a Spaniard. Written by Himself ... in three Volumes. London, Henry Colburn, 1825.

Three vols, 12mo, lacking the half-titles in vols I and II and the two terminal leaves of advertisements in vol. III; title-page to vol. III laid down, else a good set, bound in later nineteenth-century half dark red morocco with marbled sides, spines lettered directly in gilt. £600

First edition of Llanos' first novel, which blended a fictional narrative with recent historical fact.

Although writing in English, Llanos became with this work 'the first Spanish Romantic author to write a historical novel with a Spanish theme' (*Dictionary of the Literature of the Iberian Peninsula*). Llanos knew Keats, and visited him three days before his death in February 1821. In 1826 he married Fanny Keats, the poet's sister, and in 1833 took her to Spain, where they lived for the rest of their long lives.

Garside, Raven, & Schöwerling 1825: 55; Palau 75429; Wolff 4163.

DON ESTEBAN

OR,

MEMOIRS OF A SPANISH

WRITTEN BY HIMSELF

IN THREE VOLUMES.

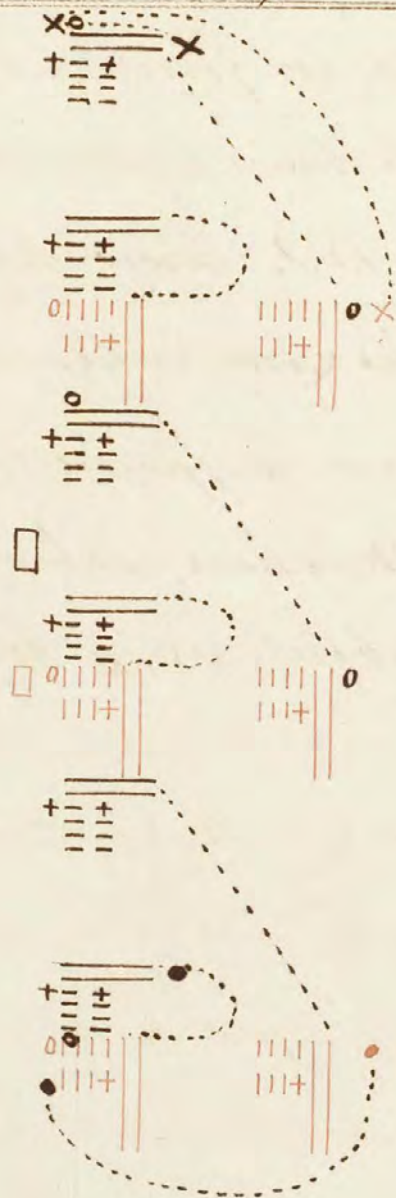
VOL. III.

LONDON :

HENRY COLBURN, NEW BURLINGTON STREET,

1825.

Column of Divis
eeced on the left into



Macdonald's Manual of Military Manoeuvres

26. MACDONALD, Alexander. 'Instructions and regulations for the formations and movements of horse artillery by Captain A: Macdonald 1809'. [England, 1827.]

Manuscript on paper (watermarked 'John Hall 1827'), in English, 4to (230 x 190 mm), pp. [8, blank], [8, title and index], 190, [6, blank]; neatly written in dark brown ink in a single hand, up to 15 lines per page; illustrated with 25 coloured diagrams; creasing to fore-edge of pp. 177-8 and 183-4; very good in contemporary dark green straight-grained morocco, covers roll-tooled in blind and gilt to a panel design, spine gilt in compartments lettered 'Horse artillery exercise' and dated 1827, board edges and turn-ins gilt, edges gilt, marbled endpapers; some wear to extremities and small abrasions to covers.

£1500

Scarce manuscript of an unpublished work on the formations and movements of horse artillery by the distinguished soldier and Waterloo veteran Major-General Alexander Macdonald CB (1776-1840), illustrated with twenty-five coloured diagrams.

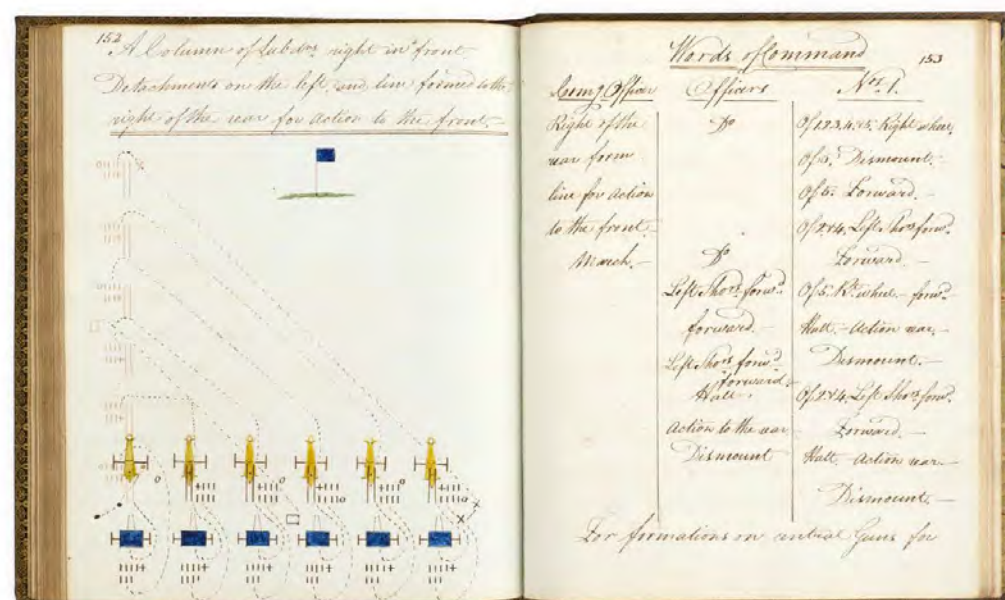
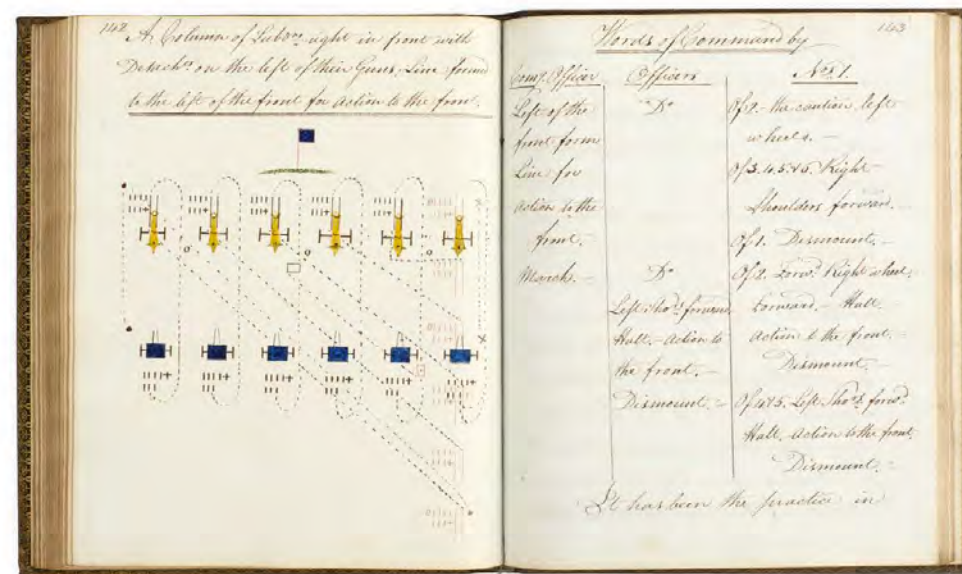
Following training at Woolwich, Macdonald joined the Royal Artillery as a second lieutenant in 1794. He saw action in the West Indies under Sir Ralph Abercromby, in the Egyptian campaign against Napoleon (where he first commanded a brigade of horse artillery), at the Cape of Good Hope, at Buenos Aires (where he was wounded), and in the Peninsular War, rising steadily through the ranks along the way.

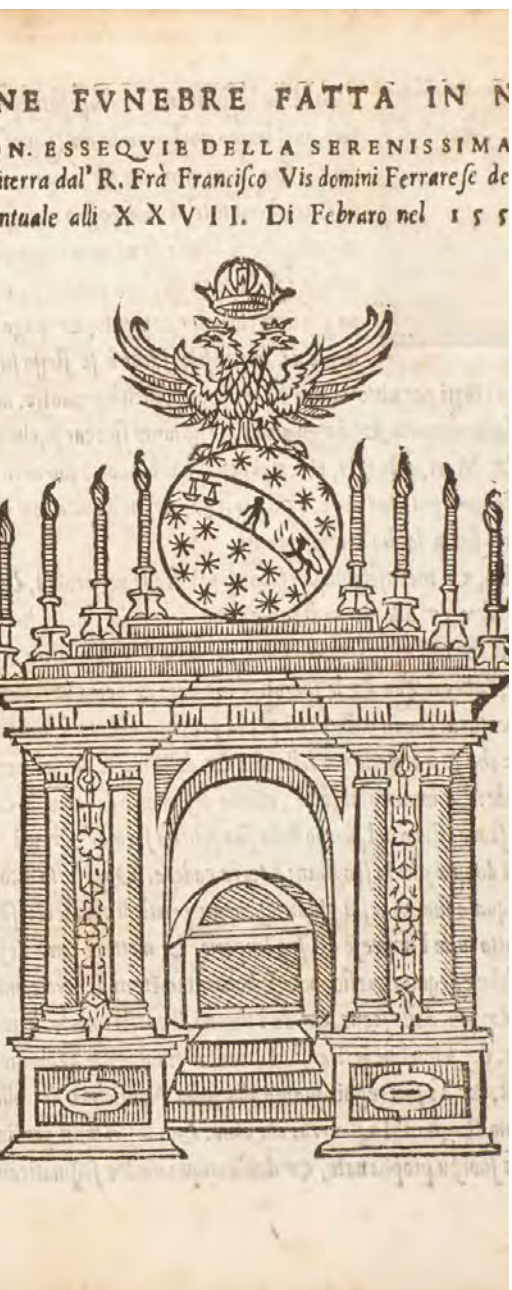


'He obtained a distinguished reputation in the service as a brave and excellent officer, with the esteem of all who knew him ... In the campaign of 1815 he commanded the troops of Horse Artillery attached to the Cavalry; on the 17th June covered the retiring movement of the Cavalry from Quatre Bras; and on the 18th bore his share of the arduous struggle at Waterloo, where he received a severe contusion, but did not quit the field, or allow himself to be returned wounded ... [he] commanded the Horse Artillery of the British contingent in France, during the time of the occupation. While in command of a troop, and after much experience in the movements of Cavalry, he introduced into the service, a system, highly approved of, for the movements of Horse Artillery, different in many respects from any before practised, and had the satisfaction of knowing, that his system had been productive of the most advantageous results to the service' (Skinner, *Sketch of the military services of Lieutenant-General Skinner and his sons* (1863), p. 70).

Composed in 1809, Macdonald's *Instructions* cover the disposition of men, horses, and guns; the posting of officers, sergeant majors, and trumpeters; manoeuvres and commands; columns, lines, and flanks; retreat; and bugle soundings. The numerous diagrams are prefaced with a helpful key and accompanied by tables giving 'words of command'.

Macdonald's text does not seem to have made it into print. It clearly circulated in manuscript for some time after its composition. The only other manuscript copy we have traced is listed in *A catalogue of the library of the Royal Artillery at Woolwich* (1825), p. 74.





The Deaths of Bloody Mary and Charles V

27. [MARY I.] **VISDOMINI, Francesco.** Oratione funebre fatta in Napoli nell'hon. essequie della serenissima regina d'Ingliterra dal' R. frà Francisco Vis domini ferrarese del ordine Conventuale alli XXVII. di febraro nel 1559. [Naples, Raimondo Amato, 1559.]

4to, ff. [6], large woodcut on title of a catafalque surmounted by a sphere bearing celestial signs and by the double-headed eagle and imperial crown of the Holy Roman Emperor, woodcut Pillars of Hercules *impresa* of Charles V to verso of final leaf, one large and one small woodcut initial in the text; some very light marginal foxing and staining, paper-flaw in fore-margin of final leaf, but a very good copy; bound in nineteenth-century decorated paper boards; slightly soiled and faded, paper shelflabel at foot of spine. **£1800**

First edition, extremely rare, of this Italian sermon on the death of Mary I of England. Our copy appears to be an unrecorded issue, omitting from the title-page the imprint recorded by EDIT16 ('se vendeno ala porta piccola de s. Laurentio appresso à Raymondo Amato').

Francesco Visdomini (1509-1573) was a Ferrarese Conventual Franciscan who travelled throughout Italy preaching sermons for special occasions, in the process becoming one of the most frequently printed Italian preachers of his generation. In 1554 he had delivered a sermon to mark Mary I's efforts to reconcile the Church of England with Rome. In the present sermon he 'first recounted Mary's childhood, her piety and her great suffering during her childhood in exile from the court. He moved on to her triumph, and her restoration of the "true church" in England. He then put the vicissitudes of Marian England in a continental context, and finally addressed

the big questions raised by such an unwelcome death – how to live with God's will and the inevitability of death. In considering these three contexts – English, continental, and theological – readers must notice not only what is in the sermon, but also some of what has been left out. Doing so reveals how the sermon, although severely constrained by political sensitivities, a disappointing subject, and formulaic conventions, still sought to deliver a providential interpretation of Mary's reign and of England's Reformation' (Michelson, p. 40).

Although printed in Spanish-controlled Naples, the imperial and Habsburg woodcuts here are perhaps rather to be explained by the content of Visdomini's text: 'the sermon reads like a double elegy, both for Mary and her Hapsburg father-in-law, Charles V, who died two months before her. Both Mary's life and her death were intertwined with Charles V throughout the sermon. Even though the title names Mary, Charles' death was presented first, with Mary's only introduced subsequently. Visdomini lamented the death of Charles V, who thought he had guaranteed the security of England, not knowing that both he and Mary would meet their maker in the coming months' (*ibid.*, p. 44).

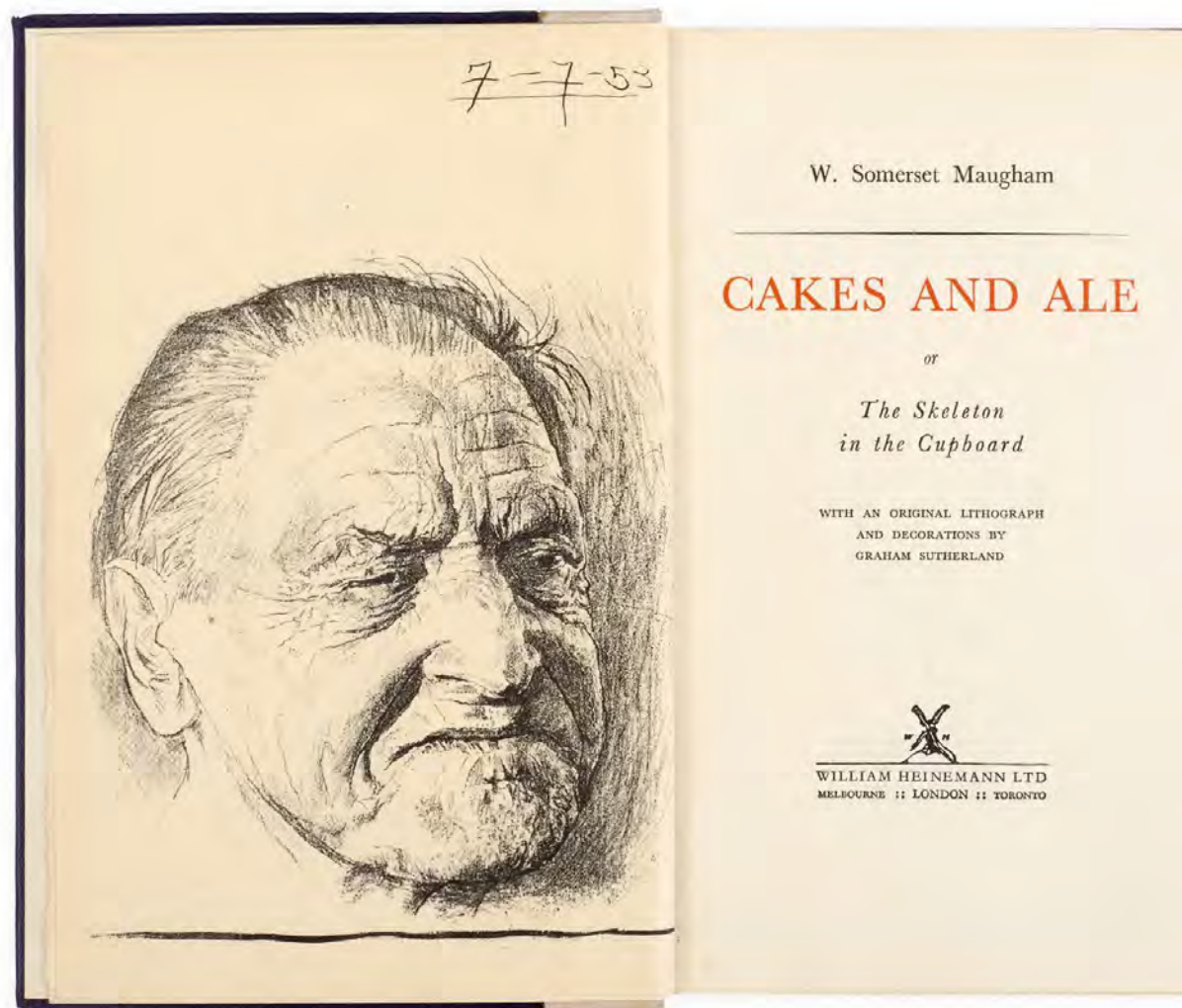
OCLC records two copies only: British Library ('slightly mutilated') and Geneva. BM STC Italian, p. 733; EDIT16 CNCE 50488, recording five copies (two in Ferrara, two in Naples, and one in Rome); USTC 863549. See Michelson, 'An Italian explains the English Reformation (with God's help)', in Michelson, Taylor, and Noll Venables eds., *A linking of heaven and earth. Studies in religious and cultural history in honor of Carlos. M. N. Eire* (2012), pp. 33-48.

28. MAUGHAM, William Somerset; Graham SUTHERLAND, illustrator. *Cakes and Ale, or the Skeleton in the Cupboard*. With an original Lithograph and Decorations by Graham Sutherland. London, [Windmill Press for] William Heinemann, [1954].

8vo, pp. [12], v-255, [1], with a lithograph frontispiece, three leaves of facsimiles and illustrations by Sutherland throughout; a fine copy in the publisher's quarter white lambskin, blue lambskin sides, no glassine or slipcase; bookplate of D. G. Bridson (see below). **£350**

No. 132 of 1000 copies, signed by both author and artist. *Cakes and Ale* (1930) was Maugham's favourite work; this limited edition was published in honour of his eightieth birthday.

Provenance: The Manchester-born poet, journalist and radio producer Douglas Geoffrey Bridson was responsible for over 800 broadcasts in his career at the BBC, 1933-1969, which culminated in his appointment as Programme Editor for Arts, Sciences, and Documentaries in the mid-1960s, when he was known as 'the cultural boss of the BBC'. Although he was a poet of no small ability himself (his *March of the 45* was the first verse drama written for radio, in 1936), it was his tireless and democratic promotion of modern British and American literature on the airwaves that led to correspondence and then friendship with nearly all the major literary figures of his day, but most notably with Wyndham Lewis, T. S. Eliot, Hugh MacDiarmid, Ezra Pound, and Langston Hughes, many of whose works he brought to a wider audience through his radio productions. He published three of his own collections of poetry, a memoir of his years at the BBC, *Prospero and Ariel* (1971), and a study of the politics of Wyndham Lewis, *The Filibuster* (1972); his archive of papers and correspondence is now at the Lilly Library



Possibly the First Masque with Moveable Scenery

Microcosmus.
A
**MORALL
MASKE**
PRESENTED VVITH
generall liking, at the private
house in SALISBURY Court,
and heere

Set down according to the intention
of the Authour

THOMAS NABBES.

Debent et prodesse, et delectare Poeta.



LONDON,
Printed by RICHARD OULTON for Charles Greene,
and are to be sold at the white Lyon in Pauls
Church-yard. 1637.

29. NABBES, Thomas. *Microcosmus.* A Morall Maske, presented with generall liking, at the private House in Salisbury Court, and heere set down according to the Intention of the Authour ... London, Printed by Richard Oulton for Charles Greene ... 1637.

Small 4to, pp. [54], wanting the initial blank; edges slightly browned, but a very good copy; bound in nineteenth-century half blue morocco; endpapers renewed. **£5000**

First edition of an allegorical morality play (the Elements, the Senses, Love, Fear, Hope, Melancholy, et al.) which 'may be the first English masque presented in a theatre with moveable scenery' (Pforzheimer Catalogue).

Completed during the seventeenth-month plague-closure of the theatres from May 1636 to October 1637, *Microcosmus* is 'the offspring of a morality play and a Jonsonian court masque ... it has much in common with Middleton and Rowley's *World Tossed at Tennis*, and even more with Ford and Dekker's *Sun's Darling*', another 'moral masque' (Bentley).

In *Microcosmus*, 'Nabbes chronicles the temptations of an Everyman figure, Physander, who is led astray by Sensuality and the personified five senses before being rescued

by Temperance. In the climactic trial scene Physander acquits himself against Sensuality and Malus Genius, who are banished to hell' (ODNB). Unlike a regular masque, there is a readily identifiable plot, and while some characters remain abstractions, the senses take the form of a chambermaid (sight), usher (hearing), huntsman (smell), cook (taste), and 'Ladies Gentleman-usher' who 'kill[s] Spiders for her Monkey' (touch).

In the form it is printed here, the masque requires extensive stage machinery: as the play progresses five scenes are 'discovered', set within a 'Front', presumably a proscenium arch of some sort, probably with a pair of shutters ('Love and Nature returne to the Scene, and it closeth'). Recent scholarship has sided with Bentley in agreeing, against expectation, that such a complicated staging may indeed have been possible even on a small private stage such as Salisbury Court; on the other hand, the instructions may represent the unrealised or partly unrealised 'intention of the Author' as mentioned on the title-page.

ESTC S113064; STC 18342; Greg 514; Pforzheimer 756. See Astington, 'The "Messalina" Stage and Salisbury Court Plays', in *Theatre Journal*, 43:2 (1991), pp. 141-156.

30 | Peter Nissen



1891.



Carl Ha
Zoologisc

Wild Animals Tamed by Zookeeper and Photographer

30. **NISSEN, Peter.** 'Carl Hagenbeck's Zoologischer Circus', c. 1891.

Twelve albumen prints, four c. 6¾ x 9 inches (171 x 229 mm), eight c. 9 x 11 inches (229 x 279 mm), each with the photographer's blindstamp on recto, the eight larger prints dated '1891' in the negatives; mounted on card within ruled red borders, the mounts trimmed on the smaller prints, each with photographer's ink stamp on verso of mount 'Photographisches-Atelier von Peter Nissen, Reeperbahn 28 Hamburg, St. Pauli'; some foxing to mounts rarely affecting images; housed in a contemporary bright blue cloth folder, titled in silver on front cover, ties (frayed and torn) 13¾ x 11¾ inches (349 x 298 mm); with two additional photographs of the circus animals, each c. 6¾ x 9½ inches (171 x 232 mm), mounted on card with the printed credit 'H[einrich] J[ohan] Barby [Danish, 1858-1930], Gl. Kongevej 178' (one creased). **£12,000***

A rare portfolio of live animal scenes from Carl Hagenbeck's famous 'zoological circus'; a wonderful hybrid of the real and the surreal in zoological and photographic history.





Hagenbeck (1844–1913) was an internationally known German animal dealer and trainer whose fishmonger father had run a second business trading in exotic animals. Hagenbeck Junior accompanied explorers and hunters to bring back animals (and occasionally humans) from exotic locations to exhibit in Europe and the United States. He believed in controlling the animals by befriending them, emphasizing their intelligence and tractability over their ferocity.

In 1889 he introduced a lion act (shown here) in which, as a finale, three lions pulled him around the cage in a chariot. He trained animals to display and sell to circuses at the World's Columbian Exposition in Chicago, Illinois in 1893, and the Louisiana Exhibition in St. Louis in 1904. He also supplied many zoos, as well as P.T. Barnum, and created the modern zoo with animal enclosures that were closer to the animals' natural habitat and which made use of moats rather than bars. The Tierpark Hagenbeck still exists in Hamburg today.



This series of photographs must surely have tested the photographer Peter Nissen to the limit. To capture and tame the beasts in action for his audience he has adopted every trick available to the analogue photographer of the nineteenth century. In some photographs the wild beasts are more appealingly fluffy than usual as they breathe and move during the lengthy exposures; in others whole animals or large portions of an animal have clearly been added to the negative by hand or montaged together in one print from multiple negatives.

Not in OCLC or Library Hub.

Marriage and Morality

31. OPIE, Amelia. *Temper; or, domestic Scenes: a Tale ...* London, printed for Longman, Hurst, Rees, Orme, and Brown, 1812.

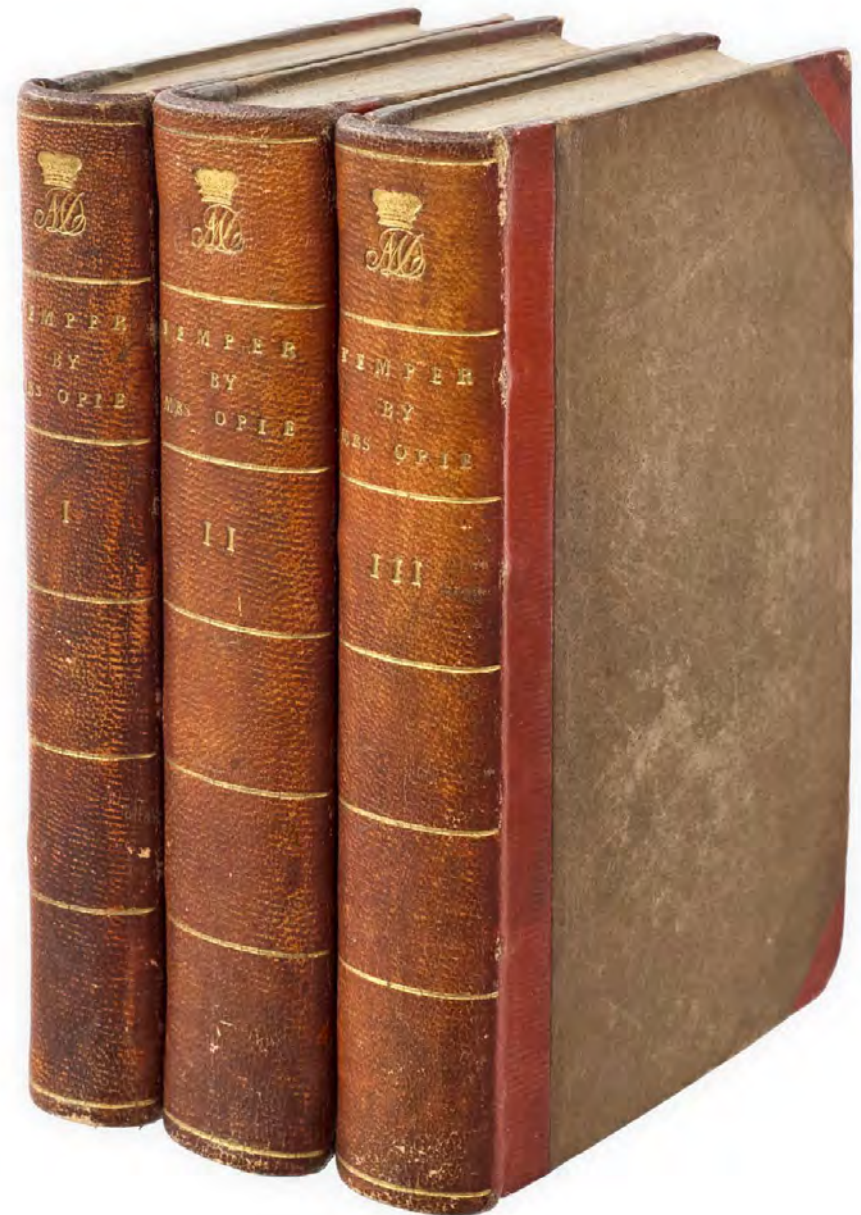
Three vols, 12mo, pp. [2], 323, [1]; [2], 431, [1]; [2], 369, [1, errata for vols I and II]; old repairs to small tears to title-page and l1 in vol. II, K6-7 loose in vol. III, else a very good copy; bound in contemporary red half straight-grained morocco, and brown boards; spines sunned; Downshire monogram to spines. **£500**

First edition of this so-called 'moral-evangelical' novel following several generations of the same family and the moral effects of their upbringing, inspired by William Hayley's *Triumphs of Temper* - it led to the author's correspondence with Hayley.

Temper follows several generations of the same family and the moral effects of their upbringing. Agatha Torrington, whose temper was unchecked as a child, goes on to disobey her parents and marry a rake, George Danvers, who later abandons her and claims a prior marriage in India. Their daughter Emma is left in the guardianship of a clergyman, who raises her more morally; she narrowly avoids marrying her own half-brother. There are some scenes in Paris inspired by Opie's own visit to the city in 1802. Critics were lukewarm, but it still had three editions.

Amelia Opie's (née Alderson, 1769-1853) first novel *Dangers of Coquetry* had been published by William Lane in 1790, but it was with *Father and Daughter* (1801) that she achieved success, admired by Scott and even 'Monk' Lewis, famously dismissive of women writers. In the 1790s she mixed in radical circles, a friend and possible romantic interest of both Thomas Holcroft and William Godwin. After her marriage in 1798 to the portrait painter John Opie, she withdrew from this company. He died in 1807, after which she moved back to Norwich. *Temper* was her first novel in seven years, and reflected her increasing preoccupation with moral and religious didacticism. These later works have received far less critical attention.

Garside 1812:52; Summers, *Gothic Bibliography*, p. 530.



Mensuration OF Solids

Definitions

Solids, or bodies, are figures having length, breadth, and thickness.

2. A prism is a solid, or body, whose ends are any plane figures, which are parallel, equal, and similar; and its sides are parallelograms.

A prism is called a triangular one when its ends are triangles; a square prism, when its ends are squares; a pentagonal prism, when its ends are pentagons; and so on.



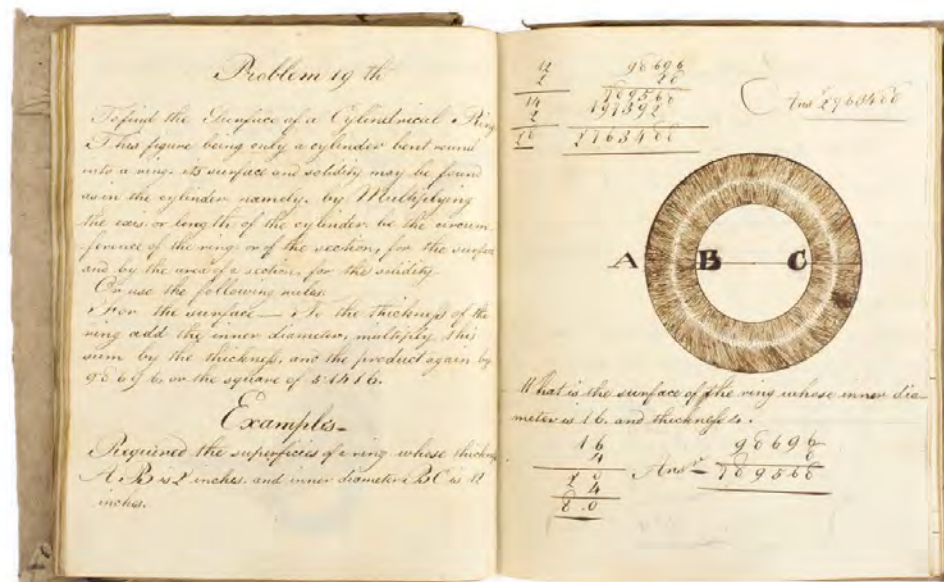
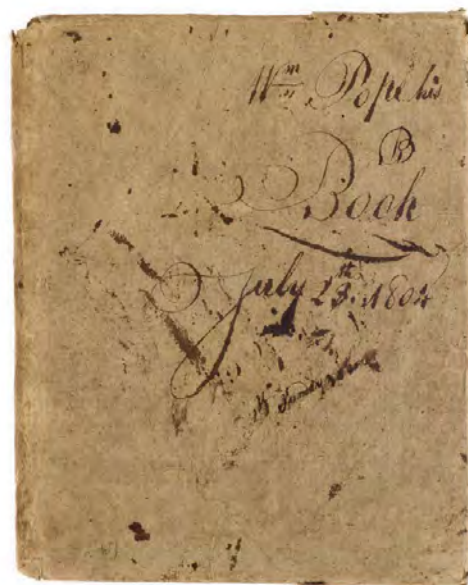
Arithmetical Endpapers and Homemade Dust-Jacket

32. POPE, William. Manuscript arithmetic schoolbook. [Tiverton?] 'Sunday Oct' 24.th 1804'.

Manuscript on paper, 4to, pp. [74] with blanks; neatly written in a single hand in brown ink, up to 18 lines per page, with numerous pen-and-ink and ink-and-wash diagrams; bound in contemporary stationery vellum-backed boards with marbled sides and sheep tips, edges stained yellow, in a brown paper wrapper formerly affixed with red wax, bound with a letterpress 'Collection of Useful Tables in Arithmetic' as front endpapers ('Tiverton: Printed and Sold by E. Boyce, in the Fore-Street'); wrapper a little worn, tailcap chipped, else very well preserved; ink inscriptions of William Pope to wrapper ('July 23th. [sic] 1804' and rear pastedown ('August 8. 1804'), a longer note to rear free endpaper ('February 24. 1789 Wm Pope Born | Tuesday at half past 1 O Clock in the Morning').

£850

A manuscript arithmetic schoolbook belonging to one William Pope, very well preserved in its original stationery binding and wrapper, with provincially printed arithmetic tables as endpapers.



Pope's studies principally concern geometry and mensuration, with examples and exercises touching on their practical application. The 'Useful Tables in Arithmetic' printed as endpapers are largely devoted to the divisions of units of measurement.

33. PROPERTIUS; Oliffe Legh RICHMOND, editor. Sexti Properti quae supersunt opera, edidit novoque adparatu critico instruxit Oliffe Legh Richmond. Cambridge, University Press, 1928.

8vo, pp. [x], 430, [2]; a very good copy in publisher's maroon cloth, spine lettered in gilt; spotting to endpapers; front free endpaper inscribed 'A F Scholfield | King's College | Cambridge | 1928', with 3 loosely inserted autograph letters signed from Richmond to Scholfield (see below). **£400**

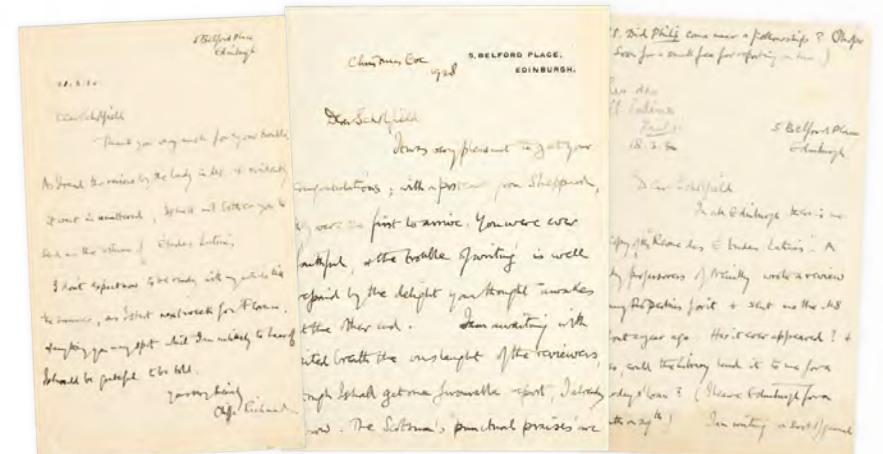
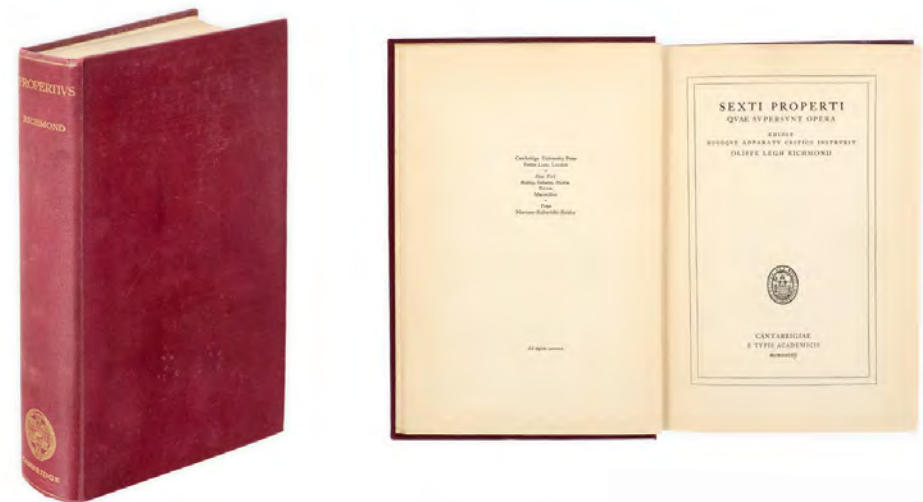
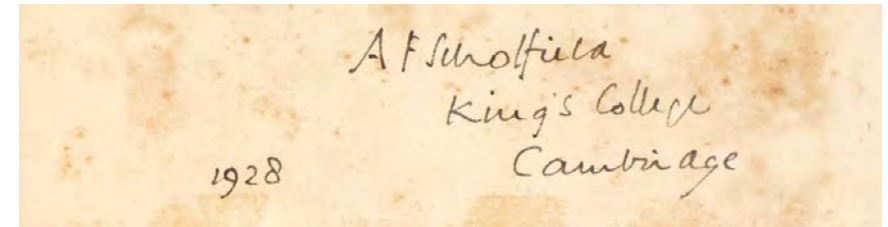
First edition of Richmond's controversial Propertius, A. F. Scholfield's copy, with three letters from the editor.

Oliffe Legh Richmond (1881-1977) proposes a comprehensive restructuring of Propertius' Elegies with significant transpositions and lacunae introduced on the hypothesis of reconstructing an uncial or earlier manuscript source, which he suggests must have been severely damaged and defective before transmission; the hypothesis has not been widely accepted.

The present copy belonged to Richmond's contemporary at Eton and at King's College Cambridge, the classicist and librarian Alwyn Faber Scholfield (1884-1969). Scholfield served as librarian to the Imperial Library in Calcutta from 1913 and at Trinity College Cambridge from 1919, before being appointed University Librarian in 1923; he remained in post until 1949, overseeing the construction of the new Library and the move out of the Old Schools.

Richmond's first letter, dated Christmas Eve 1928, thanks Scholfield for his congratulations on the publication of the book ('with a postcard from Sheppard, they were the first to arrive'), expresses apprehension for 'the onslaught of the reviewers', asks for corrections ('I have found about six very small misprints even now'), and writes that he won't publish his 'nearly complete' translation unless the edition meets with approval, comparing translating Propertius to Hercules' labours ('Translationis spes in Agro Scholae sic nutriatur; difficiles enim versus Properti, interpretari Herculeus labor adnotata').

The following two letters, dated 18 and 21 March 1930, discuss the book's largely unfavourable reviews - Klotz 'began with a page of complete misunderstanding' and Stewart 'knows nothing about MSS' - and plans to publish an article in response.



34. RAWLET, John. *Poetick Miscellanies ... London, printed for Samuel Tidmarsh, 1687.*

8vo, pp. [4], ii, [2], 143, [1], with an engraved frontispiece portrait; a very good copy in contemporary speckled calf; joints rubbed, a couple of small chips to the front board; contemporary pen trials and ownership inscription 'Susana Katherina Bardolf anno domini 1692' to verso of frontispiece; bookplate of Robert S. Pirie (see below). **£1100**

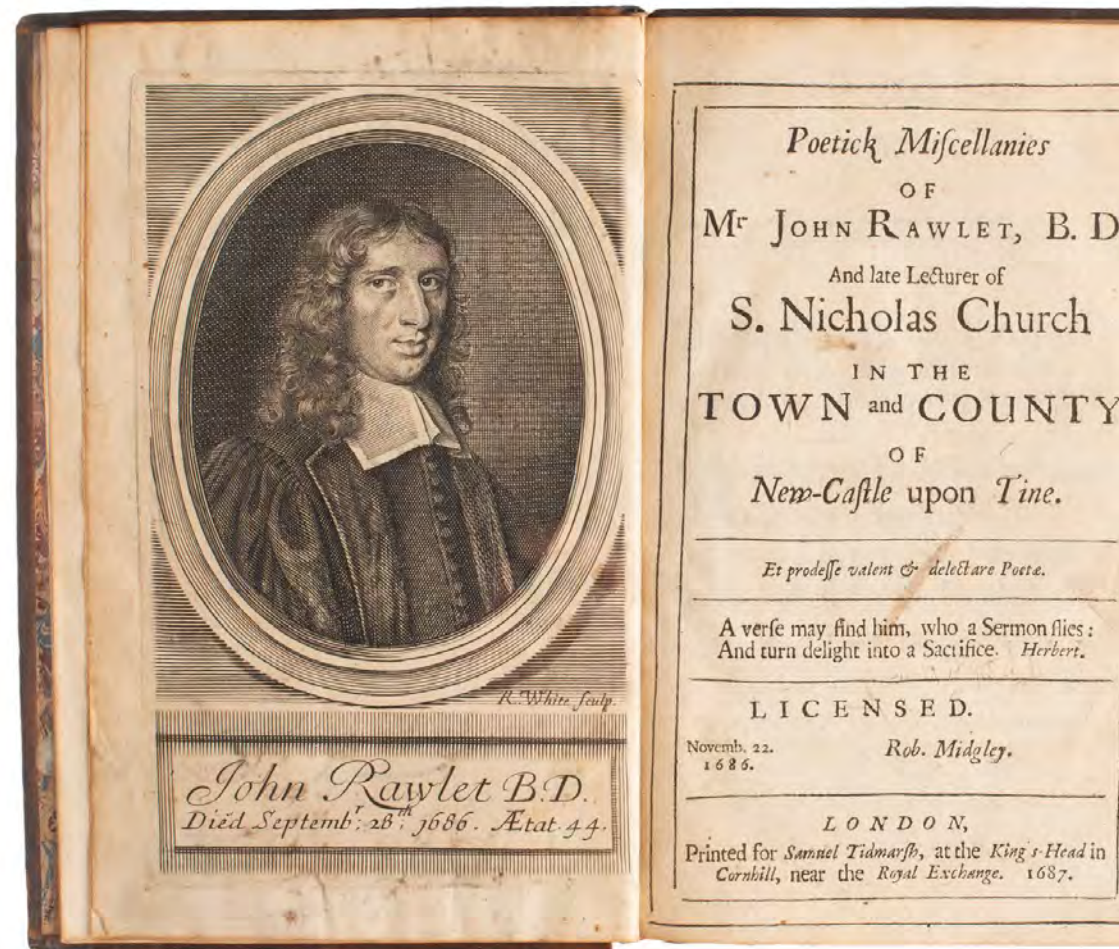
First edition. Writing from the isolation of Newcastle, then a rural parish in fell country, Rawlet developed a mode of religious and descriptive poetry distinctly out of step with his own age, as is acknowledged by the editor in a verse preface: 'Reader, expect not here, the filth of th' Stage, / Poems that please, but more debauch the Age.' Rawlet's poems, such as 'On a great Thunder and Storm', 'On a Cross with a Crown upon it, in Burton, betwixt Lancashire and Kendale', and 'On the sight of Furness Fells', while looking back to Herbert in their weaving of the spiritual and the physical, please more by their anticipation of the topographical and sentimental concerns of the succeeding century.

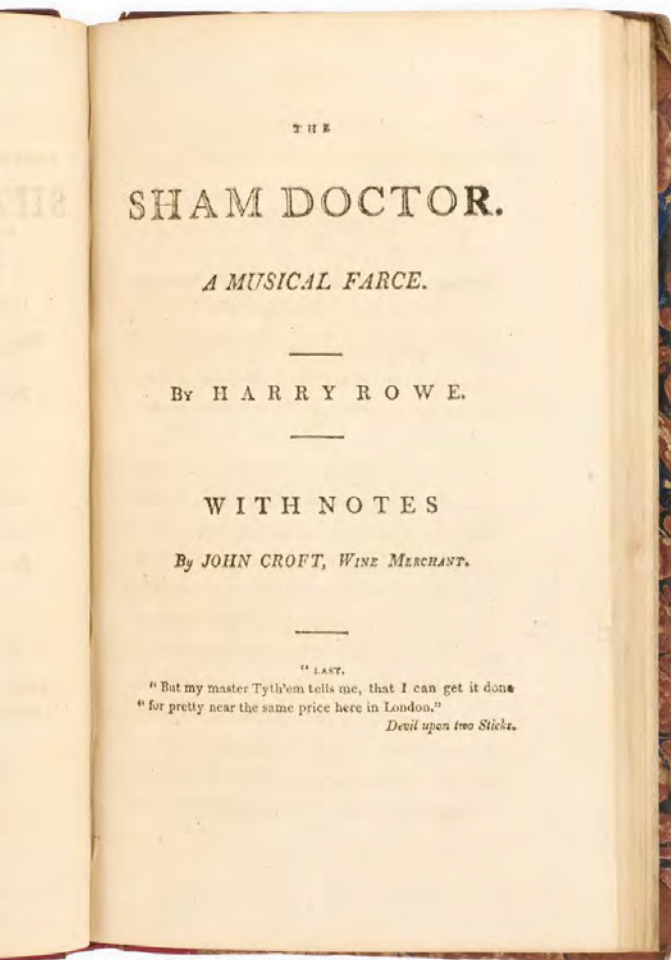
John Rawlet (1642–1686) spent much of his life in the North, working as a curate in Wigan, Lancashire, and later holding the lectureship at St Nicholas's, Newcastle. In 'An Account of my Life in the North', he compares the honesty of a rural Northern life, with Southern artificiality (though he concludes that if life in the North has a certain 'want of joy' then at least 'Death ... will seem less bitter'). In his lifetime he published two devotional works intended for poor readers.

Provenance:

1. Susana Katherina Bardolf, with her 1692 ownership inscription, likely a member of the family of the same name in Harpenden (elsewhere Bardolfe or Bardolph).
2. Robert S. Pirie (1934–2015), whose collection began with a copy of Donne's *Pseudo-Martyr* (1610) purchased from Quaritch for £65 and grew to be 'one of the finest private libraries of English literature, not just of our time but of all time' (Stourton).

ESTC R20708; Wing R358.





Mrs Hunter.
from
Dr. Hunter.

Presentation Copy?

35. [ROWE, Harry.] CROFT, John, editor[?], [and Dr. Alexander HUNTER?]. Memoirs of Harry Rowe: constructed from Materials found in an old Box, after his Decease ... York, Printed by Wilson & Spence. Sold by all the Booksellers in the City and County of York, [1806].

8vo, pp. 144, with a half-title, an engraved frontispiece portrait of Rowe (foxed as always), and an eight-page list of subscribers (among them William Wilberforce), pp. 137-140 misbound before p.141; a very good copy in the original quarter red roan, spine lettered direct; inscribed on the front endpaper 'Mrs. Hunter from Dr. Hunter / Oct 8th 1806'.

£1500

First edition of this 'biography' of the puppet-showman and trumpeter Harry Rowe. It is perhaps loosely woven around facts. The long second portion of the text is one of Rowe's skits, 'The Sham Doctor, a musical Farce', in which a quack treats a series of eighteen comic patients. It has long been suggested that the pieces published under Rowe's name were actually written by Alexander Hunter, an idea rather supported by the present copy.

Apprenticed to a stocking-weaver, Rowe was dismissed for an 'improper connexion with one of the maid servants' and volunteered for the Duke of Kingston's light horse in the year of the '45 rebellion. He rose to the position of trumpeter, 'behaved with great gallantry' at Culloden, and when the unit was disbanded set off for London. Dismissed for theft from a position as 'door-keeper and "groaner"' to Orator Henley, he fell in with a crooked chemist (Van Gropen) and a quack (Dr. Wax - who reappears in 'The Sham Doctor') for whom he played the role of professional patient: 'in the course of six months, he had been nine times cured of a dropsy'.

His next venture was a 'wedding-shop' in Coventry, a sort of matchmaking agency under the name of Thomas Tack. After 'Mrs Tack's' death he quickly married the widow of a puppet-showman, and toured with her show all over the north, based at York, where he was also trumpeter to the High Sheriffs. During his life-time two dramatic works were published under his name: *No Cure no Pay* (1794), and an edition of *Macbeth* (1797) interlarded with Shakespearean commentary by Rowe's puppets, satirising the editions of Johnson, Steevens, and Malone.

A long section of the *Memoirs* (pp. 11-43) comprises cod letters written to Mr. Tack by singletons in search of a partner: a 'giddy girl of sixteen' seeks 'a captain as soon as possible ... for at present I lead a life no better than my aunt's squirrel'; Dorothy Grizzle complains that the sea captain she was matched with has false eyebrows, false teeth, a glass eye, a wooden arm, and a cork leg; the lady of Bondfield manor writes claiming *droit du seigneur* over all Tack's matches, etc.

The *Memoirs* were published in aid of the York Dispensary, where Dr. Alexander Hunter (d. 1809) had been physician since its foundation in 1788. Dr. Hunter and 'Mrs Hunter' (presumably his second wife, Ann Bell) are both named in the subscribers' list. The presentation inscription in this copy is intriguing – it would be odd for a book in which Hunter had no involvement, cementing the idea that Rowe's farces may actually have been written by Hunter.



HARRY ROWE
"In plain English I am Master of
a Puppet-Show"

MEMOIRS
OF
HARRY ROWE:

CONSTRUCTED FROM MATERIALS

FOUND IN AN OLD BOX,

AFTER HIS DECEASE;

By Mr. JOHN CROFT, WINE MERCHANT.

For the BENEFIT of the YORK DISPENSARY.

York:

Printed by WILSON and SPENCE.

Sold by all the BOOKSELLERS in the City and County of York.

(Price 5s.)

Silken Ladies

36. [SILK PRINTING.] KAUFFMAN, Angelica, artist; William Wynne RYLAND, engraver. Lyric Poetry. [London, W. Ryland], 1770s?

Stipple engraving (engraved surface c. 114 x 75 mm, cloth size c. 122 x 82 mm), printed in black, brown, blue, and orange on white silk, signed on the plate and captioned at the foot; cut down within the platemark and mounted on card; a few spots at foot, else in very good condition.

£650*

RANKIN, J[ohn Francis?]. Poll of Plymouth. [London, 1780s].

Stipple engraving (engraved surface c. 119 x 77 mm, cloth size c. 129 x 95 mm), printed in black, brown, blue, and maroon on white silk, signed on the plate and captioned at the foot, with two lines of engraved verse, the second printed on the selvage edge; some spotting, else good; mounted on card.

£250*

WELLS, William? Fidelia. London, W. Wells, June 10, 1784.

Stipple engraving (plate size 94 x 64 mm), printed in black, brown, and blue on white silk, faintly signed on the plate, captioned within the image, imprint at foot; a few spots, surface slightly creased, but good; mounted on card. £200*

Three very rare examples of colour stipple engraving on silk, a time-consuming and expensive technique that required the various colours to be applied to the plate by brush before each impression. Add to this the vagaries of printing on silk, and we have here three remarkable items.



a.



c.



b.

William Wynne Ryland (1733–1783) is usually considered the pioneer of stipple engraving in Britain, born from his studies under Boucher and Le Bas in Paris; it was a technique intimately associated with his reproductions of the works of the Swiss-born history painter Angelica Kauffman, who had come to London in 1766. 'In 1774 Ryland engraved and published the first of a long series of dotted prints after Kauffman that were designed to look like red chalk drawings. Ryland interpreted Kauffman's designs with sensitivity and improved her draughtsmanship in the translation. Usually circular, and printed in red or brown or sometimes in colours, his prints looked most attractive in gold frames, and these beautiful neo-classical designs proved very popular in Britain and on the continent. Ryland published little else until Kauffman left England in 1781' (ODNB).

Earlier in her career Kauffman (1741–1807) made the difficult choice between music and painting, and musical themes continued to play a large role in her painting. Erato, the lyric muse, as depicted here, features in a number of works by her; Ryland was to publish another version of the same image in 1780, the plate engraved by Kauffman's brother-in-law Giuseppe Zucchi, under the title 'The Muse Erato'. In 1783, Ryland was charged with issuing forged bills drawn on the East India Company – his guilt is far from clear, 'but his conduct in fleeing his house and then attempting suicide when discovered told against him' (*ibid.*), and he was found guilty and duly hanged at Tyburn.

The engraver John Francis Rankin was active in the mid-1780s; here he illustrates a popular sentimental ballad, 'Sweet Poll of Plymouth', about a naval wife separated from her love by the press gang. William Wells was active as an engraver and printseller on Fleet Street from 1779 to 1784. His 'Fidelia' is a generic depiction of female loyalty.

We have not been able to locate any other examples of any these prints.

The Four Last Things

37. STANYHURST, William. Veteris hominis per expensa quatuor novissima metamorphosis, et novi genesis. Antwerp, Cornelius Woons, 1661.

8vo, pp. [xxxii], '338' (recte 336), [8, index, privilege]; copper-engraved frontispiece to A1 (partially detached) and a further 4 full-page engravings printed in-text by Frederik Bouttats after Philip Fruytiers; occasional light browning and dampstaining at head, otherwise a very good copy; bound in contemporary stiff vellum, sewn two-on with blue thread on 3 cords sewn in, yapp fore-edges, edges speckled red; light soiling, a few marks, yapp edges soiled at head, without front free endpaper; early ink ownership inscription 'V ?lechien' to front pastedown. **£875**

First edition, rare, of this work on death, the Last Judgement, Hell, and Heaven, by the Irish Jesuit William Stanyhurst (1601-1663), illustrated with five striking full-page emblematic engravings.

Stanyhurst was born in Brussels to a family of Irish origins; like his *Dei immortalis in corpore mortali patientis historia*, the present work proved wildly popular, appearing in some thirty-two editions in Latin, Dutch, and later French, Spanish, Italian, and German. Each portion of the work is dedicated to one of the Four Last Things – death, the Last Judgement, Hell (including discussions of fire, eternal tears, and the feculent stench of the damned), and Heaven – and is preceded by a splendid engraving by Frederik Bouttats the Elder (1590-1661) after the Baroque miniaturist Philip Fruytiers (1610-1666). The attractive engraved title depicts an angel standing upon eternity (depicted as an orb encircled by an ouroboros), with the *homo novus* on the left guided to salvation and illuminated by sunlight, and the *homo vetus* on the right depicted as a merry lutenist, accompanied by a demon and teetering on the flaming precipice of Hell.

STCV 6605062; USTC 1537221; Daly, *Jesuit Series V*, J.1364; Landwehr, *Low Countries* 631; Praz, p. 502; Sommervogel VII, 1487, no. 6.



Engraved and Printed by the Author



38. TANS'UR, William. The Royal Psalmist compleat: or, the universal Harmony. Containing all the very best Tunes both old and new, adapted to the choicest Words of every one of the whole Book of Psalms ... extracted from the best Masters, both ancient and modren [sic], and sett in correct Order, according to the Rules of Musick ... *Rugby, 'Engraved, and printed by the Author, and published according to Act of Parliament', 1742.*

4to, ff. [89], engraved throughout, comprising frontispiece, engraved title-page, subscriber's leaf and 86 leaves of music, printed rectos only; slightly thumbbed, a few blank margins torn without loss (weakness at the plate mark), some plates slightly pale from imperfect inking, else a very good copy in nineteenth-century quarter calf; ownership inscriptions to blank recto of frontispiece 'Richard Salisbury 1744', and some later; manuscript music fragment (possibly authorial) on the final blank verso, bookplates of M. H. Bloxham and Rugby School. **£4250**

First edition, extremely rare, a collection of 150 psalm tunes (with settings in four parts) and one anthem, by the psalmist and composer William Tans'ur (1700-1783).

Tans'ur seems to have become a teacher of music at an early date, and to have published psalmody collections from various locations throughout his career, the first being *A Compleat Melody, or The Harmony of Sion* (1735, with four further editions by 1744, all very rare). Although his son, also named William, was a chorister at Trinity College, Cambridge, Tans'ur himself 'had no links with the upper strata of English musical life', let alone the royal connections that the present title implies. 'His field was country church music, and here he established a dominance that extended as far as the American colonies' (*Oxford Music online*).



Sing unto God O ye Kingdoms of —
the Earth: And worship the Lord —
in the Beauty of Holiness. —
Psal. 68. 96. (7th Tansur. 6th)

THE
Royal Psalmist Compleat:
OR,
The Universal Harmony.

CONTAINING

All the very best Tunes, both Old and New, adapted
to the choicest words of every one of the whole Book of

P S A L M S.

There being one hundred and fifty different Tunes, all set
in Four Parts, and Composed so as to be sung in Two or Three
Parts, when voices can't be had: and free from Disalliances

Extracted from the best Masters, both ancient
and modern, and Set in correct order,
according to the Rules of Musick.

By WILLIAM TANSUR.

Author of The Melody of the Heart: The Harmony of
Sion: and, The Beauty of Holiness, &c.

[O Praise the Lord, for he is gracious:
O sing Praise unto his name, for it is lovely.] Psal. 135. 3.

RUGBY:

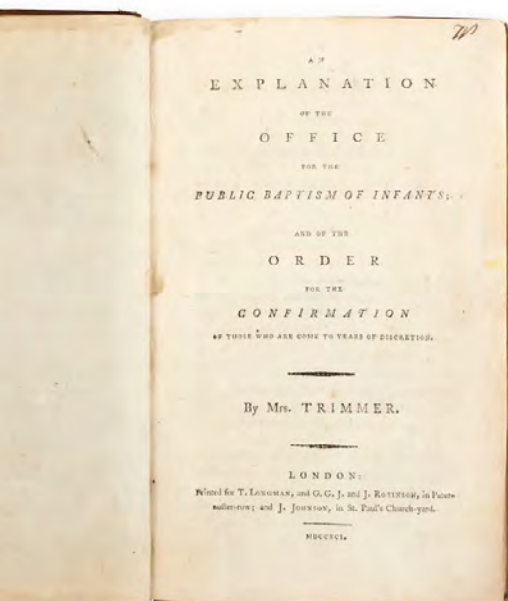
Engraved, and Printed by the Author, and Published
according to Act of Parliament: A.D. 1742.
And Sold by most Bookellers in
— Town and Country. —



'Tans'ur was one of the most successful exponents of the elaborate hymn tune of the time, with repeating last lines, solo sections and heavily ornamented melodies. **His tunes were enormously influential, especially in America** ... Four of them were among the 15 pieces most often printed in America before 1811' (*ibid.*). Indeed he was 'the most reprinted British anthem writer to appear in late-eighteenth-century New England collections, as well as a singularly unrecognized contributor to American white gospel music' (Sanjek, *American Popular Music and Its Business. The First Four Hundred Years* (1988), p. 259).

The present collection was the first to be engraved, printed and published by Tans'ur himself, and was supported by weekly subscription. The subscribers' list has sixty-six names in Warwickshire, Leicestershire, and Northamptonshire, among them a William Salisbury of Barby, presumably related to the Richard Salisbury who has signed this copy several times. Shortly after publishing the present work, Tans'ur seems to have settled in St Neots, where he worked as a stationer, bookseller, binder and music teacher.

Not in ESTC, BUCEM, or RISM; ESTC records no edition earlier than that of 1745 (at UCLA), and BUCEM/RISM none earlier than 1748. Of this, the true first edition, we have traced copies at the British Library (two imperfect copies), and UCLA only. An edition of 1743 (also possibly printed in Rugby), is recorded at Cambridge only.



Unrecorded

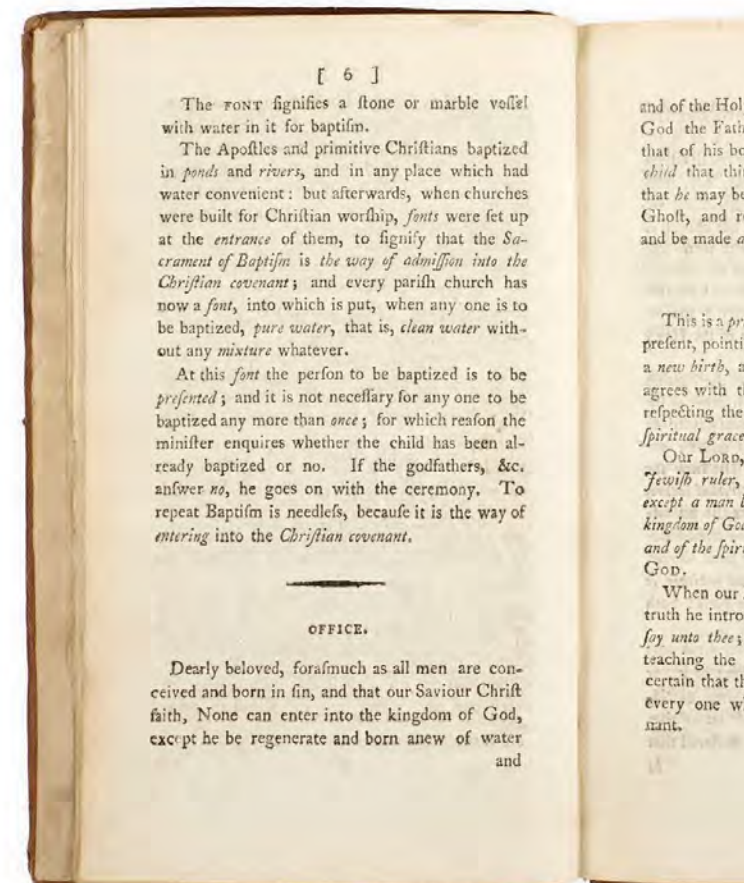
39. TRIMMER, [Sarah], Mrs. An Explanation of the Office for the public Baptism of Infants; and of the Order for the Confirmation of those who are come to the Years of Discretion ... London, printed for T. Longman, and G. G. J. and J. Robinson ... and J. Johnson, 1791.

12mo, pp. iv, 43, [1, blank], 23, [1, advertisement of other works lately published by the same author]; a fine copy in original sheep; inscribed on the front free endpaper, 'Thomas Dowker, Salton [North Yorkshire], Domini 1800', with the price 1 s. **£650**

First edition, dedicated with the Queen's permission to the royal princess, Princess Mary.

According to the *Analytical Review* there were two versions of his work with the same imprint, this one (**not in ESTC**), which sold for 1 s., and one with added catechistical questions for teachers (BL, Bodley, and SMU), which sold for 2 s.

Mrs Trimmer (1741-1810), one of the founders of the Sunday School movement, is remembered not only for works on education but as a prolific writer of children's books. Here the explanation of Confirmation is addressed directly to young readers: 'Through the tender care of your parents and teachers you have been kept out of the way of dangerous temptations ... but the time is coming when ... you will be called upon, as a *soldier of Jesus Christ to fight manfully against the World, the Flesh, and the Devil*'.



40. [YOUNG, Edward.] The Complaint: or, Night-Thoughts on Life, Death, & Immortality. London, R. Dodsley and [T. Cooper; -] M. Cooper, [1742; -] 1743.

Four parts in one vol., 4to, pp. IV: [2], ii, 47, [1], I: 30, [2, advertisements, blank], II: 44, III: 34; pt IV (with general title and preface) bound first, pts I-III with titles dated 1742, pts II-III with half-titles; general title printed in red and black with large copper-engraved ornament (by Mosley after Grovelot), woodcut ornaments and initials throughout; cut a little close in places very occasionally shaving text, some light duststaining, a few marks to title, but a good copy; bound in modern calf, spine gilt-ruled in compartments and lettered directly in gilt; lightly sunned and scuffed. £250

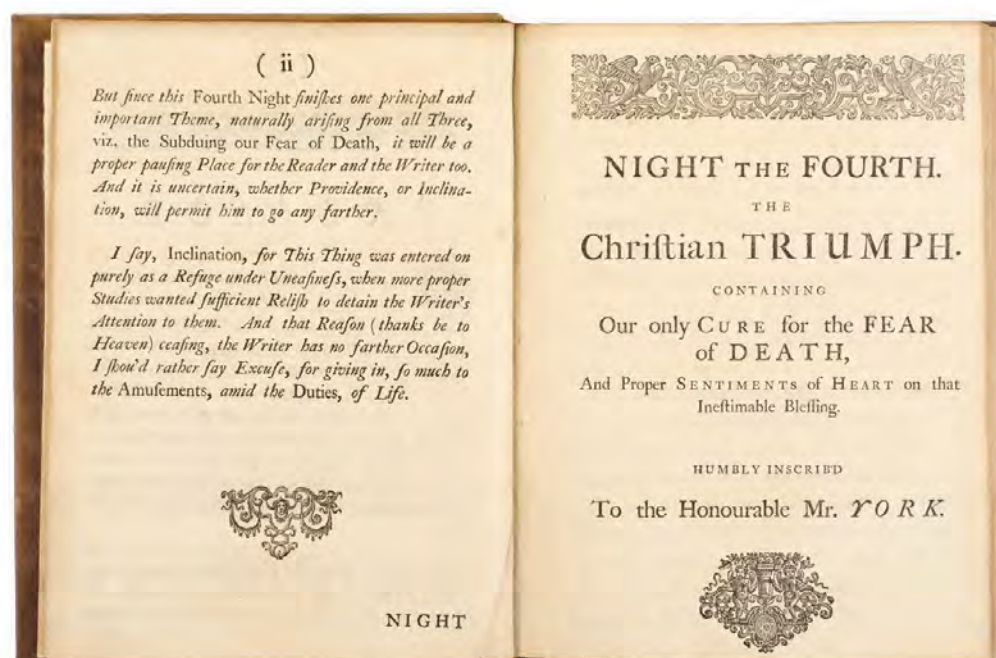
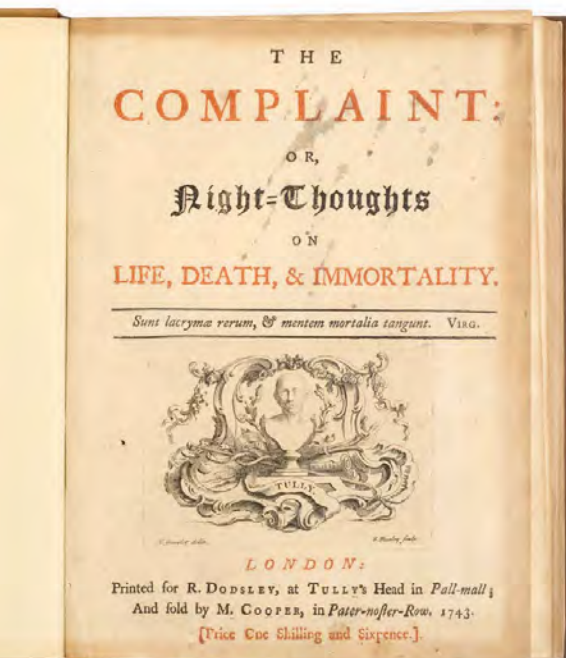
The first attempt at a collected edition of the *Night-Thoughts*, issued by Richard Dodsley and Mary Cooper, comprising the second (first quarto) edition of *Night the First* and first editions of *Night the Second to Fourth* with a general title and preface.

Issued serially and eventually extending to a total of nine nights, Young's *Night-Thoughts* is arguably the most influential long poem of the eighteenth century, later illustrated by Blake and read with close attention by Wordsworth and Coleridge. *Night the First* was first published in folio in 1742, then reissued in quarto to conform to the later parts; with *Night the Fourth* came the ploy to issue the parts as a collected edition, with a general title and a preface, even though 'It is evident ... that the Plan is not yet compleated' (p. i). The preface claims that 'this Fourth Night ... will be a proper pausing Place for the Reader and

the Writer too' (p. ii), but it coincides also with the death in 1743 of Thomas Cooper, named in the imprints of parts II and III, whose widow Mary took over the business and the publishing of part IV.

A prolific publisher, Cooper went on to publish some 530 works in the two years following her husband's death; *Night the Fifth* followed later in the same year and *Night the Sixth to Ninth* in 1744 and 1745. This is the second issue of *Night the First*, with 'COMMONS' in small caps on the title-page. *Night the Third* is the second issue, correcting 'merry' to 'mazy' on p. 7. *Night the Fourth* is the variant with a head in the ornaments on pp. i-ii.

ESTC T144735; Foxon Y26, Y32, Y37, and Y44. See Raven, 'Location, Size, and Succession: The bookshops of Paternoster Row before 1800' in *The London Book Trade: Topographies of Print in the Metropolis from the Sixteenth Century* (2003), pp. 89-126.



QUARITCH

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Boston International Antiquarian Book Fair (7-9 November)

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