

The President in his Nomination to Officers has given very general Satisfaction, The Secretary of the Treasury who has Powers nearly similar to your Chancellor of the Exchequer is a man of very capital Talents Alex. Hamilton — The Secretary of the War Department St. Knox bears a good Character but I dont know him — The Secretary of State Jefferson is so well known in Europe that I need say nothing of him — The Justice of the Supreme Court ^{among} are the first Law Characters in the United States — ^{all the other} Departments I presume are well fill'd, ^{by men of the standing} the Crowd of disappointed Expectants there is no Complaint heard in public or private Conversation — The President is literally idolized by the People, (I do not mean the Mob) The Advertiser, with which all the public Papers team, will make their Way to Europe & the Answers to them will be admired — That from our ^{Meeting} Yearly went thro with very great Unanimity — I enclose a Copy which will speak for itself — The same was read & has been carried into

NEW YORK



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Front cover: item 33; left: item 82; right item 3; rear cover item 7



2026 NEW YORK

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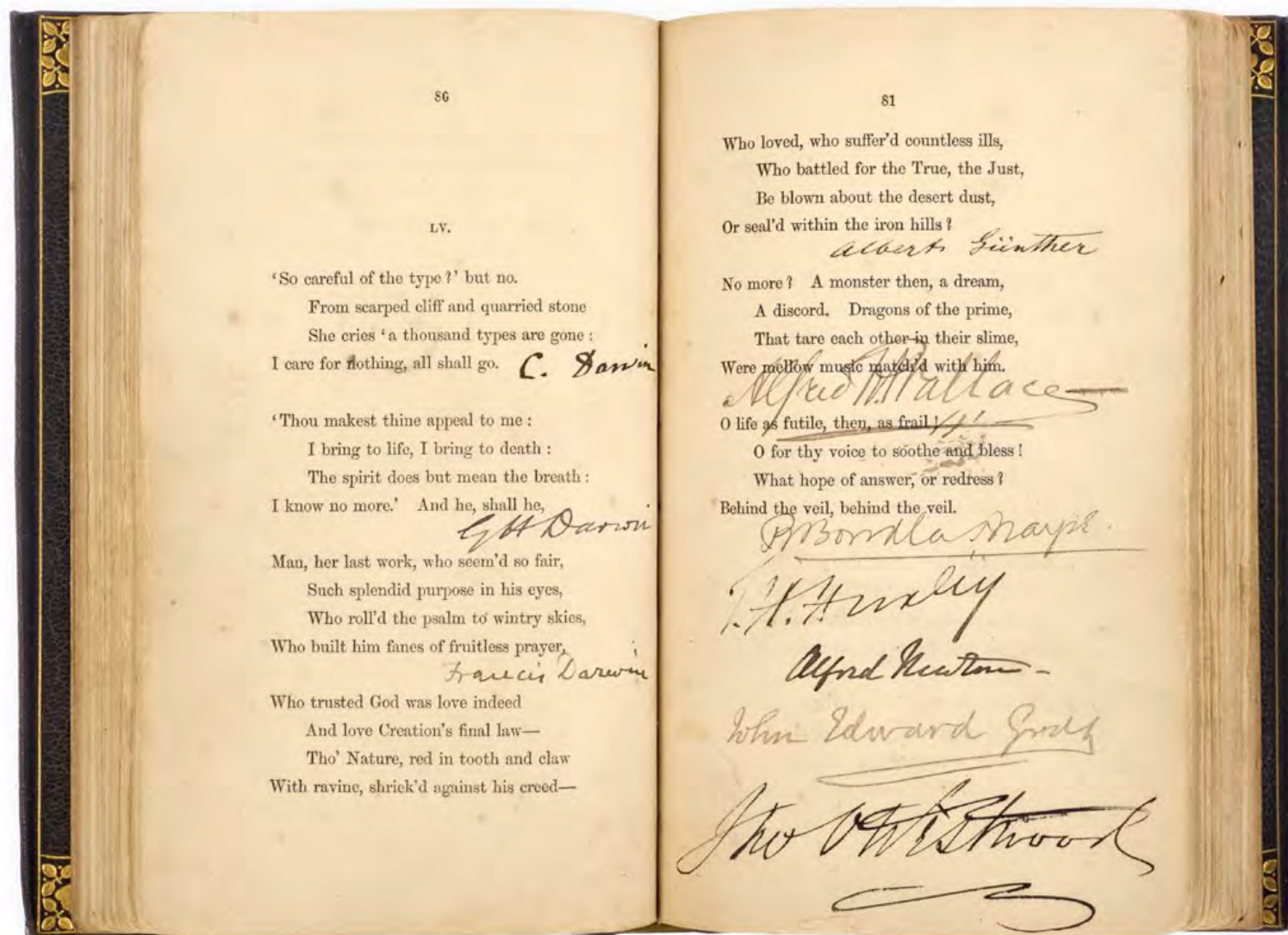
Darwin, Faraday, Huxley, and Wallace walk into a Club ...

1. [ALBUM AMICORUM.] TENNYSON, Alfred. In Memoriam. London, Edward Moxon, 1860.

8vo, pp. vii, [1], 211, [1], with half-title; with a pen vignette pasted onto the title-page, and a total of 150 autograph signatures and/or drawings (mostly in pen or pencil, one in colour wash), plus one albumen print portrait, in blank spaces within the text; in a fine signed Doves binding by Cobden-Sanderson of dark olive-green morocco, gilt, yapp edges with gilt pointilles, spine lettered and dated directly, turn-ins gilt with apple and leaf corner pieces, preserved in a cloth bag; inscription by W. B. Tegetmeier at the front of the volume, partial index on an endpaper preserved at the rear; with a copy of Tegetmeier's *Reminiscences of the Savage Club* (1900), which prints a selection of the drawings, and several pieces of Savage Club ephemera. **\$50,000**

An extraordinary copy of Tennyson's *In Memoriam*, employed by the naturalist and journalist William Bernhardt Tegetmeier (1816–1912) as an autograph book over a period of over forty years (1861 to 1903), containing signatures and sometimes sketches by, among many others, Charles Darwin, Michael Faraday, A. R. Wallace, T. H. Huxley, Frank Buckland, George Cruikshank, Hubert von Herkomer, Harry Furniss, Harrison Weir, Ellen Terry, and Thomas and Anne Cobden-Sanderson (who bound the book in 1903). Many figures who have signed were connected with the Savage Club, of which Tegetmeier was a founder member and one of its earliest secretaries.

'Thirty years ago [in fact nearly forty] I chanced in the Club to be reading Tennyson's "In Memoriam," when Frank Vizetelly ... came to bid his fellow members farewell, and I asked him to sign his name on one of the numerous blank spaces of the book. He did so, and having the name of one member of the Savage Club, it occurred to me to use the volume as an autograph book, not only for the signatures of the members, but also for those of others of my friends and acquaintances. It contains the names of many of the most illustrious and esteemed of our scientific writers; **Darwin's only pun, and Faraday's only complimentary autograph, appear in its pages**' (*Reminiscences of the Savage Club*, 1900). Many figures have signed by apposite lines in the poem, which have been underlined, and some 'artist friends' in addition to signing their names often made drawings of a decorative

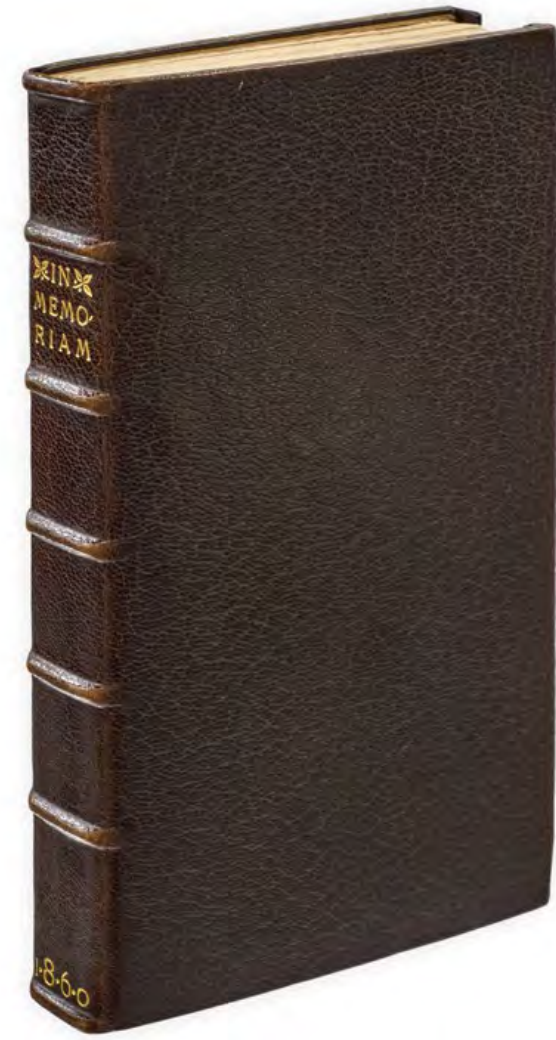


or sentimental nature, or illustrative of some lines in the text, or frankly caricaturing some expression or idea' (Richardson, *A Veteran Naturalist: the Life and Work of W. B. Tegetmeier*).

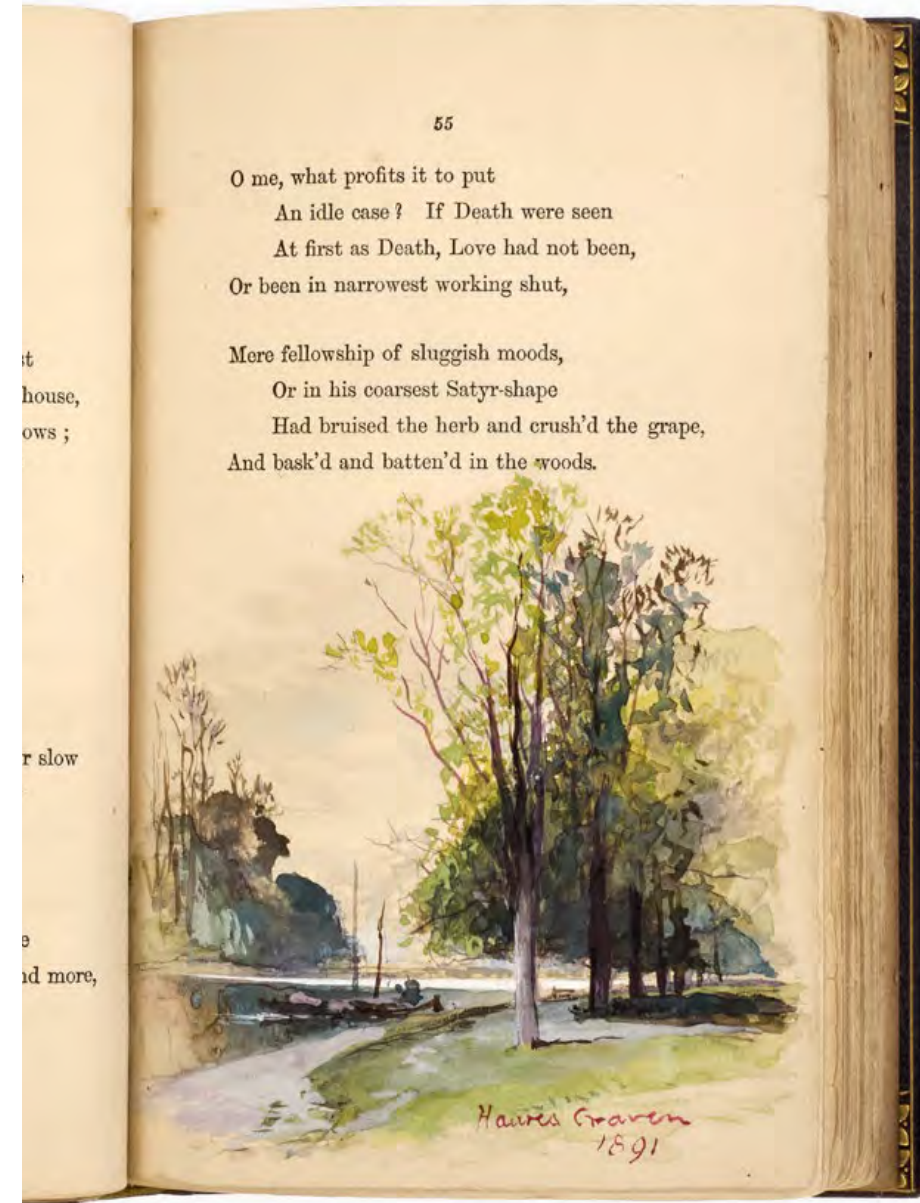
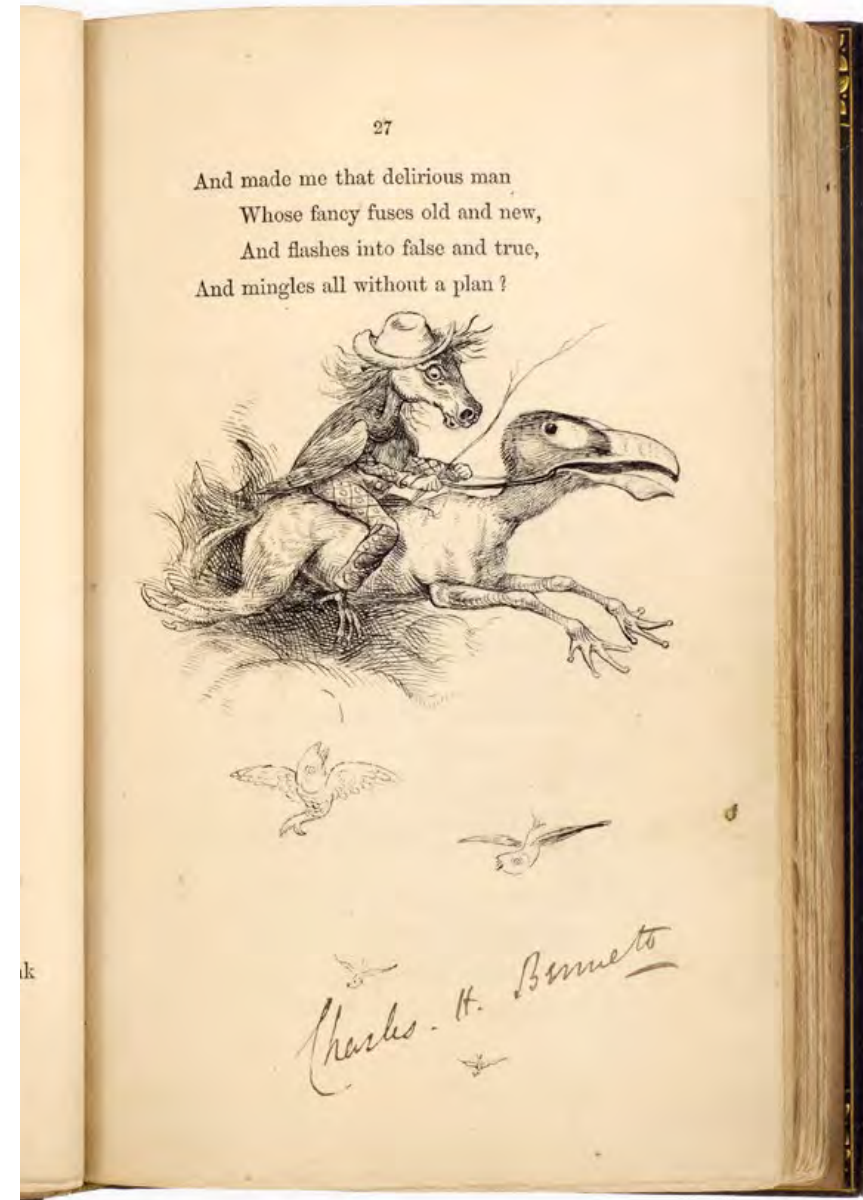
Tegetmeier's work on bees and poultry were cited frequently by his friend Charles Darwin (see item 26), whose signature here is under Tennyson's famous lines on fossils and the doubts to which modern science has subjected religion – 'From scarp'd cliff and quarried stone / She cries, "A thousand types are gone: / I care for nothing, all shall go"'. Tegetmeier claims his 'C. Darwin' as an unintended pun, i.e. 'see Darwin'. His signature is accompanied by those of his sons George Howard and Francis. Among the many other eminent scientists whose signatures grace the present volume are Wallace, Faraday, Huxley, the zoologist Thomas Spencer Cobbold, the engineer Louis Brennan, the ornithologist James Edward Harting (with a small sketch of a bird), and the Pawnee ethnologist James Murie.

Most of the founder members of the Savage Club are represented, and its membership included many artists, actors, and writers. From that world are drawn the signatures here of the war-correspondent Frank Vizetelly (dated 1861), George Cruikshank (1862), George Grossmith, Ellen Terry, Fanny Stirling, Mary Anne Keeley, the American actor Joseph Jefferson, and the bibliographers and forgers Thomas J. Wise and Harry Buxton Forman (to whom Tegetmeier sold a copy of Shelley's *Epipsychidion*), among others.

The delightful drawings which punctuate the volume include five by Harrison Weir (1824–1906), who had provided the illustrations to Tegetmeier's *Profitable Poultry* (1853) and *Pigeons* (1868) – a cliff scene, a man in a top hat, a chair and cane, a woman with a fan, and a charming song bird. There is an animal grotesque by Charles H. Bennett (1828–1867), alongside the lines 'that delirious man / Whose fancy fuses old and new' (of him there is also an albumen print portrait); an excellent drawing of a grass snake eating a frog by the zoological artist Frederick William Frohawk (1861–1946), who illustrated the fifth edition of Tegetmeier's *Pheasants*; and a watercolour of a riverside with trees by the scene-painter Hawes Craven (1837–1910). The sketch of a ship by the marine painter Thomas Bush Hardy (1842–1897) was apparently added during a game of whist; while a drawing by Valentine Bromley of his wife was made just days before his death of smallpox. Two fond portraits of Tegetmeier also feature – a fine head by the Savage Club's solicitor Edward Draper (whose self-portrait is also here), and a silhouette by the *Punch* caricaturist Harry Furniss (1854–1925).

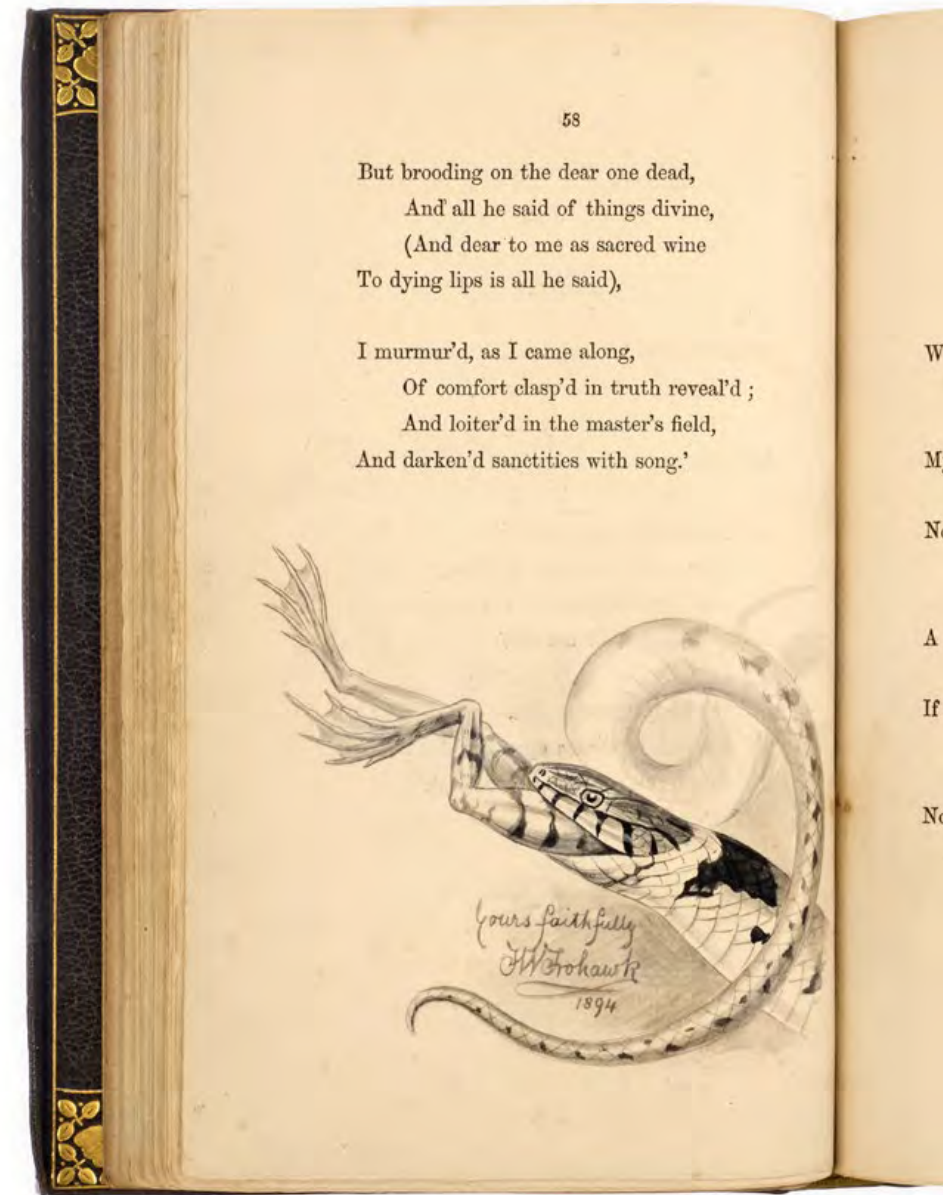


On the front endpaper Tegetmeier notes that 'the beautiful binding was an act of friendship by Mr & Mrs Cobden Sanderson'. Thomas Cobden-Sanderson (1840-1922), founder of the Doves Press and later the Doves Bindery, and his wife Annie Cobden-Sanderson (1853-1926), a prominent suffragette, have also signed the volume.



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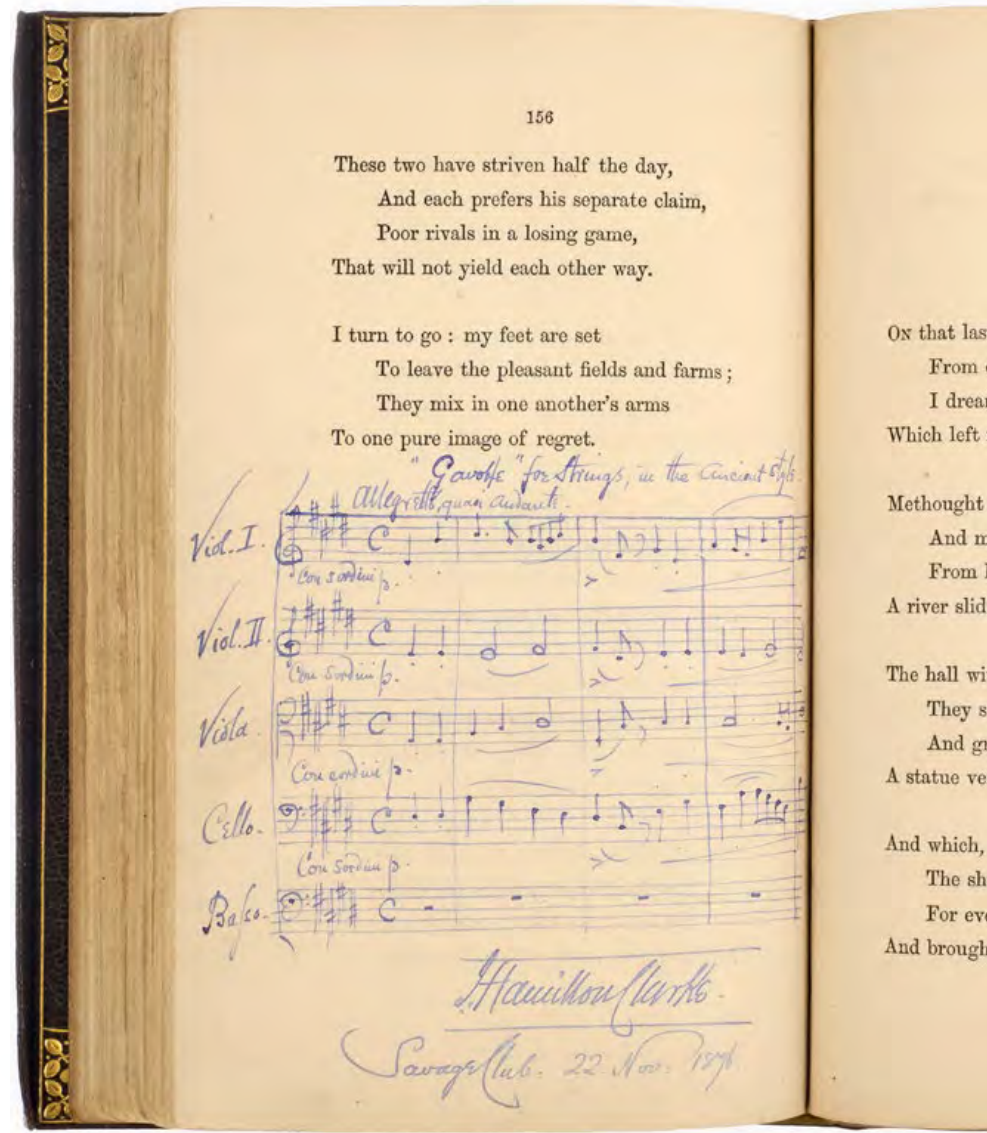
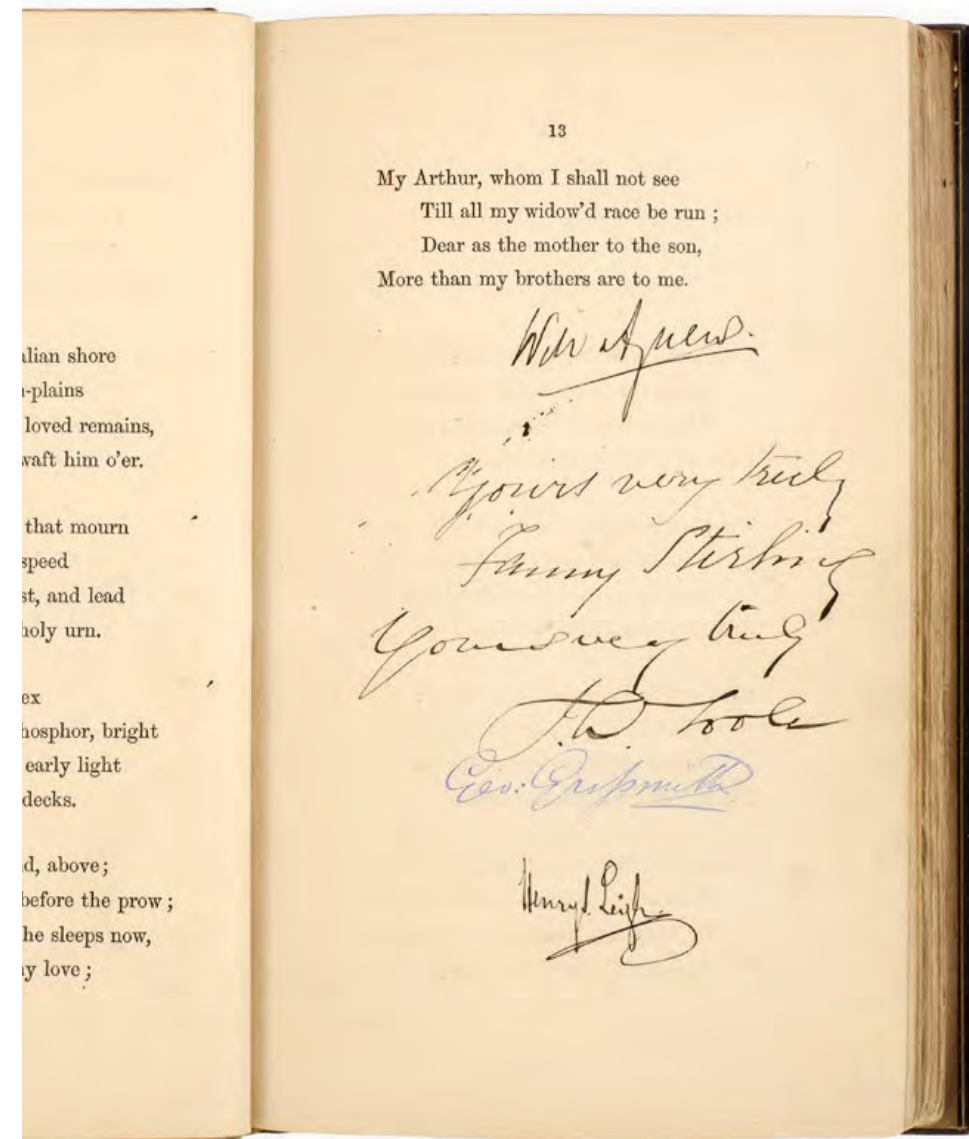
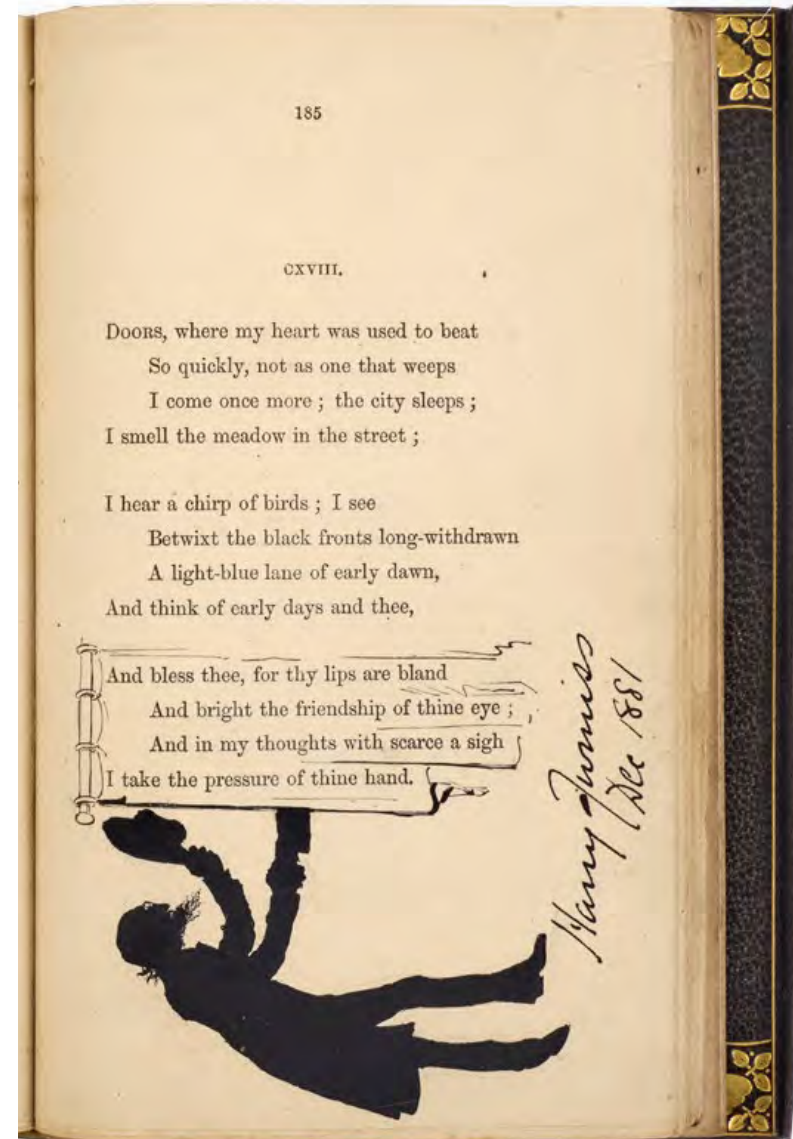
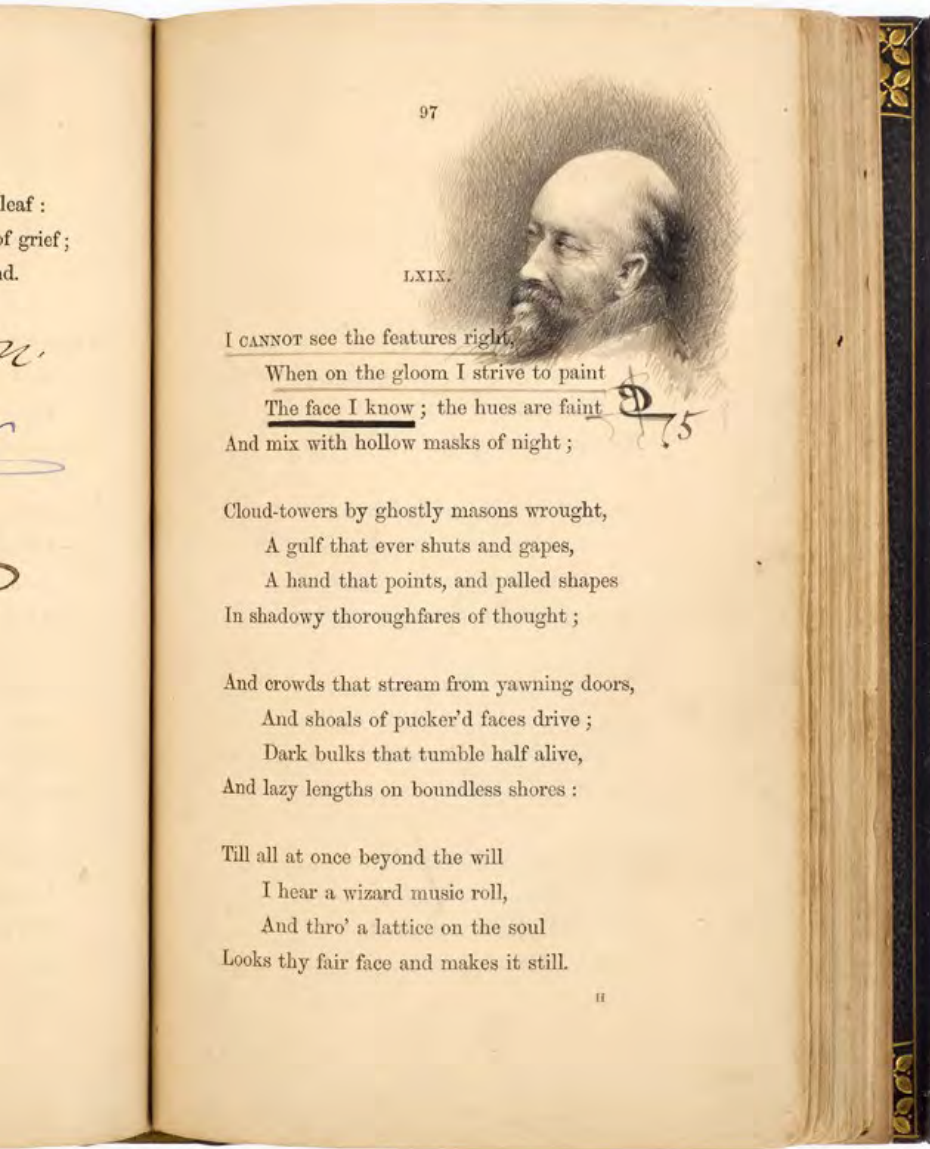
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The lost Aztec Homeland

2. ALEXANDER, [Charles] A[rmistead]. The Fall of Aztalan, and other Poems ... Washington, W. M. Morrison, 1839.

8vo, pp. 79, [1], with a half-title; with one (autograph?) correction on p. 65; a very good copy in a presentation binding of red hard-grain morocco, covers gilt with a roll-tool border, central gilt lozenge, spine gilt in compartments, lettered directly; presentation inscription 'To Sir James Edward Alexander with the respects of the author' to title-verso, pencil notes by the recipient to rear free endpaper. **\$2400**

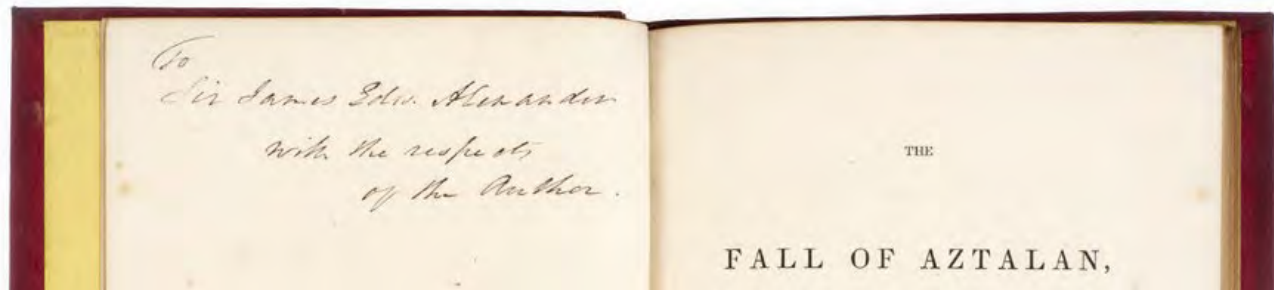
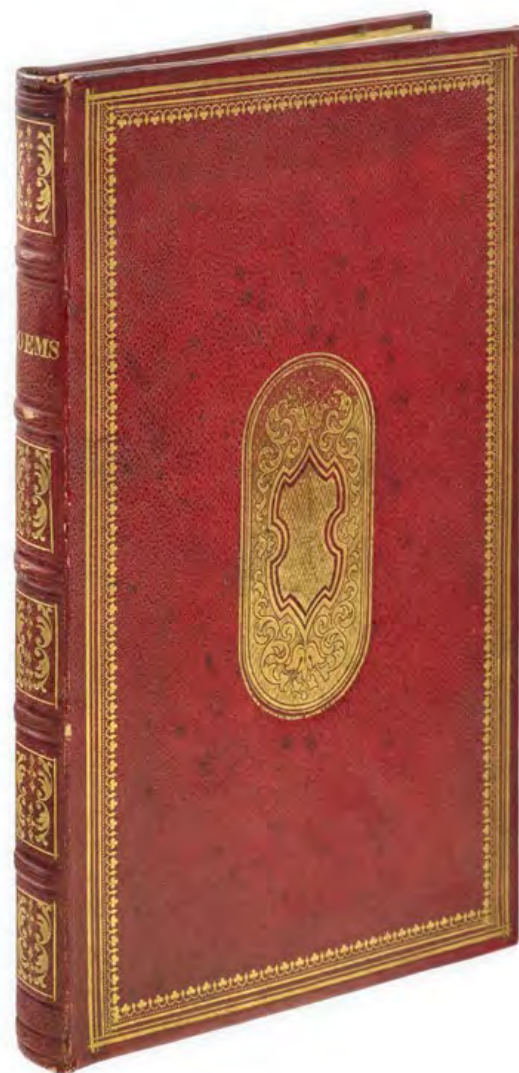
First edition, a presentation copy, of an uncommon epic poem about Aztlán, the legendary North American ancestral homeland of the Aztec peoples before their migration to central Mexico in the eleventh century.

Depicted sometimes as a paradise and sometime as a real location, Aztlán is mentioned in a number of colonial sources, who reported a later attempt by Moctezuma I to locate the city. As Alexander explains, since then 'the classical name of Aztalan or Aztlan, has been transferred at will from the vicinity of the Gulfs of California and Mexico to the shores of the northern lakes'. In his poem on its loss Alexander evokes the myths of Atlantis, and posits a dramatic

event that leaves only two survivors, Prince Admah and his Inda, to continue their race. Full of praise for the wonders of this lost civilization, Alexander nevertheless denigrates the 'savage of the present day' as an 'ignorant and incurious nomad'.

Alexander (d. 1869/70), of Alexandria, Virginia (named after an ancestor of his), lectured at the Alexandria Lyceum in the 1840s and made translations of scientific papers and of 'the eulogies of eminent men' for the Smithsonian Institution (of which he was secretary) in the 1850s and 60s. This copy was presented by him to his very distant relative, the Scottish soldier, writer, and explorer James Edward Alexander, whose note on the endpaper praises the work's 'energy': 'There is something noble & dignified in it. The man that possesses such a trait of character must be respected, when his energy is employed in a good & worthy cause; & when his hands rest from their labours, & the busy mind sinks in its leaden sleep, science shall weep over departed glory, & society mourn an irreparable loss.'

Sabin 724.



3. [ALTAR CARD.] Manuscript and painted altar card. [France, late seventeenth century.]

Ink and paint on vellum (c. 375 × 490 mm), the recto with three columns of text comprising 128 lines in brown, red, and gold ink in two sizes of a fine roman hand, 13 decorative initials in gilt on blue and red grounds; the text flanked with portraits of St Peter and St Paul, and headed by three scenes depicting, from left to right, an angel bearing food to a sleeping Elijah, Jesus at table with two apostles, and Moses handing manna to a kneeling King David, all painted in shades of blue, green, grey, orange, pink, red, and yellow; the whole within an ornate foliate gilt border incorporating bunches of grapes and cherubs; some rubbing, a few small nicks to edges from previous mounting, but in very good condition. **\$5250**

A very handsome baroque manuscript altar card, written by a highly accomplished scribe, with beautifully rendered saints' portraits and Biblical scenes painted in vibrant colours.

Carrying essential Latin texts for the celebration of the Mass, such altar cards – known as *canons d'autel* in French and *cartaglorie* in Italian – were intended as memory aids for officiating priests. Most surviving examples are printed and date from the seventeenth century onwards, being presented as triptychs or as single pieces.

The painted scenes here are executed with great skill and spirit, the faces being particularly well done. The three images at the top – portraying an angel bringing food to the prophet Elijah, Jesus at the Last Supper, and Moses distributing manna – are perfectly in keeping with the celebration of the Eucharist at the heart of the Latin text below. The disciple to the left of Christ, with pilgrim's staff and scallop shell badges, is James the Great.

Editio Princeps of 1500 Years of Greek Poetry

4. [ANTHOLOGIA GRAECA PLANUDEA. Edited by Janus Lascaris. Florence, Lorenzo di Francesco de Alopa, 11 August 1494.]

4to, ff. [272] (of 280); A-Ω^s AA-KK^s, without final quire ΛΛ^s (see below); printed in Greek epigraphic letters; occasional foxing, mostly marginal, else a fine copy; bound in early nineteenth-century British calf, triple gilt fillet border, spine gilt in compartments and lettered directly in gilt, edges gilt; binding a little rubbed, upper joint neatly repaired; armorial bookplate of John Vertue (1826-1900, first bishop of Portsmouth from 1882), to front pastedown, small paper shelf label at foot of upper board.

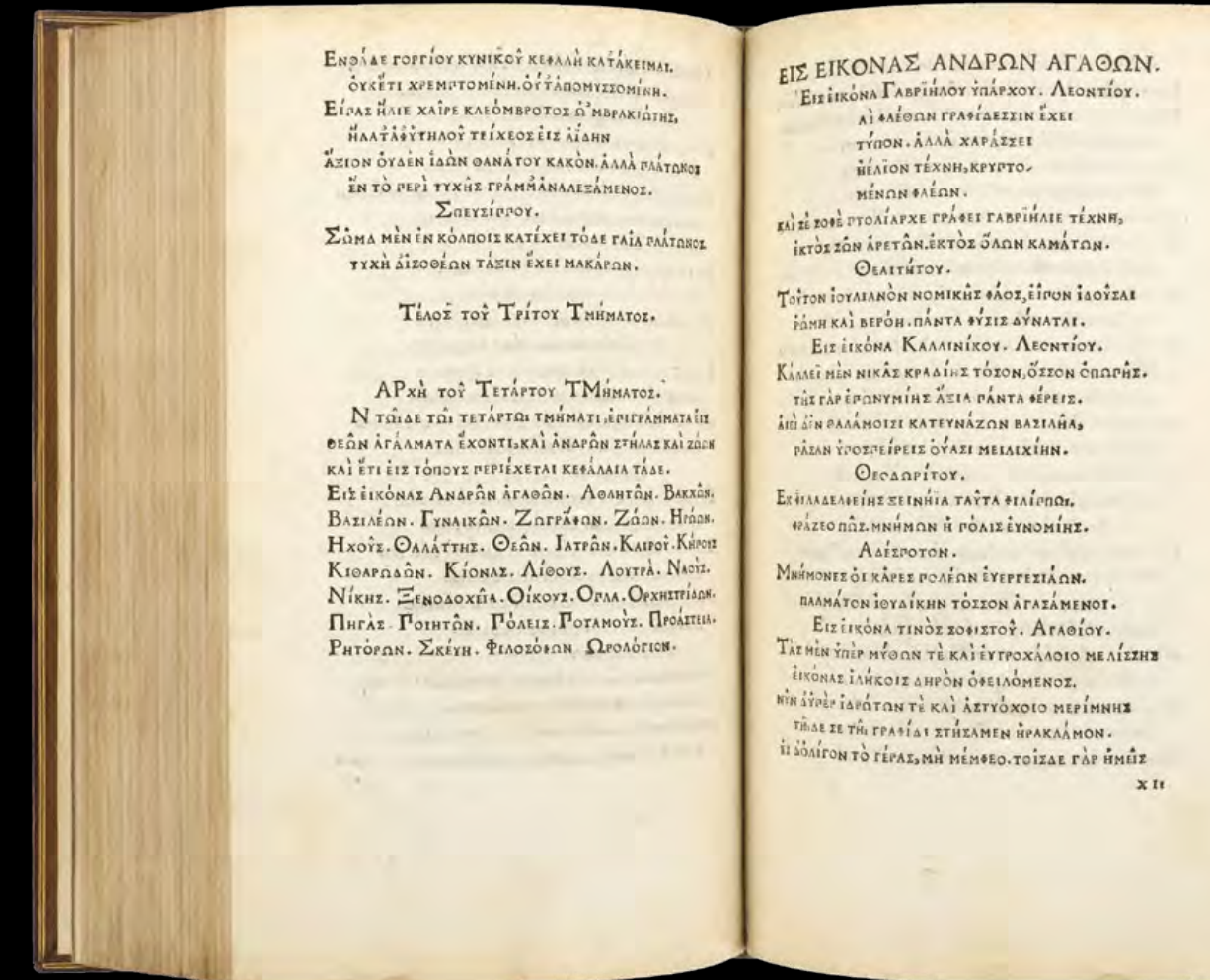
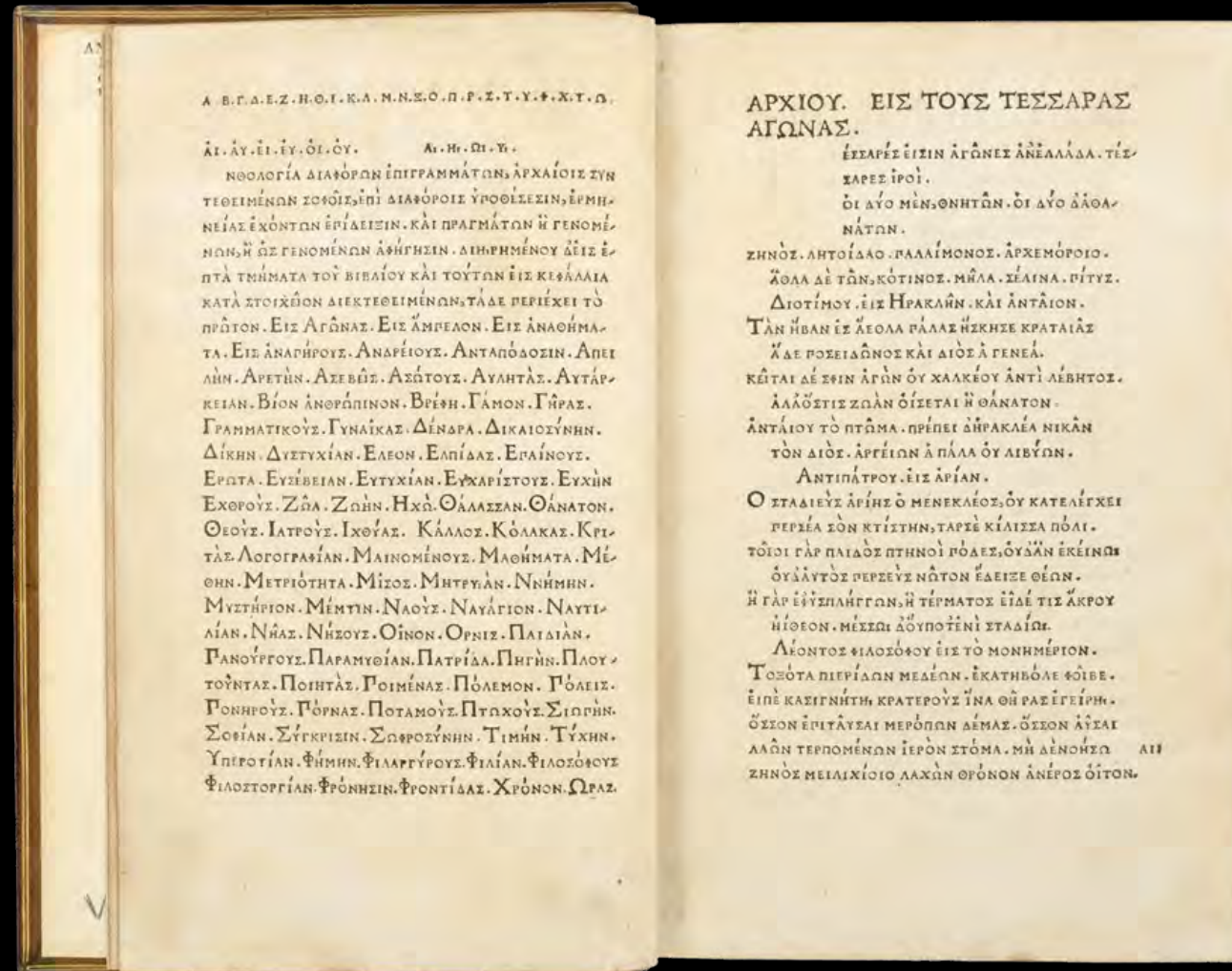
\$23,000

Editio princeps, a beautiful printing in elegant epigraphic type, of the Planudean Anthology, a substantial collection of classical Greek verse which influenced artists, poets, and scholars. 'The Greek Anthology is one of the great books of European literature, a garden containing the flowers and weeds of fifteen hundred years of Greek poetry, from the most humdrum doggerel to the purest poetry' (*Oxford Classical Dictionary*).

Maximus Planudes (c. 1255-1305), scribe, scholar, monk, and poet, revised the anthology of epigrams taken from ancient sources in the tenth-century manuscript now known as the Palatine Anthology, adding perhaps 450 new verses and rearranging them. Many of these epigrams would have been carved on monuments, so Alopa's epigraphic typeface provided a meaningful representation of their original appearance. This was the first book in which Alopa's epigraphic typeface was used; his editions of the *Argonautica* of Apollonius of Rhodes and the plays of Euripides were also printed with this typeface, though it was subsequently supplanted by Aldus Manutius's cursive Greek fonts.

The final quire contained the dedication to Piero de' Medici, whose diplomatic failures resulted in his exile from Florence in November 1494, shortly after the completion of printing; it is likely that copies issued after his exile had the problematic dedication removed.

HC 1145*; BMC vi 666; GW 2048; Goff A765; ISTC ia00765000; Legrand I: 13.



Forgery by the 'Baron of Nova Scotia'

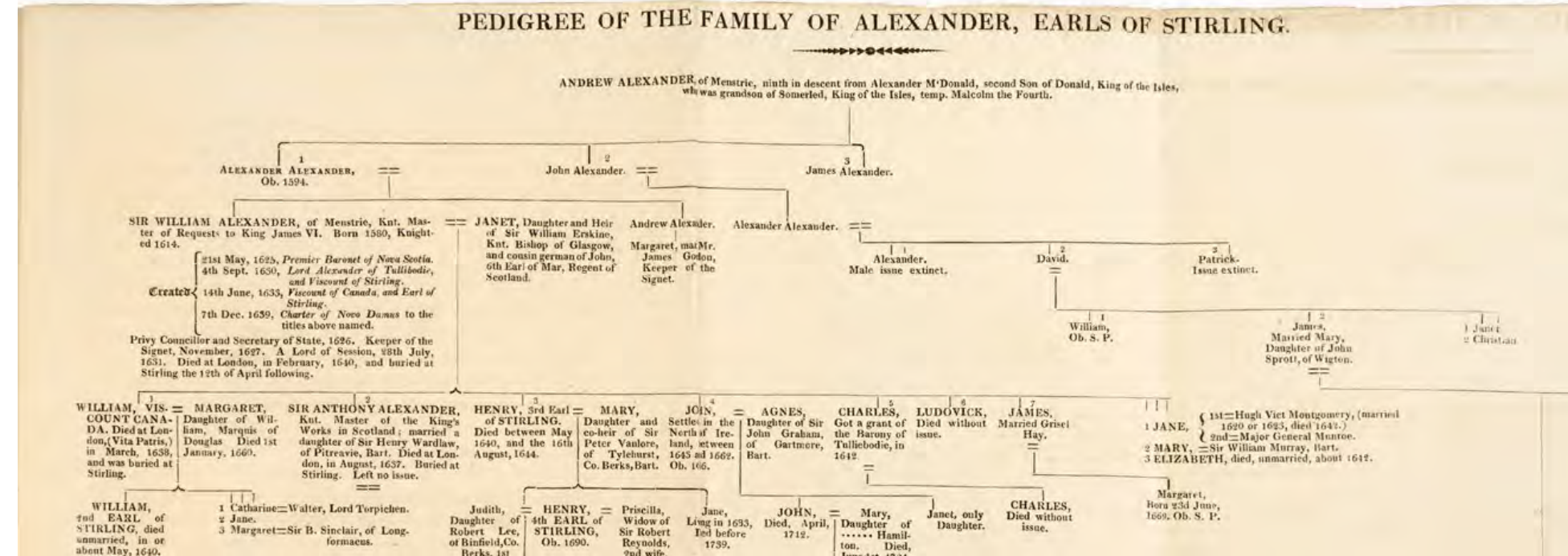
6. [BANKS, Thomas Christopher.] The Stirling Peerage: comprising an Account of the Resumption of the Titles by the present Earl of Stirling ... to which is prefixed an Epitome of the Genealogy of the noble Family of Alexander ... Also an Appendix, setting forth Particulars of public Records ... London, Printed by J. and C. Adlard, 1826.

4to, pp. [4], 49, [3], with a folding table of pedigree; (autograph?) manuscript corrections on pp. 13 and 42; a very good copy, stitched in the original red paper wrappers, 'Stirling Peerage' printed on front cover, spine wanting; gift inscription to front endpaper 'Paymaster [Alexander] Tovey, 24th Regt to Capt. J. E. Alexander'. **\$1750**

First edition, very rare, an important chapter in an extraordinary tale of spurious genealogy, part of a scheme to claim vast tracts of land in the Americas, which resulted in a major forgery trial in 1839.

The central protagonist is Alexander Humphreys (1783-1859), son of a Birmingham merchant, with whom he travelled to France in 1802 during the Peace of Amiens; after hostilities resumed both arrested and detained at Verdun, where the father died in 1807 and the son

remained until 1814, when he returned to England, settling with his mother and his Italian wife in Worcester. Here, his head filled with predictions of greatness by the Parisian fortune-teller Marie Anne Lenormand, he began to entertain the idea that his mother, Hannah née Alexander, was a descendent of William Alexander of Menstrie, first Earl of Stirling and Viscount Canada, whose titles had become dormant upon the death of the fifth Earl in 1739. At this point, in 1823, he enlisted the aid of Thomas Christopher Banks (1765-1854), a genealogist and lawyer who specialized in cases of disputed inheritance, often encouraging claims to dormant peerages on the basis of flimsy or manufactured evidence. Under Banks's tutelage he successful applied to take the name of his maternal grandfather John Alexander in 1824, and immediately proceeded to claim the dormant Earldom of Stirling, voting as the Earl in the election of sixteen Scottish



Eternal Youth

5. BACON, Roger. The Cure of old Age, and Preservation of Youth ... Translated out of Latin; with Annotations, and an Account of his Life and Writings. By Richard Browne, M.L. Coll. Med. Lond. Also a physical Account of the Tree of Life, by Edw. Madeira Arrais. Translated likewise out of Latin by the same Hand. London, Thom. Flesher and Edwards Evets, 1683.

8vo, pp. [xi], 156, [6], 108, [8 (Contents)], [2 (ads)]; separate title-pages to each part dated 1683; slightly toned, but a very good copy in contemporary speckled sheep, marbled edges; worn, insect damage to foot of spine; ownership inscription to title of George Musgrave, annotations to front and rear endpapers, a few scattered interlinear annotations.

\$2500

First edition of this translation of De retardatione accidentium senectutis, an alchemical-medical work attributed to the medieval philosopher and theologian Roger Bacon (c. 1219-1292). The editor and translator Richard Browne (fl. 1674-1694), who had studied at Leiden (graduating in 1675 at age of fifty), published a number of medical works and translations in the 1670s and 80s. Here, as well as a life of Bacon, a list of his supposed writings, and copious explanatory notes after each chapter,

he adds a translation of a work on the 'arbor vitae' in Eden by the Portuguese physician Duarte Madeira Arrais.

The notes on the front endpaper, probably in the hand of George Musgrave (1630-1693), comprise a series of *sententiae* in English and Latin: 'A wise man above ill words: ... I might have cald my Lord of Salsbury foole often enough before he would have taken any notice'; 'Noe man is ye wiser for his learning: it may give matter to worke in or objects to worke upon: but wit & wisdom are born with a man'. On the rear endpapers is a list of the six non-naturals: 'Air, meate & drinke, motion & rest, sleppe & watching, excretion & retention, the passions of ye minde' (for which see chapter VII here).

ESTC R30749; Wing B372.

THE
Cure of Old Age,
AND
Preservation of Youth.
By ROGER BACON,
A Franciscan Frier.

Translated out of Latin; with Annotations,
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ALSO
A Physical Account
OF THE
Tree of Life,
BY
EDW. MADEIRA ARRAIS.

Translated likewise out of Latin by the same Hand.
LONDON,
Printed for Tho. Flesher at the Angel and Crown,
and Edward Evets at the Green Dragon, in
St Pauls Church-yard. 1683.

Gas. Musgrave.
27

A wish upon above ill words. None I might have had
my Lord of Salsbury foole often enough before he would
have taken any notice of.
Give good words to the devil, confessor, and demon.
Vult domus multo pueris: look not on child of
to please please boy, in his life as he do.
Some boys as men and boys: 2 domus in end left

STIRLING PEERAGE.

peers in 1825 (Section IV here). This is the first of several publications issued by Banks to support the claim up to 1832.

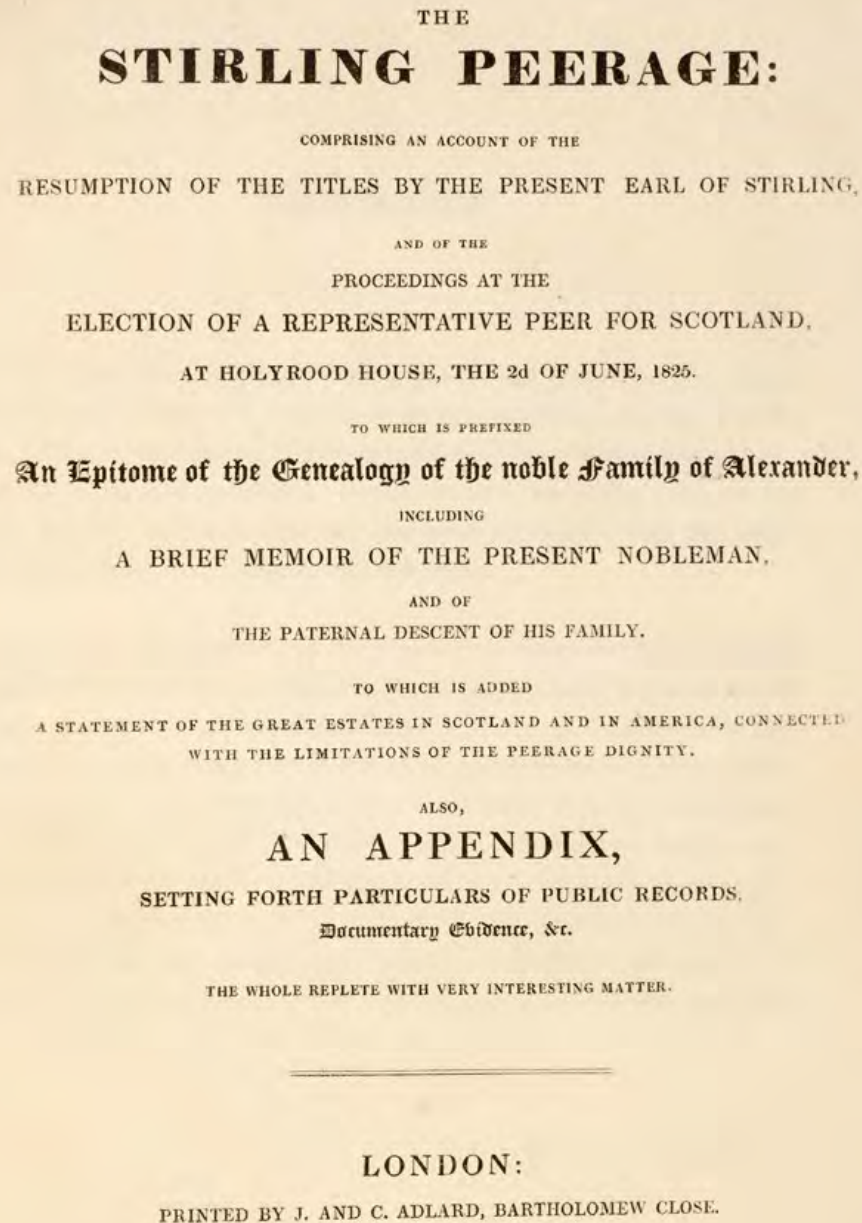
Despite opposition (Banks writes here of 'the endeavours of malevolence [and] the most illiberal, invidious, and contumelious reflections' against his client), in the absence of other claimants, Humphreys-Alexander was in fact granted the title in 1826 on the basis of a supposed *charter of novodamus* of 1639 allowing descent through the female side. But the peerage itself was never the goal – up for grabs, as per a royal charter of 1621 – was 'Nova Scotia', a vast tract comprising what is now Nova Scotia, New Brunswick, Maine, and part of Massachusetts. After trips to America in 1826–7, and Ireland in 1828 and 1829, Banks came to the rescue, unearthing an 'original' excerpt from the 1639 *novodamus*, which allowed Humphreys-Alexander to claim the Canadian lands in 1831. He rewarded Banks with 16,000 acres and the 'baronetcy of Nova Scotia', but the clamour of dissenting voices was now growing. Charges were brought against both in 1833, concluding that neither of them had rights to the titles they now claimed. Banks did an about-face and denounced

his client in 1834, and finally a major forgery trial was launched in 1839, at which the *novodamus* in particular was demonstrated to be a forgery. In the end the charges against Humphreys-Alexander of forgery and uttering forged documents were found 'not proven', and extraordinarily Banks himself also seems to have avoided punishment. The case elicited much interest and inspired a very successful three-decker novel, *Ten Thousand a Year* (1841) by Samuel Warren.

Provenance: given to the young Scottish soldier and future explorer James Edward Alexander (1803–1885), who himself claimed descent from the Alexanders of Menstrie.

Not in Library Hub; OCLC records three copies (NYPL, New York Historical Society, Harvard Law).

See Swinton, *Report of the Trial of Alexander Humphreys or Alexander, claiming the Title Earl of Stirling, &c.*, Edinburgh, 1839, and Rogers, *Memorials of the Earls of Sterling*, Edinburgh (1877).



‘Here Men step from nothing into wealth in an instant’: Land Speculation , Coal, and Railroads in Pennsylvania; Lynching and the Spectre of Civil War

7. [BARCLAY FAMILY.] Album of letters, maps, accounts, and reports sent to Robert and later Charles Barclay (and some to the railway pioneer Joseph Pease), with copies of outgoing letters, largely relating to land in Bradford County, Pennsylvania; along with additional loose correspondence. *Mostly Philadelphia and London, 1794–1854.*

Folio album, the autograph and copy letters (quarto and folio) tipped in, plus some additional loose correspondence, as well as four large folding maps (one in the album, three loose): 'Draught of 51 Tracts of Land for Rob^t Barclay and Rich^d Gurney Esquires', 5 July 1794 (605 x 465 mm, ink on paper, hand-coloured); large map of the Barclay estate showing the coal lands, 1830s? (510 × 690 mm, ink-on paper, hand-coloured, mounted on green linen), *Lehigh Navigation & Rail-Road*, Philadelphia, T. Sinclair, [1840s?] (320 × 430 mm, lithograph, with road and railway lines hand-coloured, and additions in manuscript), 'Map shewing the Sodus Canal at L. Ontario N. Y. to Cayuga and Seneca Lakes and to the Coal Fields in Pennsylvania. W. S. Jr 4.17.40' (740 x 490mm, pen on tissue paper, rivers and roads coloured); **in total in excess of 200 letters and documents**, comprising many hundreds of pages, creased where once folded, some letters annotated by the recipients, generally in excellent condition; loose in folders, or in a nineteenth-century album of diced morocco over wooden boards by N. Muggeridge, partial manuscript index at the front. **\$45,000**

A large and coherent archive relating to a tract of 21,000 acres of coal-rich land in Pennsylvania, later known as Barclay Mountain, from its purchase in 1794 by the London brewer and merchant Robert Barclay (1751–1830) until its sale in 1853 by his son Charles Barclay (1780–1855). **It takes in the discovery of coal in northern Pennsylvania and the sudden industrialisation and rapid settlement of the region.**

The Barclays' American correspondents include: the British consul to the middle and southern states **Phineas Bond (1749–1815)** (16 letters); the physician (and director of the Library Company of Philadelphia) **Dr Thomas Parke (1749–1835)** (4 letters); Bond's nephew Thomas

Cadwalader (1779–1841), the son of a Revolutionary War general (33 letters); and the Quaker lawyer and anti-slavery campaigner **Samuel Rhoads Jr (1806–1868)** (55 letters).

Robert Barclay had been born in Philadelphia and educated in England, returning to America for several years shortly before the Revolutionary War to represent the interests of his family's substantial mercantile business, when he had first met Thomas Parke and other local notables. In 1794 Barclay, along with a consortium including his uncle David Barclay (the banker and friend of Benjamin Franklin and John Dickinson), Silvanus Bevan, Joseph Gurney, and Charles Lloyd, purchased a tract of just under 21,000 acres from General Daniel Brodhead (1736–1809) 'on the head water of Loyal Sock and Tawandee [Towanda] Creek, in Northumberland and Luzerne Counties adjoining the land purchased by Priestley' (Parke to R Barclay 28 June 1794). The philosopher and radical **Joseph Priestley (1733–1804)**, an outspoken supporter of the American and French Revolutions, had moved to America in 1794, where his son Joseph Priestley Jr (from whom there is one letter here), had been part of a consortium that purchased 300,000 acres between the forks of Loyalsock Creek. A large folding map here shows the Barclay purchase, surrounded on three sides by the lands of Priestley & Co. **'The Philosopher however does not seem to relish a new settlement, and thinks perhaps his electrical apparatus may suffer, from the insurrection of Bears, Wolves & Panthers, the discipline it once induced in the more polished vicarage at Birmingham'** (Bond to R. Barclay, 7 November 1794, referring to the Birmingham riots of 1791 in which Priestley's house was burnt down).

But land speculation was rife in the mid 1790s, and Bond warns Barclay of opportunistic 'land-jobbing' based on emigration from Europe, from

which people 'look to this Western World as an asylum where no danger threatens'. 'But the Bubble must break, & with it many must be blown up ... You will hear very soon, of an immense scheme of portioning out above 5,000,000 of acres situated between New Hampshire & Georgia, in shares, which originates with [Robert] Morris' (the 'Financier of the Revolution') – i.e. the North American Land Company. The bubble did indeed burst, in the Panic of 1796–7, and Morris was left bankrupt.

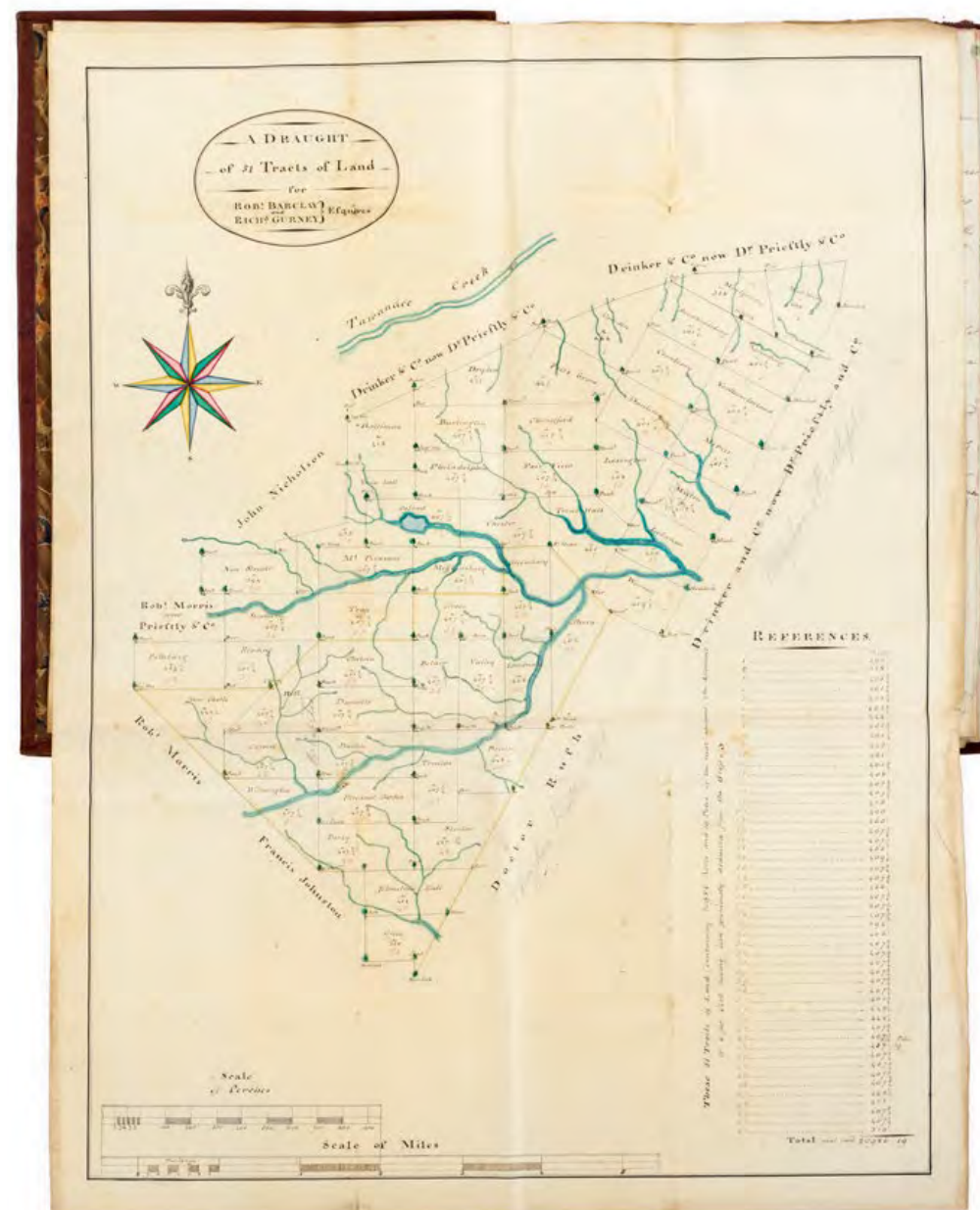
The majority of the archive deals with successive attempts to survey and assess the land, which was heavily wooded with sugar maple, birch, wild cherry and hemlock, the soil in the lowlands a rich chocolate brown, but very inaccessible; to encourage settlement and improvement; and to deal with squatters, and illegal land sales. In 1797 Joseph Priestley Jr writes to suggest they jointly construct a road, and provide land cheap or gratis to those who will set up a mill, smithy, school, and church. But this evidently did not happen, and the land remained largely unoccupied and undeveloped through to the War of 1812 and after. In 1816, Thomas Cadwalader succeeded his uncle as Barclay's agent in Philadelphia, writing that 'the Loyalsock Lands are not saleable at present' and further lands bought at Tioga are 'worthless'. Without the personal connection of his uncle, Cadwalader's correspondence is more workmanlike, confined largely to the payment of taxes and the remittance of annual accounts, with statements on the current status of the Barclay lands, which he seems loath to visit. The return letters are soon taken over by Charles Barclay and in 1823 when Charles requested an update, Cadwalader's reply is shakily signed with his left hand after he was injured in a duel: though 'gradually improving', the only sales have been small parcels to subsistence farmers who often abandon plots and squat; 'though I should by no means covet the possession of such property, I should be equally unwilling to abandon it'. English emigrants, however, are entirely 'unfitted' as pioneers in new settlements. **But new potential soon surfaces when a report of 1823 by Benjamin Youngman makes the first mention of the discovery of 'a bed of coal ... of excellent quality' and suggests more may yet be discovered, though bringing it to market is difficult.** In late 1828 Cadwalader provides a survey conducted by Zephon Flower (1765–1855), 'esteemed the best and most faithful surveyor we have', which again points out the lack of roads, rails and canals as an issue discouraging settlement and development.

In around 1835, evidently unsatisfied with Cadwalader's services, Charles Barclay employed in his stead Samuel Rhoads Jr, who also acted for Joseph Pease (1799–1872), manager of the Stockton and Darlington Railway Company, the first Quaker MP and a brother-in-law

of Barclay. A number of Rhoads's letters to Pease are present here in the original (sent on to Barclay) or in copies, among them an extract of a letter of 27 August 1835 reporting that **'The South is almost in arms and quite in a rage at the "Northern Fanatics" as they call the abolitionists ... So greatly are the people in the South exasperated that they cannot wait the slow operations of the law against those who excite the slaves to rebel, but hang them with little ceremony ... We are beginning to experience the inevitable effects of universal suffrage, when the people are greatly wanting in virtue and easily led by the declamations of mercenary demagogues'**. He blames the current 'riots and anarchy', and the priority of force over reason, on 'the character and conduct of our President', Andrew Jackson. **'The probability daily increases that this Union will be severed and that the S. States and Texas will form a Republic whose interests will be less injuriously affected and better promoted ... my opinion is that such a step will eventually involve the Southern States in Anarchy and with reference to the coloured populace in bloody civil wars'**. Rhoads, grandson of a mayor of Philadelphia, was a correspondent of Frederick Douglass, and was later heavily involved with the Free Produce Association, promoting the production by free labour of articles, particularly cotton, which were normally grown by slaves. He assisted the Philadelphia Vigilance Committee in aiding the passage of fleeing slaves, and in 1846–51 he was the editor of *The Non-Slave Holder*.

In another letter to Pease (original), Rhoads notes 'I have taken the liberty of rolling up with the draft the 3rd No. of the Aboriginal Port Folio' (by James Otto Lewis) – 'It is an interesting work even now, and when this deeply injured and rapidly disappearing race shall have become extinct, it will be regarded with still greater interest and curiosity'.

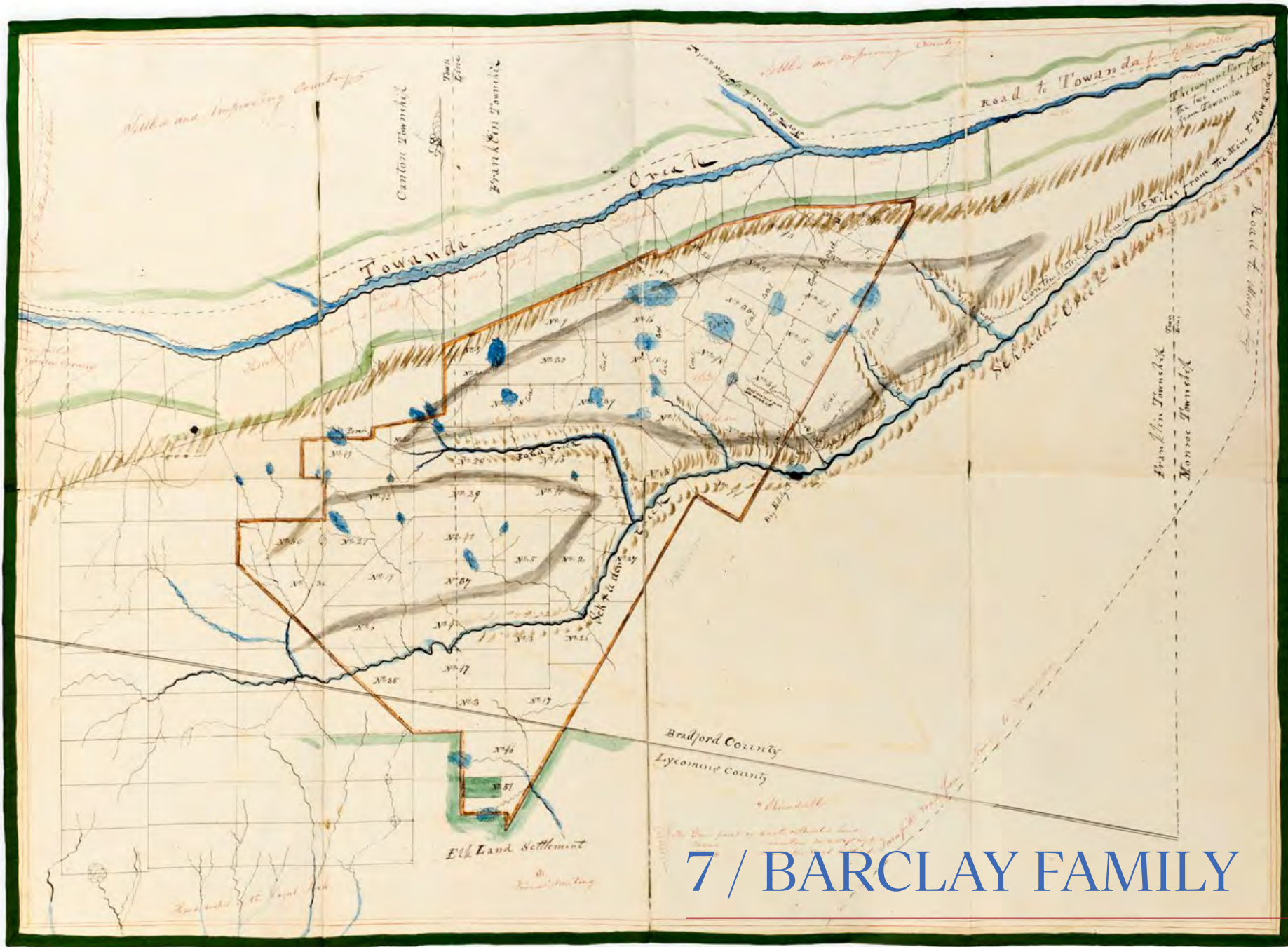
In his first letter to Barclay himself (3 May 1836), Rhoads, whose correspondence is much lengthier than Cadwalader's, points to the potential presented by the Williamsport and Elmira railroad, of which the first section had opened in 1832 – a connection to it would make the Barclay lands much more valuable. On 27 May 1836 he reports that 'very large quantities' of coal have been procured from the Barclay mine that winter, and mentions a proposed 'Towanda and Franklin Rail Road' which would be even closer to hand. And a long letter of 29 November 1836 (12 pages) contains a detailed survey of the coal seam by the geologist Richard. C. Taylor, and explorations of possible routes for a rail link by Enoch Lewis (1776–1856, mathematician and surveyor). **A fascinating manuscript map likely from this date shows the extent of the coal beds, marks the mine currently being worked,**



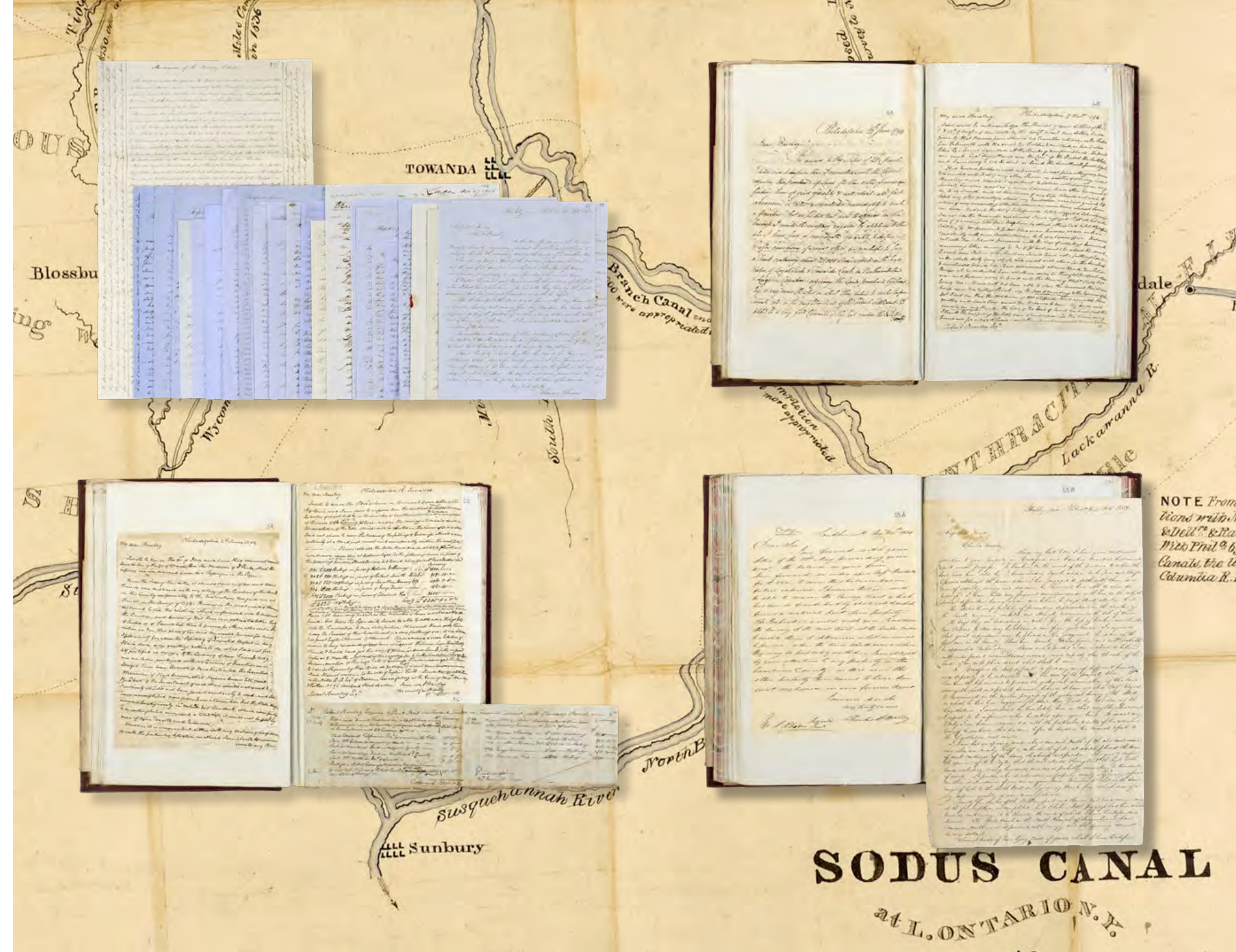
and shows the route of the 'contemplated railroad ... to Towanda'; it also shows iron ore, and a 'Friends Meeting' just south of their plot. Rhoads suggests either selling the estate (a price of \$100,000 might be possible) or obtaining a charter for a railroad – the total capital required he estimates at least \$200,000. **'The Barclay coal is already extensively known and must always be equal if not superior to any in the market'**, and there is long-term potential but only at great cost. Later, he is even more explicit: 'it is evident that your estate is comparatively worthless until a rail road is constructed from it to Towanda' (17 December 1840), but 'perhaps thou mayest yet cross the Atlantic in one week in a New York or Philad[elphi]a steam ship supplied with "Barclay Coal"'.

However, financial constraints, wariness of railroad speculation, and the difficulty in getting consensus from all the joint investors, seem to have prevailed, and no further funds were invested. Finally in the early 1840s, Pease managed to procure two energetic emigrants, Henry Gatiss and Henry Waggot, to settle and improve some of the land and operate the mine; duly, with their encouragement a sawmill was constructed, and coal surveys continued over the rest of the land. Eventually though, the English proprietors, still unwilling to invest further in the necessary road and rail connections, decided to cut their losses, and sought a sale of the entire Barclay estate. Rhoads here reports early offers between \$40,000 and \$65,000, and he then achieves \$80,000 (30 June 1853), 'after five days of most anxious negotiation', selling to a consortium of coal and railroad interests (receipts for the proceeds from all investors are included here.)

The Barclays' reticence was perhaps ill-considered. In 1854 the Barclay Railroad and Coal Company was incorporated; construction began 1855 and was completed just as the North Branch Canal opened in 1856. Seven thousand tons of coal was delivered to the canal in its first year. By the late 1860s the mine had come into the hands of the Erie Railroad, and production had increased to 200,000 tons by 1869: a large portion of the Railroad's coal was taken from Barclay Mountain, and the settlement had a population of two thousand.



7 / BARCLAY FAMILY



SODUS CANAL

at L. ONTARIO, N. Y.

VATHEK,
CONTE
ARABE.



A PARIS,
Chez POINÇOT, Libraire, rue de la Harpe.
A CHATELLERAULT,
Chez P. J. B. GUIMBERT, Libraire, sur le Pont.
M. DCC. LXXXVII.

The Chatellerault *Vathek* –
Perhaps the Rarest Piece of
Beckfordiana

8. [BECKFORD, William.] *Vathek*, conte arabe. Paris, Poinçot; Chatellerault, P. J. B Guimbert, 1787.

8vo, pp. 190, [2 (advertisements)]; a fine copy in contemporary speckled sheep, spine gilt, red morocco label, edges stained yellow; bookplate of the Australian actor Barry Humphries (1934–2023), in a folding leather box by Trevor Lloyd. **\$5250**

Extremely rare, the only traced copy, of a reissue of the sheets of the first Paris edition with a provincially-printed cancel title adding to the imprint the *imprimeur-libraire* Pierre Jean Baptiste Guimbert, of Châtellerault. This is the rarest piece of Beckfordiana we have ever encountered, virtually unknown.

The dukedom of Châtellerault, a small town in Nouvelle-Aquitaine, had been granted in 1548 to James Hamilton, second Earl of Arran (1519–1575), for his role in arranging the marriage of Mary, Queen of Scots, to Francis, Dauphin of France, a title revoked by the French crown in 1559 but still contested and eventually regained by the Hamiltons in 1864. William Beckford's mother



Maria (*née* Hamilton) was a remote descendant of the Hamilton who was duke of Châtellerault, and Beckford's pride in Hamilton descent led him to adopt the Hamilton cinquefoil as his device, and to encourage the marriage of his daughter to the tenth Duke.

Despite the historical distance, memory of a Hamilton association with Châtellerault must have lingered among the local populace (there is still a Rue d'Hamilton). The immense scarcity of this Châtellerault issue of *Vathek* has meant that it has received no critical notice, but it can only be assumed that Guimbert purchased a small number of copies of Poinçot's edition for reissue as an item of local interest.

Not in Library Hub, OCLC, or CCFr; not listed among Guimbert's books in *Bibliographie poitevine*.

Chapman & Hodgkin 3(B)(ii,b), known only from an unspecified French bookseller's catalogue.

US Tariffs, for Female Orphans

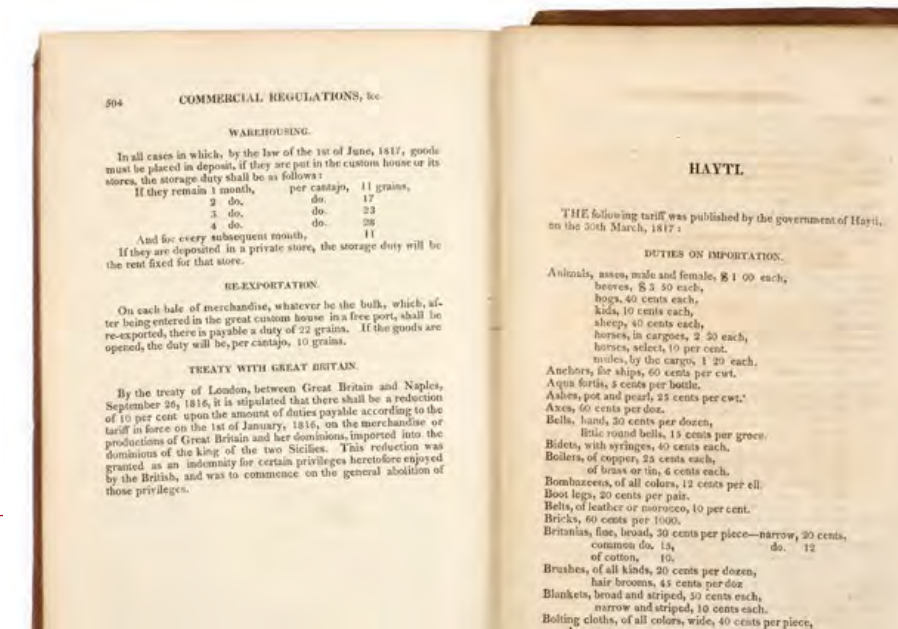
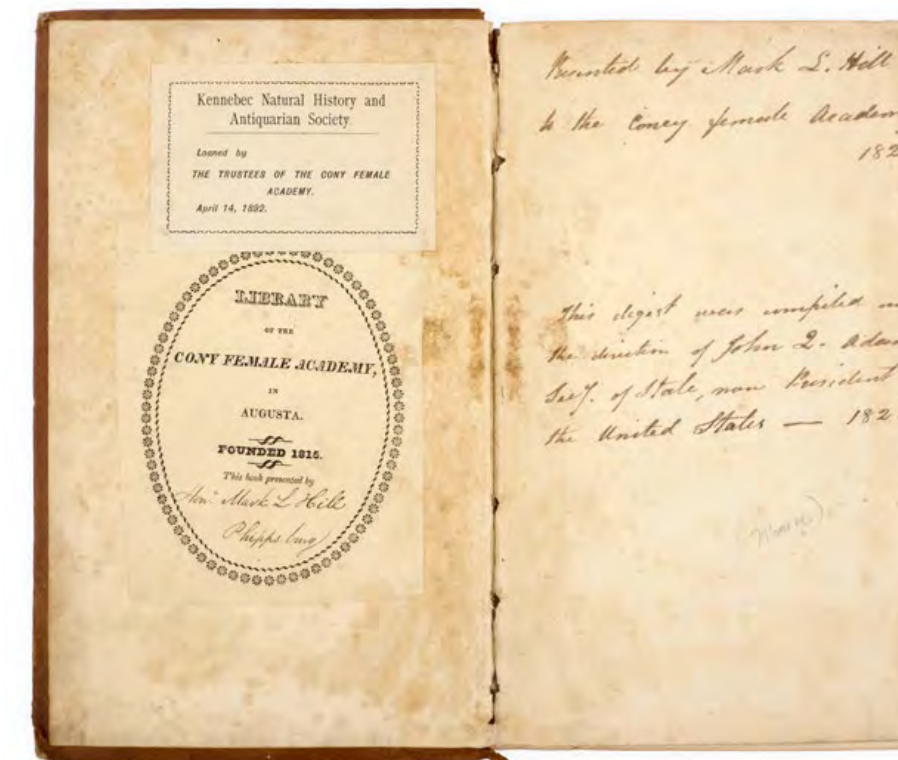
9. [BIDDLE, Nicholas.] Commercial Regulations of the foreign Countries with which the United States have commercial Intercourse, collected, digested and printed, under the Direction of the President of the United States, conformably to a Resolution of the Senate, of the third of March, 1817. Washington, Gales & Seaton, 1819.

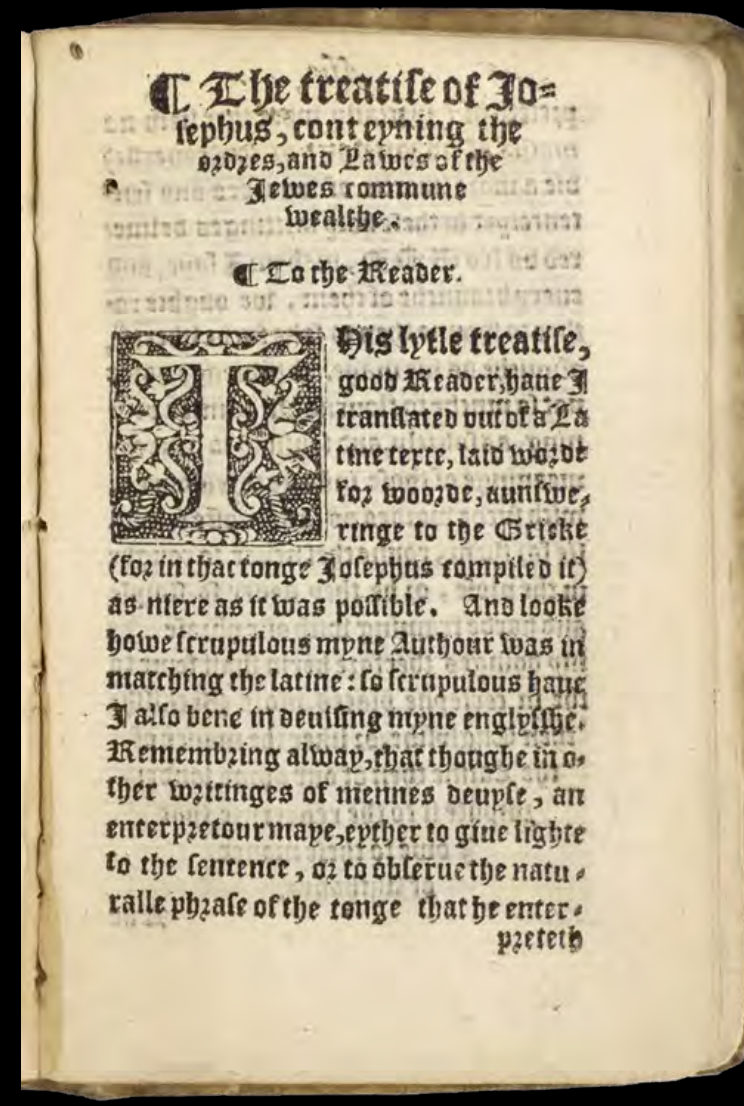
8vo, pp. [4], 528, with an errata-slip pasted to the final verso; slightly foxed, else a good copy in contemporary pale sheep, covers scraped and worn, joints cracked but sound; presentation inscription to front-endpaper from 'Mark. L. Hill to the Cony female Academy / 1826', with the Academy's bookplate (and presentation label) on the facing pastedown; later loan label to the Kennebec Natural History and Antiquarian Society, 1892. **\$1250**

First edition of an exhaustive digest of commercial tables and import and export duties compiled under the direction of John Quincy Adams ('now President of the United States – 1826') and issued on the authority of James Monroe. The majority of the text is devoted to Great Britain, France, and Spain, but also covered are import tariffs for Brazil, Russia, the Netherlands, Sweden, Denmark, Naples, Haiti, and Turkey.

The Cony Female Academy was founded in Augusta, Maine (then part of Massachusetts), in 1815/6 by the judge Daniel Cony, a veteran of the War of Independence, to educate young girls and orphans for free. By the time this book was donated it had around fifty students and a library provided by Cony and the other trustees. Its curriculum covered orthography, reading and writing, arithmetic, grammar, rhetoric and composition, geography, history, natural history, natural philosophy, drawing, painting, and needlework, and several examples of maps drawn by the students are recorded. It was considered a 'fitting' school for Bowdoin College, and lasted longer than many such institutions, surviving as a school until 1857. The donor of this volume, Mark Langdon Hill (1772–1842), of Phippsburg, was a fellow judge, a trustee of Bowdoin, a member of the American Antiquarian Society, a state senator several times, and a congressman for Massachusetts and then Maine in 1819–1823.

Sabin 14981.





The First English Josephus

10. BOEMUS, Joannes. The Fardle of Facions conteyning the aunciente Maners, Customes, and Lawes, of the Peoples enhabiting the two Partes of the Earth, called Affrike and Asie. London, John Kingston and Henry Sutton, 1555.

12mo, pp. [364], wanting the blanks *4 and 24 as often (stubs visible); title-page within a woodcut border (McKerrow and Ferguson 35), woodcut initials; dusty at extremities, a few sidenotes shaved, wormhole to inner margin, touching a few letters towards the end, corners thumbed, else a good copy in contemporary limp vellum, spine lettered in manuscript, ties wanting, front endpapers of printer's waste from *Confessio amantis* (1554); contemporary ownership inscription to title of Richard Pelton; ownership inscription to inside of front cover of Richard Grant White (1822–1885), largely concealed by later armorial bookplate of the Mauban family; modern quarter morocco box.

\$13,500

First edition in English, translated by William Waterman, from books I and II of Boemus' ethnographic compendium *Omnium gentium mores, leges et ritus* (1520). The final section, 'The Treatise of Josephus, conteyning the Ordres, and Lawes of the Jewes commune wealth', is the first English translation from Josephus, namely a chapter of his *Antiquitates judaicae*.

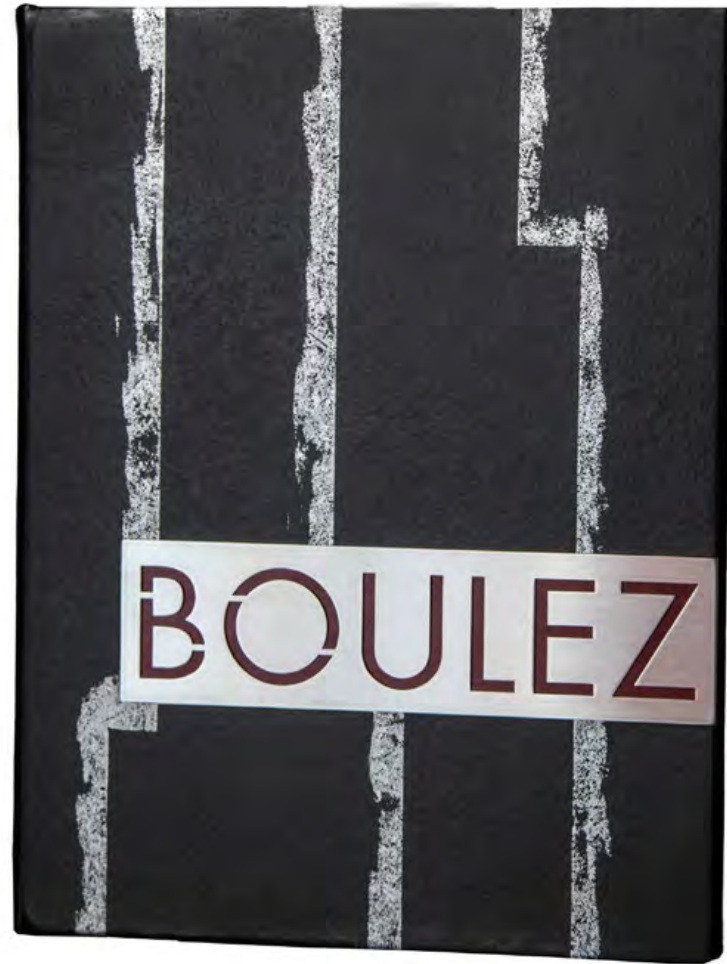
Joannes Boemus (or Johannes Böhm, c. 1485–1535) was a canon and Hebraist from Aub, Bavaria. His *Omnium gentium mores, leges et ritus* is considered the first modern ethnographic compendium, 'an original encyclopaedia of the customs, institutions,

and rites of the peoples of Africa, Asia, and Europe (but not the Americas), founded mainly on classical and humanist authors' (Marcocci, *The Globe on Paper*). It was enormously successful, with twenty-three editions in five languages by the early seventeenth century. Waterman omits book three on Europe, explaining in his dedicatory letter to the Earl of Arundel that he had earlier begun the work but his source was 'so corrupted in the Printing' that he abandoned it, until conversations with booksellers about its value inspired him to recommence. 'The booke hath in it,' he says, 'muche pleasant varieties of things, and yet more profite in the pitthe'. Little is known of Waterman/Watreman, though he may have been the man of that name who matriculated at Gonville Hall in Cambridge in 1549, seems to have been an associate of the poet Thomas Churchyard, his defence of whom appeared in *The Contention betwyxte Churchyard and Camell, vpon Dauid Dycers dreame* (1560).

Provenance: Richard Grant White (1822–1885), a New Yorker descended from one of the founders of Cambridge, Massachusetts, was one of the most prominent music and literary critics of his day, and a Shakespearean scholar.

ESTC S102775; STC 3197.





Homage to Boulez

11. [BOULEZ, Pierre.] Pierre Boulez: Temoignages / hommages. [Rimini, Giulio Vernocchi for] Luigi Castiglioni, [27 March 2025].

Folio; lithographically printed on Fabriano Tiegolo 290 gsm cotton paper, photographic illustrations printed on Fedrigoni Arena Extra White Smooth 250 gsm paper; bound by Luigi Castiglioni and Paolo Castiglioni in black calf, textured in silver with a Krause arming press, pierced aluminium panel inlaid over red morocco.

\$4900

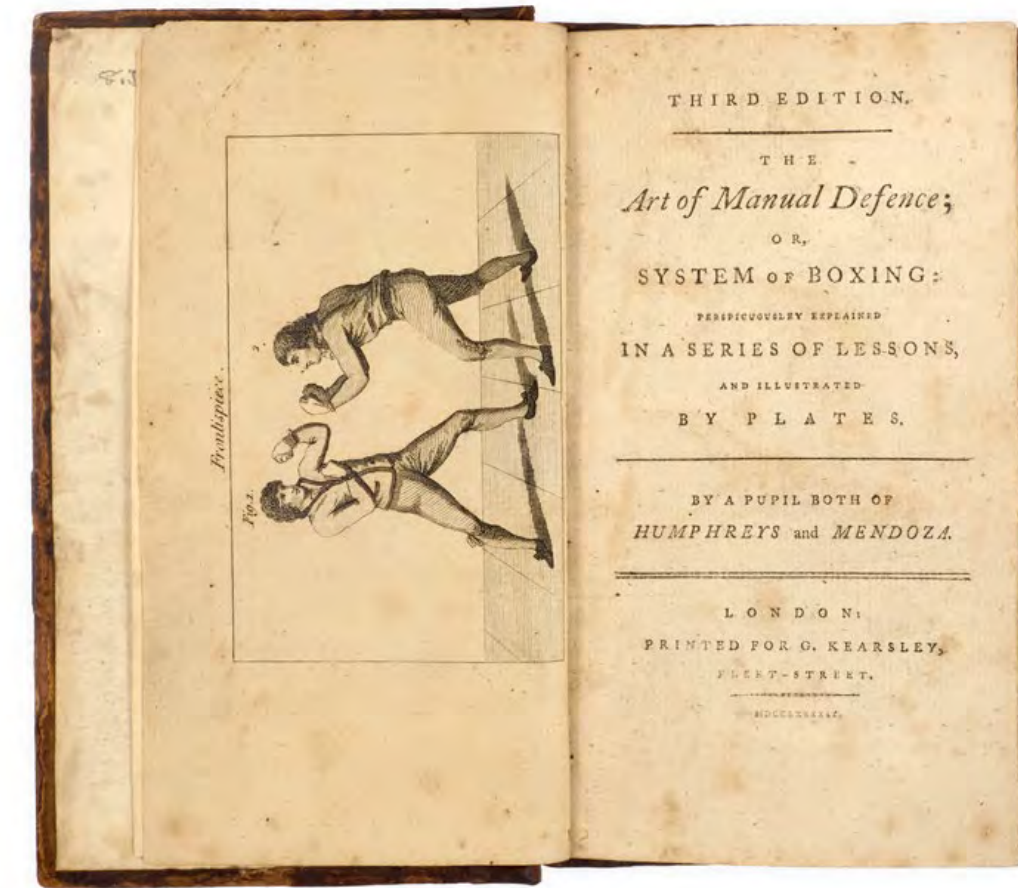
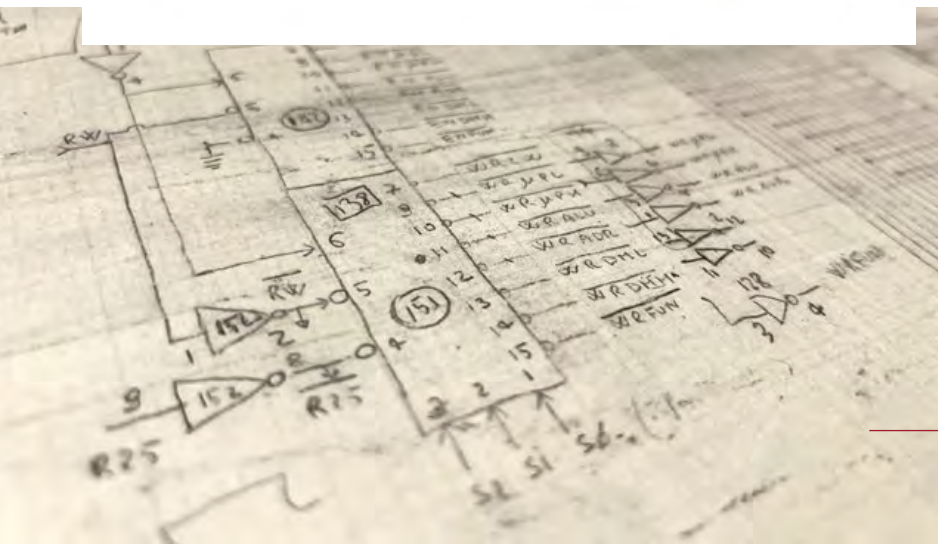
First edition, published on the centenary of Boulez's birth, comprising tributes by prominent figures associated with him; one of 150 numbered copies (from an edition of 200) signed by each of the contributors and strikingly bound by Luigi Castiglioni.

The homages to Pierre Boulez (1925–2016), printed in parallel French and English, are contributed by Marie-Hélène Arbour, Michel Archimbaud, Daniel Barenboim, Jean-Pierre Changeux, Sophie Cherrier, Angela Ida de Benedictis,

Giuseppe di Giugno, Michel Fano, Ralph Fassey, Pascal Gallois, Marie-Françoise George, Andrew Gerzso, Susanna Mälkki, Philippe Manoury, Brigitte Marger, Alessandro Melchiorre, Emmanuelle Ophèle, Renzo Piano, Alain Planès, Jean-Guihen Queyras, Tamara Stefanovich, and Suzanne Stephens; all but Marger and Barenboim have signed their contributions.

As well as photographic illustrations, the work is accompanied by four facsimiles of the electronic schematic of the 4X machine, designed by Giuseppe di Giugno, and the 'Final handwritten notes by Pierre Boulez on compositions to revise or future projects'.

The publication and its binding are the work of the musicologist and bookbinder Luigi Castiglioni (b. 1968).



The Art of the Knockout

12. [BOXING.] The Art of manual Defence; or, System of Boxing: perspicuously explained in a Series of Lessons, and illustrated by Plates. By a Pupil both of Humphreys and Mendoza. London, G. Kearsley, '1799' [but 1789].

12mo, pp. [v], 8–9, [3], xiv–xxv, [1], 133, [9 (Index)], wanting half-title as often, with an engraved frontispiece and nine engraved plates (all dated 12 January 1789); title-page toned, some light scattered foxing towards the end, but a good copy in contemporary mottled sheep, edges worn, neatly rebacked. **\$3850**

Third edition, scarce, of an early illustrated English guide to boxing, the first to concentrate on the contemporary sport rather than its history, printed in the same year as the first two editions. The prefatory

note to this edition calls attention to the 'extensive and rapid sale of the former editions' and asserts the author's 'competent knowledge of the subject', as can now be seen by comparison with Daniel Mendoza's own *Art of Boxing* (April 1789).

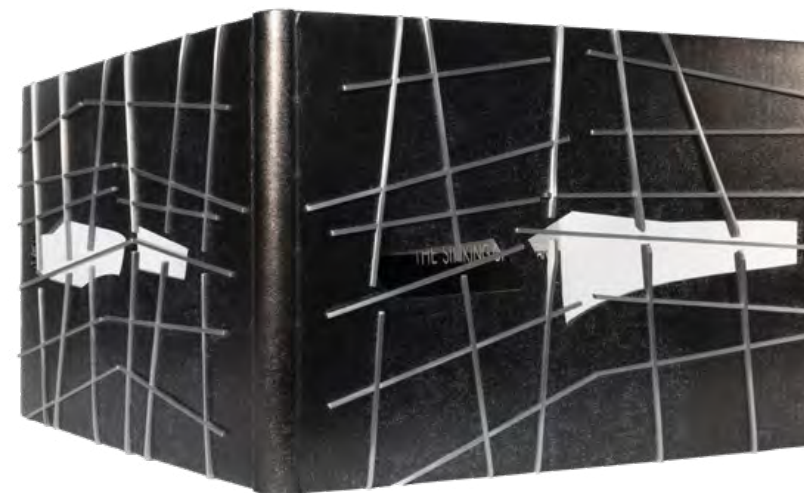
Daniel Mendoza (1765–1836), born into the Portuguese-Jewish community in London, became one of the most notable prize-fighters of his day, famed for his speed, and in 1787 he established a boxing school at the Lyceum on the Strand. He fought several celebrated

bouts with Richard Humphreys (his former second and manager) in 1788–1790 – the frontispiece here shows their contrasting guard stances.

In the *Annals of Sporting and Fancy Gazette* for May 1823, the boxing writer Jonathan Badcock claimed that the present work was written by a barrister, W. H. Hall (the Advertisement is signed from 'Clements Inn'), based on the notes of a Captain Topham. As well as a lengthy instructional manual (more detailed than Mendoza's work which was mostly intended to promote his next fight with Humphries), it featured a 'Descriptive account of the merits of modern Boxers' (pp. 97–119), also covering the public sparrers at Mendoza's Academy. The Introduction sells 'boxing' as an important skill for the genteel to learn to protect themselves against the 'insolence' and 'blackguardism' of the 'lower order of people', and explains the work's superiority to two earlier works, not least in its inclusion of illustrations.

The first edition of *The Art of Manual Defence* is recorded in three copies in ESTC (BL, Trinity Oxford, Yale), and the second edition in one (Yale). Of the present edition, which is a paginary reprint (except for the Index, which is slightly condensed), ESTC lists copies at BL, Birmingham; Bibliotheque nationale (imperf.); Harvard (-ht), Huntington (-ht), Syracuse (-ht), and Michigan (imperf.). OCLC adds Notre Dame, Texas, Brigham Young, National Sporting Library, and NYPL. The copy at Notre Dame has an ownership inscription dated '1792' confirming that the imprint 'MDCCLXXXIX' is a misprint for 'MDCCLXXXIX'. The edition of 1784 mentioned by some bibliographies is a ghost based on a copy at Yale with a cropped imprint.

ESTC N16278; Hartley 1578; Magriel 9A.



The Sounds of the Titanic

13. BRYARS, Gavin; Cristina IGLESIAS, *illustrator*. *The Sinking of the Titanic ... with three original Etchings.* [Treviso, *Tipoteca Italiana Cornuda for Rimini,*] Luigi Castiglioni, [2023].

Oblong folio, with three coloured etchings; printed on Fabriano Tiepolo 250 gsm cotton paper; bound by Luigi Castiglioni in black calf stained silver with aluminium shards inserted in each board, two apertures in each board, doublures of black calf stained silver, endleaves of grey and black suede, front endleaf lettered in silver; with three additional etchings loosely inserted, a 10" vinyl record, an autograph score by Bryars of the sound of the Titanic's bell, and an engraved metal printing plate. **\$16,500**

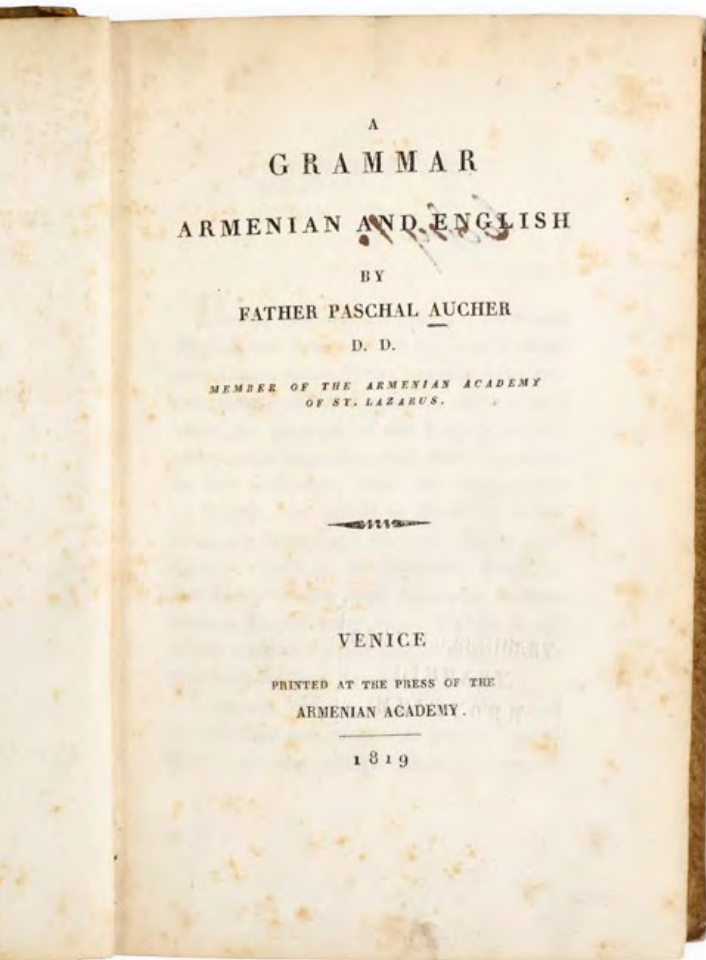
Deluxe edition, numbered 24 of 30 copies with three additional etchings, a vinyl record, an autograph score, and an engraved plate, uniquely bound by Luigi Castiglioni; from an edition of 130 copies.

Bryars's *Sinking of the Titanic* was developed between 1968 and 1972, combining the sounds of the ship's orchestra – famous for playing on as the ship sank – with the acoustic phenomena of its sinking. His work draws upon extensive research conducted by Bryars into historical

records and survivors' accounts; the vinyl record included with this copy records the testimony of Miss Edith Russell and Miss Eva Hart, interviewed by Bryars in 1972.

'In this artist's book, I wanted to tell this story with the means that I felt are most akin to my creativity: typographic materials, colours and textures. With Gavin Bryars, I wanted to collect each fragment of original sound to make them a piece of a new creation: the memories of the survivors, the three strikes of the ship's bell, the music that accompanied the collision and the sinking. Along with the black and silver of the scores, I wanted to insert a series of graphic and coloristic interventions that created the experience of the collision of steel against ice, of night on the ocean and of souls and bodies slowly sinking. A desperate SOS closes the score. It is an echo capable of sounding alive and heartbreaking still today' (Castiglioni).

The publication and its binding are the work of the musicologist and bookbinder Luigi Castiglioni (b. 1968).



Byron's Armenian Grammar

14. [BYRON, George Gordon Noel, Lord.] AUCHER, Paschal. A Grammar Armenian and English ... Venice, at the Press of the Armenian Academy, 1819.

8vo, pp. [viii], 334, [2 (index, errata)], with an Armenian title-page preceding the English; some scattered foxing but a good copy in contemporary pastepaper boards, later buckram spine, corners bumped; small engraved portrait in an oval pasted to front endpaper (not obviously Byron or Aucher); from the library of the General Theological Seminary in New York, with manuscript accession note dated May 1834, bookplate, and blindstamps. **\$4500**

First edition, scarce, of Byron's Armenian Grammar, 'the first English-language attempt to explain the structures of classical Armenian', also containing 'Byron's only surviving verse translation of Armenian poetry' (Rizzoli), but probably published without his knowledge.

In November 1816, Byron arrived in Venice and made a beeline for the Mekhitarite monastery on the island of San Lazzaro, inspired by the recent work of Angelo Mai on Armenian manuscripts. He began lessons with the learned Father Paschal Aucher (Harut'iwn Awgerean, 1774–1854), and by early 1817 had paid for the printing and corrected the proofs of Aucher's *Grammar English and Armenian* (1817). A second book, *A Grammar Armenian and English* (1819), 'was Byron's project: a grammar of classical Armenian for the use of English speakers, complete with model English translations ... A few years later, Byron proudly claimed that he had "compiled the major part of two Armenian & English Grammars" for Aucher' (Rizzoli).

Byron's involvement with the *Grammar* had long been known but the extent had been much underestimated and the work never subject to critical study until recently. Rizzoli assigns to Byron 'most of the English text' of 1819, i.e. the majority of the Grammar section (pp. 1–148) as well as the 'Exercises in the Armenian Language' (pp. 175–212), which comprise translations from the apocryphal Pauline epistles

of the Armenian Bible, and some shorter extracts from other writers; and 'An Armenian Verse' (p. 212), a quatrain with echoes of Byron's 'My Soul is Dark' (1814).

As Rizzoli demonstrates, Byron visited the monastery regularly to translate the Armenian works printed in the Exercises, and rendered Aucher's grammar from Italian into English, in which Aucher was not then proficient. By June 1818 Aucher was already using Byron's manuscript grammar to teach another pupil, but Byron was unable to pay for printing at that time, and the Mekhitarite press was focussed on a monumental edition of Eusebius's *Chronicon*. But relations between Byron and Aucher were also beginning to deteriorate, and in early 1819 they fell out permanently over Byron's intended preface to the *Grammar*, in which he decried Ottoman rule in Armenian-speaking territories. Byron never returned to San Lazzaro, but he left behind the manuscripts of the *Grammar*, and later that year Aucher published them under his name alone (though he was evidently sometimes incapable of deciphering them, and his English was insufficient to spot the resulting errors). It is not clear whether Byron ever knew about the publication, because in 1821 he asked Murray to publish his translations of the Armenian Epistles, presumably unaware they were already in print – Murray could not comply because it would open him up to accusations of blasphemy.

Aucher later came to acknowledge Byron's involvement more openly, naming him in the preface to his revised edition of 1832 but under-reporting Byron's contributions. That edition omitted the supporting theological extracts printed on pp. 195–199, as well as the poem.

Rizzoli, 'Byron's unacknowledged Armenian Grammar and a new Poem', *Keats-Shelley Journal* 64 (2015).

‘The Most Hopelessly Unobtainable Book in the Whole Series of Byroniana’

15. [BYRONIANA.] Lady Noel Byron and the Leighs: some authentic Records of certain Circumstances in the Lives of Augusta Leigh, and others of her Family, that concerned Anne Isabella, Lady Byron, in the Course of forty Years after her Separation. ... Strictly private. *London, ‘Printed for the Descendants of Lord and Lady Byron by William Clowes and Sons’, 1887.*

8vo, pp. [4], 249, [1], with a half-title; half-title with some pale toning from the endpapers but a very good copy, uncut, in the original blue boards, pale paper spine (browned), printed paper spine label (chipped), green floral endpapers; joints cracked but firm; modern bookplate of Geoffrey Bond. **\$5600**

First and only edition, no. 33 of 36 copies printed, ‘strictly private’ and printed only for distribution within the family.

Wise says: ‘I suppose this must be the most hopelessly unobtainable book in the whole series of Byroniana ... Of the thirty-six copies printed a few only were distributed; the larger portion of the issue was destroyed. The contents of the volume consist largely of letters addressed by Lady Byron to Augusta Leigh, Elizabeth Medora Leigh, Mrs. Villiers, and others. After reading them it is impossible to doubt that Medora Leigh, born on April 15th, 1814, really was the daughter of Byron and Augusta. That Lady Byron herself accepted the parentage is certain. It was she who informed Medora of her paternity. For the contention that the incestuous intercourse between Byron and Augusta continued after the birth of Medora there is not one particle of evidence. That it was resumed subsequent to Byron’s marriage to Miss Milbanke in January 1815 is unthinkable. The book was arranged, edited and annotated by Ralph Milbanke, second Earl Lovelace, then Baron Wentworth.’

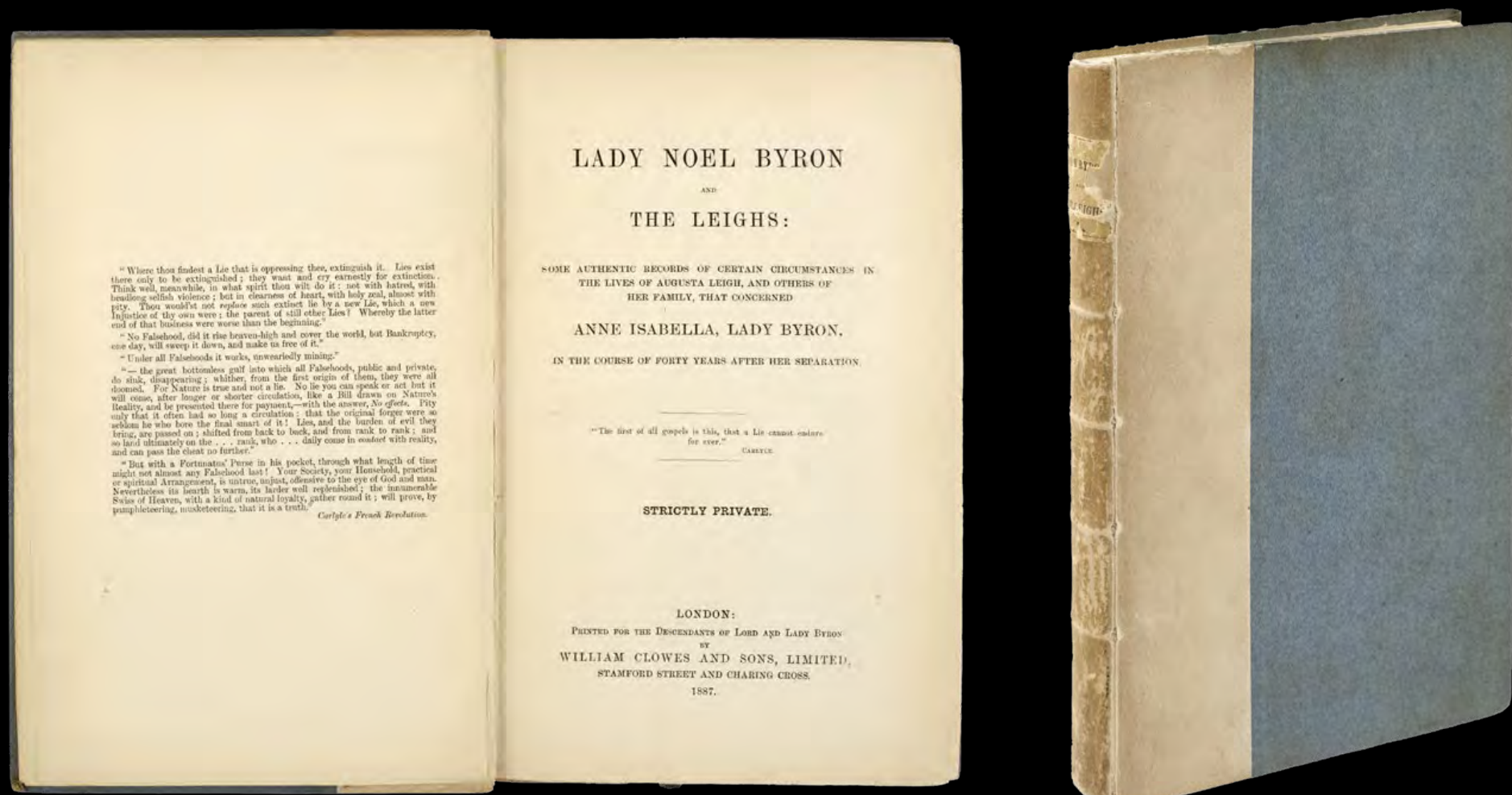
Wise notwithstanding, it is no longer thought that Medora was Byron’s daughter: that certainly is the conclusion of the Byron scholar Doris Langley Moore. All the same the volume remains a fascinating, and indisputably rare, item of the Byron aftermath. It is ‘a compilation

of letters showing what Lady Byron had suspected and confided to friends, what line she took with Augusta and Augusta with her, and how she embroiled herself with Augusta’s daughter Medora whom she believed to be Byron’s child, using the daughter against the mother as she had formerly used the sister against the brother ... [It was] a secret book [not] circulated outside the author’s family in his lifetime’ (Moore, *Lord Byron. Accounts Rendered*).

Milbanke, son of the first Earl of Lovelace and Byron’s (only legitimate) daughter Augusta Ada Byron, had been attempting to discover the ‘truth’ about Augusta since 1865, thwarted by Lady Byron’s trustees, who withheld the correspondence from 1815-6. Harriet Beecher Stowe had published a famous ‘exposé’ in the *Atlantic* in 1869, in an early example of supposed celebrity justice. Milbanke did not gain full access to the necessary papers until 1893, publishing *Astarte: a Fragment of Truth concerning Lord Byron* in 1905.

Whether or not ‘the larger portion’ of the thirty-six copies were actually destroyed is unclear. **OCLC and Library Hub together list ten other surviving copies**, at the British Library (no. 20), Senate House, Bodley, Edinburgh (no. 21, provided by us in 2017); Harvard (no. 6), Yale, NYPL (two copies, nos. 9 and 17), Princeton (no. 16), and Indiana (no. 28). We have also handled an example of the galley proofs.

Wise II, pp. 111-12.



Sermons, with Manuscript Waste Pastedowns

16. CARACCILO, Roberto. Sermones de laudibus sanctoru[m] fratris Roberti de Licio ordinis minoru[m]. Episcopi Aquinaten[sis]. [Reutlingen, Michael Greyff, not after 1492.]

4to, ff. [230]; a-z^o A-D^o E^o F^o, with final blank F8; gothic letter, text in two columns, capital spaces; small loss to lower corner of C8 (not touching text), occasional light marginal dampstaining, slight browning to a few leaves, but a very good, crisp copy; bound in contemporary half tawed sheep (originally stained pink) over wooden boards, traces of central clasp and catch, initials 'G V' stamped in blind at head of front board, pastedowns comprising fragments from a medieval manuscript (see below), seen on three double cords laced and pegged in; slight splitting to joints, top and bottom of spine reinforced with tawed skeepskin at an early date; remains of later paper spine labels; early marginal annotation to g2^v and marginal manicule to i4^v; eighteenth-century ownership inscription to title-page 'Bibliothecae FF. Min. S. Francisci Convt. Villingae' (the Franciscans of Villingen). **\$9500**

Rare edition of this collection of seventy sermons by the Franciscan Observant friar Roberto Caracciolo of Lecce (c. 1425–1495), one of the most celebrated preachers of the fifteenth century, an attractive copy with pastedowns from a probably lifetime manuscript of John Halgren of Abbeville's Sermones de tempore.

Caracciolo's preaching took him all over Italy and earned him Europe-wide renown, Pope Calixtus III recruiting him to promote the crusade against the Turks; in 1475 he was promoted to the bishopric of Aquino. Erasmus records several anecdotes from Caracciolo's life, depicting the friar as shrewd and witty but also self-centred and vainglorious: he criticised the preacher's boast that he could reduce any member of his audience to tears, and his melodramatic gesture of preaching a crusade clad in knight's clothing and armed with a sword.

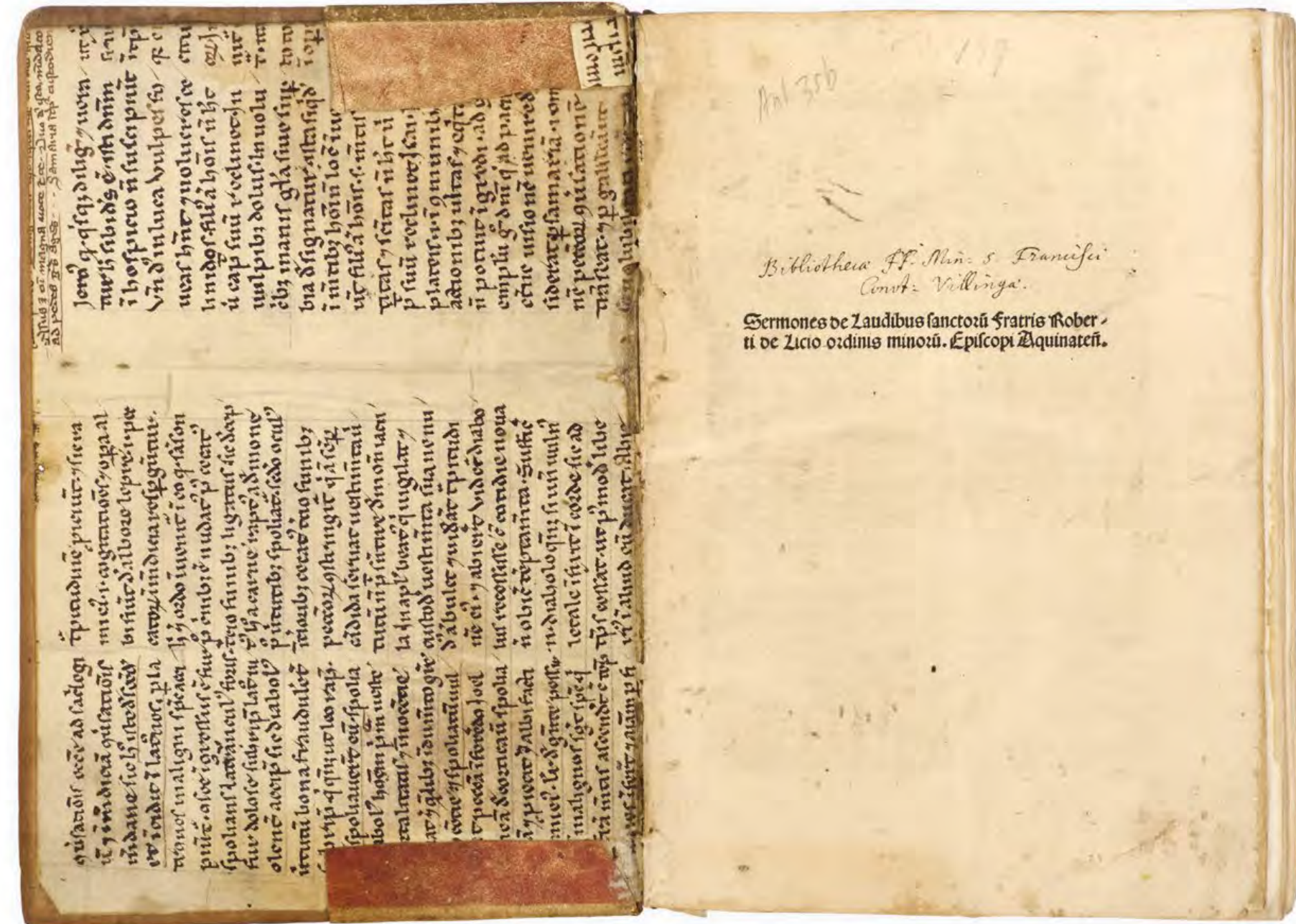
The *Sermones de laudibus sanctorum*, first published in Naples in January 1489, was the last of Caracciolo's Latin sermon collections to appear in print and was an immediate and much reprinted success, a hit with preachers and the public alike. Caracciolo employed a tripartite structure: the first twenty sermons are dedicated to the

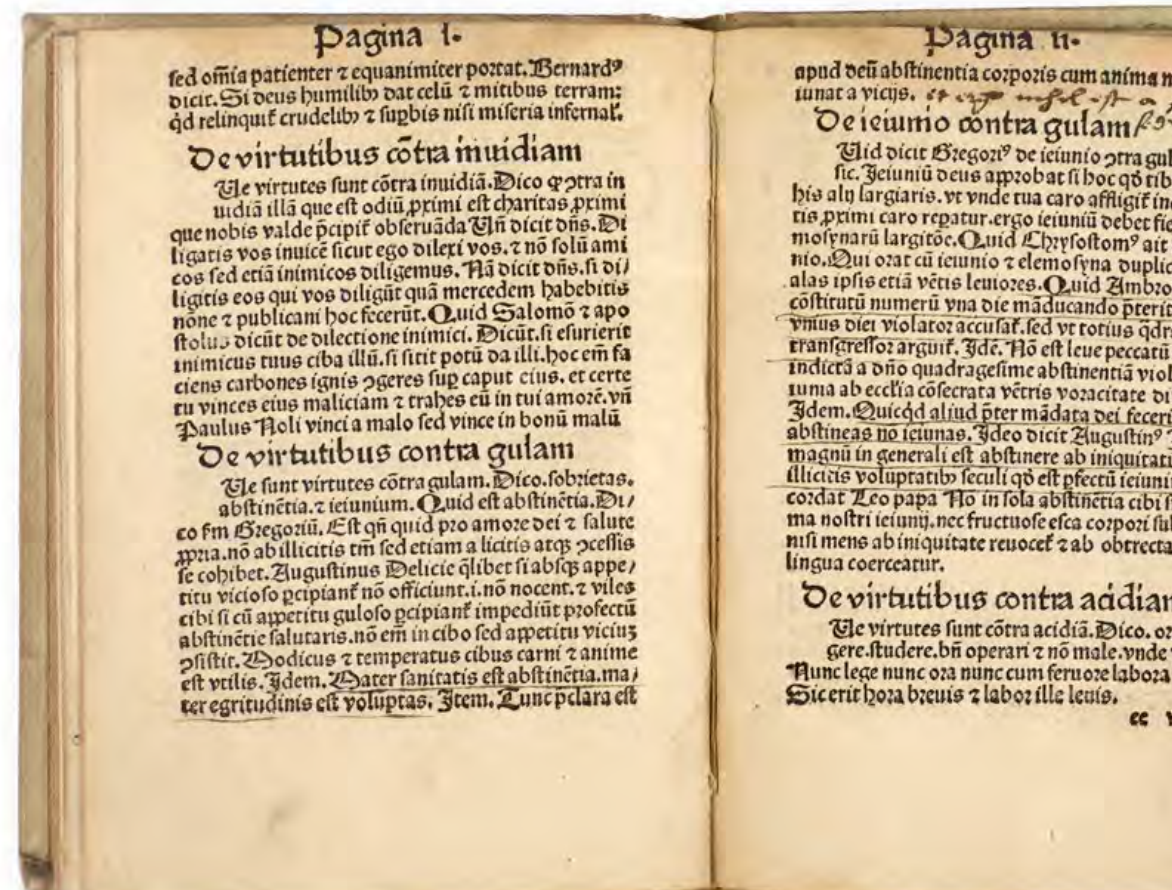
persons of the Trinity – God (1–2), Christ (3–19), and the Holy Spirit (20); the following ten are then dedicated to beatitude in general (21–23), the Virgin Mary (24–29) (for whom the Franciscan Observants had a special devotion), and the angels (30); and the remaining forty are devoted to saints, martyrs, doctors of the Church and so on, arranged – in a bold and novel move – not in the order of the liturgical calendar, but rather according to the saintly merits of each and their level of beatitude. After a sermon on John the Baptist and a set of sermons on the Apostles, come two on St Francis, followed by groups dedicated to the Church Fathers, Dominicans, and female saints, ending with Catherine of Siena.

The manuscript waste employed as pastedowns comes from an early thirteenth-century manuscript of the Sermones de tempore by John Halgren of Abbeville (c. 1180–1237) produced in Germany or the Low Countries towards the end of John's lifetime. The text is written 'above top line', indicating a date prior to c. 1230. John had a brilliant career at the university of Paris, studying alongside the future Pope Gregory IX, before serving as archbishop of Besançon. Made a cardinal in 1227, he was sent as a papal legate to preach in the Iberian peninsula, where he met the Catalan friar Raymond of Penyafort. John was a noted preacher, and while his sermons appear never to have made it into print, they circulated widely in manuscript. Our fragment contains part of his sermon for the thirteenth Sunday after Pentecost (Schneyer, *Repertorium* 3, p. 519, no. 151) and the text discusses sin, temptation, the devil, adversity, and the parable of the Good Samaritan.

ISTC records only one copy in the UK (British Library) and two in the US (Huntington, Newberry).

BMC II 582; Goff C151; GW 6060; ISTC ic00151000.





The Saved and the Damned

17. [CATECHISM.] Fundamentum eterne felicitatis omnibus hominibus utilissimum. Sedecim signa per que coniecturare possumus aliquem fore de numero electorum vel damnatorum ut in fine. [(Colophon:) Cologne, [Retro minores (Martin von Werden?) for] Heinrich Quentell, [before September] 1498.]

Small 8vo, pp. [vi], liii, [5]; aa-bb⁸ cc-dd⁴ ee⁸; gothic letter, capital spaces (some with guide letters), large woodcut of St Anne with the Virgin and Child to title and final verso; verso of title neatly repaired at head and foot, some marginal staining, occasionally cut close at head with a few headlines very slightly shaved, nonetheless a good copy; late nineteenth-century paper boards; a little rubbed; early sixteenth-century manuscript notes in a German hand to verso of title and to ee⁵ (slightly trimmed), a few pages with red or black underlining, ink stamps of Stonyhurst College to verso of title and final verso with paper shelf labels to front board and pastedown. **\$7000**

Very rare first edition of this small-format catechism, with an unusually early example of printed pagination. This short catechetical text was popular with priests in the late fifteenth century, and again to the first generation of Reformers. It contains questions and answers regarding the Creed, the Sacraments, the Ten Commandments, and the Lord's Prayer, to help with the teaching of Christian doctrine.

The page numbering is displayed as the headline, 'Pagina ii' (etc.), rather than appearing in the outer corner of each page. Printed foliation is first recorded in 1470, but pagination from this early date is very unusual. The first attempt at printed pagination (described as 'irregular' by BMC) appeared in a Cologne edition of Rolewinck's *Fasciculus temporum* printed by Nicolaus Götz in around 1474, though it was removed from Götz's subsequent printings of this text; it was also employed by Aldus for his 1499 edition of Niccolò Perotti's *Cornucopia*. In Smith's survey of the use of printed foliation in incunables, however, she found that around 10% of incunables contained printed foliation, but not one of her sample of almost 4,200 editions contained printed

pagination. By the 1530s, around half of all books were paginated, and by the end of the sixteenth century pagination had almost completely replaced foliation.

Heinrich Quentell began to use printed foliation on occasion from 1487 (Synthen, BMC I 271), and then more regularly in the 1490s, but only for longer works which did not have other means of reference (such as headlines providing the relevant chapter or similar) and for which the foliation would serve a purpose (for example for books containing an index, such as the 1499 Aldine *Cornucopia*). It should be remembered that pagination and foliation provide an arbitrary means of reference, only connected to a particular printing, whereas chapter and verse numbers are specific for any version of the text.

The woodcut of St Anne and the Virgin and Child is found in various other Cologne printings by Quentell and the Retro minores (a print shop designated by its address, behind the Minorite convent, active from 1497 to 1504).

The manuscript note on the verso of the title comprises a short list of saints, including Paulinus and Sebastianus, and the notes on ee⁵ relate to the spiritual benefits of fasting and abstinence.

ISTC lists three copies in the US (BPL, Huntington, Smith College) and only one other copy in the UK (BL).

HC 2601; BMC I 312; GW 10426; Goff F331; BSB-Ink F-282; ISTC if00331000; Schreiber 4071.

Anti-Dante

18. CECCO D'ASCOLI. *Lacerba*. [(Colophon:) Venice, Filippo di Pietro, 1476.]

4to, ff. [109]; [π]2–4 a–m⁸ n¹⁰, without preliminary blank [π]1; first quire rather dusty and worn with old repairs to inner margins, some scattered spots and stains throughout, a few small wormholes and occasional marginal repairs, closed paperflaw to b1 with various repairs (including evidence of a contemporary stitched repair), upper outer corner of final quire repaired (with loss of a few characters to final leaf), nonetheless a good copy; bound in nineteenth-century calf-backed boards with embossed floral paper sides and vellum tips, spine gilt-ruled in compartments and lettered directly in gilt, printed patterned endpapers, green ribbon placemaker; a little rubbed, short cracks to joints. **\$45,000**

Exceptionally rare second edition of Cecco d'Ascoli's 'anti-Commedia' (Contini), the most successful contemporary riposte to Dante and the most deliberate and defiant answer to the metaphysical architecture of the *Comedy*. Charges of heresy and the very burning of Cecco at the stake did not hamper the popularity of *L'Acerba*, which circulated widely in manuscript and was published in print twenty times before 1550; this edition is preceded only by an undated Brescia edition of c. 1473, known in a single copy only.

A professor of astronomy at Bologna and Florence, steeped in scholasticism but also in the new scientific Aristotelianism promoted by the Arab commentators, Cecco (Francesco Stabili, 1269–1327), dismisses Dante's grace-infused ascent through an orderly cosmos as fancy; instead, the reader is firmly led back to earth, in an encyclopaedic exploration of the world that relies not on revelation but on empirical observation, reason, and astrology. Against Dante's comforting teleology, Cecco boldly pitches a world of forces that man can study, quantify, and question. As explanation replaces allegory, so a metrical arrangement of isolated stanzas replaces the interlocking and continuous arrangement of Dante's *terza rima*.

L'Acerba was unfinished at the time of Cecco's execution. Conceived in five books, it covers cosmology and astronomy, vices and virtues, a bestiary and lapidary, various aspects of natural philosophy presented with a rejection of the possibility of miracles and, in the final unfinished book, moral and philosophical matters. The fourth book, a

dialogue between a master and a student, portrays a student keen to learn occult arts, though the master urges restraint and provides warnings about practitioners of the dark arts, including pyromancers and necromancers, alchemists and potion makers. The master is concerned, however, with the responsible use of occult methods, rather than condemning all such practices:

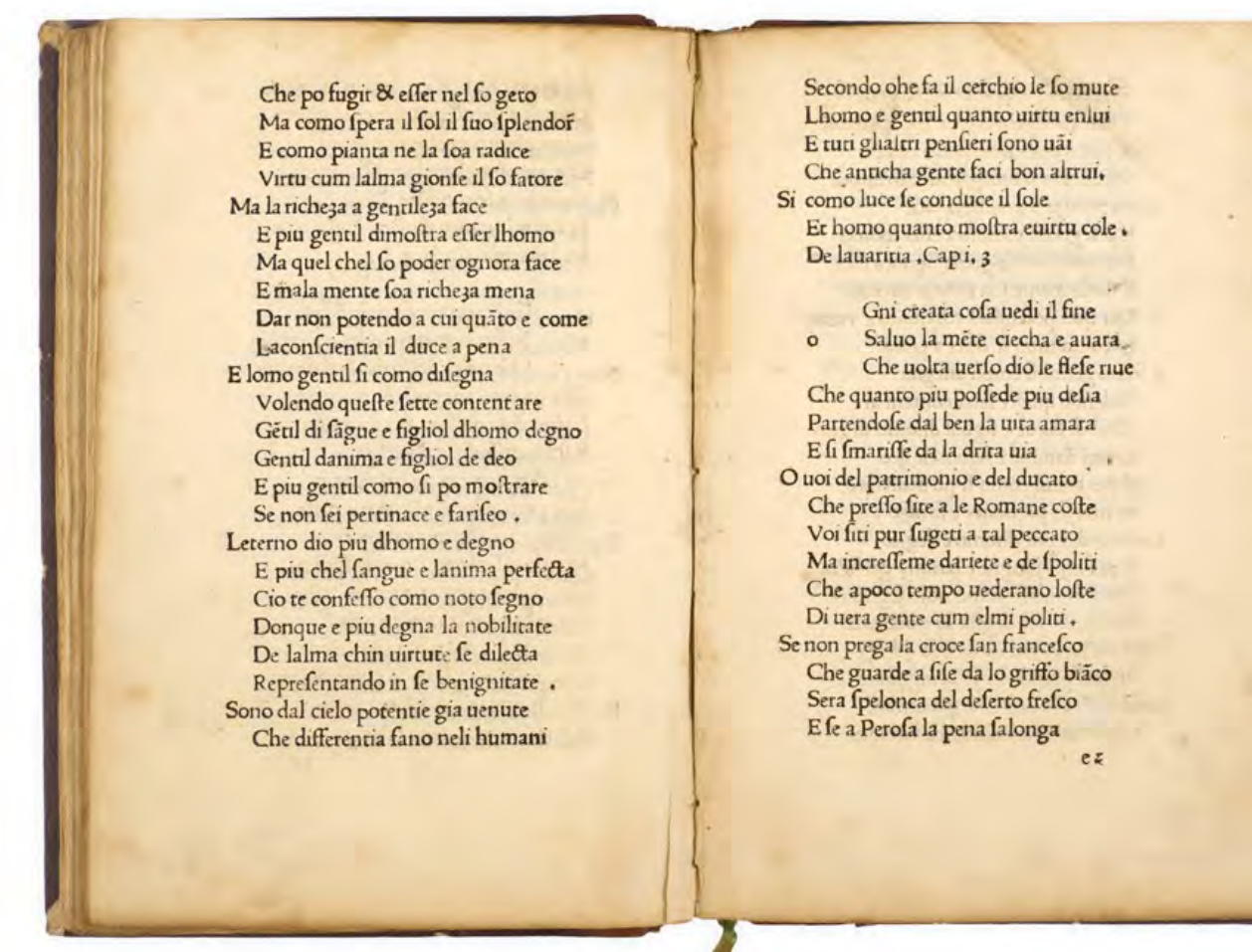
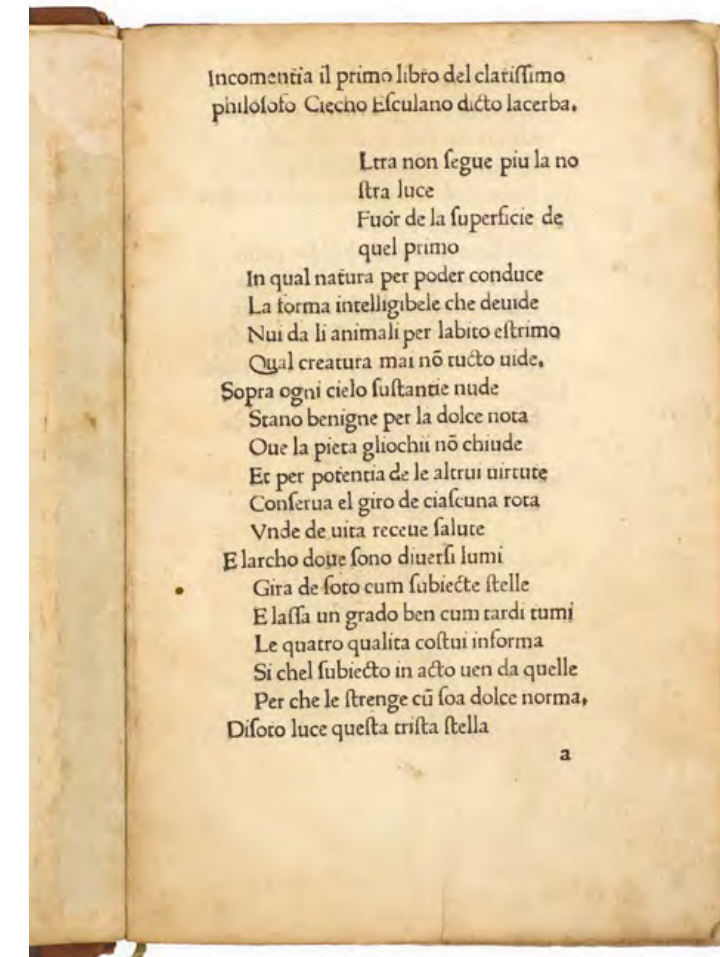
Let me warn you about pyromancers,
Who seem to make figures appear in fire,
Using chants that sound like "abracadabra." (IV.3, trans. Murphy)

The text was amended for this edition by the Campanian scholar Bartolomeo Teo, in order to provide a more Tuscan orthography and to correct obvious textual errors, though this was not done in a systematic fashion. Teo's revision, however, was the one used for subsequent editions of *L'Acerba* into the sixteenth century (Richardson, p. 39 & p. 200 n. 45).

Unusually, the signature for the fourth leaf of each quire has the letter q instead of the number 4, for 'quarto' (e.g. 'aq' instead of 'a4'). A long closed paperflaw to b1 was repaired at an early date, possibly even before printing, by means of stitching, suggesting the work of someone more familiar with vellum-making practices than paper-making.

Extremely rare: ISTC lists 15 copies, of which only two in the US (Yale and the Morgan), and two in the UK (British Library, defective, and the Rylands). The first (undated) edition of c. 1473, printed in Brescia, survives in a single copy (Rylands).

HCR 4825; BMC V 219; GW 6445; Goff C358; ISTC ic00358000; Klebs 259.2; Lozzi, 'Cecco d'Ascoli, Saggio critico e bibliografico', *La Bibliofilia* 5 (1903), pp. 1–25, no. 2; Hannam, *God's Philosophers: how the medieval world laid the foundations of modern science* (2009), pp. 127–130; *The Bitter Age: a banned book by Cecco d'Ascoli, medieval heretic* (2015), translated by Diane Murphy; Richardson, *Print Culture in Renaissance Italy* (1994).



'African-American' Songbooks

19. 'CHAFF, Gumbo' (pseud. of Elias HOWE). The Ethiopian Glee Book; a Collection of popular Negro Melodies, arranged for Quartett Clubs. [- No. 2;- No. 3]. Boston, Elias Howe, 1848 [-1849].

Three works, oblong 8vo, pp. 55, [1]; [2], 59-111, [1]; [2], 115-167, [1]; title printed partly in hollow type; subtitles to Nos 2 and 3 'containing the Songs sung by the Christy Minstrels'; the first part somewhat foxed, Nos 2 and 3 slightly so; good copies in contemporary half calf, marbled paper sides, morocco label on front cover, spine and edges worn; ownership signature to front endpaper of Sir James Edward Alexander, Montreal, 1850. **\$2750**

First editions of all three parts – a very early collection of blackface minstrel tunes, with songs in two to four parts set to words in supposed African-American dialect. The pseudonym of the publisher-compiler, 'Gumbo Chaff', is taken from the eponymous song of the 1830s (printed on p. 4 here), and was one of the first blackface stock characters.

Although blackface minstrelsy began with exclusively white performers, and helped to cement, popularise, and export derogatory racial stereotypes, which are in ample evidence here, by the 1840s there were also shows with mixed or all-black casts. The half-mocking dedication 'To all de Bobolashun [Abolition] and Antislavery 'cietis truout de world' reflects some anxiety about the complex racialised nature of this specifically American genre, and the first song 'Lucy Neal', is an open lament on the break-up of a family by slavers, while 'Uncle Gabriel, the Negro General' takes as its subject a slave revolt in Virginia in 1800 and is featured in Callahan's *Songs of Slavery and Emancipation*. Some of the most famous songs, such as 'Jim Crack Corn' (p. 64), about a slave whose master is thrown to his death after his pony shies from the bite of a blue-tail fly, may have had their origins in earlier African-American songs, and were taken up by contemporary

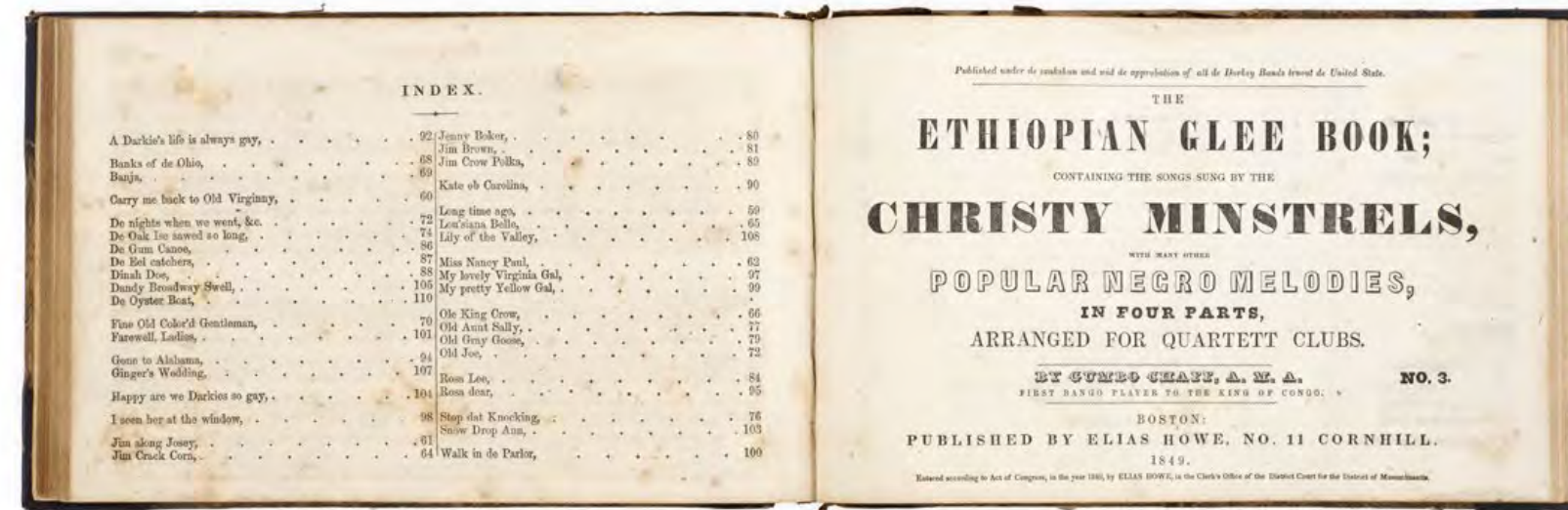
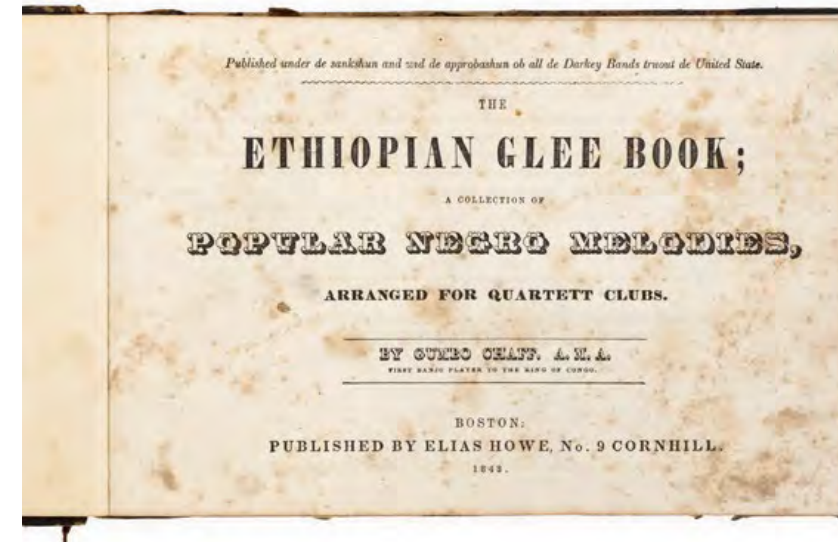
slaves. Lincoln admired 'that buzzing song', asking his friend Ward Lemon to sing it and play it on the banjo, and is sometimes said to have requested it as his lead-in at Gettysburg. Another longer rendition of the story, with some shared lines, is found as 'De Blue Tail Fly' in No. 3, which also includes 'Revolutionary Echoes', about the events of 1775-6.

The title-pages of the second and third numbers refer on their title-pages to the Christy Minstrels, formed by Edwin Pearce Christy in 1843 in Buffalo, NY, who had a seven-year residency in New York from 1847, and came to specialise in the songs of Stephen Foster, sometimes known as the 'father of American music'.

Provenance:

The Scottish soldier, writer, and explorer Sir James Edward Alexander (1803-1885) served in Canada from 1841 to 1855. He had earlier published *Transatlantic Sketches, comprising Visits to the most interesting Scenes in North and South America and the West Indies, with Notes on the Enslavement of Black People* (1833), his position on abolition being that it was admirable and necessary but that slave-owners should be compensated.

Blockson 7992 (No. 1 only); Library Company of Philadelphia, Afro-Americana 2141 (No. 1 only). The three parts were reprinted together in 1849 and 1850. **Nos 2 and 3 are very uncommon.**



LA vie & gestes du preux Chevalier Bayard,

Contenant plusieurs Victoires par luy faictes durant le regne des Roys de France Charles huictiesme / Loys douziesme / & Francois premier de ce nom / tant es Itales / Naples / & Picardie / que autres pays & regions. p. B. Co.



PAR J. S.
Par Nicolas Bonfons / Libraire / de meurant en la rue
neuve nostre Dame / a l'enseigne saint Nicolas.

guyon de sardiene

Le Camp de saint Don pres Mil lan sio na le Roy quelque peu de temps voulut faire Cheualiers ceuz q'auoyent seruy en ceste bataille / pour ce quil appartient par loy de cheualerie / au seul cheualier creer en



à faire en autre cheualier le roy auant de creer les cheualiers appelle Bayard ainsi dist mon amy ie deuy que auourd'huy soit fait cheualier par vos mains / pour ce que le cheualier qui a combattu a pied & a cheual en plusieurs batailles / entre les autres est tenu & repete le plus vaillant & digne cheualier. Or est ainsi de vous q'avez vertueusement en plusieurs batailles & conquestes combattu cõtre plusieurs nations / comme Espagnolz au royaume de Naples en Italie / a Bresse / a Pauen / a Raucane / ie delaisse la frãce / en laquelle on vous cognoist assez auy parolles du roy respond Bayard. Sire celuy qui est courõne / sacre & oingt de l'huile en uoyee du ciel / & est roy dun si noble royaume / le premier fitz de leglise / & cheualier sur tous autres cheualiers ne doit estre fait cheualier par moy. Bayard dist se roy / depechez vous il ne faut icy alleguer loy ne canons / faictes mon vouloir si voulez estre du nombre de mes bons seruiteurs. Sire dist Bayard / si ce nest assez d'une fois / puis quil vous plaisir / ie le feray sans nombre pour accomplir vostre vouloir. Adonc Bayard print son espee & dist: Sire tant valle que si ce soit Roland au Dlinier / Hobeestroy / ou bandouyn son frere. Certes vo' estes le premier prince que iamais fischeualier / Dieu vueille que en guerre ne prenez la fuyte / & apres par maniere du ieu cria hautement les poe nue en la main de ptre / tu es bien heureuse d'auoir auourd'huy a Vn si beau & puissant roy don ne loy de cheualerie. Certes ma bonne espee vous serrez com-

me reliques gardee & sur toute autre honoree / & ne vo' porteray iamais si ce nest contre turcs / sarrasins / ou mores / puis fist deuy sauy / & apres remisi on fourre au son espee / Au partir du camp saint Don print le roy sõ chemin vers Pante ou il demoura bien quinze iours iusques a ce que le seigneur Maximilian rendit le chasteau au roy. Alors sen alla a Milan le roy & demora tout le gros de luyer / & puis retourna en France / & vint a Lion & la print conge

monsieur de Lorraine / adu roy nous retourneras en Lorraine & depuis monseigneur de Lorraine ne ademoure en son pays craint & ayne de tout son peuple.

Comme le noble Bayard tint & defendit la Ville de Hesieres contre toute la puissance de l'empereur Charles d'Autriche roy des Espagnolz. Chapitre iiii.

En mil cinq cens Vingt ou enuiron aucune controuuerse fut entre le tres chrestien roy de France / & Charles d'Autriche esteu empereur roy de Castille a cause / comme les imperiales dient / de messire Robert de la Marche qui premierement auoit delaisse le serueur du Roy de France & puis il print celui de l'empereur / & de rechef delassa l'empereur / & retint deuers le Roy. Durant ce temps messire Robert de la Marche / seigneur de Sedan / belle & forte place / fist plusieurs grandes courses la terre de l'empereur. Et pour ce que le seigneur de Sedan pour



A Pair of Preux Chevaliers

20. [CHAMPIER, Symphorien.] La vie & les gestes du preux Chevalier Bayard. Contenant plusieurs victoires par luy faictes durant le regne des Roys de France Charles huictiesme, Loys douziesme, & de Francois premier de ce nom, tant es Itales, Naples, & Picardie, que autres pays & regions. Paris, Nicolas Bonfons, [c. 1580s].

[bound with:]

BOUCHET, Jean. [Le panegyric du chevallier sans reproche.] [(Colophon:) Poitiers, Jacques Bouchet [and Enguilbert de Marne], 28 March 1527.]

Two works in one vol., 4to, l: ff. [56], A-O⁴; title with woodcut initial and woodcut illustration of a battle scene, other woodcut initials, illustrations and tailpieces; cut close throughout with slight loss of text at head of 16 leaves, first quire strengthened along folds, small repair to upper corner of title; ll: ff. [6], clxxxv, [clxxxviii]–cxcvi, A⁶ B–Z⁸ Aa–Bb⁶ Cc⁸; lacking first 12 leaves (quires π⁴ +⁸) and Bb4–5; woodcut initials; cut somewhat close, first and last pages somewhat soiled, B8^v–C1^r soiled, small hole in G8 with slight loss of text; bound in eighteenth-century smooth calf, spine gilt in compartments and lettered directly in second compartment, gilt board edges and turn-ins, edges speckled; upper joint cracked, lower joint cracked at head, lower corner of upper cover slightly torn;

'guyon de sardiene' written on first and last page of each work, old ink shelfmark O5-1 to verso of flyleaf. **\$12,000**

An otherwise unrecorded late sixteenth-century edition of Champier's life of the Chevalier de Bayard, bound with the first edition of an account of Louis de la Trémoille, from the renowned library of Guyon de Sardiene.

Pierre Terrail (c. 1473–1524), seigneur de Bayard, fought in the Italian Wars of Charles VIII, Louis XII and François I, taking an active role in the most significant battles and sieges including Fornovo (1495), Agnadello (1509), and Marignano (1515). His deeds and actions turned him into a national hero, at a time when warfare was transforming itself

from medieval knights on horseback into artillery-based combat; although he knighted the young François I on the battlefield at Marignano, he was eventually killed by a bullet.

Symphorien Champier (1471–1539), a doctor from Lyon, was married to Marguerite Terrail, a cousin of the Chevalier; as physician to Antoine duke of Lorraine, he accompanied the French army to Italy, tending to Bayard's battlefield wounds himself in 1512. He was therefore able to report events first-hand, composing his account of Bayard's life shortly after he died in 1524; first printed in Lyon in 1525, this is perhaps the tenth printing. It was a very popular work; despite the numerous editions printed in both Lyon and Paris, very few copies have survived.

The printer Nicolas Bonfons was active in Paris between 1572 and 1618, and, like his father Jean, specialised in chivalric literature and vernacular devotion, which have a generally low rate of survival. His edition is presumably reprinted from his father Jean's edition of c. 1558/68 [Bechtel C-146], though the Peterhouse copy of that earlier printing has a final quire P2 with printer's device on final leaf, not present in this later edition.

Jean Bouchet (1476–1557) wrote numerous works on history and chivalry from 1503 onwards. He worked for the La Trémoille family from 1510 onwards, also arranging the ceremonial entry of François I into Poitiers in 1520, and he corresponded with Rabelais and Ronsard's father. He composed this edifying panegyric to glorify his patron, though unlike his other historical works, it was not reprinted during the sixteenth century. His works were published by the de Marnef family from 1518 onwards, following a dispute with his previous publisher Antoine Vérard.

Louis de La Trémoille (1460–1525), from Poitou, similarly served in the Italian campaigns under Charles VIII, Louis XII, and François I. Like the Chevalier de Bayard, he was at the Battles of Fornovo, Agnadello and Marignano, eventually dying (also from a shotgun wound) at the disastrous Battle of Pavia where François was taken hostage by Charles V. He married the daughter of Cesare Borgia and Charlotte

d'Albret in 1517. Bouchet's text also contains **the earliest description of the Battle of Pavia**, drawn from various eye-witness accounts.

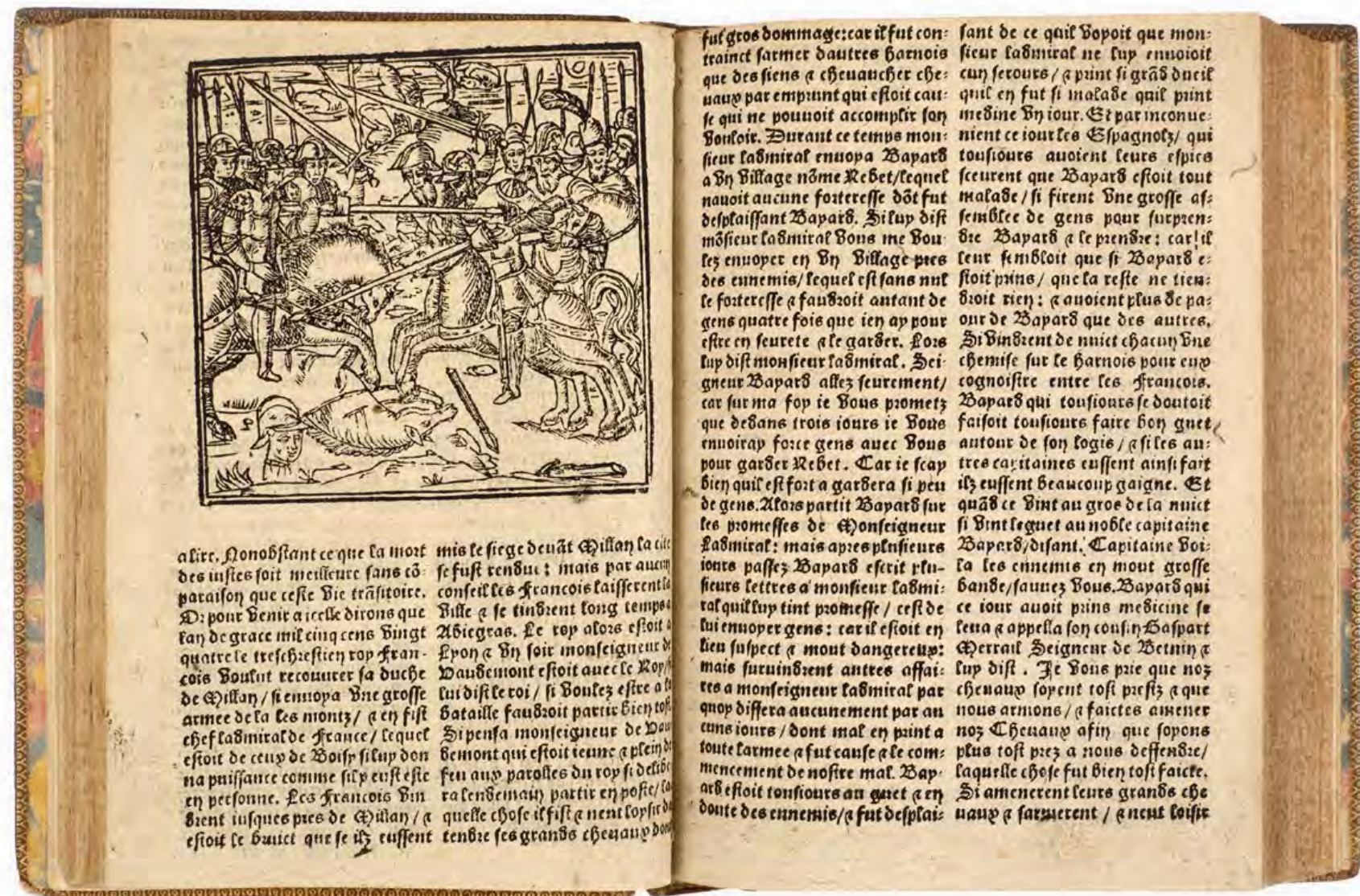
The Bouchet and de Marnef families were early arrivals on the printing scene in Poitiers, both establishing long-lived printing dynasties, the de Marnefs having expanded to Poitiers from their Paris printshop. The address given in the colophon, 'Au Pellican', belongs to Enguilbert II de Marnef (active 1518–1528, whose device was on the absent title-page). Jacques Bouchet learned his trade in his uncle Guillaume's workshop and was actively printing in Poitiers from 1520 to 1550. While the majority of his output was in gothic typefaces, as here, the last two leaves contain (Latin) verses in roman type, which he began to use consistently from the early 1540s (Walsby, p. 148).

Provenance:

Jean-Baptiste-Denis Guyon, seigneur de Sardière (1674–1759), his signature in each part. It was item 1688 in the 1759 sale catalogue of his library, which was bought *en bloc* by Louis César de La Baume Le Blanc, duc de La Vallière (1708–1780). The vast La Vallière library was sold across numerous sales, but we have not been able to trace this volume in any of them (lot 5089 in the 1783 catalogue was a copy of the Bouchet, but seemingly not incomplete).

I: We have been unable to trace any other copies. II: We have located four copies in the US: Boston Athenaeum, Harvard, Virginia, Newberry; and four copies in the UK: Rylands, Bodleian, and two in the British Library

I: Not in USTC, BP16, CCFr, IA, or Adams; II: USTC 8402; BP16 105326; Bechtel B-321; Desgraves, *Rép. bibl. xvie siècle*, Poitiers: Jean Bouchet 19; Britnell, *Jean Bouchet* (1986), no.12 in the bibliography. Not in Adams. See Walsby, *Booksellers and Printers in provincial France 1470–1600* (2021), pp. 148–149.



The Bible Belt

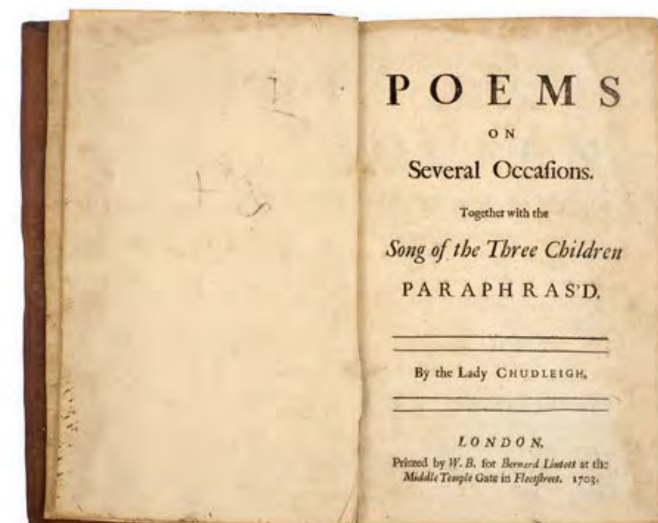
21. [CHAPBOOK.] The Patriarch: an Account of a Family in North Carolina. London and Bristol, Wright, Allis, & Bagnall, 1842.

16mo, pp. 32, including a woodcut frontispiece; woodcut vignette to title-page and two others within the text; a very good copy in the original printed wrappers, woodcut illustration to front cover; wrappers worn; ownership inscription 'Hannah Cornish 1844'. **\$1250**

Unrecorded. 'This interesting article is, in every particular, true', and tells the story of a large New England family (a father with five sons, and their wives and children) that had settled thirty years before in a North Carolinian swamp, and now extended to five generations. The narrator is a new clergyman who pays them a visit, finding them at worship. At their school 'our

only books of instruction are the Bible and the Prayer-book', and they live communally without strife. He returns there in the autumn to attend the patriarch's death-bed, remaining to see him interred, and the memory of the simple clarity of their faith remains with him: 'Surely there is a reality in religion, though man may cheat himself with its shadow'.

Not in Library Hub or OCLC, which record a single copy of an undated edition printed for J. Wright at the Bodleian. 'Wright, Allis, & Bagnall' seem to have operated only in 1841-2.



For the Ladies, an Association Copy

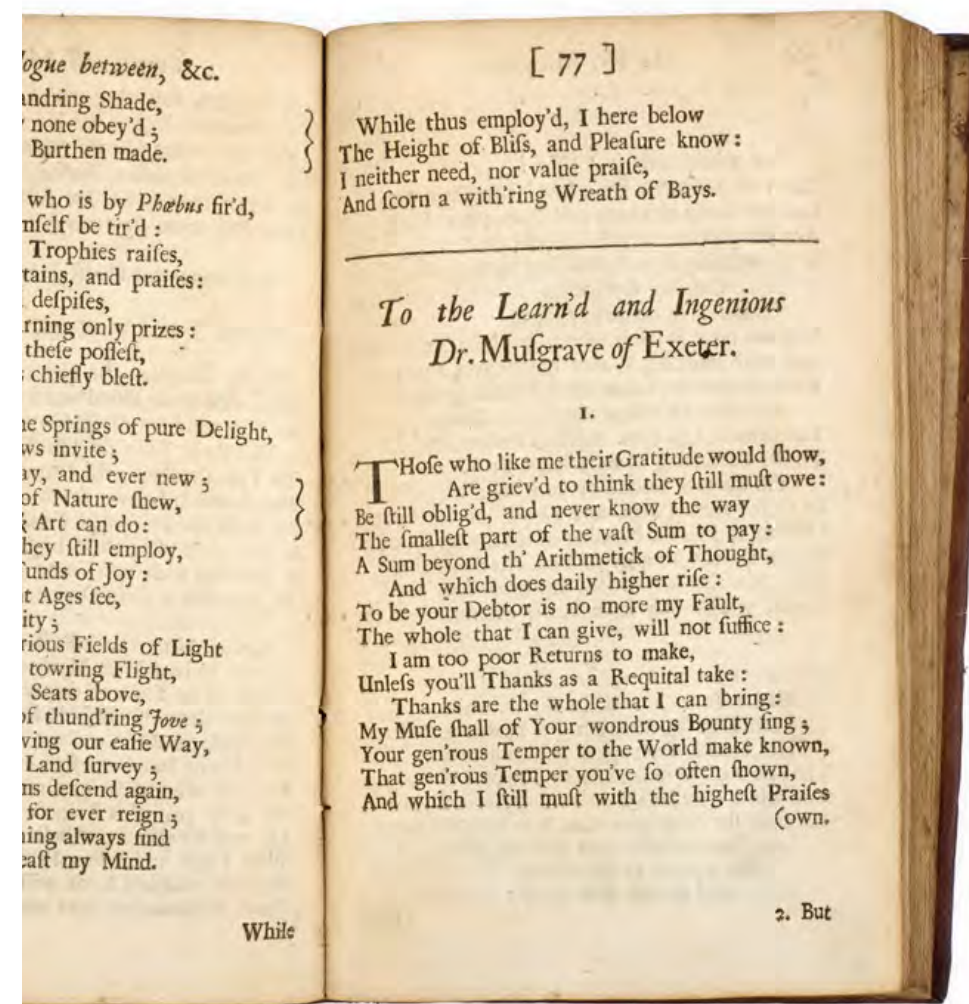
22. CHUDLEIGH, [Mary], Lady. Poems on several Occasions. Together with the Song of the three Children paraphras'd ... London, W. B. for Bernard Lintot, 1703.

8vo, pp. [xvi], 125, [17], 73, [1]; pale stain to A3', else a fine copy in contemporary speckled sheep,

covers with blind fillet border, roll toll of swags along the spine edge; front joint cracking at head. **\$3500**

First edition of the author's only collection of poems and her most important book, dedicated to the Queen.

Mary Chudleigh (*née* Lee, 1656-1710) lived in comparative isolation in Devon, spending most of her adult life in Exeter, although she knew Dryden and corresponded with Mary Astell (addressed here in 'To Almystrea') and John Norris. Her poems ranged from lyrics and satires to more personal philosophical and meditative verse. 'If the Ladies, for whom they are chiefly design'd, and to whose Service they are intirely devoted, happen to meet with any thing in them that is entertaining, I have all I am at. They were the Employment of my leisure Hours, the



innocent Amusements of a solitary Life: In them they'll find a Picture of my Mind, my Sentiments all laid open to their View; they'll sometimes see me cheerful, pleas'd, sedate and quiet; at other times griev'd, complaining, struggling with my Passions ...' (Preface). Among the more personal pieces are poems on the death of her mother and of her daughter.

For all her isolation Lady Chudleigh had an interest in feminist themes. In 'To the Ladies' she decried the subordination of wives to their husbands:

Wife and Servant are the same,
But only differ in the Name:
For when that fatal Knot is ty'd,
Which nothing, nothing can divide:
When she the word *obey* has said,
And Man by Law supreme has made,
Then all that's kind is laid aside,
And nothing left but State and Pride:
Fierce as an Eastern Prince he grows

'The Song of the Three Children' was based on the passage of the Holy Children in the Fiery Furnace that follows Daniel 3.23, but only in Roman Catholic Bibles. Lady Chudleigh has rendered this as a Pindaric ode 'because it gives me the Liberty of running into large Digressions', notably on 'the Cartesian Hypothesis, that the Fixt Stars are Suns, and each the Center of a Vortex' and on 'the Formation of the Earth'.

Provenance: though without marks of provenance, this copy comes by descent from the Musgrave family of Somerset and Devon, and is as such an association copy. On pp. 77-80 is printed a poem 'To the learn'd and Ingenious Dr. Musgrave of Exeter', *i.e.* the physician and antiquarian William Musgrave FRS (1655-1721), who had treated Chudleigh's daughter Eliza Maria - the praise ('a second Aesculapius') is especially fulsome.

ESTC T97275; Foxon, p. 121.



Learning Hebrew

23. CINQUARBRES, Jean et al. Linguae Hebraicae institutiones absolutissimae, Iohanne Quinquarboreo Hebraicarum literarum in academia Parisiensi professore regio, authore. Cum annotationibus Petri Vignalii ... Accessit Gilb. Genebrardi ... Tractatus de syntaxi, et poetica Hebraeorum. Insuper Roberti Bellarmini ... Exercitatio grammatica in Psal. XXXIII. Et alphabetum rabbinicum ad calcem grammatices ... Paris, Guillaume Le Bé, 1609.

4to, pp. [20], 184, 32; text in Latin and Hebrew, the *Exercitatio grammatica* with its own title-page and pagination, engraved initials and headpieces; occasional light dampstaining, a few small ink marks; a good copy in contemporary limp vellum; worn and marked, losses to spine and to fore-edge of lower cover, lower hinge split; the Hebrew alphabet written to upper cover, **annotations in Latin and Hebrew in a neat contemporary hand to c. 110 pp.**, ownership inscription to title-page 'Majoris monasterii congregationis S. Mauri 1694'. **\$2500**

A thoroughly annotated copy of Jean Cinquarbres's popular Hebrew grammar, formerly in the possession of the Benedictine Congregation of St Maur.

Cinquarbres (d. 1587) served as professor of Hebrew and Syriac at the Collège de France, where he was a highly regarded and popular teacher, his works on the Hebrew language running through several editions.

The Maurists, founded in 1621, enjoyed a high reputation for scholarship. The ownership inscription here implies that this copy belonged to their chief house of St-Germain-des-Prés in Paris. The annotations in Latin and Hebrew are by an attentive student of the Hebrew language and attest to their steady progress; they include a particularly close study of the Hebrew text of Psalms 1 and 34.

USTC 6010709.

Female Patients at Pioneering Asylum

24. CLAYBURY HOSPITAL. Archive of papers for female patients at the hospital. London, 1905–1927.

Fifty-nine case files, comprising printed forms completed in manuscript and correspondence, date stamps to each file; some small tears, creases, and marks; overall in very good condition; housed in contemporary hinged wooden box (375 x 250 x 105 mm), printed paper label to spine ('Female from to'); some staining and scuffs to box. **\$12,000**

A truly remarkable archive documenting the stories of fifty-nine women admitted to the Claybury 'county lunatic asylum' in East London in 1906 and 1907, comprising reception orders, admission papers, health certificates, medical records, death notices, and letters written by relatives and, occasionally, by the patients themselves.

The stories of these ordinary women – workers, wives, and mothers, aged from 15 to 73 – makes for poignant and at times difficult reading. Their case files document their struggles when at their most vulnerable, the impact of their hospitalisation upon their loved ones, and the efforts of the staff at Claybury Hospital to treat them during their stay and ensure their future care upon leaving. Some were discharged into the care of family or friends; some were sent to workhouses or another asylum; others never left Claybury, dying at the hospital.

Designed by the architect George Thomas Hine, Claybury Hospital in Woodford Bridge was opened in 1893, 'the most important asylum built in England after 1875' and 'the first asylum to successfully use the echelon plan, upon which all later asylums were based' (Historic England). Its first medical superintendent was the eminent Welsh psychiatrist Sir Robert Armstrong-Jones (1857–1943), who directed the hospital until 1916. 'His medical and administrative ability, and the research work of his colleague Frederick Mott spread the renown of Claybury far and wide. It was the first asylum under municipal control to receive paying patients and the first to institute a systematic course of training for psychiatric nurses ... As Claybury's directing genius, Armstrong-Jones played a crucial role in ushering in more scientific methods of treating mental illness' (ODNB). **Armstrong-Jones's notes and signature can be found throughout the case files here.** His Claybury colleague Sir Frederick Mott (1853–1926) was the first to establish the association between syphilitic infection and

the disease of the nervous system known as 'general paralysis of the insane' and other mental disorders.

Below are a few of the women who feature in the archive:

Martha Barker, 63, a widowed flower maker, admitted from City Road workhouse: 'she thinks she is going to be hanged at Newgate for doing wrong things ... that she has rotted away & has no flesh left.' She died at Claybury of a strangulated hernia.

Ellen Tweed, 33, a domestic servant. Her file contains a letter from her to Dr Jones describing her 'nervous debility' but need to work to support her mother and requesting admission 'until I get quite strong again'. She remained at the hospital for five months.

Mary Mills, 55, a lady's maid: 'she told that her husband, son, and daughter-in-law were under arrest for murder, that she was a wild cat ... that all her food was poisoned ... that several members of the Royal Family were coming to see her.' She was discharged into the 'care of friends'.

Elizabeth Coombs, 43, 'under the delusion that poison is being administered to her'. Her file includes several letters from her daughter regarding her mother's discharge: 'I will do my best to get mother some clothes, and I shall come on Thursday has [sic] I do not want her sent to the workhouse.'

Eliza Brand, 32, a servant: 'says she does not know what prevented her throwing herself over London Bridge ... & that if she is left alone she will commit suicide.' After six months she was discharged as recovered into a workhouse.

Marie Bremburg, 37, a cook convicted of stealing a can of milk and admitted to Claybury from Holloway prison: 'says she was a great friend of the late Queen ... that her father was possessed of many millions ... persists in saying she was married in 1809.' She died at the hospital in 1907.

Sarah Richardson, 60, a housewife: 'throws missiles at husband'; 'nature's calls are not obeyed in a rational manner, at times manipulating her excretions'; 'she will not have a bath for fear of being drowned: says she fell in the water once & had to have both her legs cut off to allow the water she swallowed to escape.' She was moved to another asylum in 1912.

Mary Babb, 48, a domestic servant: 'very depressed imagines that her soul is lost & that she is going to Hell.' Her file includes a letter regarding her discharge stating that her parents are both over eighty and cannot look after her; she was moved to another asylum in Somerset.

Alice Ham, 22, a factory hand: 'she is quite lost in her mind. She is continually going about in a nude condition.' She died at Claybury of tuberculous peritonitis on the same day she was admitted.



A Lady of Leisure in the Alps

25. CROMPTON, Henrietta Matilda. Sketchbook of a tour through southern Germany and Switzerland. *July, 1836.*

Oblong folio, 52 pen or pen-and-wash sketches (mostly in blue and brown) and seventeen pencil sketches, including eight double-page panoramas, most captioned in pencil or pen, with some notes on the versos; some scattered foxing, the last sketch partly laid down on the rear endpaper, folding and slightly damaged, some slight wear to edges, else very good; bound in contemporary half roan with marbled paper sides, manuscript paper label to front cover; sides rubbed, neatly rebacked, remains of a leather pen/brush holder to lower edge, woodcut royal arms (possibly the head of a passport) pasted on to front endpapers, later autograph letter to Crompton from Harriet Eyre (thanking her for the loan of the album) tipped in. **\$12,000**

An extremely attractive *plein-air* sketchbook covering a summer tour from Koblenz to Geneva in 1836, with many fine views of mountains and glaciers.

An unmarried women in her forties, Crompton was travelling with her younger brother and sister. The first part of their route followed the Rhine, taking in Wiesbaden (where they 'drank the Kochbrunnen'), Langenschwalbach, Nonnenwerth ('we slept in the nunnery on the island, cold and damp'), Frankfurt, Heidelberg, Baden Baden, and the Black Forest, with several views devoted to each. The album then jumps to Switzerland, with a panorama of the Rhine Falls, and scenes of Zurich, the wooden bridge over Lake Lucerne, William Tell's chapel, Amsteg, Hospental ('4000 F. high' in the St Gotthard pass), and Mt Rigi (then becoming Europe's premier mountain destination), with the observation tower at the summit and views to Zug and Lucerne. From there Crompton and her party progressed to Brienz and Thun, sketching Niesen from the steam packet, and there are spectacular views of Schwarzmönach, Breithorn and Jungfrau, of the valley of

Grindelwald with Jungfrau behind, and of the Grindelwald glaciers. On 2 August she crossed the Wengenalp ('lovely day', with views to Eiger), and there are sketches of the glacier at Rosen[lau], Wetterhorn, the Reichenbach falls, Neuchatel, Fribourg (a fine panorama of the bridge), Lausanne, Geneva, the famous Mer der Glace glacier under Mt Blanc (another panorama), and Chillon on the shore of Lake Geneva. Throughout, the names of geographic features are provided, and towards the end Crompton records an ascent of Monte Rosa by Edward Herries, who was secretary to the British legation at Bern. Some scenes are present in a second looser version, probably executed *en route* and later worked up.

The Cromptons, of Esholt Hall, near Bradford, West Yorkshire, and 72 Micklegate, York, were a wealthy banking family, and upon the death of their father, Joshua Crompton (d. 1832), Henrietta Matilda (1793–1881) and her eight siblings inherited the considerable sum of £11,000 each, which Henrietta, who never married, employed in a comfortable life in York enlivened by excursions and foreign travel. She had received a strong education, and her talents in draughtsmanship saw her study with Copley Fielding and David Cox among others. As an inscription at the front notes, on this tour she was accompanied by her youngest sister Caroline Rachel (later O'Reilly, 1798–1884), and her brother Robert (1805–1840), of Azerley Hall, a soldier in the 15th Hussars. She later, in 1878, gave the album to her sister Caroline.

See Allen, *Letters & papers of Henrietta Matilda Crompton & her family, a list with extracts, & The art of Henrietta Matilda Crompton*, 1994. Other examples of her sketchbooks can be found at the Yale Center for British Art and at the North Yorkshire Archives, and a view of Windsor is in the Royal Collection.





Baden Baden
from the Promenade Gardens

25 / CROMPTON



Schvitz a little way up the hill to two lakes above the "Mitten" in Mittelland
Lucerne

Presentation Copy to W. B. Tegetmeier

26. DARWIN, Charles. *The Variation of Animals and Plants under Domestication*. London, John Murray, 1868.

Two vols, 8vo (215 × 135 mm), pp. viii, 411, [1], 32 (publisher's advertisements, dated April 1867); viii, 486, [2, publisher's advertisements, dated February 1868]; illustrations in the text; small paper-flaws in final two advertisement leaves of vol. I (not affecting text), but an excellent, bright copy in the original publisher's green cloth (as described by Freeman), with the ticket of Edmonds & Remnants; minor wear to extremities, paper adhesions along front inner hinge of vol. I where something once tipped in; **from the library of William Bernhardt Tegetmeier, with his bookplates, his pencil markings in the text, a 'List of Darwin Books' he owned (including 'Origin of Species, with presentation note'), and a letter addressed to him by the publisher Robert Cooke loosely inserted (see below).** \$95,000

First edition, first issue, an important presentation copy to the naturalist and journalist William Bernhardt Tegetmeier, who provided Darwin with detailed information on poultry breeding and other subjects and who arranged for artists to produce some of the book's illustrations.

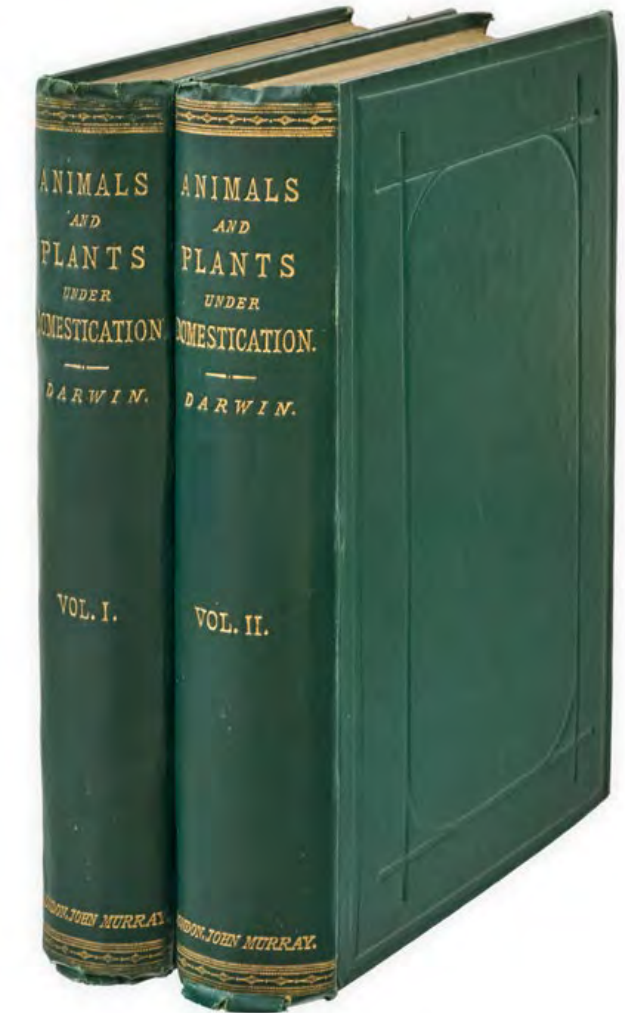
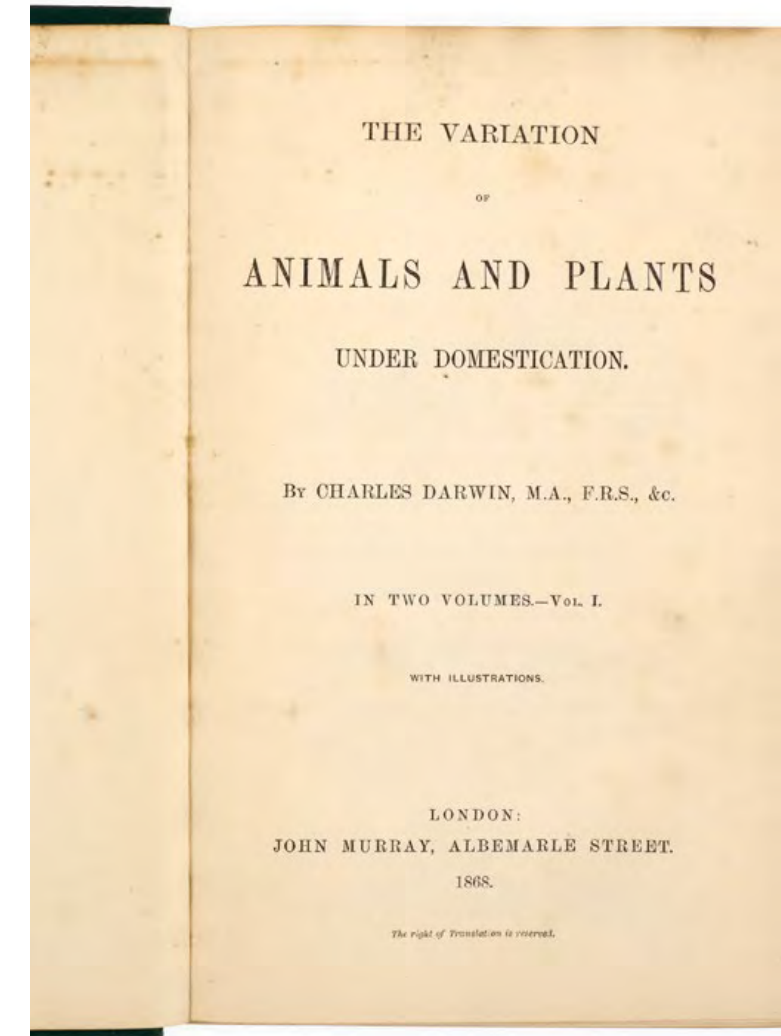
A paper slip on the flyleaf of volume one is inscribed in Darwin's hand 'From the author'. This was the usual method of denoting presentation copies of this book (for another example see *Darwin's century: the Jeremy Norman Collection*, item 135). Presentation copies are further characterised by being slightly smaller than regular copies because they were specially prepared by having their edges trimmed properly by the binder. This was due to Darwin's intense dislike of uncut edges, as Francis Darwin notes in the *Life and Letters of Charles Darwin*: 'He wrote to the *Athenæum* on the subject, Feb. 5, 1867 He tried to introduce the reform in the case of his own books, but found the conservatism of booksellers too strong for him. The presentation copies, however, of all his later books were sent out with the edges cut' (vol. III, p. 36).

William Bernhardt Tegetmeier (1816–1912) was the son of a surgeon who had emigrated from the American colonies. In 1859 he began to write on natural history for the weekly *Field* and soon became its chief correspondent on poultry and pigeons, in which he had long been interested. He wrote the *Poultry Book* (1867) and *Pigeons* (1868) as

well as standard works on pheasants and game birds. Tegetmeier was also a dedicated apiarist, building observation hives in his garden at Muswell Hill and experimenting on interbreeding and hive formation. In 1858 he demonstrated that bees constructed cylindrical cells which attained their characteristic hexagonal shape only when raised up in contact with one another, an observation cited by Darwin in his *On the Origin of Species*. **Apart from arranging for artists to produce the splendid wood-engraved illustrations of pigeons and fowls in Variation, Tegetmeier was relied on by Darwin for providing accurate information on poultry breeding and other subjects: according to the index at the end of volume two he is cited 33 times by Darwin in the text.**

Loosely inserted is a letter to Tegetmeier from Robert Francis Cooke (1816–1891), a cousin of John Murray and a partner in his publishing company. Written on paper headed '50A, Albemarle Street, London, W.' and dated 18 April 1865, it reads: 'Sir, in reply to your letter of yesterday, I beg to authorize you to place Mr Darwin's Drawings in the hands of Mr [Luke] Wells the artist, who done [sic] so nicely the illustrations in the *Field* & altho' Mr Murray has had no engraving done by Messrs. Butterworth & Heath, yet as they have been in the habit of engraving Mr Wells' Drawing, he will be very happy, that they should undertake these for Mr Darwin's book, on the terms mentioned – which no doubt is a fair average price'. In a letter to Tegetmeier of 16 October 1866 Darwin wrote: 'Very many thanks for all your kind assistance now completed. I have written to Mr. Murray to pay Mr. L. Wells when he calls for payment. I hope to begin printing in the beginning of next year but I can work only slowly. **I need not say that one of the first copies shall be sent to you**' (*Darwin Correspondence Project*, letter no. 5244).

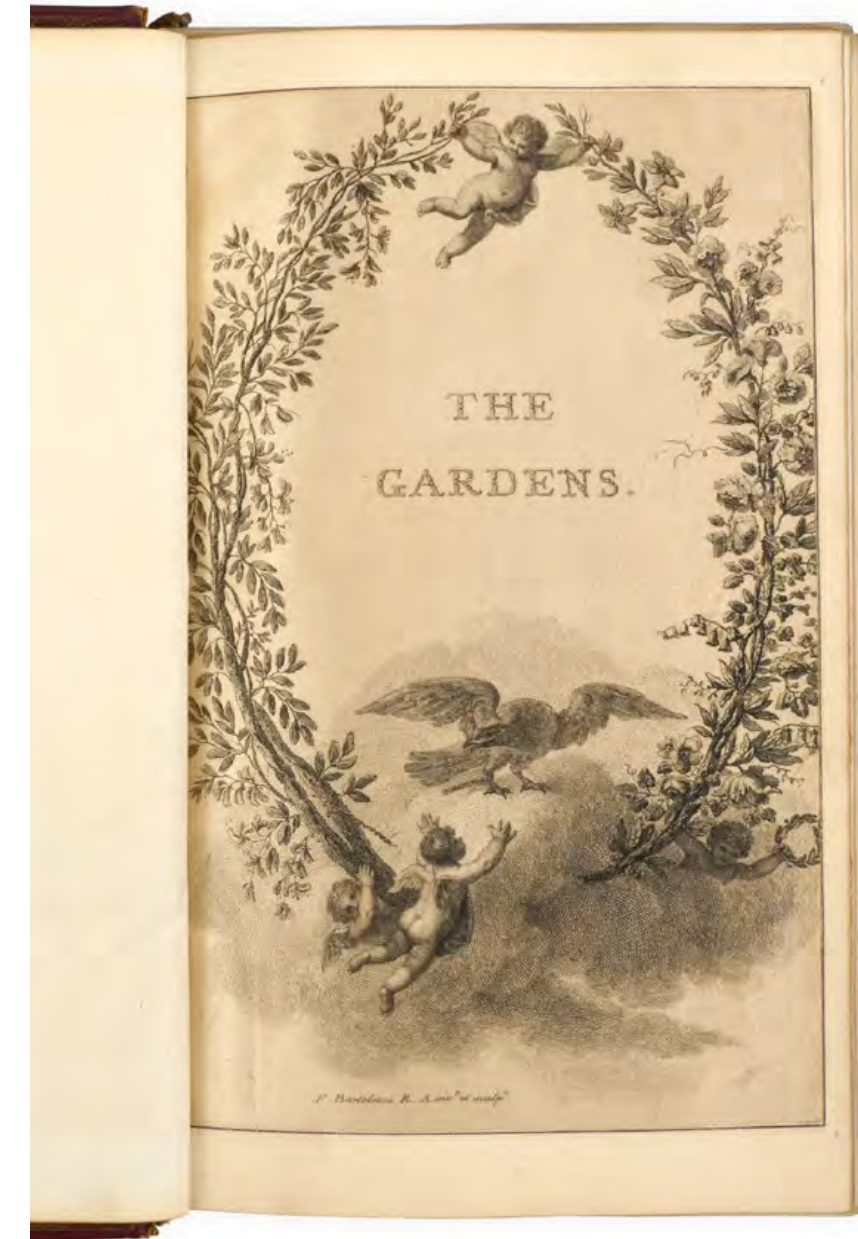
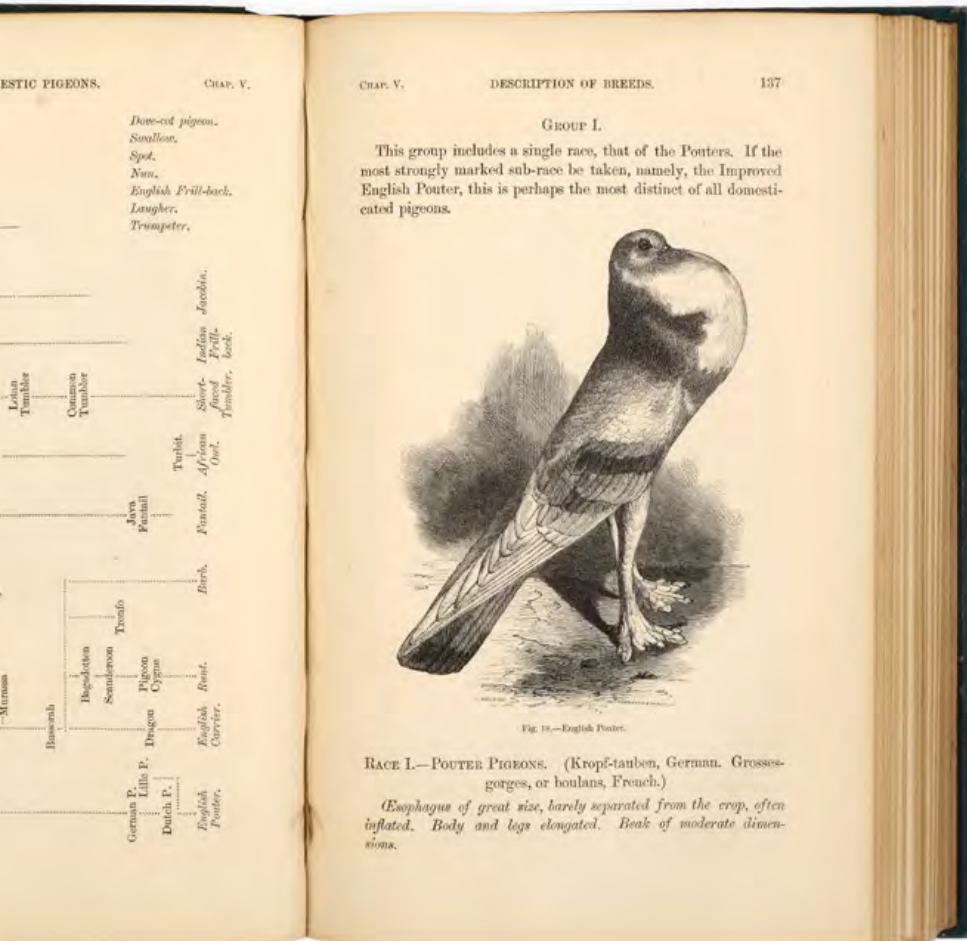
Darwin stressed in *On the Origin of Species* (1859) that he was publishing there an 'abstract', which 'must necessarily be imperfect', and was offering his 'general conclusions' only, without 'references and authorities for my several statements'. He accordingly wrote three more books – *The variation of animals and plants under domestication* (1868), *The descent of man* (1871) and *The expression of the emotions in man and animals* (1872) – to elaborate various issues raised in the *Origin*. *The variation of animals and plants* developed in detail a subject



that had been confined to one chapter in the *Origin*. 'It contained his hypothesis of pangenesis, by means of which Darwin tried to frame an explanation of hereditary resemblance, inheritance of acquired characteristics, atavism, and regeneration. It was a brave attempt to account for a number of phenomena which were beyond the bounds of scientific knowledge in his day, such as fertilization by the union of sperm with egg, the mechanism of chromosomal inheritance, and the development of the embryo by successive cell division. His hypothesis of pangenesis could not therefore give a permanently acceptable account of the multitude of phenomena it was designed to explain. It was, however, a point of departure for particulate theories of inheritance in the later nineteenth century' (Gavin de Beer, in *DSB*; see also Browne, *Darwin: a Biography*, II, pp. 200–6, 286–293).

The first issue was published in January, the second in February 1868. The two issues have considerable textual differences, but the easiest way to distinguish them is by the errata listed on p. vi of vol. 1 and p. viii of vol. 2: in the first issue five errata are listed in six lines in vol. 1 and nine in seven lines in vol. 2, whereas in the second a single erratum is listed in vol. 1 only. The publisher's binding also differs, the spines of the first issue having a one-line imprint, those of the second normally having a two-line imprint.

Freeman 877; Freeman, *Companion*, p. 282; Norman 597 (second issue).



Printed on Vellum, Plates on Silk

27. DELILLE, Jacques. *The Gardens, a Poem.* Translated from the French ... By Mrs. Montolieu. The second Edition. *London, T. Bensley, and sold by Robson, White, Evans, and Kerby, 1805.*

Large 8vo (250 × 145mm), pp. [4], 146, [2, 'Notes'], with a half-title, an additional engraved title-page, an eight engraved plates by Bartolozzi; **printed on vellum throughout, with the plates present in two suites, one on paper avant la lettre, and one on gold silk, mounted on card, tissue-guards; extra-illustrated with two stipple-engraved portraits of Princess Izabela Czartoryska and her daughter Zofia); a few leaves coming loose, else very good, in a presentation binding of red straight-grain morocco by Charles Hering with his ticket, covers panelled with a wide outer border of roll-tools, elaborately spine gilt in compartments, lettered directly, wide red morocco doublures, tooled in gilt and blind, watered silk endpapers, gilt borders and fleuron cornerpieces, gilt edges; edges slightly rubbed. \$9000**

A unique copy, printed with wide margins on vellum and with plates on silk, likely for presentation to Princess Izabela Czartoryska (1745–1835), a celebrated figure in the Polish Enlightenment whose landscape garden and museum at Puławy is described on pp. 11–13.

Jacques Delille (1738–1813) first rose to fame with a French translation

of Virgil's *Georgics* in 1769 and cemented it with his didactic poem *Les Jardins* in 1782. Notable for its rejection of French geometric symmetry in garden design, in favour of the 'natural' shapes of the English landscape garden, the poem helped spread the fashion across Europe. After the French Revolution Delille went into exile in Switzerland, Germany, and finally London, where he passed the years 1799 to 1802 under the patronage of Georgiana Cavendish, Duchess of Devonshire. It was here that he worked on a revised edition of *Les Jardins*, expanded by over 1000, which was published in 1801. Mary Henrietta Montolieu, whose rendition of the earlier text of *Les Jardins* had appeared in 1798, obliged with a new translation.

Elżbieta 'Izabela' Dorota Czartoryska (née von Flemming, 1745–1835), and her husband the writer and statesman Adam Kazimierz Czartoryski, were Anglophiles who spent several periods in England in 1768–9, 1772–4 (when she met Benjamin Franklin), and 1790–1 (when she 'scoured London nurseries looking for plants for Puławy', hired an English gardener, James Savage, and visited the Leasowes, Stourhead, Blenheim, Studley Royal,

Castle Howard, Strawberry Hill, etc, see *Whelan*). Under Izabela, the Czartoryski Palace at Puławy had become an important political and cultural centre, but it suffered greatly in the suppression of the Kościuszko Uprising in 1794. From 1796, Izabela ordered its rebuilding and began a museum opened as the Temple of the Sibyl in 1801 – it now forms the heart of the Czartoryski Museum in Kraków.

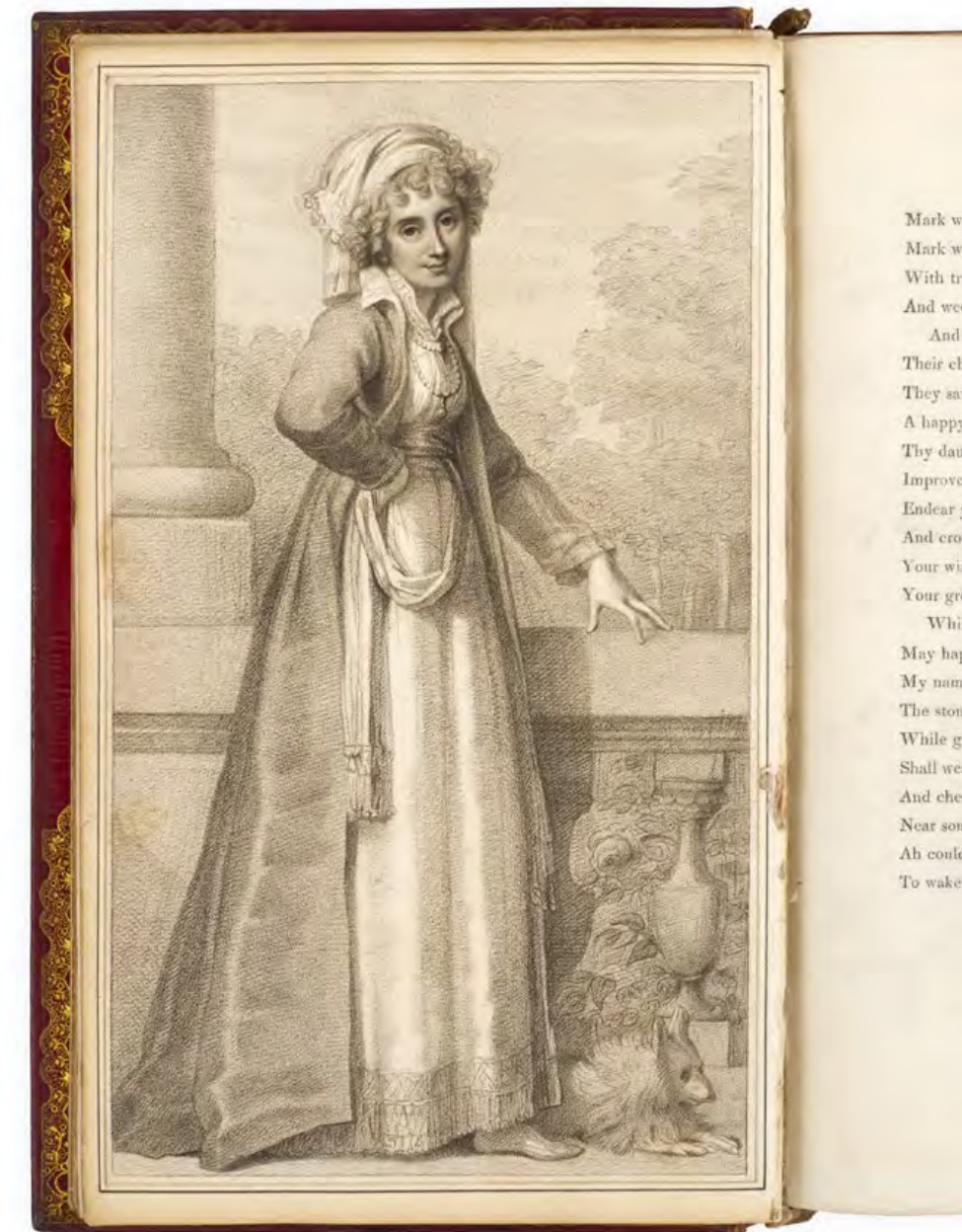
On her way back to Poland in 1791 Czartoryska travelled via Paris, where she met Jacques Delille. They struck up a correspondence, and in 1799 Delille sought her financial support for his revised edition of *Les Jardins*. This she provided in return for the inclusion of her garden at Puławy. She sent him a description of the trees mentioned and of the Temple of the Sibyl, both of which feature in a long passage here:

Seducing splendour, elegance refined,
 Transcendant beauty are in thee combined,
 Favoured Pulhavi! ...
 Now a museum, Contemplation's seat,
 Books, pictures, busts, the studious wanderer greet ...

The plates, engraved by Bartolozzi after designs by Francisco Vieira, had featured as head- and tailpieces within the text in 1798, so the prints *avant la lettre* must have been retained on file since then.

Rare. Library Hub records copies at V&A, BL, Glasgow (large paper), Bodley, and Robert Gordon, but none of those on vellum. Dibdin, Lowndes, and Ebert record a single copy of the 1798 edition on vellum, but do not mention this edition.

Henrey 624; Tuer 339–346. See Whelan, 'Gesture and Performance: Princess Izabela Czartoryska and her Gardens, 1700–1831', UCL PhD thesis; Zamoyski, *Izabela the Valiant* (2024).



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Spiritual Perfection for Married and Lay Women in Sixteenth-Century Paris

28. [DEVOTION.] Cy commence une petite instruction et maniere de vivre pour une femme seculiere. Comment elle se doit conduire: en pensees: parolles et oeuvres tout au long du iour pour tous les iours de la vie pour plaire a nostre seigneur Jesuchrist: et amasser richesses celestes: au proffit & salut de son ame. [Paris, Guillaume Merlin, c. 1553.]

[bound after:]

[PICART, François.] Extraict de plusieurs saintz Docteurs propositions dictz & Sentences contenans les graces fruitz proffitz utlitez et louenges du tressacre et digne sacrement de lautel: pour ceulx qui le recoipvent en estat de grace. Paris, Guillaume Merlin, [c. 1553].

[and:]

Sensuyt une devote meditation sur la mort et passion de nostre sauveur et redempteur Jesuschrist avec les mesures mises de place en place: ou nostre seigneur a souffert pour nous: et le voyage & oraisons: du mont de calvaire. Et aussi une meditation pour lespace d'une basse messe. [Paris, Guillaume Merlin, c. 1553.]

Three works in one vol., 8vo, Picart: ff. [28]; *Devote meditation*: ff. xxviii; *Petite instruction*: ff. [24]; each title-page within a woodcut border with woodcut Merlin device, woodcut initials (many *criblé*), *Devote meditation* with **17 woodcut illustrations depicting the life of Christ and the Annunciation**, *Petite instruction* with two woodcuts, of the Crucifixion and the Tree of Jesse (the latter full-page on the final verso), ruled in red throughout; two small marginal wormholes, but very good copies; late nineteenth-century half calf with pebble-grained cloth sides, spine lettered directly in gilt. **\$10,500**

A gathering of three very rare devotional works in French from the press of Guillaume Merlin, including a guide to spirituality and daily religious practices explicitly meant for laywomen.

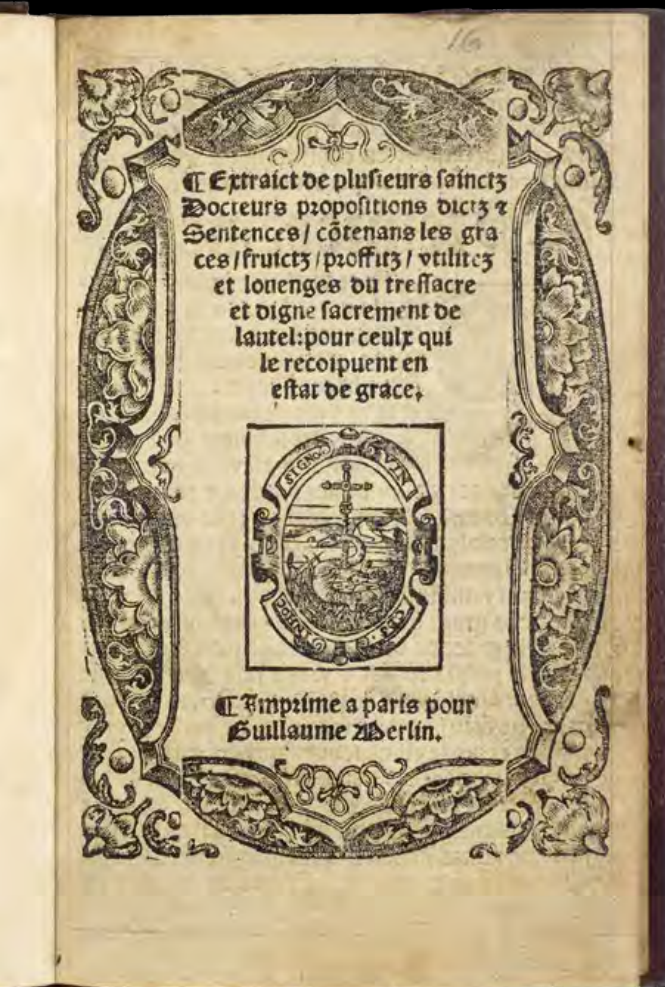
The guide is complemented by a set of extracts from the Church Fathers about the Eucharist and a work of meditations on the Passion, which are sometimes attributed to the Parisian preacher and theologian François Picart (or Le Picart, d. 1556), and are often found together, generally bound with books of hours. All texts had appeared in several printings earlier in the sixteenth century, mostly in undated editions, starting probably in the 1520s.

The *Petite instruction et maniere de vivre pour une femme seculiere* is a guide to piety that addresses the spiritual needs of contemporary lay women by closely referring to their duties and expectations in their

daily lives. Written as a personal response to a lady's plea for guidance, the author maintaining throughout the direct address to this lady as 'my dear friend' and 'sister', it was possibly the work of a member of the Franciscan order (he mentions the fifteenth-century Franciscan preacher as 'our good saintly father, Brother Olivier Maillard', singling him out for praise).

The premise, set out in an exemplum pitching a theologian opposite a woman of great religious fervour, is that theologians who regard women merely as 'femmelettes' incapable of spiritual pursuits are mistaken. Spiritual perfection, consisting of perfect knowledge and pure love of God, is attainable by women no less than by men. Daily exercises of prayer, meditation, and attendance of Mass follow, in harmony with daily rhythms (rising early, specific instruction for first prayerful minutes) and duties as a wife (this foremost being the facilitation of the husband's own spiritual progress) and mother – with religious education of children taking pre-eminence, and a warning against the dangers of misplaced excessive attachment where this compromises the quest for perfect divine love. Duties owed to society at large are mentioned, too, with lines devoted to giving to the poor (and the 'poor orders'). Contemplation of the lives of saints is recommended, particularly the legends of Cecilia, Elizabeth of Hungary, Lucilla, Natalie, and Barbara.

The 'problem' of the hearing of the Mass is tackled with particular dedication. The recitation of the liturgy of the hours during Mass



(a widespread practice) is deplored. Instead, women should strive to adhere to the Sacrifice of the Altar by meditating on the Passion with full emotional participation, in a structured sequence of tableaux which mirrors the moments of the Mass. The same sequencing is then applied to the days of the week, each being dedicated to the prayerful meditation of one specific moment of Christ's Passion. In the light of this insistence, the disassociation, in this volume, of two devotional guides on Passion and Eucharist from the traditional book of hours, and their association with this guide for lay women's daily devotion, is particularly eloquent, showing Guillaume Merlin's press responding to the demand of a female and lay market interested in the pursuit of personal, emotional involvement in the life of the faith rather than in the performative compliance with the set devotions of the daily hours.

Very rare: USTC lists just one copy of the first work, at the British Library (where it is bound with other devotional works printed by Merlin); two copies of the second and third works, one at the University Library of Amsterdam (where it is bound with six other similar works, including



a book of hours, and the other two titles here present), and one in Bordeaux (similarly in a *sammelband*). OCLC further records a copy of the first work at the Bridwell Library, and the third work is also recorded in the Bibliothèque nationale de France; due to inconsistencies in the dating it is difficult to ascertain whether recorded copies of the titles and imprints could be this particular edition. *French Vernacular Books* records four Merlin editions of the third work (19570, 19571, 19573 and 43008).

Picart: USTC 2504; *French Vernacular Books* 42833; cf. Bechtel P-135 & P-136 (Merlin printings with different settings and different contents, dated to the 1570s) & IA 166.998. *Devote meditation:* USTC 88330 & 88701 (same title and collation, the first dated [1553], the second [1550]); *French Vernacular Books* 31043 & 31042; *Petite instruction:* USTC 88700 & 88331; *French Vernacular Books* 19570 & 19571.



Presentation Copy that survived the Great Fire of Montreal

29. DUER, William Alexander. *The Life of William Alexander, Earl of Stirling; Major General in the Army of the United States, during the Revolution: with Selections from his Correspondence. By his Grandson ... New York, Wiley & Putnam for the New Jersey Historical Society, 1847.*

8vo, pp. xv, [1], 272, with a general series title ('Collections of the New Jersey Historical Society. Volume II'), a half-title, an engraved frontispiece, and four engraved maps and battle-plans (plus one woodcut plan within the pagination); slightly shaken, one gathering coming loose, but a good copy in the original patterned, diapered cloth, joints worn, covers somewhat marked; manuscript copy letter to the author laid in, manuscript note in pencil on rear endpapers (see below).

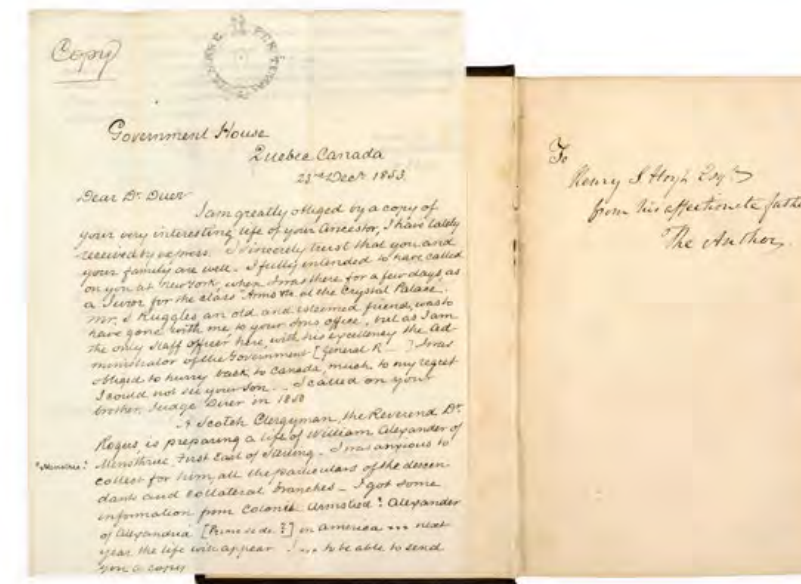
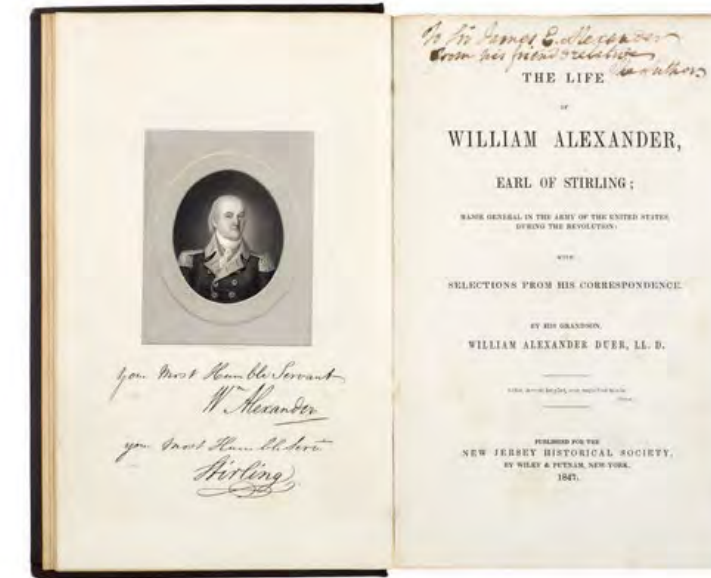
\$800

First edition, doubly inscribed 'To Henry S. Hoyt Esq from his affectionate father / The Author' and 'To Sir James E. Alexander from his friend & relation / The Author'.

Major General William Alexander (1726-1783), whose claim to title of the Earl of Stirling was

rejected by the Lords in 1762, was born in New York, inheriting a fortune from his father with which he built a country estate in New Jersey. On the Revolution he outfitted the 1st New Jersey Regiment and was appointed a brigadier general by the Second Continental Congress. After very effective service at the Battle of Long Island he was briefly a prisoner of war, becoming **one of Washington's most trusted generals** – at one point he was left in charge of the entire Continental Army for two months. He fought at Brandywine, Germantown, and Monmouth, but died, probably as the result of habitual heavy drinking before the conclusion of the war, in January 1783.

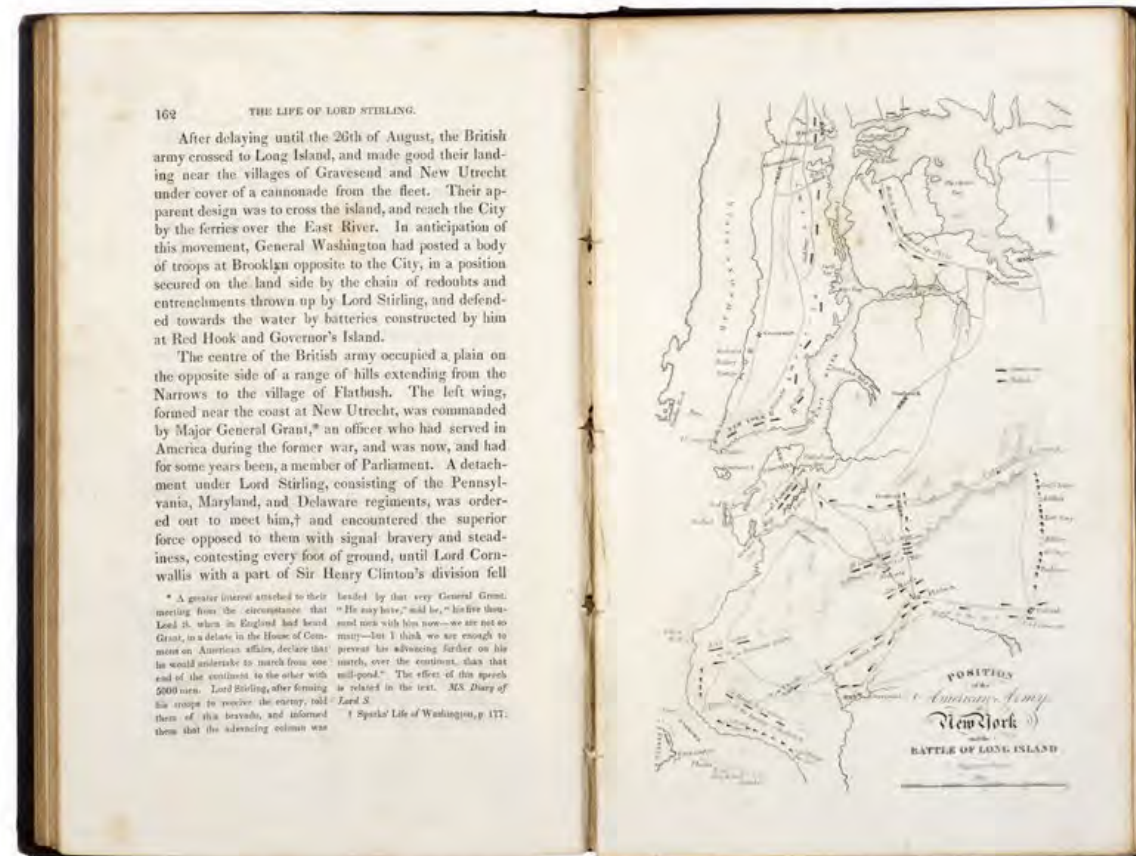
The author of this life, which prints extensive correspondence, including letters to and from Washington and Franklin, was William



Alexander Duer (1780–1858), the son of Alexander's daughter Catherine ('Lady Kitty'), who had been given away by Washington at her marriage to the jurist and politician William Duer in 1779.

This copy has been inscribed first to the author's son-in-law Henry Sheafe Hoyt and then either withdrawn or not delivered, and given instead to the Scottish soldier, explorer and writer Sir James Edward Alexander (1803–1885), co-founder of the Royal Geographical Society, who would go on to serve in the Crimea and New Zealand but was at

the time stationed in Canada. His letter to Duer here (dated 21 October 1853) thanks him for 'your interesting life of your ancestor ... lately received by express', and apologises for not visiting him in New York. Alexander's note at the end suggests that his book 'passed through the terrible fire at Montreal which destroyed 1200 houses in 1852 and rendered houseless 20,000 people' along with Alexander himself, whose house with its 'books, arms & African trophies of the chase' was destroyed, this book 'saved from the wreckage'.



Crypto-Catholic Embroidery?

30. [EMBROIDERED PYX.] A wooden pyx, richly embroidered in gold and silver threads with Eucharistic motifs. [England or France, c. 1650.]

Wooden box with hinged lid (approx. 200 × 230 × 65 mm), the exterior in green velvet embroidered to a floral design with stumpwork in silver thread, further embroidery in gold thread, clusters of miniature pearls, and small red beads, the interior in cream silk embroidered in gold, silver, red, and pink threads, the lid with the Instruments of the Passion, the base with a large chalice and host surrounded by four cherubim, the Holy Wounds, and the Lamb of God, within a border embroidered in gold thread 'QUI MANDUCAT HUNC PANEM VIVIT IN ÆTERNUM JOAN CAPI 6'; very slightly worn with a few minimal losses, exterior somewhat dust-stained and tarnished, but generally very well preserved, the interior bright and clean. **\$6300**

A remarkably richly embroidered pyx, used for storing and carrying the host outside of a church or in private settings, decorated on the inside with the Instruments of the Passion, the Eucharist, and the Holy Wounds in gold and silver threads.

The box is decorated with a wide variety of embroidery techniques, including several forms of high-relief stumpwork in silver threads, as well as the incorporation of small jewels or cut-glass beads. Both the scheme and style of decoration are familiar from royal and presentation bindings of the sixteenth and seventeenth centuries, particularly in England and France.

It is curious that the explicitly liturgical decoration – including the Instruments of the Passion on the inside of the lid and a chalice and host on the base, with the Holy Wounds, the Lamb of God, and a quote from the Gospel of John – are found only on the interior, while the exterior appears secular, perhaps suggesting an attempt to conceal its purpose; it would, unopened, be easily mistaken for an embroidered jewellery box as found in English houses of the period.



30 / EMBROIDERED PYX

Cross-Dressing and Self-Pleasure

31. [EROTICA.] Pencil drawing of a woman in eighteenth-century hunting dress. [*France, early nineteenth century?*]

Unsigned and undated pencil drawing on paper, mounted on later card (225 × 150 mm, the figure c. 180mm high); paper browned where previously exposed. **\$5250**

A fine erotically charged figure study of a woman in rather masculine eighteenth-century French hunting dress, seemingly pleasuring herself for the gratification of the viewer.

Dressed in a riding coat, waistcoat, knee breeches, and tricorne hat, the young huntress coyly pulls aside her breeches, one hand suggestively concealed by her waistcoat, the other gesturing pointedly, her gaze directly engaging the viewer, or voyeur. The clothing, though rather manly in cut, is not dissimilar to that worn by the young Marie Antoinette in a portrait of c. 1772 by

Joseph Krantzinger, though the intention here is more explicit.

Hunting, as a sport rather than a means of sustenance, was the province of royalty and the aristocracy in eighteenth-century France. Generally women would follow the hunt on horseback or in carriages but not participate, but *la chasse* was also a possible locus for amatory engagement—the dual-meaning of venery was part of familiar discourse. Louis XV, for example, first encountered Madame de Pompadour on a hunt, and she later installed a picture of herself as Diana at Fontainebleau – one of a number of such performative paintings in the period. For nineteenth-century ‘amateurs’, the morals of the previous century were a rich hunting ground for titillation.



Manuscript Marian Manual

32. [FABER, Anselm.] Devotional compendium. *Germany and Switzerland, 1628–1629.*

Manuscript on paper, in Latin, 8vo (c. 155 × 105 mm), ff. [136] (a few stubs from excised leaves); neatly written in brown, red, and green ink in a single hand, c. 20 lines per page; occasional dampstaining, in places extensive, small losses to lower blank margin of one leaf; engraving of the Virgin and Child by Johann Leypold (*fl.* 1600–1626) pasted in as frontispiece, printed leaf with the names of Jesus and Mary in Chinese characters ('Sacrosanctorum nominum Iesu & Mariae interpretatio Chinensis') pasted inside rear board; bound in contemporary stiff vellum coloured red, remains of old paper labels to spine; upper board somewhat bowed and marked; contemporary inscription at head of first page 'Cart^{ae} in Buxheim' with modern ink stamp 'G.W.B.D.' at foot.

\$7000

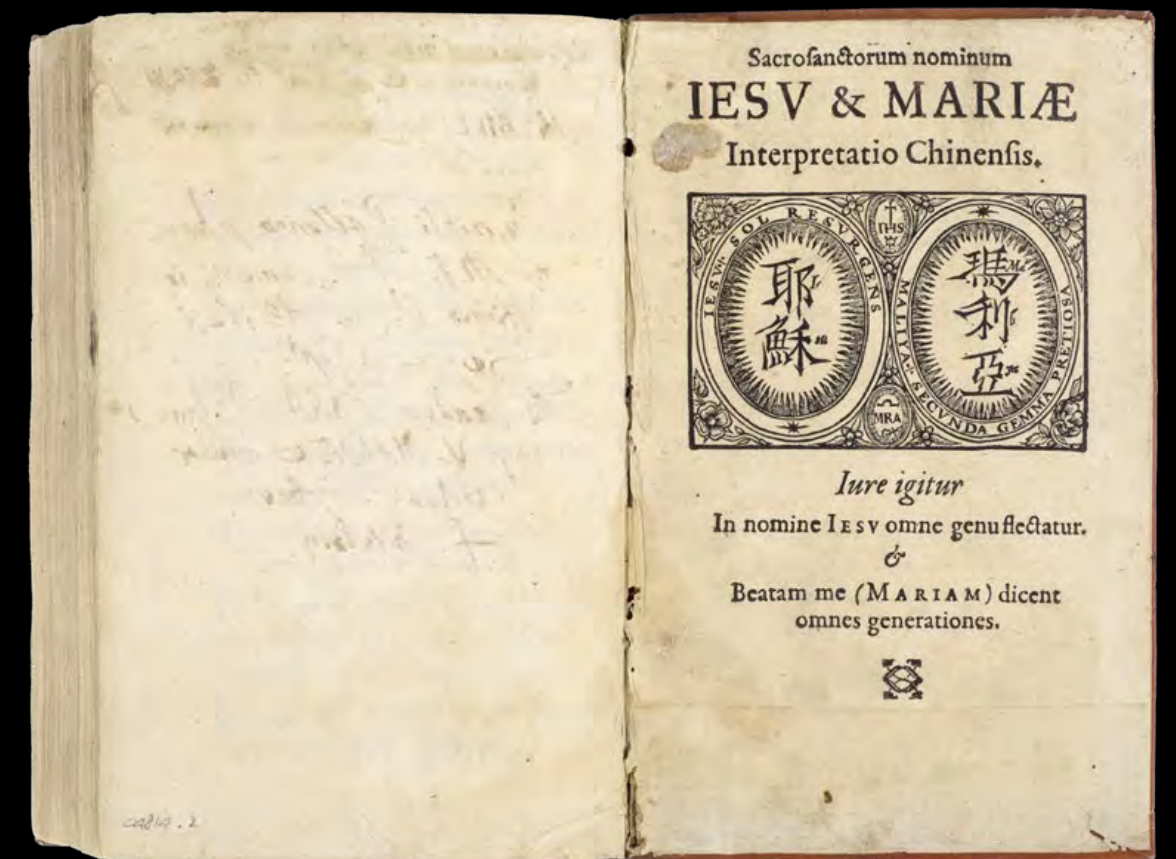
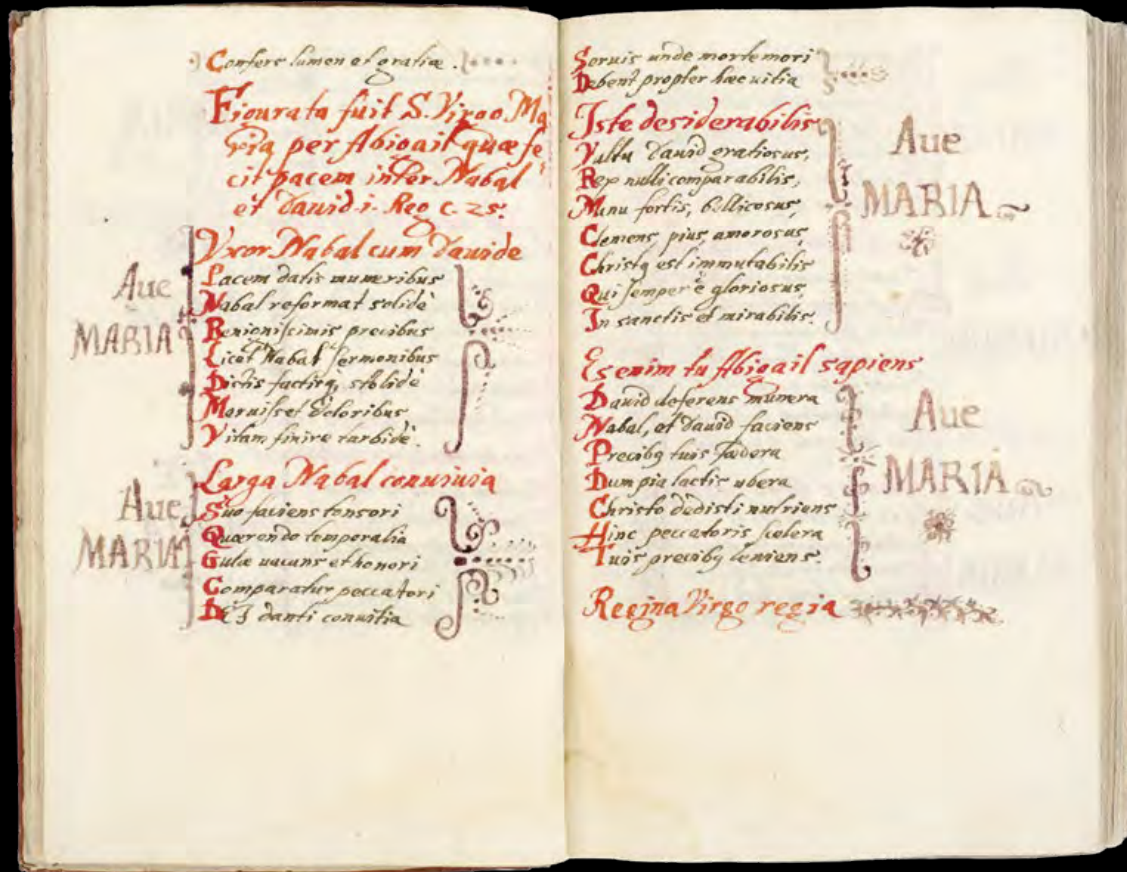
An interesting and attractively written devotional manuscript, dedicated largely to the Virgin Mary, compiled by the German Carthusian monk of Buxheim, Anselm Faber, with a seemingly unrecorded printed leaf with a woodcut bearing the names of Jesus and Mary in Chinese characters, bound in at the end.

The Carthusian monk Anselm Faber (c. 1580–1638) was born in Dillingen, in the south of Germany, and spent periods of time at the famous Bavarian charterhouse in Buxheim, at the Allerengelberg charterhouse in the Schnals Valley of South Tyrol, in northeast Italy, and at Ittingen charterhouse in Switzerland. An avid compiler, he drew upon the manuscript and printed resources of these monasteries, including the writings of his fellow Carthusians, in the production of several surviving devotional compendia. He appears to have ended his days at the charterhouse of Walditz in Bohemia. While Faber's labours resulted in volumes of practical use, the act of excerpting and copying was clearly also a devotional exercise in its own right. Other manuscripts by Faber survive in institutional libraries, including a 1625 devotional commonplace at Yale, and a 1635 collection of Aristotelian texts at the University of Pennsylvania.

The contents of this manuscript include several sets of fifty stanzas ('quinguagena') all ending 'Ave Maria'; various hymns in praise of the Virgin 'a quodam devoto P. Cart. compositi et collecti'; meditations and prayers on the Mysteries of the Rosary; verses on Mary's sorrows copied 'ex antiquis MS ... vix legibilis ... 1629 20 No.'; and prayers on the life of Christ, taken from a book printed at Dillingen by Ulrich Rem in 1623. The final piece was copied from a manuscript at Ittingen charterhouse, and ends with the note 'descripsi ... ex MS ... S. Laurentii in Ittingen O. Car. ao 1628 die 22 Sept ... F. Anselmus'.

Bound in at the end is an apparently unrecorded piece of devotional ephemera with a woodcut with two oval medallions bearing the names of Jesus and Mary in Chinese characters and in phonetic transcription (*le/su* and *Ma/li/ya*), a very early example of legible Chinese text printed in the West. The design here appears to be derived from a more elaborate engraving by the Douai artist Martin Baes produced c. 1615 for use by missionaries in the Far East to promote awareness of the cult of the holy names of Christ and Mary (see fig. 14 in A. Hamer, 'More on printmaking in seventeenth-century Douai: the engraver Martin Baes', *Delineavit et Sculptit* no. 54 (2024)). A modified version of Baes's design also appears on the title-page of the Spanish Jesuit Luis de la Puente's *Meditationum ... tomus secundus* (Cologne, 1619).

This item (untraced on OCLC or KVK) was presumably acquired and pasted in by Faber himself in the late 1620s. While Carthusians did not engage in missionary activity themselves, the subject was very much in keeping with the devotional content of Faber's manuscript, and the novelty of the Chinese characters perhaps appealed to his evident bibliophilic leanings.



The Constitution, the Judiciary, Abolition, and Patents

33. FISHER, Miers. Six autograph letters and one secretarial letter, signed, to Robert Barclay. Philadelphia and New York, November 1789 to May 1791.

Seven letters, quarto and folio, in total 33 pages, the last with an integral address panel; a few letters dusty or toned, creased where folded, but generally in very good condition. **\$35,000**

An immensely interesting series of long letters by the prominent Philadelphia lawyer, merchant, abolitionist, and politician Miers Fisher (1748–1819), an associate of Franklin, Adams, Hamilton, and Washington, discussing the Pennsylvania Society for promoting the Abolition of Slavery (f. 1775), the first session of the First United States Congress (March to September 1789), and the promotion of new inventions in printing and steam power.

In the first and longest letter (Philadelphia, 14 November 1789, 11 pages) Fisher renewed a lapsed correspondence to report on the progress of abolition in the United States, lamenting that **the slave trade has over many years 'interwoven its Branches in almost every direction with the National Commerce & Revenues & the Colonial Agriculture'**; but he is convinced that 'after a few more struggles it will die', and that now is the time for every effort to made towards its abolition. Fisher was the first counsellor of the Pennsylvania Abolition Society, and 'I ... have been a witness of the Progress of the Institution from its Cradle to its present masculine growth ... till it is deemed honorable to a Franklin to be its President & a Rush its secretary'. But the real work of the society falls on the 'Mechanics & Farmers of the City & Country' – gathering documents, preparing legal cases, and when the decisions go against them 'they frequently mitigate by negotiating a Purchase from the Master & placing the Slave in a State of temporary Servitude'. **The Society has recently formed a committee to assist freedmen and their families into employment, and Fisher mentions Benjamin Franklin's well-known Address to the Public on that matter (published five days earlier on 9 November 1789) – 'if I can procure a printed Copy in time, I will inclose it ... I don't think the Address a very masterly Piece, but it contains abundance of Humanity & Good Sense'.**

In a later letter (5 April 1790), he complains that **'The Business of the Negroes has been most shamefully conducted by some members of Congress** who have uttered Language unbecoming the Robin Hood or any spouting Society ...' – an allusion to the tense debates of early 1790 in which Quaker petitions against slavery were rejected by Congress.

Fisher then turns to politics, reporting on the First United States Congress – **'Our great political Machine is now in Motion'** – and in particular on the **Tariff and Judiciary Acts, the most important pieces of legislation passed in the first session.** The Tariff Act, he explains, has been designed to raise revenues and foster native manufacturing, but it remains to be seen whether the revenues will be great enough to cover the cost of government without further 'oppression' (i.e. taxation), and whether the effects of import duties will be born disproportionately by the South – Fisher even raises the possibility that the divisions it creates, along with the expansion of the country into new territories to the West, might lead to the country's 'Dismemberment'. The Judiciary Act meanwhile 'was printed & forwarded by the Members to their Law-Friends in the different States for the Consideration; I had the Honor among others of being consulted, I carefully analysed the intended System & wrote a long reading upon it which I had the Pleasure to learn was received with Candor & the Observations attended to'. He explains the new court system in detail and pronounces that it is 'as good an Act as could be expected, for an Experiment'.

'The President in his Nomination to Office has given very general Satisfaction; the Secretary of the Treasury ... is a man of very capital Talents Alex[and]r Hamilton ... The Secretary of State T Jefferson is so well known in Europe that I need say nothing of him'. All in all, the new country is troubled only by excess of liberty, so 'may we not expect political happiness?' In France by contrast 'The Affairs ... wear a very serious Aspect' – Fisher hopes to have an account soon from 'my Friend Warville' (Jacques Pierre Brissot de Warville, a Girondin and fellow abolitionist who had visited the US in 1788–9, but was guillotined in 1793).



have much to thy Discretion) to get an Atty-
the necessary Writings & to perfect them as his At-
in Past, he hopes thou will have no further
the Affair & he will ever hold himself bound
by good Uncle for your many Favours, & if in the
Life any Occasion shall present itself wherein
his Gratitude I am sure he will give it with
the Instrument of your Favour to him, with al-
happy in an Opportunity of showing how much
is your affectionate Friend

Mias Fisher

May Esq.
writing the above I B has produced some the in-
by which it appears he chooses the Partnership should
for the Term of seven Years, to which thou
d to attend

confirm the foregoing Letter to Robert Barclay
all its Parts as fully as if it had been written
myself

May 21. 1791.
Francis Bailey

to suspect that no Person who has a sufficient
as yet of the National Debt & Civil List to
with any tolerable Precision on the quantum
therefore be contented at present with believing that
in our Power to defray all the Expenses of the go-
without Oppression & this is the current belief-
is be realised in the first Instance, the Acquisition
the Sale of our Western Lands & the natural
Population & Cultivation in a new Country will
lighten the Burthen & in a course of 15 or 20 Years
prosperity entirely remove it. There is one thing
to be feared; the great Extent of our Territory will
begin to enjoy this Prosperity, be apt to produce
burment, but we must not anticipate Evil -

Without a due & impartial Administration
as well in Criminal as Civil Cases no Country
Happiness public or private - The Constitution
for the Independence of the Judges; fixes the gene-
rally upon a safe & liberal Basis & further de-
at Treaties with Foreigners shall be the Supreme
in Land - The Organisation of the Courts of Justice
the Legislature; the Bill for the Purpose origina-
the Senate, it was printed & forwarded by the Mem-
ber Law-Friends in the different States for their
tion; I had the Honor among others of being con-
I carefully analysed the intended System & wrote a
ding upon it which I had the Pleasure to learn
with Candor & the Observations attended to

The remaining letters deal at length with two significant business affairs in which both Fisher and Barclay invested, as well as with the establishment of the US Patent Office. In February 1790 he wrote to Barclay from New York, where he had travelled on behalf of the Philadelphia printer Francis Bailey (1744-1817). 'Francis Bailey ... discovered a means of marking Printing Types, Copper Plates, Dyes and other instruments of impression with certain marks which cannot be counterfeited'; having cast types for paper bills of credit for South Carolina, Pennsylvania, and New York, Bailey was hoping to secure rewards for his invention from the governments of England and France before the specifics of his invention became widely known. Fisher asks Barclay to pass on details to his uncle, the merchant and banker, David Barclay, and to assist with the application for a patent in London. In turn Fisher had written a bill presenting it to Congress, and Bailey was in due course granted a patent by the newly formed Patent Office on 29 January 1791 (the fourth ever US patent, and the first of which there is a copy). In three further letters of 5 April 1790, 5 October 1790, and 21 May 1791 Fisher reports that 'A[lexander] Hamilton ... has promised the inventor the printing of all the Official Papers in his Department that require Marks to prevent Counterfeits'; thanks Barclay for his efforts on Bailey's behalf in England and for his own investment; records that Bailey 'is now printing 200 Reams of Certificates for the Debt of the US & will I expect be appointed the National Printer', and in his last (co-signed by Bailey) offers a continuing business agreement with Barclay, the letter once accompanied by sample punches and matrices.

The second affair, which proved 'more unfortunate' for Barclay, centres on the inventions of James Rumsey (1743-1792), who is best known for a steam-propelled boat he demonstrated on the Potomac in 1787. Fisher and others in Philadelphia had founded the Rumseian Society to raise funds to promote his inventions, including a steam-powered grist mill, and had advocated for Rumsey to travel to England

to secure patents. Fisher's involvement in the matter led directly to his involvement in drawing up a bill for a patent office, 'which with some Variations is likely to pass very soon' (it was passed 10 April 1790). Fisher's enthusiastic confidence in Rumsey - he reports the sale of licences to millers - obviously led to a substantial investment by Barclay, but Rumsey's sudden death in 1792 left him out of pocket.

Miers Fisher (1748-1819), son of a successful Quaker merchant, had qualified for the bar in 1769, and was very well-connected. When John Adams dined with him in 1774 he admired Fisher's 'clever' library - the party was largely of lawyers and politicians and 'We had much Conversation upon the Practice of Law, in our different Provinces, but at last We got swallowed up, in Politicks, and the great Question of Parliamentary Jurisdiction.' Fisher was among a number of Quakers whose pacificism led to his house arrest in Virginia in 1777-8, but his reputation was not damaged and he was a member of the Philadelphia Common Council 1789-1791, sat as a Federalist in the Pennsylvania House of Representatives in 1791-2, and was a Director of the Bank of North America 1792-1800. He was also author of a rebuttal to Paine, A Reply to the False Reasoning in the 'Age of Reason' (1796), of which he sent a copy to Jefferson. Washington, Adams, Franklin, Jefferson, and the young naturalist John James Audubon were all visitors to his country estate, Ury House, in Philadelphia County, named by Fisher after the hereditary estates of the Barclay family in Scotland. Fisher's correspondent here was a fellow Quaker merchant and brewer, Robert Barclay (1751-1830), who had been born in Philadelphia but educated in England and had first met Fisher during a visit to North America in 1773-5. Barclay ran a major brewery in Southwark but maintained strong links to the merchant and banking branches of the family, and like many Quakers was strongly abolitionist in sentiment.

The Business of the Negroes has been most shamefully conducted by some members of our group who have uttered Language unbecoming the Robin Hood or any Sporting Society - I trust.

Annotated by E. M. Forster

34. [FORSTER, E. M., annotator.] Guide to the eastern Mediterranean. London and New York, Macmillan and Co., 1901.

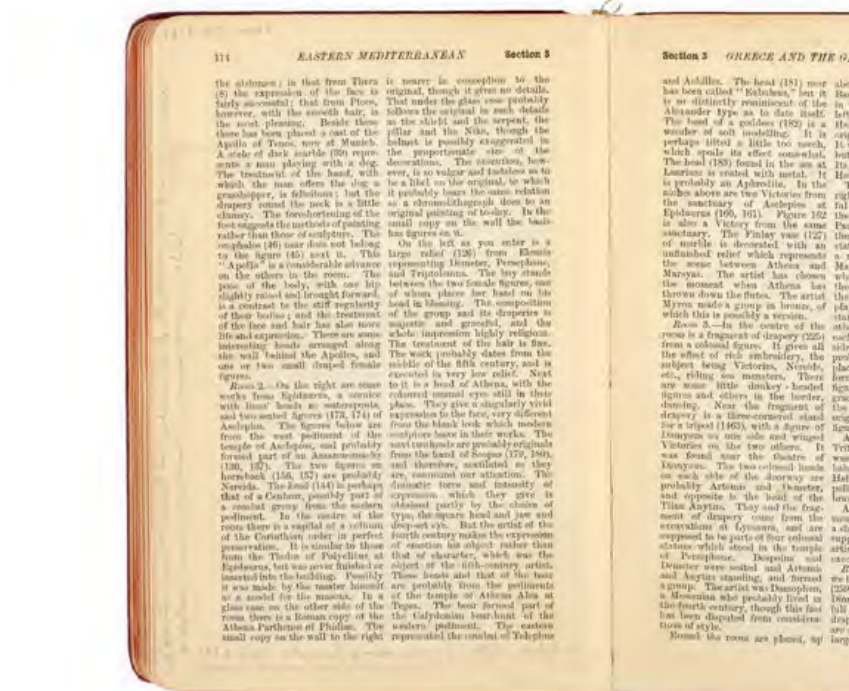
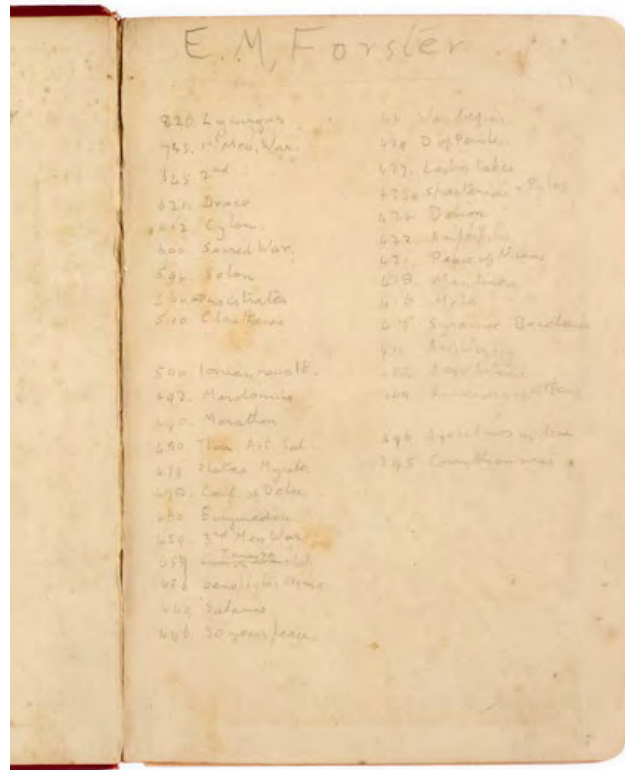
8vo, pp. xxviii, [1 (blank)], 1-2, 7-8, 13-14 (ads), with 18 (of 19) maps tipped in (of which 14 folding); slightly browned and foxed in parts; else a very good copy in the original red cloth, title gilt to front cover and spine, front cover blocked in blind with map of eastern Mediterranean, edges stained red; extremities a little frayed, hinges and joints tender; ownership inscription of E. M. Forster to front free endpaper and his pencil annotations to c. 17 pp., extra-illustrated with part of a German map of Athens, Plataea, and Thermopylae pasted to verso of map 14 and 2 further German maps of Greece pasted in ads, later ownership inscription to front pastedown erased with correction fluid. **\$5250**

E. M. Forster's copy of a guidebook to coastal Italy, the Balkans, Greece, and Turkey, used and annotated by the young novelist during his formative travels in the region in 1903, which inspired several of his future works.

Forster – four of whose six novels were inspired by his travels – ventured on his first significant trip abroad in 1901, aged twenty-two, spending nearly a year touring Italy with his mother. His sojourns in Siena and Florence would inspire

his first novel, *Where Angels fear to tread* (1905), and *A Room with a View* (1908) respectively. It was likely for this journey that he acquired our guidebook, published the year he set out, for he planned to carry on to Venice, Greece, and Turkey, each covered in detail in the present guide – plans scuppered only when he broke his arm in a fall on the steps of St Peter's in Rome.

Determined to see the Aegean, Forster left England again in the spring of 1903, joining his former peers from King's College, Cambridge for a three-week cruise around Greece, Turkey, and the islands – and annotating the present guide while there. 'This turned out to be a time of supreme happiness, so much so that the loss of King's now came to matter as much as the loss of Rooknest [his childhood home]: Forster had begun to realize that the companionship of male intellectual equals was what he longed for more than anything else' (ODNB). 'His month in Greece ... turned Cambridge into his lifelong touchstone of friendship, intellectual awareness and happiness', and it was at this time that 'the idea for *The Longest Journey* [1907], which mourns [the loss of King's], first entered his imagination' (Beauman, p. 131).



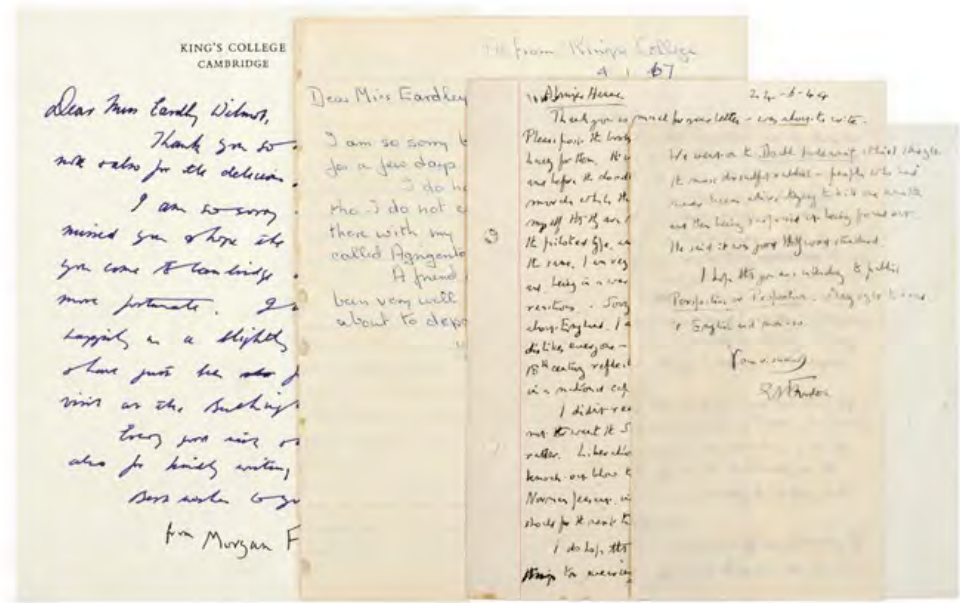
More immediately his time in Greece inspired two early publications: his essay 'Cnidus' (1904, reprinted in *Abinger Harvest*) – which recounts his visit to the ruined city and reflects on the statue of Demeter discovered there, who had 'transcended sex' and became a figure of Forster's devotion, appearing in *The Longest Journey* – and 'The Road from Colonus' (1904, collected in *The Celestial Omnibus*), 'one of the most subtle of his short stories' (King, p. 35). The latter tells of a jaded English traveller in rural Greece struck by epiphany while resting against a vast and hollow plane tree. He wants to stay but his shallow companions prevent him, and the tragic twist shows him condemned by his failure to act: 'an image of a foreigner in a strange place being a destructive influence unless he gives up his preconceptions' (Beauman, p. 134).

Forster would have used the present copy throughout this formative tour, including for these two early works. Both Cnidus and Olympia (where 'the whole of The Road from Colonus hung ready for me in a hollow tree' (*ibid.*)) are covered, as are virtually all the other stops on the Kingmen's tour: Athens, Delos, Rhodes, Smyrna, Troy, Marathon,

Delphi, Mycenae, etc. **Our copy also preserves his annotations made during the tour to some seventeen pages.** Of greatest interest, it seems, were Delphi and Athens, where he made assiduous notes on archaeological exhibits (especially at the National Archaeological Museum) and drew his own plan (added to one of the folding maps here) of ancient Eleusis. Also present are two additional maps of Greece pasted in (presumably by Forster); a brief chronology of ancient Greece in his hand, starting at '820. Lycurgus' and ending at '395 Corinthian War'; and, charmingly, his short, handwritten list of Demotic Greek phrases: 'ὀμιλεῖτε γαλλικά ἀγγλικά; do you speak Fr. Eng.', 'προφέρετε ἀργά. speak slowly', etc. **These annotations are of particular importance as Forster, uncharacteristically, kept no diary during this transformative period: from his Greek tour only four pages torn from a notebook survive in his archive at King's.**

See Beauman, *E. M. Forster: a Biography* (1993); King, *E. M. Forster and his World* (1978).





Unpublished letters and a typescript

35. FORSTER, E. M. Small archive of correspondence sent to Hazel Eardley-Wilmot and related papers. Britain, 1943–1970.

Eleven signed letters and cards (of which seven autograph), one typescript with manuscript corrections, one printed card, two envelopes (of which one with autograph note), and two printed programmes; all in very good or excellent condition. **\$4200**

An important collection of unpublished autograph letters and other documents sent by E. M. Forster over some thirty years to his friend, the writer, archaeologist, and schoolteacher Hazel Eardley-Wilmot.

Forster's correspondent lived an eclectic life: initially a governess in South America, Eardley-Wilmot (1910–1998) then became an English mistress at the Bath High School, aided Czech refugees during the Second World War, and after the war was sent to work for the newly established British Council in Prague, where she was deeply involved in Czech politics and witnessed the country's fall to communism. She later settled on Exmoor, becoming an autodidact authority on the moorland's history and archaeology, on which she published two books, and where she discovered the Bronze Age stone row monument known as the White Ladder.

The papers in our collection attest to a close and intellectual friendship over the last thirty years of Forster's life, and contain several passages on themes for which his novels are celebrated – above all the English character and its complexities.

The letters begin in the latter part of the Second World War, with Forster reporting the crash of a V-1 bomber near his home in Abinger Hammer and giving a sober critique of the landings at Normandy on D-Day: 'I did not want the Second Front to start in France. In Germany rather. **Liberation, under modern conditions, is too like a knock-out blow to be agreeable to the liberated ...**'

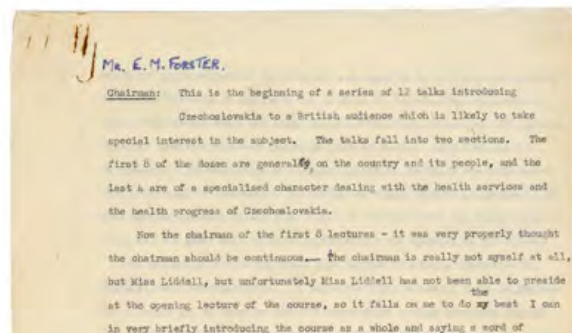
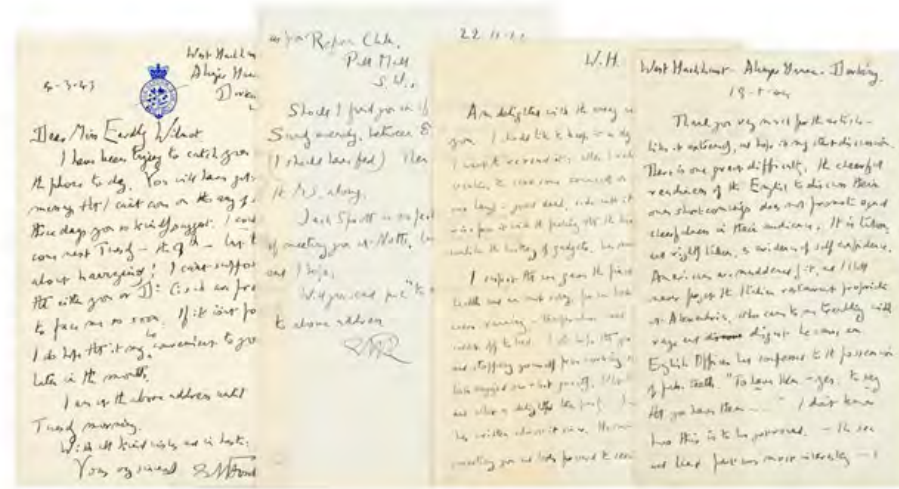
Forster and Eardley-Wilmot were evidently exchanging drafts of their writings at this time, with Forster responding with praise for essays sent him by his friend. 'Thank you very much for the article – like it extremely, and hope it may start discussion', he remarks in one letter. And in another: 'Am delighted with the essay and do congratulate you ... It made me laugh a good deal, side with it on the whole, and rise

from it with the feeling that the history of ideas, unlike the history of gadgets, has no existence. ... I hope that you are intending to publish Perspective or Proportion. Many ought to read it, English and non-so'. (This seems not to have been published, notwithstanding Forster's enthusiasm.) For his part **Forster sent Eardley-Wilmot a draft of a short (and unpublished) lecture of his on Czechoslovakia soon after the war, preserved in typescript here with what are likely his correspondent's manuscript corrections.**

Englishness and its peculiarities are a theme in these papers, as they are so famously in Forster's novels. In response to one of Eardley-Wilmot's essays, he remarks that 'the cheerful readiness of the English to discuss their own shortcomings does not promote equal cheerfulness in their audience. It is taken, and rightly taken, as evidence of self confidence'. From his war years in Alexandria, he recalls how an Italian restaurateur 'came to me trembling with rage and disgust because an English Officer had confessed to the possession of false teeth. "To have them – yes: to say that you have them ...". And in his lecture on Czechoslovakia he writes: 'We [English] have certain faults, and I think one of these is too much self-complacency. ... **I am really afraid that in this task of helping to reconstruct Europe after the war, the Anglo-Saxon race may sometimes, with no intention of doing so – may tackle it in the wrong spirit and so may not have the good effect they hoped**'.

Alongside these literary and political discussions are a host of charming glimpses into Forster's everyday life: attending Eardley-Wilmot's tea parties, admiring the sculptures in her home, going to see *Double Indemnity* ('the most dreadful rubbish'), and sojourning with his longstanding friend and lover Bob Buckingham and the latter's wife. The collection ends with a poignant card from Forster, now too frail to write other than to sign his name, from the final weeks of his life, and the programme for his memorial service at King's, which Eardley-Wilmot no doubt attended.

All of these items are unpublished, and none of the letters noticed in Lago's *Calendar* (1985) of Forster's correspondence held in private and institutional collections.



Get Rich Quick

36. FRANKLIN, Benjamin. The Art of making Money plenty in every Man's Pocket ... London, Darton, Harvey, and Darton, and Wm. Alexander, York. 1817.

Squarish 12mo, ff. 8, engraved throughout, printed on one side only, with three facing spreads; stitching loose, in the original printed papers wrappers (over earlier printed card); ownership inscription to title 'William Gardner Seymour Oct 1862'.

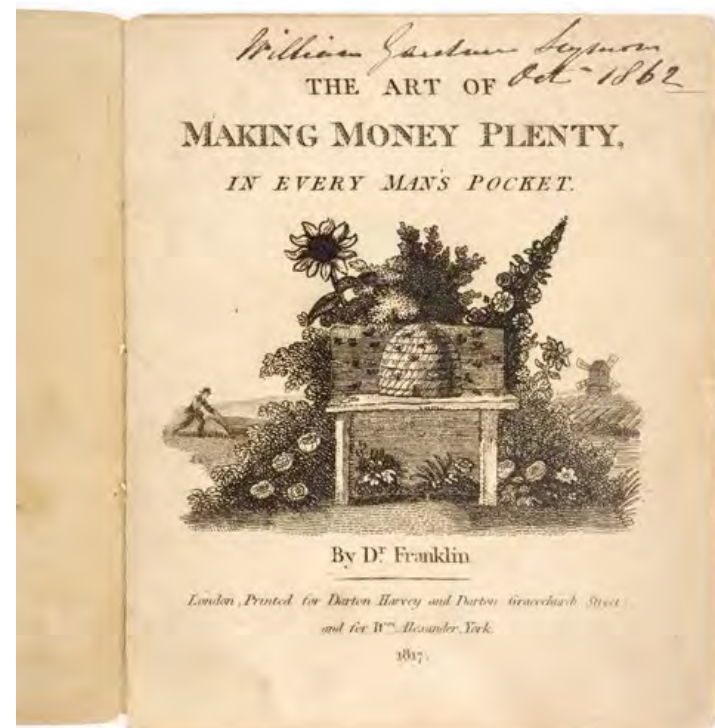
\$1400

First English edition in book form, scarce, of a popular rebus based on Franklin's economic advice in *Poor Richard's Almanack*. It was first published as a broadside engraving and then as a jigsaw by John

Wallis 1791, and afterwards saw wide circulation in America throughout the nineteenth century, though often as a print rather than a book. Here the rebus is printed over seven pages, with the key text below.

Library Hub records V&A only; there is also a adulterated copy at the Wellcome, all sheets cut out and pasted to a mount, omitting the key text; OCLC adds nine copies in North America.

Darton G365 (1).



Prize Pauline Commentaries

37. GEORGES D'AMIENS. Trina Pauli theologia positiva, moralis, mystica seu omnigena in universas apostoli epistolas commentaria. Exegetica, tropologica, anagogica. Auctore P. Georgio Ambianate, Minorita Capucino Parisiis apud suos professore theologo. Paris, 'apud viduam et Dionysium Thierry', 1659.

Folio, pp. [12], 718, [28, index]; full-page copper-engraving of St Paul to verso of half-title, title in red and black with large copper-engraved view of Paris, woodcut initials, head- and tailpieces, text in two columns; two leaves of quire 40 browned, otherwise a very good copy in eighteenth-century sheep, spine in compartments lettered and decorated in gilt, marbled edges; boards slightly bowed, short split at foot of upper joint, two small wormholes at foot of spine, some wear to corners and edges; printed prize leaf of the Collège d'Harcourt dated 1734 completed in manuscript and with red wax seal tipped onto half-title, gilt arms of the Collège to boards, alternating gilt initials 'C' and 'H' to spine compartments, bookplates of the Bibliothèque du Château du Plessix, Colonel Philippe Millon, and Y. Durand-Noël to front endpapers.

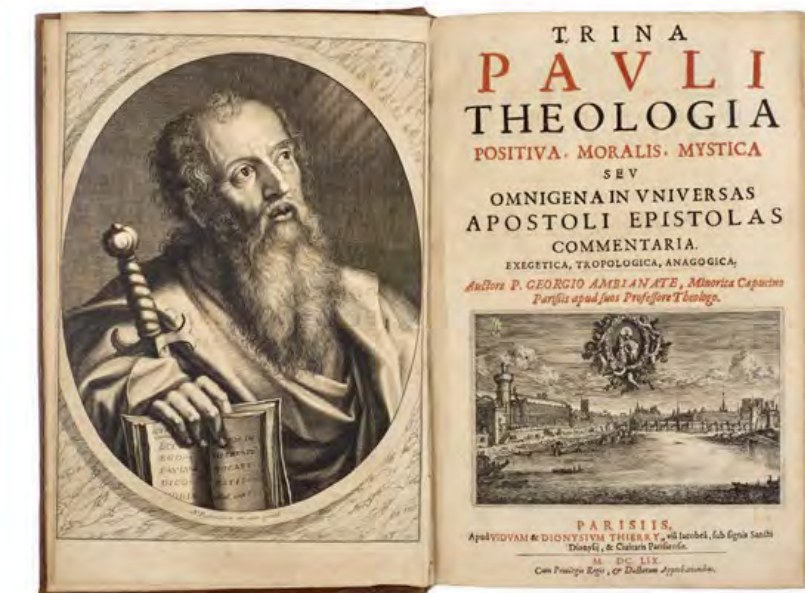
\$1750

First edition of these commentaries on the letters of St Paul by the Capuchin friar Georges d'Amiens (d. 1657), published posthumously by Marie Thierry with her son Denis, this a prize copy awarded by the Collège d'Harcourt. Georges enjoyed a reputation as an outstanding preacher in Paris, and his remarkable Pauline commentaries were published for use by his fellow preachers. Although

always intended to be completed in three volumes, the second and third were not printed until 1664. He is also known for his edition of the works of Tertullian.

Marie Thierry (née Regnault or Renault) succeeded her printer-publisher husband Denis I upon his death in 1657, working in association with their son Denis II until at least 1676, their shop on the rue Saint-Jacques bearing, appropriately enough, the sign of Saint Denis. **This is a truly handsome publication with its portrait of St Paul by Nicolas Regnesson (d. 1670) and remarkable title-page device comprising a view of Paris with an inset of Saint Denis holding his severed head.** Marie's other publications included works on mental prayer, Jansenism, plague, and the Eucharist.

Provenance: this copy was awarded by the Collège d'Harcourt to Joachim Pelagius de la Marchée in 1734 as a prize for translating Latin into French. The Collège was founded in Paris in 1280 and renamed the Lycée Saint-Louis in the early nineteenth century. It can boast an extraordinary roll call of famous alumni, those from the eighteenth century including Montesquieu and Denis Diderot.



A Seven Acres' Night's Dream Inscribed by Charlotte Shaw

38. HABERLY, Loyd. Daneway: A Fairy Play for Emery Walker F. S. A. ... [(Limitation:) Long Crendon,] Seven Acres Press, 1929.

Large 8vo in 4s, pp. [4 (blank)], [viii], 8, [2], 9-18, [2], 19-40, [2], 41-45, [2], [7 (blank)]; title printed in red, green, and gold, large woodcut decorations printed in black, accompanied by lettering in red, green, and gold, numbered by hand, final blank signed 'Loyd Haberly | 15 August '29'; bound in tawed pigskin by Haberly, boards tooled in gilt and ruled in blind, spine gilt in compartments and lettered directly in gilt, top- and fore-edges gilt, tail-edge uncut; a little rubbed with a few small marks, but a very good copy; front flyleaf inscribed 'Barry | from | Charlotte F. Shaw. || A commemoration of | The first Malvern Festival. || 1929'.
\$2750

First and only edition, numbered fourteen of sixty copies, of a play written, printed, and bound by Loyd Haberly, dedicated to Emery Walker and set at his home, this copy inscribed to Sir Barry Jackson by Haberly's friend and patron Charlotte Shaw on the occasion of the first Malvern Festival.

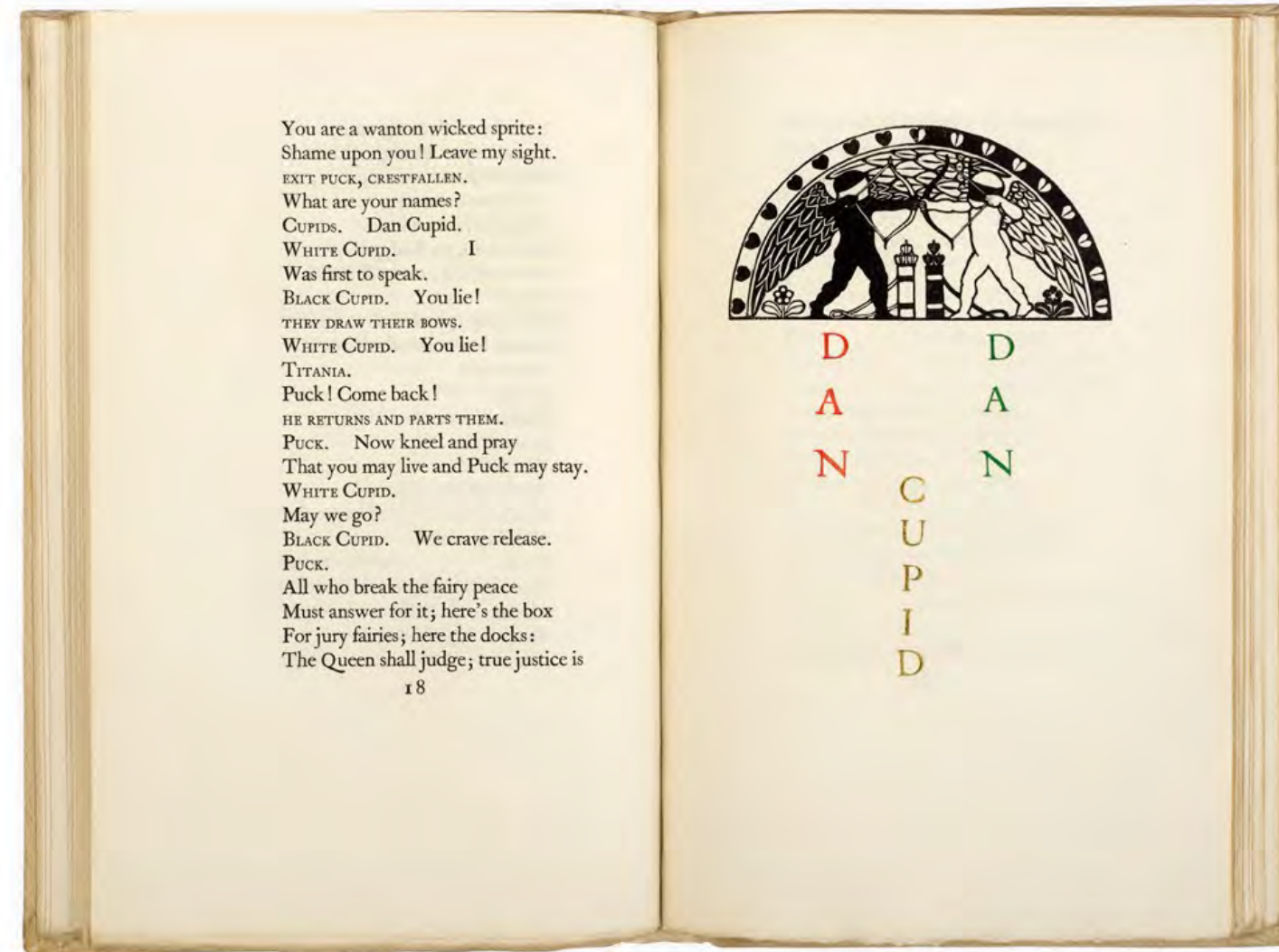
Both poet and printer, the American Loyd Haberly (1896–1981) took up fine printing while studying at Oxford on a Rhodes Scholarship, establishing his own Seven Acres Press at Long Crendon in Buckinghamshire in 1925; in 1933 he was appointed to run the Gregynog Press, on the recommendation of John Johnson, before returning to the US. His lighthearted *Daneway* recasts Oberon as 'Fairy King of Gloucestershire' and Titania as 'his Queen, daughter and heiress to Dorex, King of Oxfordshire' and

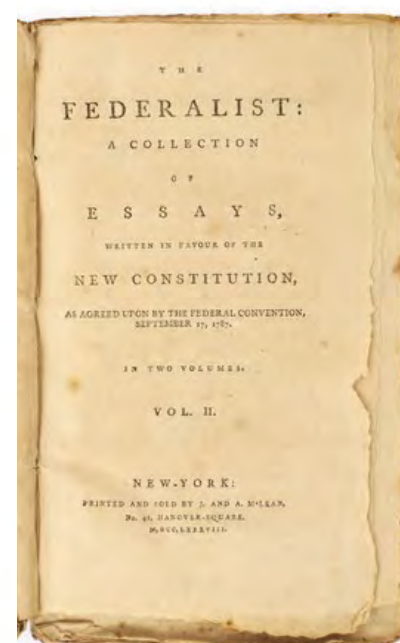
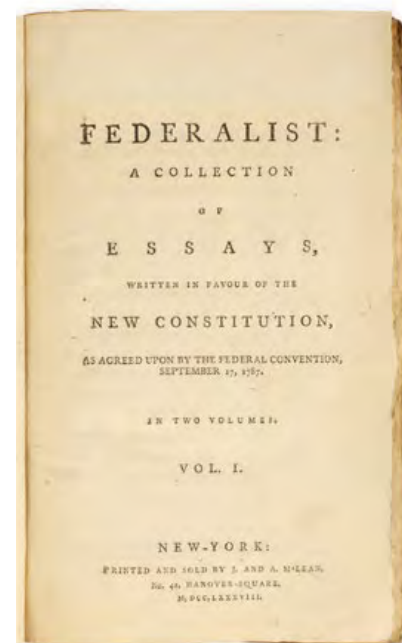
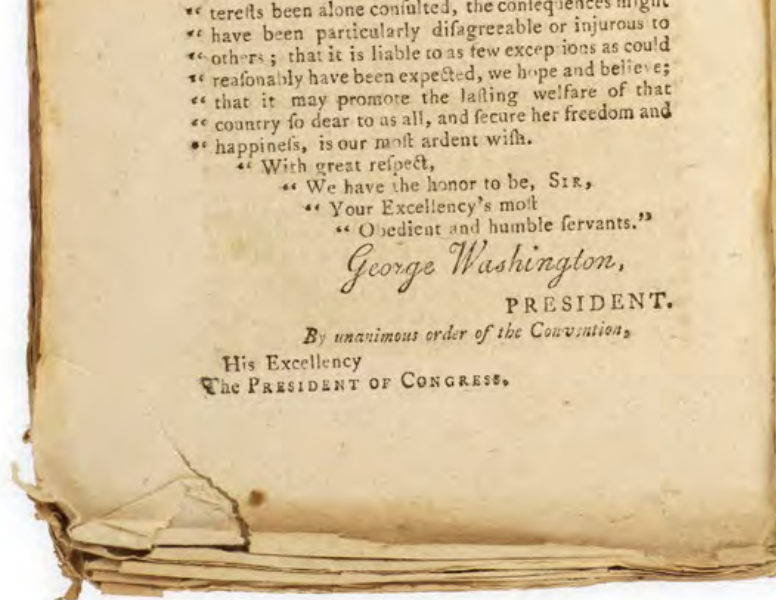
sets the scene on the lawn at Daneway House, the home of his friend and fellow printer Emery Walker, depicted in a woodcut roundel drawn by Haberly while visiting.

With an all-encompassing approach to craft which even saw him trimming the stone for the Seven Acres' building by hand, **Haberly is here responsible not only for writing the text and for printing it but also for the woodcut illustrations and the binding**; much of the coloured lettering and all of the gold lettering was applied by hand after printing, albeit using hand-letters designed not by Haberly but by Walker.

The present copy is inscribed by the activist, philanthropist, and translator Charlotte Frances Shaw (née Payne-Townshend, 1857–1943) as 'a commemoration of the first Malvern Festival'; the Festival was co-founded by the recipient, the theatre director Sir Barry Jackson (1879–1961), and Shaw's husband, George Bernard Shaw. Both Bernard and particularly Charlotte Shaw were friends and patrons of Haberly, both at Seven Acres and later at Gregynog, Mrs Shaw commissioning a copy of *Daneway* to be bound for 'her strange friend Lawrence of Arabia' (*American Bookbuilder*, p. 36). Yet another copy was ordered by Walker's friend, then-Prime Minister Ramsay MacDonald, which – Haberly later suggested – prompted Walker's knighthood in 1930.

See Haberly, *An American Bookbuilder in England and Wales: Reminiscences of the Seven Acres and Gregynog Presses* (1979).





The Federalist Papers in Original Boards

39. [HAMILTON, Alexander, James MADISON, and John JAY]. The Federalist: A Collection of Essays written in Favor of the new Constitution, as agreed upon by the Federal Convention, September 17, 1787 ... *New York, John and Andrew M'Lean, 1788.*

Two vols, 12mo, pp. I: vi, 227, [1, blank], II: vi, 384; title-page of vol. I very neatly restored at head with old paper (possibly the original conjugate blank, which has been replaced) above the line 'Federalist', with loss of the word 'The', a few gatherings in vol. I slightly browned, paper flaw to vol. I G5 with loss to outer margin (just shaving text); vol. II quire X bound in duplicate in error (no loss), printing flaw to vol. II p. 290 where the paper was folded in the press (no loss), two marginal tears (no loss) to the last leaf; apart from the restoration to the title-page, an excellent copy, uncut, in the original boards, vol. II on slightly largely paper as usual, vol. I unopened after p. 117, vol. II entirely unopened, spine of vol. II stamped '2' in ink; spine of vol. I wanting, some light damp-stains to boards; partially obscured pencil inscription to upper pastedown vol. I 'W. Brown / Dr R / long let' (see below). **\$300,000**

First edition in book form of *The Federalist Papers*, the single most important work of American political philosophy, a normal paper copy, very rare in the original boards, uncut and largely unopened. Volume II is in a mixed state, with the error 'Letter LXXX' rather than 'LXX' uncorrected on p. 240, but the spine lettered '2' not 'II'.

A 'commentary on the Constitution by men included among its principal architects' (PMM), *The Federalist* 'will merit the notice of posterity; because in it are candidly and ably discussed the principles of freedom and the topics of government, which will be always interesting to mankind so long as they shall be connected in Civil Society' (George Washington).

Provenance:
Inscribed in pencil 'W. Brown / Dr R / long let'. Could this plausibly be by Dr William Brown and Dr Benjamin Rush? Brown (1748–1792), educated in Edinburgh, returned to set up practice in Alexandria, Virginia, where he was known to Washington (whose diary records a number of visits by Brown and his wife in the early 1770s); he joined the second Virginia Regiment as a surgeon in 1775 and was appointed Surgeon General for the Middle District by Congress in May 1777, spending that winter with Washington at Valley Forge. In February 1778 he was promoted to Physician General, replacing Dr Benjamin Rush (1745–1813). After the war (Congress had accepted his resignation in 1780), Brown rented George Washington's house in Alexandria from 1783 to 1786 (the same later occupied by Bushrod Washington), and helped found the Alexandria Academy in 1785, of which Washington was a trustee. Rush, who had like Brown studied medicine in Edinburgh, and returned to set up practice at the same period, was representative of Pennsylvania and signatory of the Declaration of Independence, but had resigned from Army service in 1778 after the discovery of a letter critical of Washington. In 1787 he returned to politics as a member of the Pennsylvania ratifying convention for the new Constitution, leading the movement for its adoption.

PMM 234.

Abolition for Children

40. [HEDGE, Mary Anne.] Samboe; or, the African Boy ... London, Harvey and Darton, 1823.

12mo, pp. viii, [2], 175, [1], [10 'Notes'], with an engraved frontispiece; slightly foxed but a very good copy in the publisher's quarter red roan, spine ruled gilt and lettered directly, marbled paper sides; ownership inscription 'Hester Bowles, given her by her mama, 1826'; contemporary pink bookseller's ticket of C. Evans, Abingdon. **\$1000**

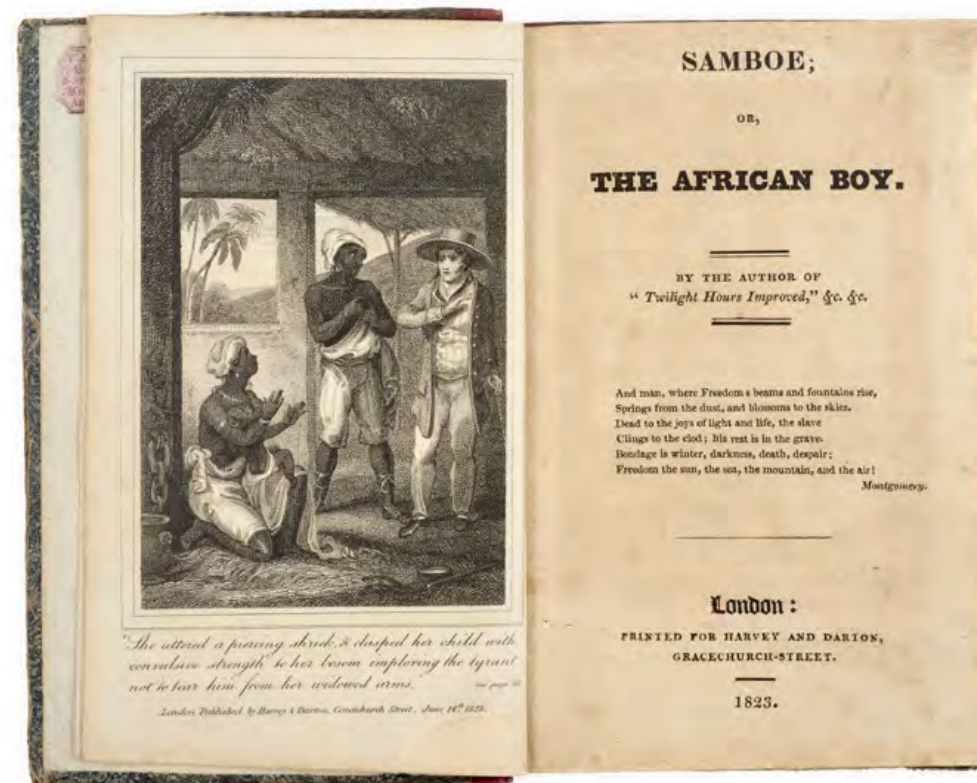
First edition of an abolitionist novella for children dedicated to William Wilberforce. Hedge, of Colchester, was the author of a number of improving works for youth, of which this is probably the best known.

Hedge's self-congratulatory preface rejoices that 'England has achieved the triumph of humanity' by abolishing the slave trade, but 'other nations' still practice 'unprecedented enormities and misery' as well as 'deliberate perjury' in its concealment. The story itself starts with Mr. Irving, a slave factor at Ouidah (on which there are many observations), who buys a young woman and her son from a cupidinous local magnate; pleased with himself

at preventing their separation he nevertheless consigns them to a slave ship bound for the West Indies (of which there is a description based on Clarkson). She is sold to a 'humane' master and mistress in Jamaica, but nevertheless succumbs to her sufferings, leaving her boy Samboe to pass through several owners before he is sent to England as a plaything for some vile children. Finally he comes into the hands of an abolitionist, who educates him and brings him with him to the Sierra Leone Colony – there is a closing passage in its praise as a 'medium of civilization for Africa'.

Provenance: Hester Bowles (1813–1844), elder sister of the travel diarist Rev. Thomas Bowles, of Milton Hill House, near Abingdon, the gift of her mother Hester Sophia (née Sellwood). Most of her brothers went to Rugby and Oxford, but her education was evidently not wholly neglected.

Darton G444; Goldsmiths'-Kress 23957.



Florentine Neoplatonism

41. HERMES TRISMEGISTUS; Marsilio FICINO, translator. Liber de potestate et sapientia Dei ... [(Colophon:) Venice, Damianus de Mediolano, de Gorgonzola, 10 May 1493.]

Small 4to, ff. [32]; a–h⁴; roman letter (with spaces left for Greek words to be inserted), initials and paraps in red or blue; cut a little close, but a very good copy; bound in late nineteenth-century calf, boards panelled in blind, front board lettered in gilt, spine ruled in blind, edges with traces of marbling; ink stamp of Stonyhurst College to foot of first and final pages, with shelf labels to front board and pastedown.

\$10,500

An attractive Venetian edition of the first Latin translation of the Corpus Hermeticum (sometimes known as *Pimander*, from the name of just the first of fourteen chapters), the foundation of Hermetic Philosophy and a fundamental text of early alchemy.

'*De potestate et sapientia Dei* comprises 14 treatises ascribed to Hermes, and its translation was Ficino's first work, completed in 1463 at the request of Cosimo de Medici. The Greek manuscript brought from Macedonia by Leonardo da Pistoia excited great interest, as witnessed by postponing the translation of Plato which was about to begin. While the treatises are in fact the work of different authors written at various times in the first centuries after Christ, Ficino believed, as did everyone up to the 17th century, that they were the work of the priscus theologus revealing the divine mysteries ...

'Pimander is the first of fourteen treatises in *De potestate et sapientia Dei*, and it tells a story of creation similar to that in Genesis. It is in the form of a dialogue between Hermes and Pimander, the divine "mens." Hermes, in sleep and thus with his corporal senses arrested, asks to know God. He sees suddenly in Pimander a great light, then darkness, and hears the Word: "the luminous Word issuing from the

Nous (Pimander) is the son of God." The Nous creates man, allowing him to participate in divine power, and man descends to earth to join nature. Although he has taken on a mortal body, he still retains an immortality by participation in the divine. This is emphasized at the end of Pimander when Hermes asks Pimander how to live according to the mystery of God: "[you] must live a pure and holy life, rendering the Father propitious to him through filial love and uttering benedictions and hymns." Finally, at death, the immortal element of man will ascend and return to the sphere of God whence it came.

'This story provided Ficino with evidence that Hermes was indeed the "father of theology" since its account of creation had obvious parallels to Genesis, it prophesied Christianity, and it taught devotion to God in this life' (*Christ, Plato, Hermes Trismegistus: Catalogue of the Incunabula in the Bibliotheca Philosophica Hermetica* 1, part 2, pp. 235–7).

The first printing, by Gerardus de Lisa in Treviso in 1471, was executed without Ficino's knowledge. This is probably the fifth printing of this work, though it was derived from the Treviso edition whose text suffered from numerous inaccuracies. It is quite plausible that Ficino's translation was only meant for Cosimo and that he never intended for it to be printed.

HC 8461*; BMC V 543; GW 12314; Goff H81; BSB-Ink H-116; ISTC ih00081000.

**MERCVRII TRISMEGISTI LIBER DE POTESTA
TE ET SAPIENTIA DEI PFR MARSILIVM FICI
NVM TRADVCTVS: AD COSMVM MEDICEM.**

41 / HERMES TRISMEGISTUS

**Tu quicumq; es: qui hæc legis. siue grāmaticus: siue orator: seu
philosophus: aut theologus: scito. Mercurius Trismegistus sū:
quem singulari mea doctrina & theologica: ægypti prius & bar
bari: mox Christiani antiqui theologo: ingenti stupore. at toniti
admirati sunt. Quare si me emes: & leges: hoc tibi erit commo
di: quod paruo ære comparatus summa te legentem uoluptate:
& utilitate afficiam. Cum mea doctrina cuicumq; aut mediocri
ter erudito: aut doctissimo placeat. parce oro: si uerū dicere non
pudet: nec piget. Lege modo me: & fatebere non mentitum: sed
si semel leges: rursus releges: & cæteris consules: ut me emant:
& legant. Bene Vale.**

Hebdomada quarta

Luce. iij.

de venerabi
li sacramēto
& de sacerdo
tibus

concessa: Celi celoz te p̄ magnitudine cape nō potuerūt:
quem tñ sacerdotes noue legis in altari tractare merue
runt. Sanctus Joānes in baptismo verticē tuum tange
re tremuit: qui tamē pre omnib; nat; muliez sanctor; flor
ruit. Sic etiam fm hodierni enāgelij dicta venit ad ior
danē predicans & baptizans tempore Tyberij cesaris qñ
pontius pilatus pcurabat iudeam et herodes galileam
qui regnum in q̄ttuor tetrarchias diuisum regebant sub
principib; anna & caipha. Nec tamē huc sanctissimo au
toritatē presentiu sacerdotū concessisti: sed fontem bene
dictionis tue nobis hūilib; seruasti. Quāta digna
tio tua dñe: qua reliquias populi tui dotasti. Que gens
tāincluta cui deus su⁹ assistat sicut tu nobis ades: In sa
cramēto em altaris totus ades: sicut aderas qñ pro salu
te nostra in cruce pendebas: et sicut in vtero intemerate
virginis infans iacebas. Necessario q̄ppe pro sacerdotib;
bus orabit: quibus taminclutū officiu p̄secrationis cō
mittit. Tibi de cetero seruire tenent in omni sanctitate
et recedere ab omi iniquitate. Triduanū ieiuniū nūc o do
mine sustinem⁹: quo peccata nra detergere desideramus
Sed fac id etiā o deus eis puenire in subsidiū: vt digne
subeant tānestimabile officium. Fac demū vt etiam bo
nis eozū opibus participemur: que ipsi in ecclesia tua fa
cere tenent. Fac vt viui hauriant ab eis sanam doctrinā
ad bene viuendū: et exemplū bonū ad imitandū. Fac vt
defūcti hauriant per eos subleuamē a penis purgatorij:
et tandē feliciter adiungantur ciuib; celest; gaudij Amē.

Dñica. III. Aduentus dñi Oratio. XXXII.

Gloriosissime domine
Jesu ch̄e miserere fragilitati mee. Quō
potero digne lenare oculos meos ad te fa
ctorē meū: qui totiens offendi maiestātē
tuam: Quomō potero me dignum gratia tua iudicare:

*Dño p̄ sta q̄ dō h̄y nōr̄. Tege recipiat de sabbato
immediate p̄cedet s̄ sab^o 4^o t̄p̄. Repetendo & incipit
ab illo loco s̄z hodie & cetera h̄y agitur r̄q̄ vsq; & finit.*

in Aduentu domi

qui tam ingratus bñficijs tuis fui: Quomō
hi aliquā gloriā ascribere: cum audiam h
gelio ipm Joannē baptistā mire se hūilia
ad eum iudaici sacerdotes & leuite venisse
esset interrogassent: cōfessus est et nō nega
christ⁹: neq; helias: neq; p̄pheta. sed ait: Ego
mantis in deserto: dirigite viā dñi: rectas
dei nostri. Et cum itez interrogarēt qd̄ bap
tistæ esset christus: respōdit. Ego baptizo in aq
vestrū stetit quem vos nō scitis: Ipse est qui
turus est: qui ante me fact⁹ est: cuius ego nō
vt soliam eius corrigiā calciamēti. Ecce t
gnitatis tue o dignissime dñe. Si hic ma
tos mulierū non iudicauit se digne posse
pedibus tuis soluere: quid nos miseri po
Derito nunc verecundia tegimur: qui tan
tius obruimur. Sepe ad altare tuum acce
ni malis cogitationib; & tentationib; simu
vltius faciemus o deus vite nostre: Si
stram aspiciam⁹: nimia verecundia: incurri
mitas tandē nos occupat: ita vt nos viuer
nos ab altari tuo subtraxerimus: quē cōs
inueniemus: Et si te medicū animarū non
quomō in hac pegrinatione salui subsister
Tua o domine est omnis potentia: miraq;
mentia. Tu dum in terr; ambulabas: lepra
et omnibus male habentibus subuenieba
potentia defectum non sustinebit: sed vlt
nem et generationem p̄manebit. Nobis i
etiam succurre: et ab omni malo nos defe
nos ab omnib; illecebris: vt digni redda
spectibus. Nisi tu auxiliator et miserator
erit munda in conspectu tuo omnis caro:
li supplicatione ad te deum nostrum conf
tue bonitati cōmittim⁹: Peto vt nos in so
non pmittas putrescere: sed remissionem

With Contemporary Reference to Luther and the Diet of Worms

42. HIERONYMUS de Villa Vitis. Panis quotidianus de tempore [- de sanctis scilicet pars hyemalis estivalis]. Iste liber i[de]o sic dictus est q[ui]a quotidie p[er] totu[m] annu[m] [con]tinet speciale[m] oratione[m] cu[m] utilibus et eva[n]gelicis doctrinis insertis in q[ui]bus devotio et v[ir]tutu[m] dilectio faciliter hauriri poterit q[ui]a p[re]cipua dilige[n]tia o[mn]ia illa p[ro] salute viventiu[m] edita. [(Colophon:) Hagenau, Heinrich Gran for Johann Rynmann von Öhringen, 1509.]

Two parts in one vol., 4to, ff. I: [326], II: [304] (of 312, bound without first quire ^{2π} containing the calendar); with blanks M8 and R8; **capitals supplied in alternating blue and red by Paulus Wigg, some with pen flourishing and infilling**, paragraph marks in blue and red, small capitals highlighted in red, underlining in red; some marginal wormholes at beginning of each part, occasional small marks, wormhole to outer margin of R8-aa5, D4.5 short at head, old marginal repair to E2, but overall a very good copy; **bound at Tegernsee in near-contemporary calf over bevelled wooden boards (see below)**, boards roll-tooled and stamped in blind to a panel design, later paper labels to spine, fore-edge tabs, sewn on 3 pairs of cords with single kettlebands, spine lined with manuscript waste on vellum, several backfolds repaired before rubrication, quires numbered in Arabic numerals at backfolds; a little rubbed and scuffed, spine worn with losses to spine ends and some splitting to joints, wanting metal corner- and centrepieces, clasps, and catches, minor worming to endpapers; inscriptions to first title '1521', and 'HR 1524 Vital[i]s no[mi]ne', 'memento pauli wigg' (in blue ink) with the date 1521 to aa2' and LL6', a note signed by him 'fr[ater] paulus wigg' to Pp8', a few neat contemporary annotations in black and red ink in Wigg's hand, seventeenth-century inscription 'Mon[aste]rij Tegernsee' to first title, bookplate removed from front pastedown. **\$7000**

First edition, bound and handsomely rubricated in 1521 at the Benedictine abbey of Tegernsee in Bavaria by the scribe Brother Paulus Wigg, whose notes refer to the Diet of Worms ('Würmbs'), Charles V, and the excommunication of Martin Luther by Pope Leo X.

The text, compiled by the Augustinian canon Hieronymus de Villa Vitis, of Rebdorf in Upper Bavaria, outlines prayers and readings for each day of the liturgical year – the 'daily bread' of the title. The pioneering and prolific Hagenau printer Heinrich Gran (d. c. 1527) primarily issued theological works – sermon collections, treatises on liturgy, pastoral theology, morality, and church history – and writings of the Church Fathers and medieval theologians. From 1497 he worked closely – as here – with the important Augsburg publisher-bookseller Johann Rynmann (d. 1522), 'one of the most significant booksellers, perhaps the most significant, from the turn of the fifteenth century' (*Deutsche Biographie, trans.*).

Provenance:

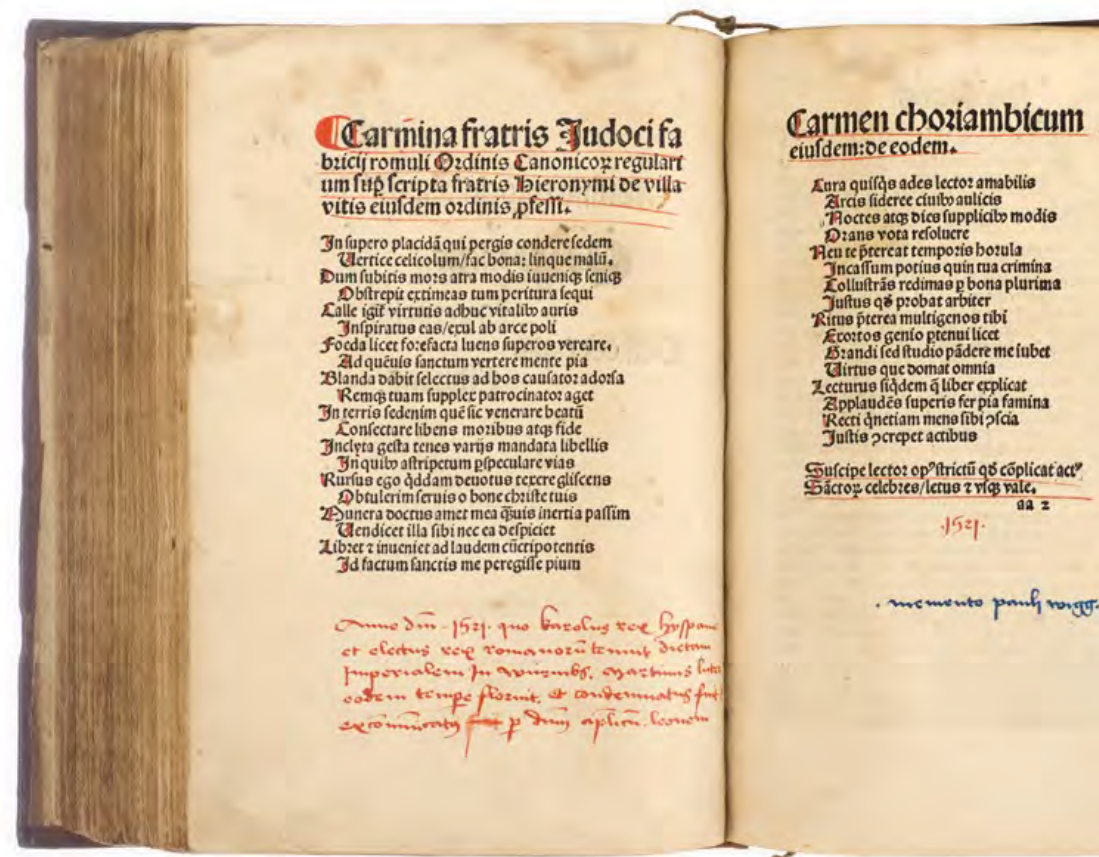
From the Benedictine abbey of Tegernsee in Bavaria. The handsome decorative initials are the work of Paulus Wigg, whose name appears in several places along with the date 1521, and who has added several annotations. The final blank has five lines of prognostics: if the weather is clear on St Paul's day, then profit will be abundant; if it is cloudy, then animals will die; snow or rain promise costly times ahead; and wind means war; while if the sun shines on the feast of St Vincent, then there will be wine. A liturgical note describing local practice at Tegernsee appears on c3^v.

Remarkably, another copy of this same work (complete with the calendar to part II) at the Bayerische Staatsbibliothek in Munich (Res/4 Asc. 466 m) was likewise bound at Tegernsee Abbey and rubricated by Paulus Wigg, bearing his name beneath the colophon and the date 1524. Several manuscripts by Wigg also survive, e.g. Beinecke MS 28 (a collection of prayers) and BSB Clm 19201 (a Psalter).



Binding:

The binding, with different decoration to the front and rear boards, was executed at Tegernsee Abbey. Several of the tools are identified on the Einbanddatenbank as belonging to Tegernsee, e.g. circular stamps with 'IHS' (s011177) and entwined heart-shaped flowers (s011175), and a rosette (s011178). The manuscript slips employed as spine



liners have distinctive v-shaped ends, like those in the Munich copy, apparently a quirk of local practice. They are here taken from a near-contemporary liturgical manuscript elegantly written in red and black.

Adams H547 (part II); USTC 682476; VD16 H 3478.

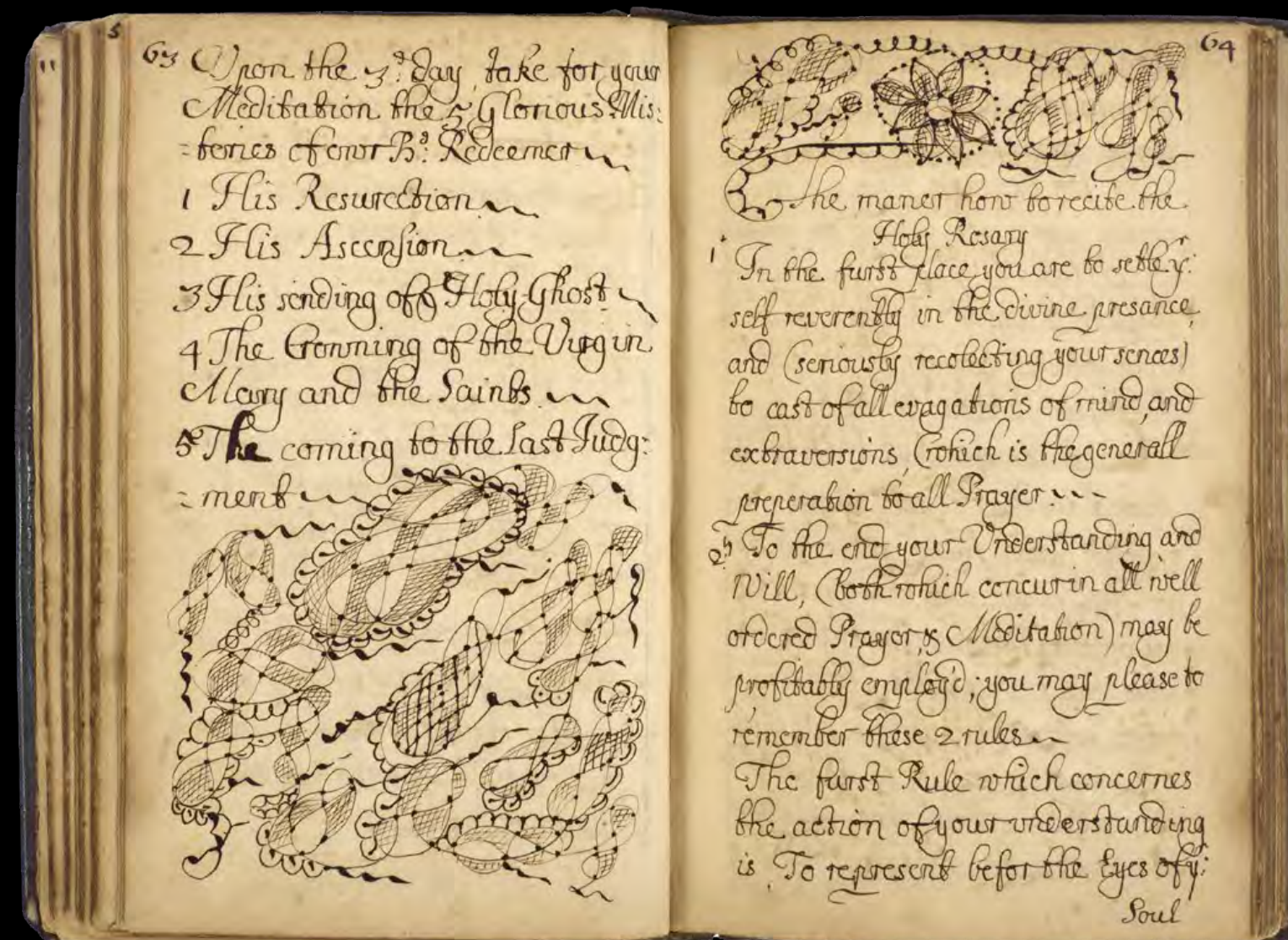
Rosary Devotion by an English Nun in the Low Countries

43. [HOWARD, Elizabeth Dominica.] 'Collections of Devotion to the holy Rosary taken out of the great Rosary Book intituled Jesus Maria Joseph or the Devout Pilgrim of the everblessed Virgin Mary in his holy Exercises, Affections and Elevations upon the sacred Misteries of Jesus Maria Joseph'. Brussels, 20 May to 15 June 1698.

8vo manuscript, paginated by hand pp. [5 (index)], [3 (blank)] [6 (title and dedication)], 164, [1]; brown/black ink on paper in a neat uniform hand, many pages with idiosyncratic calligraphic ornamentation in the form of flowers and repeating whorls, interspersed with dots and hatching; slightly browned but generally in very good condition, in a contemporary binding of black 'shagreen' (possibly donkey), covers ruled with triple fillet borders in blind, marbled endpapers, gilt edges.

\$16,500

A delightful, idiosyncratic devotional manuscript 'written out for my ever honoured & dear mother' by the young Dominican nun Elizabeth Dominica Howard (1677-1761). Owing her mother 'the double obligation of Natur and Grace', 'I have written what follows with singular content and pleasur' (Dedication), and her manuscript, which is devoted particularly to the exercise of the Rosary and to the Confraternity of the Rosary, is filled with unusual penwork decorations in which distinctive looping doodles (ghosts of the word 'Jesus', ampersands, and clefs) take flower, sprout strawberries, or surround stars and crosses.



Howard's main sources for the present manuscript are *Jesus, Maria, Joseph, or the devout Pilgrim* (Amsterdam, 1657) by Arthur (Anselm) Crowther and Thomas Vincent Sadler, and an unrecorded 1675 edition of *The Method of saying the Rosary ... as it said in her Majesties Chappell at Somerset House*. After a general introduction on 'The forme of offering ones selfe to the blessed Virgin', she includes sections drawn from those works on the rules and statutes of the Confraternity of the Rosary, indulgences (and specifically those conferred on the Confraternity), plenary indulgences of the Roman stations and on particular days of the year, 'the maner how to recite the Holy Rosary', the fifteen mysteries of the rosary, the litanies of Our Lady of Loreto, the 'Elevations to the sacred Trinity upon earth', and some final prayers to SS Joachim, Anne, and Joseph.

The Rosary was of foundational importance to the Dominican order, having been given to St Dominic in a vision as a weapon against the Albigensian heresy. A Dominican confraternity devoted to the Rosary had been established in the late fifteenth century by Alan de la Roche and had spearheaded its widespread use. Distinctive to the Confraternity was the plenitude of plenary indulgences (remissions of temporal punishment for sin) available to its members upon enrolment, on particular days of the year, and on recitation of chaplets of the

rosary; and the fact that the efficacy of the entire community's prayers was available to all members, living or dead. Crowther or Crowder, although a Benedictine, had established a Chapel of the Rosary in London, and his book on the Confraternity and the Rosary was dedicated to Catherine of Braganza. Catherine's installation of friars in her chapel at Somerset House was seen as particularly provocative, and increasingly anti-Catholic feeling in England would lead to the Popish Plot trials in 1678-9, as a result of which Elizabeth Howard's own great-uncle William Howard, Viscount Stafford, would lose his head.

The Glorious Revolution of 1689 would make the climate even more actively hostile to Catholics, and Elizabeth Dominica Howard and her sisters, along with two of her Howard cousins, were among the many young English Catholic women that found a home at Het Spellikens and other convents in the Low Countries. Elizabeth rose to the position of sub-prioress and served twice as mistress of novices. A 'Processionale' copied out by her in 1694 was recorded in the library of the Dukes of Norfolk (she was niece to the 5th and 6th Dukes), and the records of the Dominicans of Brussels note a later manuscript by her of the 'Obligations of this our Community concerning prayers & suffrages for our friends and benefactors living & deceas'd' (not before 1751).



'Perhaps the Most Beautiful Set of Prints Ever Made'

44. HU Zhengyan 胡正言. [十竹齋書畫譜 *Shizhuzhai shuhuapu*; 'Ten Bamboo Studio Manual of Painting and Calligraphy'.] 翎毛譜 [*Lingmaopu*; 'Manual of Bird-Painting']. [China, 1633–c. 1703.]

Slim folio, ff. [21], with 22 (of 44) xylographic double-leaves comprising ff. [4, preface], 9 (of 20) bird prints and 13 (of 20) textual leaves, each c. 260 × 290 mm) pasted as spreads across leaves of stiff card; light stains and soiling within, a few characters slightly smudged, minor worming to a few leaves affecting only a single character; else good copies in a late-nineteenth-century Western album, red wrappers with manuscript title in Chinese pasted over boards edged with blue silk, manuscript shelflabel 'N^o. 158' to front cover, manuscript label 'chinoi[s]' to spine; extremities worn, front joint starting at head but sound; remnants of clipping from Drouot catalogue to front pastedown (*see below*), pencil note in French to foot of one page. **\$24,500**

A set of nine splendid bird prints with accompanying poems from the extremely rare first superstate of the first polychrome woodblock book printed in China, most likely from the celebrated library of French orientalist Victor Collin de Plancy.

'*The Ten Bamboo Studio Collection of Calligraphy and Painting (Shizhuzhai shuhuapu)* is the fruit of the vision and labor of one extraordinary man, Hu Zhengyan. ... Brilliant, innovative, and well connected, Hu took up the then current vogue for printed painting manuals (*huapu*) and orchestrated several printing projects. The most ambitious of these was *The Ten Bamboo Studio Collection of Calligraphy and Painting*, for which he persuaded some thirty painters and one hundred twenty poet/calligraphers to contribute designs. The resulting 356 leaves were organized into eight volumes, each focused on a category of nature studies: orchids, bamboo, plums, ink flowers (round compositions), scholar's rocks, birds, and fruit, along with a general introductory volume' (*Splashes of Color*, p. [2]).

This was the first book to employ polychrome xylography in China. 'The peak of technical achievement in Ming woodblock illustration was the production of colour illustrations. The process, known as *taoban* ("set of blocks"), involved the cutting of a separate block for each colour (up to ten blocks, each for a different colour, might be required for a single illustration)' (Rawson, p. 123). 'Hu personally

supervised the carving of the blocks and oversaw the printing, and he is given credit for introducing history-making innovations that served to make a woodblock print more closely resemble a hand-brushed painting. Shading, achieved by partially wiping color off an inked block, captures the effect of washes and varying degrees of pressure of the brush, while overprinting (overlapping different tones or hues of ink) produced a broader and more nuanced palette of colors' (*Splashes of Color*, p. [2]). **The result was 'perhaps the most beautiful set of prints ever made'** (Ebrey, p. 1).

Our album preserves the four-leaf preface, nine (of twenty) images, and nine (of twenty) accompanying poems from the *Lingmaopu* ('Manual of Bird-Painting') volume, **all from the exceedingly rare first superstate of the first edition.** The printing and publication history of the *Shizhuzhai shuhuapu* is extremely complex and has only recently been clarified by Thomas Ebrey's comprehensive study of over 260 surviving sets. Through an analysis of the images, texts, seals, wear to blocks, and other features, Ebrey identified ten editions published over some 250 years. The first edition alone spans most of this period, since the original blocks were reused time and again with subtle modifications. Within the first edition Ebrey distinguished four 'superstates' – 'four easily distinguishable groups of printings that use all or some of the original blocks' (p. 19) – of which the first was published in 1633–1703, the second in 1703–1775, the third in 1775–1879, and the fourth from 1879.

We have been able to compare the leaves in our album with both the first-superstate copy in the British Library and the second-superstate copy at Cambridge and find that our leaves align with those in the former. There is further variation within each superstate: no two copies are identical, especially in the use of seals. Two (of eighteen) seals in our album differ from the BL copy, and the colour in three of the prints is slightly duller, but in all other respects, including the state of wear and clarity of impression, there is a close match.



Leaves from the first superstate are exceptionally scarce: 'no complete set of the original *Ten Bamboo Studio* prints survives; even partial sets are extremely rare' (*Splashes of Color*, p. [2]), a verdict confirmed by Ebrey's census.

Provenance: seemingly from the collection of Victor Collin de Plancy (1853–1924), with remnants of a catalogue description of his copy to the front pastedown ('810. *Ling mao p'ou*. Recueil d'oiseaux et de plantes. Estampes en couleurs. Tirage ancien. 1 vol. in-8'). Having studied Chinese at the École nationale des langues orientales in the 1870s, Collin de Plancy was posted to China, first as an interpreter at Peking and then as a diplomat in Shanghai. In 1887 he was appointed French envoy to Korea, where he spent the next twenty years. During



this time he amassed a large collection of East Asian art, furniture, and books, most notably the only known copy of the *Jikji*, the world's oldest extant book printed with movable metal type. His sale, Drouot, *Collection d'un amateur. Objets d'art de la Corée, de la Chine et du Japon*, 27 March 1911, lot 810.

See Ebrey, 'The Editions, Superstates, and States of the *Ten Bamboo Studio Collection of Calligraphy and Painting*', *East Asian Library Journal* 14/1 (2010); Rawson, *The British Museum Book of Chinese Art* (1992); *Splashes of Color: Chinese Woodblock Prints from the You Wei Du Zhai Collection* (2016).

Book on Wheels

45. HURTADO, Eugenio, *scribe*. [Missal for feast days.] *Madrid, 1827.*

Manuscript on paper, elephant folio (642 x 480 mm), ff. [2, colophon, index], 27, '27–182' [*i.e.* 28–183]; neatly written in black ink, in Latin, 11 or 12 lines per page, musical notation on 5-line red-ruled staves, large historiated initial 'A' to f. 1r, large initials in multiple inks throughout, smaller initials in red or blue, colophon ('Lo excribio / en Madrid / Eugenio Hurtado año de 1827') written within a stencilled border in red, blue, green, and yellow inks; short tear to outer margin of first 2 ff. (not affecting text), longer tear to final leaf, light thumb-marks to a few corners, dampstain to upper margin of a few leaves; bound in contemporary calf over 16-mm wooden boards, tooled in gilt, large brass cornerpieces, the lower pieces incorporating four wheels on the tail-edge, brass corner bosses, large central bosses (renewed), clasps to fore-edge (one lacking, the other partially defective), edges gilt and gauffered, ribbon tabs to fore-edge (mostly defective), neat thumbholes excised from outer margins of most leaves, 2 pierced brass plates fixed to inner boards to support the bookblock (causing some rubbing of the tail-edge), primary endbands sewn with parallel threads around ?rolled-paper cores, sewn with thick thread on 7 supports laced in, spine lined with canvas; a little rubbed at extremities, slight chips to tailcap, but overall very well-preserved.

\$10,500

An extraordinary and enormous liturgical manuscript with painted and stencilled decorations, in a remarkable binding on wheels for ease of movement.

Active in Madrid in the first decades of the nineteenth century, Eugenio Hurtado was a music professor, choirbook calligrapher, and seller of brushes and inks, based at 29 Calle de San Roque (*Gaceta de Madrid* 65, 30 May 1818, p. 540). He received several commissions from the Royal Court, particularly for the Infante Antonio Pascual of Spain (1755–1817), the younger brother of Charles IV of Spain and Ferdinand I of the Two Sicilies. He won a silver medal at the Spanish exhibition of 1828 for his stencil templates ('chapas caladas'), as used here, with 'alphabets, vignettes, fleurons, friezes, and other ornaments' (*Memoria de la Junta de Calificacion de los productos de la industria española...*, 1830, p. 59). Several examples of his work are preserved in the Real Biblioteca in Madrid.

The present manuscript is remarkable both for its enormous size and for the attempts by the binder to accommodate this, most strikingly the incorporation of wheels. Another notable feature of the binding is brass plates affixed to the tail-edge to support the bookblock, as it is too heavy to be kept from collapsing by rounding and backing alone.



Who Judges the Judge?

46. INCHBALD, Mrs. [Elizabeth]. *Nature and Art*. London, G. G. and J. Robinson, 1796.

Two vols, 12mo, pp. I: [ii], 192; II: [ii], 203; old repair to tear in lower margin of title-page in vol. I, else a very good copy in contemporary half calf and marbled boards, front joints cracked but sound, head of spine chipped on vol. II. **\$4500**

First edition of a powerful and tragic Jacobin novel, 'remarkable for its dramatic rendering of the feminist point that men destroy women's chastity and then mete out punishment for its loss' (Spencer, *The Rise of the Woman Novelist*, 1986). **It is a fearless interrogation of hypocrisy, greed, snobbery, and the effects of education and social position on behaviour that prefigures the works of Jane Austen, who greatly admired Inchbald.**

The heroine of one plot strand, Agnes Primrose, a cottager's daughter, is left pregnant by her lover William Norwynne and sinks to prostitution, theft and forgery, while her seducer rises in the world to become a judge. Eventually, he is the one who passes sentence on her for the crimes she was driven to by his desertion, and he does not even recognise her as he condemns her to death. This theme had intense personal significance for Inchbald, who had been unable to save her own sister Deborah from falling into prostitution. The dichotomous title (a construction later made famous by Austen) is embodied in the two branches of the Norwynne family: William Sr (a churchman) and his son William (the judge and seducer) represent 'art', or indeed artifice; 'nature' is embodied in the musician Henry Sr, and his son Henry, who was raised in innocence in Africa and is used as a vehicle

for questioning social norms in England. While William Jr's loveless marriage ends childless, Henry is happily united at the end with the modest, bookish Rebecca.

Inchbald (1753–1821) was born a farmer's daughter at Stanningfield, near Bury St Edmunds, Suffolk, and had an early, impecunious career as an itinerant actress; in 1789 she retired from the stage to concentrate on writing and made a good income from her plays – she is perhaps best known now for *Lover's Vows*. In London Inchbald became friendly with Anna Laetitia Barbauld and Maria Edgeworth; Holcroft and Godwin both proposed to her and were refused. Her first novel, *A Simple Story* (1791), was reviewed at length by Wollstonecraft, and Maria Edgeworth declared 'I never read any novel that affected me so strongly, or that so completely possessed me with the belief in the real existence of all the people it represents'. *Nature and Art* developed similar moral arguments about the importance of education, owing something both to Rousseau's *Confessions* (which she had translated in 1790), and Godwin's *Political Justice* (1793), though Godwin himself was unsatisfied by its less radical conclusions. It was popular enough to have Dublin and Philadelphia editions in the same year, and a 'corrected' second edition in 1797.

ESTC T114292; NCBEL II, col. 843; Raven and Forster 1796:57; Tompkins, *The Popular Novel*, pp. 176–7.

George Dunn's Copy of an Early Speyer Imprint

47. JEROME, Pseudo-; [Thomas DORNIBERG, editor]. *Aureola ex suavissimis salutiferisque floribus ... Jeronimi ad fabre contexta*. [Speyer, Printer of the 'Gesta Christi', c. 1472].

Chancery folio, ff. [42]; a–d⁸ e¹⁰; gothic letter, contemporary rubrication, initials in red or blue, underlining and initial-strokes in red, heading on a2^r and chapter title on e5^r in penwork cartouches, red ink quire numbering (from 6 to 10); a very good copy in nineteenth-century German sheep-backed boards with marbled sides; somewhat worn with splits along joints; old ink shelfmark 'fol. I 30' to front free endpaper verso, letterpress booklabel (by the Kelmscott Press) of George Dunn to front pastedown. **\$8000**

Second edition of this set of monastic rules extracted from the writings of St Jerome, one of the earliest books printed in Speyer. It is also one of the earliest examples of a printed book bearing a list of contents (absent in the first edition), demonstrating editorial concern for the practical needs of readers.

The text, sometimes attributed to Lupus de Oliveto (with the title *Regula monachorum ex epistolis S. Hieronymi excerpta*), was first printed in Nuremberg in around 1470. Its chapters cover poverty, chastity, and obedience, but also the perils of the solitary life and those of city life, abstinence from meat, and the fear of the Last Judgement.

The present second edition was prepared by Thomas Dorniberg of Memmingen (d. 1497), who was closely involved with the first

printers in Speyer, quite plausibly working as a corrector; in particular he was responsible for producing some of the earliest indexes to be found in a printed book. This book contains a list of contents on the verso of the first leaf, designed, as Dorniberg states at the end of his preface, so that 'the order and the subject matter can more easily be found' (a1^r, *trans.*).

The anonymous printshop now referred to as the printer of the 'Gesta Christi', active in 1472 and 1473, was the second to be established in Speyer, shortly after the first, which began printing in 1471. Only fourteen books are known from this press.

Provenance:

George Dunn (1865–1912) of Woolley Hall, near Maidenhead, was the owner of a substantial library, particularly rich in incunabula and medieval manuscripts; his second sale, Sotheby's, 2–6 February 1914, lot 1189 (£4 to Weyhe of Salzwedel).

ISTC records five institutional copies in the US (Bryn Mawr, Harvard, BYU, and two copies in the Library of Congress) and only two in the UK (BL, Rylands).

HC 8586*; BMC II 482; GW M07949; Goff H155; BSB-Ink L-294; ISTC ih00155000.

Aureola ex suavissimis salutiferisque floribus glos
tozis ecclesie beati Jeronimi ad fabre contexta

Liber iste a nonnullis flores Jeronimi non
tas noim quepiam legenciu in errorem
erit q pns liber sub ea forma qua nuc stinetur
est edrus. sed a quodam alio cuius nomen no
striptis & autozitatibus iphus Jeronimi beati e
larus Nec moueat que si nomen opilatoris ig
ste non qs dicat. sed quid dicatur attendend
pilator dicit non de seipso. sed totu de codicil
onimi excerp fit q aut opustulu illud a quib
vero flores beati Jeronimi nucupatur. nem a
Nam quis impositio noim fit volutaria Si ri
esse ssona rebus. vt fit cu liber iste aureola. a
quid eni aureola aliud est qua mentis speale g
pcellenti & puilegiato. Sed pleracq res abef
noiaru sruent vt hic fit Nam hui? libelli doc
qur vt aureolam taqua finem sibi debitu adip
doctia quis vir ecclesiasticus & precipue diuic
quomolibet mancipatus facile inueniet. q seru
rur & debeat. vt aureolam valeat adipisti Si
flores beati Jeronimi libeat vocitare. nec id a
et opilator hui? opis omia suauia florida q
na ad vita ecclesiastica & maxie regularē sferē
volubus & striptis beati Jeronimi sparsim re
ac ead vt flores huic opi inferēdos carpfit q
fici & porissimū religiōis amatores hūc libru
amplecti. & eius doctiam seq dnt. si saltē au
Nec Thomas Dorniberg de Memigen Decre

Vt aut ordo & materia dicendorū facilius iu
tytulos fm quos ipse pcessurus sit eo qui sequi



The First Delft Printshop: Reading Jerome in England

48. [JEROME, *Saint.*] Obitus beati iheromini. [Delft, Jacob Jacobszoon van der Meer, (colophon:) 27 October 1486.]

4to, ff. [75]; a⁶ b⁷ c–i⁸ k⁶ (b1 blank, cancelled); gothic letter, first initial added in a later (?sixteenth-century) hand in brown ink on a foliate ground, other smaller initials in brown ink; first few leaves slightly soiled, slight staining to inner upper corner of first few quires, but a very good copy; early eighteenth-century English mottled calf, boards panelled in gilt with badge of Charles, 4th Duke of Buccleuch (BAR stamp 3) later blocked in gilt, edges speckled red, marbled endpapers; rebacked to style with spine lettered directly in gilt, corners slightly bumped and neatly repaired; first leaf with small sketches of a head, other early manuscript notes, underlining, sketches, flourishes, and manicules to c. 10 pp., early inscription 'Ricardi Wyott' below colophon with two lines of Latin text (see below), armorial bookplate of John Vertue to inside front cover, small paper shelf label to front board.

\$31,500

Rare incunable edition (first printed in Cologne, 1470), from the first printshop in Delft, of a devotional account of the life of St Jerome; a copy with early English provenance.

Jacob Jacobszoon van der Meer established his printshop in 1477, initially working in partnership with Mauricius Yemantszoon before continuing alone from 1480 until 1487; from 1488 his typographical material was in the possession of Christian Snellaert.

This devotional text on the life and passing of St Jerome sees the thirteenth-century Life of Jerome augmented by three apocryphal letters, purporting to be by Eusebius of Cremona, Cyril of Jerusalem, and Augustine of Hippo. This group of texts was widely circulated in Latin and vernacular languages from the early fourteenth century onwards, surviving in more than four hundred manuscripts.

Provenance:

1. One of this copy's earliest owners appears to have been an Englishman, Richard Wyott, who pens his name at the end and adds a distich of exhortation to the reader:

Si cupias anime morbi vulnus medicari
Inspice que dicit hec tibi Jeronimus

*If you desire to be cured of the wound of a diseased soul
Consider what Jerome says of this to you.*

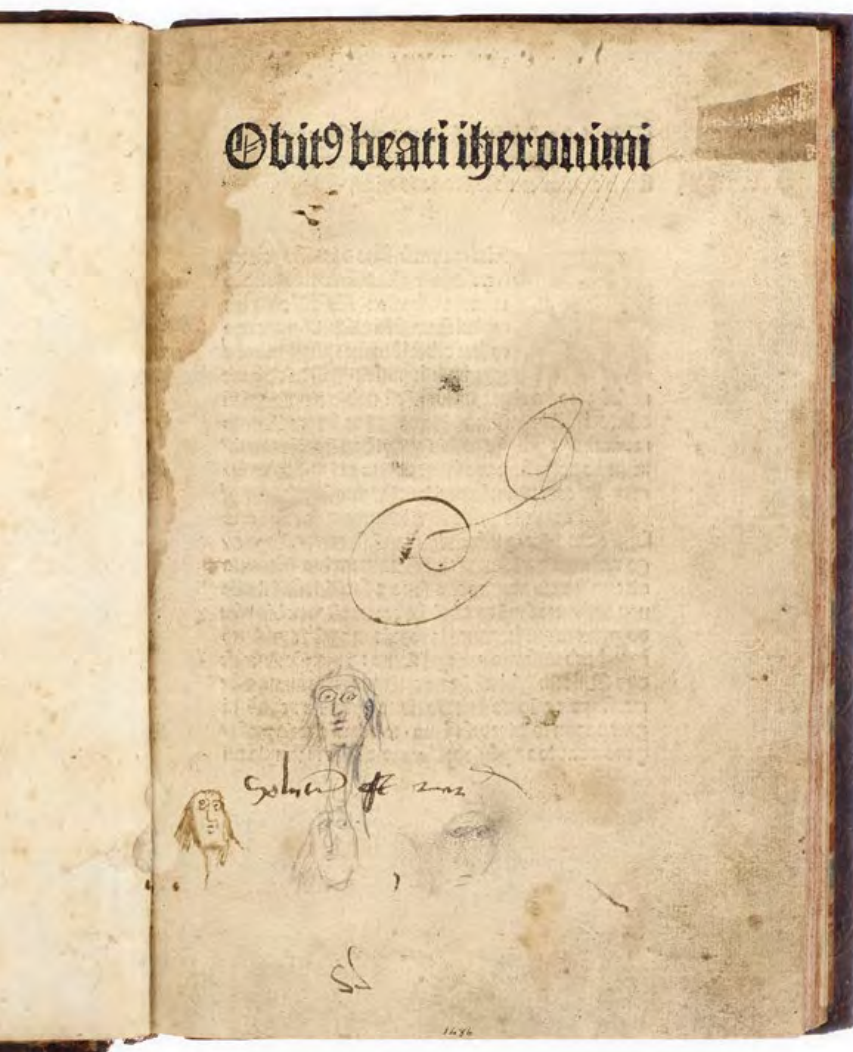
A Richard Wyot was master of Christ's College, Cambridge in 1506, rector of Wigan until 1519, dying in 1522. He seems to have had connections with Thomas Linacre, who took over his Wigan living in 1519.

2. Charles William Henry Montagu Douglas, 4th Duke of Buccleuch (1772–1819).

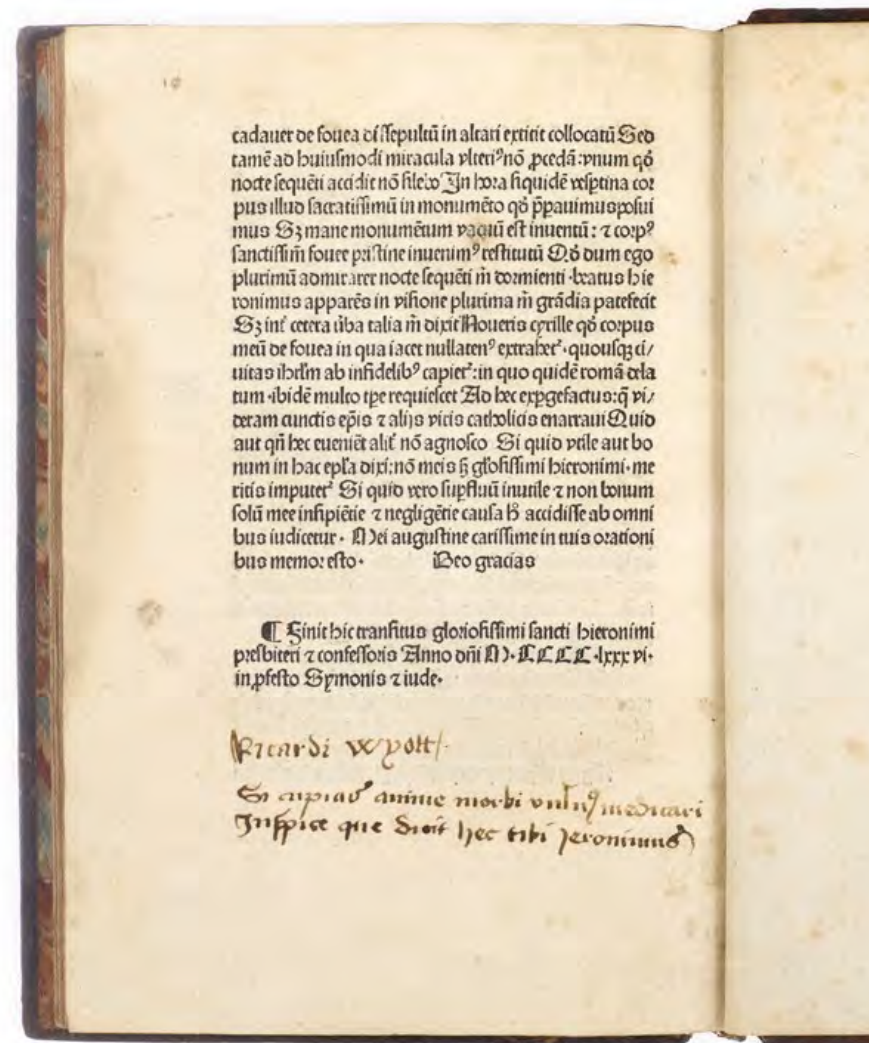
3. John Vertue (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

ISTC records two copies in the US (Morgan, Yale) and only three in the UK (BL, CUL, Ushaw). We have not traced any other copies of this edition at auction since 1938.

HCR 6722; Campbell 710; BMC IX 19; GW 9452; Goff Suppl. H243a; ILC 1190; ISTC ih00243500.



48 / JEROME



Concert Concertina

49. JOHNSON, Tom. An Hour for Piano. [Rimini, Stampatore Editore Pazzini for Edizioni Notæ, September 2024.]

Oblong folio; lithographically printed on Fabriano Unica 250 gsm paper; bound in backless boards by Luigi Castiglioni, panels of coloured calf with copper panel along spine, front board lettered in silver; with an autograph notation by Johnson, the Program Notes signed by Johnson, an 11.4 m concertina-fold score, a facsimile of John's autograph *Maloma*, and a 10" vinyl record. **\$7500**

One of thirty copies with a vinyl record, autograph notation by Johnson, and 11.4-metre concertina-fold score, from an edition of 120 copies.

Tom Johnson's minimalist *An Hour for Piano*, first published in 1971, is written to last precisely sixty minutes at 59.225 bpm, played by a solo piano, in G throughout and *sempre sordine*. Johnson's themes of constancy and continuity are here emphasised by the

inclusion of a concertina-fold or leporello copy of the score, printed as a single page 11.4 metres (37' 4") long.

The Program Notes, here signed by Johnson, were published in 1974 and intended to be read while listening to the piece. Mimicking the music, phrases – indeed sometimes entire paragraphs – are repeated and recur with variations: 'The music you are now hearing is probably very similar to some section you will hear later ... The music you are now hearing is probably very similar to some section you will hear later. It may also be very similar to some section you have already heard ...'.

The publication and its binding are the work of the musicologist and bookbinder Luigi Castiglioni (b. 1968), the founder of *Edizioni Notæ*, a publishing house producing *livres d'artiste* for contemporary music scores.

Miniature piano not included.



The First Collected Ben Jonson

50. JONSON, Ben. *The Workes ... London, Richard Bishop, and are to be sold by Andrew Crooke, [Vol. II: Richard Meighen], 1640–[1631]–1640.*

Three vols in two, folio, pp. [12], 668, 228, with an engraved title-page and a frontispiece portrait (both remounted); and [12], 88, 75, [3], 93–170, 292, 79, 132, 79, 70–122, 133–155, [1], with separate title-pages to 'Bartholmew Fayre', 'The Divell is an Asse', and 'The Staple of Newes' dated 1631; short tear repaired to foot of engraved title-page, outer margin of frontispiece neatly reinforced, the odd leaf dusty or slightly stained, but a very good copy in contemporary speckled calf (not quite uniform but close), vol. I rebacked (new endpapers), vol. II recorned, later morocco labels; early ownership inscription in each volume of George Musgrave (1648–1721), with his purchase price at the top of each title-page, modern bookplate in vol. I of Paul Christopher Davie.

\$9200

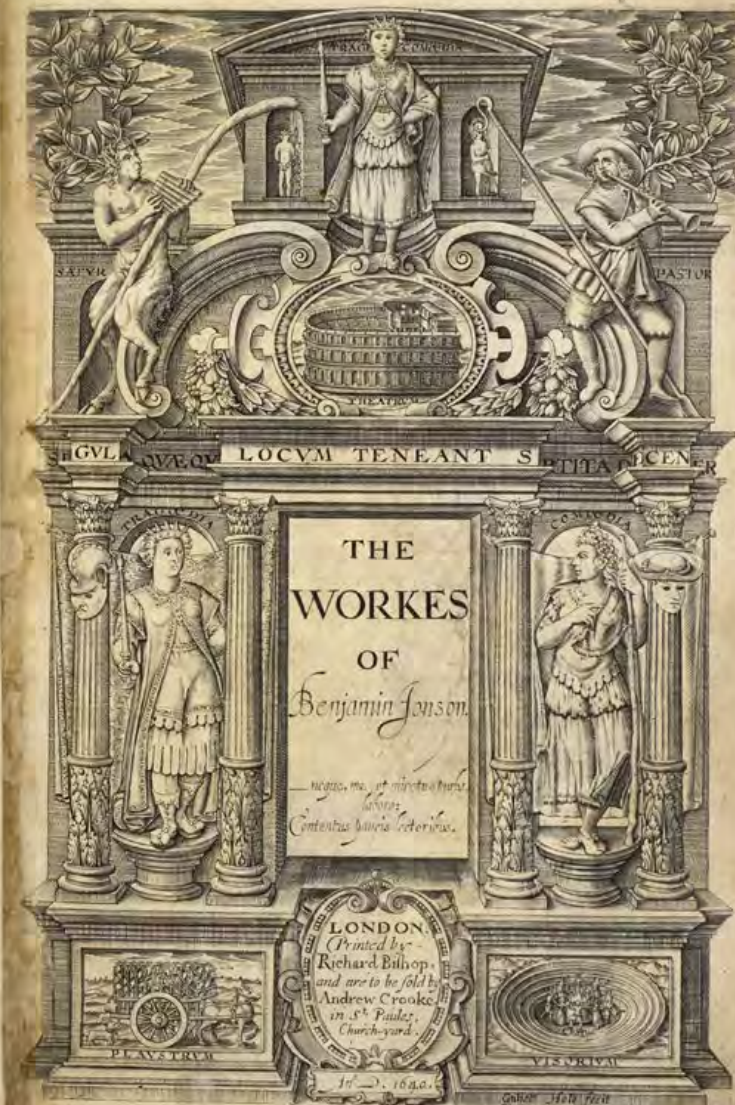
An attractive set of the canonical 'collected' Ben Jonson. The first volume is the second edition, prepared from the 1616 *Workes*; it 'shows evidence of revision by someone familiar with Jonson's methods of punctuation, and may contain some posthumous corrections of his own' (Greg, III, 1074). Its engraved title is from the 1616 plate, but it adds as a frontispiece the famous portrait by Robert Vaughan which was first published as a separate broadside c. 1625.

The 'second volume' of Jonson's plays, comprising *Bartholomew Fair*, *The Staple of News*, and *The Devil is an Ass*, was independently printed in 1631 by John Beale for Robert Allott, and was probably then intended to be bound up with the 1616 *Workes*: it had no general title, A1 being blank, and it seems to have been largely suppressed by Jonson himself. After Jonson's death in 1640 the 'third volume' (in three sections, again without general title) was printed by Thomas

Walkley, who acquired the copyrights of the late plays, masques and critical works with some difficulty. By now Richard Meighen owned the uncirculated stock of the three 1631 plays, and he joined them with Walkley's larger text, having caused a '1640' general title to be printed as on a bifolium cancel for A1 and A6. This was apparently done in haste, for copies of the 1640 construct appear (1) with no title at all, but A1 blank as originally, (2) with Meighen's cancel title on A1 and the conjugate A6 reprinted as well, as here, and (3) with Meighen's title cut round and mounted at the beginning. The 'second Volume' (i.e., the texts of 1631 and 1640) was for sale on its own to purchasers who already possessed the 1616 *Workes*, but for those who didn't, there was the 1640 reprint of volume I, and the 'set' of folios was presumably offered together.

Soon, however, the stock of 1631 sheets ran out, and the publishers reprinted the three plays, now dating each of them 1641. But even the reprints of *Bartholomew Fair* and *The Staple of News* were exhausted before Walkley's three-section 1640 text, so that the latest copies of the '1641' folio supply only *The Devil is an Ass* before the masques, late plays and criticism. Uniformly bound sets of the original 1640–[1631]–1640 folios like ours, complete with all contents and in contemporary or near-contemporary binding, are uncommon.

ESTC S112456 and S111824; STC 14753 and 14754; Pforzheimer 560 (combination d).





eñ verbeidende. eñ vol alre minen eñ soericheden
Daer om sijn si salich die de ewe gods minne Als
salomon seyt Daer om sijn dese voerscreue woer-
den ons liefs here. die achte salicheden gebieten
wante enen mensche hier inder tijt also salich make
alsmen in desen leue wordē mach Eñ indē ewigē
leuen noch saligher. Wāt inden ewighen leue is
warachtighe salicheyt sonder eynde.

Debesiet die alre grootste mine eñ goetheit
ons alre minsten liefsten meester ihesus.
des warachtighe gods soen. Hoe hi inder werelt
ghecomen is te soeken eñ te verlossen datter ver-
lozen was Want hi onse aermoed eñ broescheyt
eñ crancheyt wel kent Als dat wi vol alre ghebre-
licheyt sijn. eñ dat wi bi ons seluen wel vallen mo-
ghen Maer dat wi bi ons seluen niet en moghen
weder opstaen. noch vten sonden comen noch tot
ten doechden noch tot goede wercken noch oech
tot ghenen goeden leuen en comen ghecomen.
sonder sijn graciē ende ghenaden. Daer omme
en laet hi innummermeer of. om ons te vermanen.
dat wij hem doch bidden willen om sine crauen.
Want hi seyt Sidt. men sal v gheuen Clopt men
sal v op doen Dit is inmer wel een goet here die
ons self vermaent dat wij hem coentliken bidden
sullen Ende noch doet hi meer hi formet ons on-
se bede. Recht of hi onse aduocaet waer. eñ leert

ons hoe dz wi bidden sullen. dz wi mi-
nen en soude. hadde hijs ons niet g-
mach hi ons meerre vriescap bewise
eñ die maniere ons biddēs. die hi o-
uer wt sinen gebenedide monde Di-
goet is. dat is dz pater noster. daer seuen
Daer wi mede bidden onsen hemel
hi ons gheuen wil die seuen gauen
geests Ende dz hijs ons wil verlosse
dootsonden of hoeft sonden. eñ dat
wortel mit allen vten gaerde des h-
wil Ende planten daer weder in ho-
principael doechden. die dese seuen
recht contrarie sijn. Als die alre wij
of hofman dier is. of die pe was. of
worden sal Als ic voerscreuen hebb

Hier na volcht die exposicie van
watter beduyt of wat wi daer mede
wijt segghen of als wi bidden

En kint datmē eerst ter
beginnel sijnre leringe te
die dā dese clergie wel
hē boctmoedige gelike
alsulcke scoliers worden geleert van
meester ihesu Dese clergie is die sch-
baerlichste die wesen mach. diese wel

Dutch Devotion: Morality for the Layman in the Vernacular

51. [LAURENTIUS, *Frater*; Jan van BREDERODE, *translator*.] [Summe le roy of des conincs summe.] [(Colophon:) *Haarlem*, [Jacob Bellaert], 31 May 1484].

4to, ff. [199] (of 200); a-r⁸ [r]⁸ f⁸ s-y⁸ (without initial blank a1); textura letter, large woodcut printer's device to final leaf, first initial in blue with red penwork decoration, other initials in red, red paraps, underlining, and initial-strokes; small losses to a2 and old repairs to lower outer corners of quires a-d (occasionally affecting a few characters), old repairs to lower outer corners of i1-6, c. 20 leaves strengthened along inner margin, final leaf laid down, but a good copy; bound in late nineteenth-century calf, spine tooled in compartments in gilt and blind and lettered directly in gilt, marbled endpapers; very slightly rubbed with a few slight scuffs, corners a little bumped; eighteenth-century note in Dutch to verso of old front flyleaf, armorial bookplate of John Vertue (1826-1900) to front pastedown, paper shelf label to front board. **\$56,000**

Rare early edition in Dutch (first Delft 1478), preceding the first edition of the original French text, of what is perhaps the most significant treatise on Christian morality for the laity from the later thirteenth century. This edition was produced in the first printshop in Haarlem.

The author, also known as Laurent d'Orléans, was a Dominican priest and confessor to Philip III of France, for whom he composed this vernacular treatise of Christian moral behaviour in 1279. His *Somme des vices et vertus* aimed to encourage the reader to examine their sins in detail in preparation for confession; after two sections on the Ten Commandments and the Creed, Laurent describes the vices and virtues along with the seven deadly sins; to conclude, he sets the seven heavenly virtues against the seven deadly sins. Unusually, he drew on contemporary secular and chivalric literature as well as the more usual Christian and biblical sources, another indication that he was writing for the laity, not for fellow clerics.

The translation was partly by Jan van Brederode, and partly by an anonymous translator; this is the fourth Dutch printing, after editions in Delft (1478 and 1482) and Hasselt (1481). It was subsequently translated into English by William Caxton and printed in Westminster in c. 1486, though the original French text was first printed by Antoine Vérard in only c. 1488.

Jacob Bellaert was the first printer in Haarlem, active between 1483 and 1486; he had previously worked for Gerard Leeu in Gouda, whose output similarly focused on illustrated works in the Dutch vernacular. Bellaert is known to have printed sixteen books in Dutch and two in French, including several translations of works that were in circulation at the Burgundian court, including Guillaume de Digulleville's *Pelerinage de la vie humaine* and Raoul Lefèvre's *L'Histoire de Jason* and *Recueil des histoires de Troie*. The latter two were printed in both Dutch and French by Bellaert, and he may have done some translation himself; this provides another connection with William Caxton, who was simultaneously producing his own translations of these works (probably from both French and Dutch versions) for the English market. Caxton, however, seems to have found a larger market for his works than Bellaert, who ceased production after just a few years, likely because Haarlem did not provide a sufficient number of buyers for his more expensive books.

The rubrication was most likely carried out in the printshop, as it is identical to the rubrication found in other copies of this edition.

ISTC lists only eighteen holding institutions, of which only one in the US (Brown) and three in the UK (BL, Bodley, CUL).

HC 9952; BMC IX 114; GW M17243; Goff L90; ILC 1413; BSB-Ink L065; Bod-inc L-048; ISTC i100090000. See de Bruijn, *Vernacular books and their readers in the early Age of Print (c. 1450-1600)* (Leiden, 2023), p. 229 ff.

The Irish Swan, on Vellum

52. [LISTER, Raymond, artist.] [Thomas MOORE.] Fionnuala. [Cambridge,] 1965.

Illuminated manuscript on vellum, small 4to, ff. [4], comprising a decorative title in green, purple, and white, a large roundel of a crowned swan on a blue background surrounded by leaves and flowers, the border and berries in gilt, a text leaf in black with gold stars and a yellow and green border, and a colophon leaf; in very good condition, bound in full crushed green morocco, front cover gilt with a stamp of a swan. **\$700**

A very attractive manuscript of Thomas Moore's poem 'The Song of Fionnuala', an allegory for the political subjugation of Ireland employing the myth of Fionnuala, daughter of Lir, cursed by her stepmother Aioife to wander the rivers of Ireland for 900 years.

The Cambridge artist, author, publisher, and ironworker Raymond Lister (1919–2001) was also a leading scholar of the work of Samuel Palmer. He studied with the miniaturist Albert Cousins and a number of the books published by his Golden Head Press (1953–70) were also issued in special copies hand-coloured and gilded by him. His edition of *The Song of Fionnuala and nine other Poems* illustrated thus was issued in 1960; the decoration here is entirely different but the covers employ the same design.



The Nile, Prester John, and Unicorns

53. [LOBO, Jerónimo; Lorenzo MAGALOTTI, translator.] Relazioni varie cavate da una traduzione inglese dell'originale portoghese. Florence, Piero Matini, 1693.

8vo, pp. [6], 112, with engraved frontispiece depicting the allegory of the river Nile, and engraved folding map of the source of the Nile; a beautiful, clean copy, bound in contemporary limp vellum, title in manuscript to spine, small wax stain to front cover; contemporary ownership inscription of Josephus Melis to frontispiece, nineteenth-century oval engraved armorial bookplate of Francesco Riccardi del Vernaccia and monogram bookplate of Horace de Landau to front pastedown, nineteenth-century stamp of Gustavo Galletti to title (see below). **\$2450**

First edition in Italian of one of the earliest and most important works on Ethiopia and the river Nile, particularly noteworthy for the inclusion of an engraved map of the sources of the Nile published here for the first time. A fine copy with a distinguished chain of provenance.

Jerónimo Lobo (1596–1678), a Portuguese Jesuit missionary, arrived in Ethiopia from Goa together with nine other Jesuit priests in 1625, following the conversion of the Emperor Susenyos I to the Catholic

faith a few years earlier. Lobo travelled widely through the country, visiting various sites including the source of the Blue Nile at Gish Abay near Lake Tana, until 1633 when he was expelled following the abdication of Susenyos and the return of the country to the Ethiopian Church.

Lobo's account includes a description of the Nile and its seasonal flooding; crocodiles, unicorns, birds of paradise, pelicans, and the phoenix; a chapter on the legendary Prester John; a description of the Red Sea; and a discussion on the palm tree, its varieties, cultivation, fruits, and uses. It had previously been published in English as *A Short Relation of the River Nile: of its Source and Current; of its Overflowing the Campagna of Ægypt*: 'The first edition appeared in 1669 when Wyche translated the Portuguese manuscript brought to London by Sir Robert Southwell, who acquired it from Lobo himself at Lisbon. The whole work was not printed until 1728, when a complete manuscript account of Lobo's travels in Africa, 1624–32, was discovered by Legrand, who translated it into French' (Blackmer).



However, both the allegorical frontispiece depicting Father Nile under a palm tree, with a crocodile at his feet and a unicorn in the background, and the folding map of the sources of the Nile were not included in the English edition and appear here for the first time.

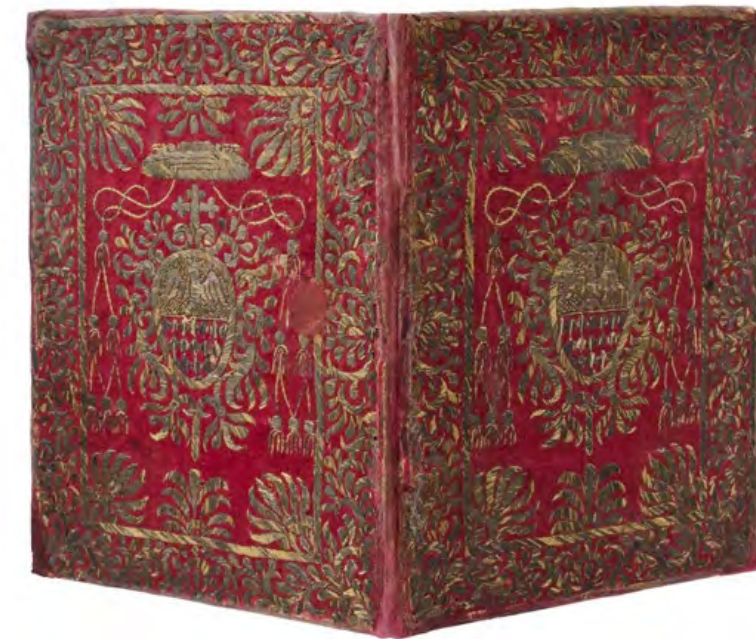
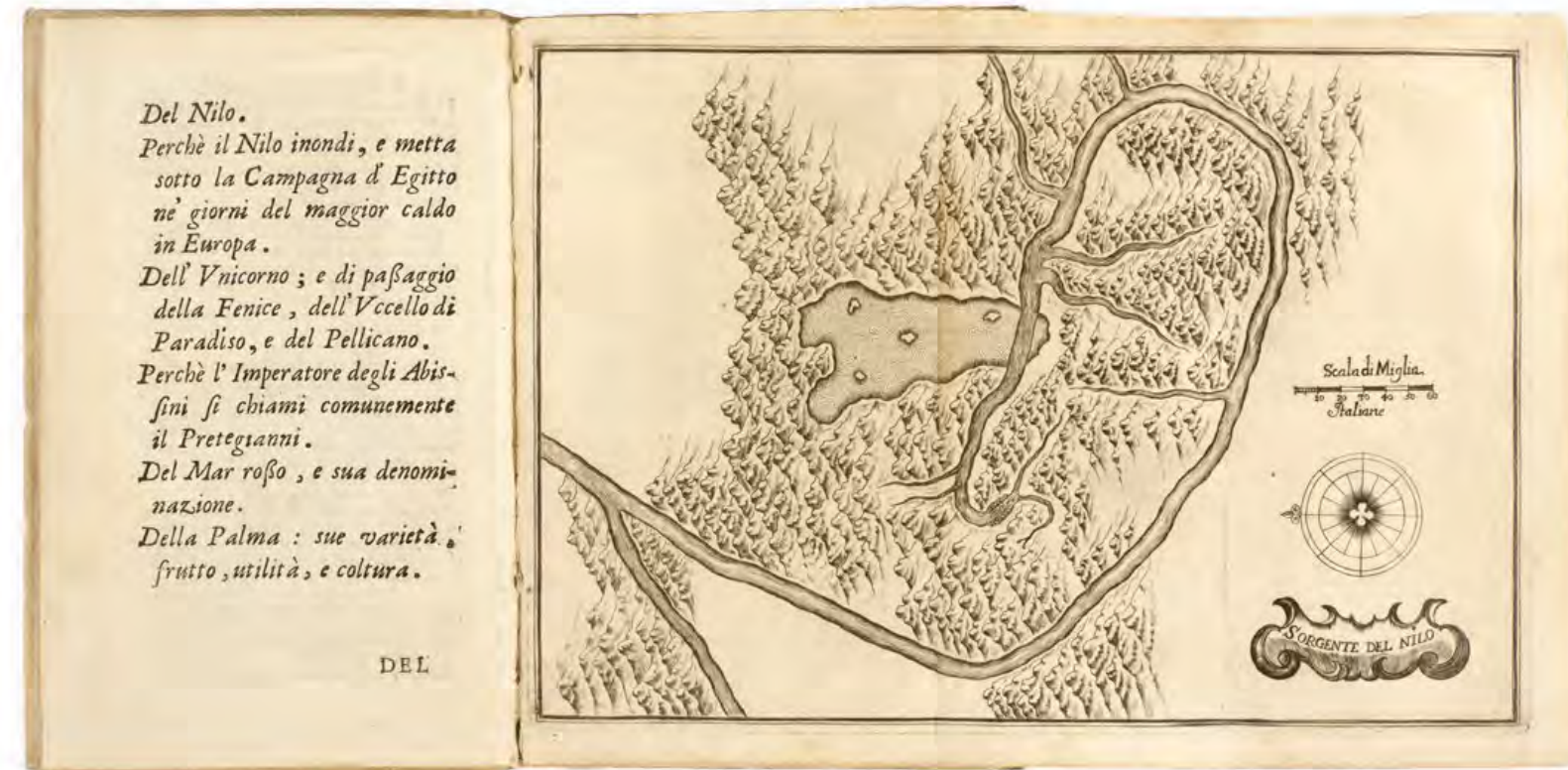
Provenance:

1. Seventeenth-century ownership inscription of Josephus Melis.
2. Marquess Francesco Maria Riccardi del Vernaccia (1794–1863), chamberlain to Grand Duke Ferdinand III of Tuscany, a bibliophile who built a large library of over 6000 volumes, including many incunables.
3. Count Gustavo Camillo Galletti (1805–1868), celebrated Florentine bibliophile who assembled a large and important collection, sometimes acquiring entire libraries of other illustrious bibliophiles, such as those

of Gaetano Capponi, the abbot Tommaso Galli, and that of Marquess Riccardi della Vernaccia.

4. Baron Horace de Landau (1824–1903), collector, bibliophile, and banker, representative of the Rothschild banking house in Turin and, from 1866, Florence; in 1879 he acquired almost the whole library of Camillo Galletti which he added to his own, already large library. The collection was further increased by his niece, Mme Hugo Finaly (1850–1938, née Jenny Ellenberger), and eventually dispersed in a series of sales after the death of her son, Horace de Finaly (1871–1945).

USTC 1751848; Blackmer 1022 (English edition); Fumagalli 98 bis; Hilmy I, 390; Sommervogel IV, col. 1897.



Velvet and Silver

54. LOMBARDI, Giovanni Francesco. Oratio habita in synodo Tridentina die sancti Stephani protomartyris anno M. D. LXI. Brescia, Lodovico Sabbio, [1561?].

4to, pp. [11], [1 (blank)]; woodcut arms of Pius IV (nude supporters censored in ink) and typographic ornament to title, large woodcut initial; a few very slight stains, small excision to upper outer corner; recased in early red velvet richly embroidered in silver threads with large central arms to each board and a foliate border; silver tarnished, minor losses, repairs to edges and spine; twentieth-century gilt red morocco booklabel of Josy Mazodier to front pastedown.

\$5250

First edition of this sermon delivered at the Council of Trent, in a magnificent Italian embroidered binding for a Cardinal.

The sermon, delivered on St Stephen's day in 1561, proved popular: it was reprinted in Lombardi's native Naples in 1562, and again in Brescia in 1563.

EDIT16 CNCE 30087; USTC 838535.

Gay's Schoolmaster – an Association Copy

55. LUCK, Robert. A Miscellany of new Poems, on several Occasions ... Containing also, The Loves of Hero and Leander, translated from the Greek of Musæus. To which are added, Poemata quaedam Latina ... *London, Edward Cave for the Author, and Subscribers, 1736.*

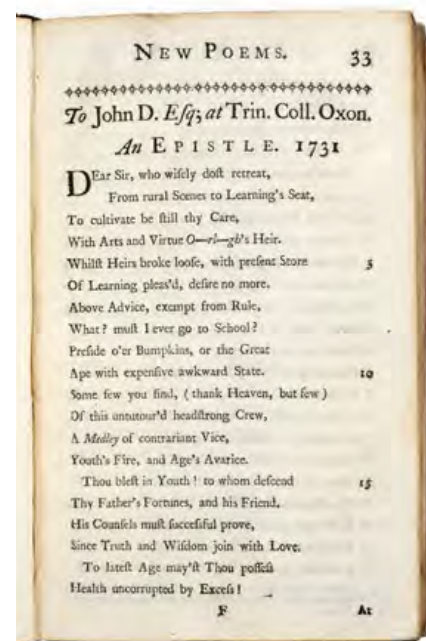
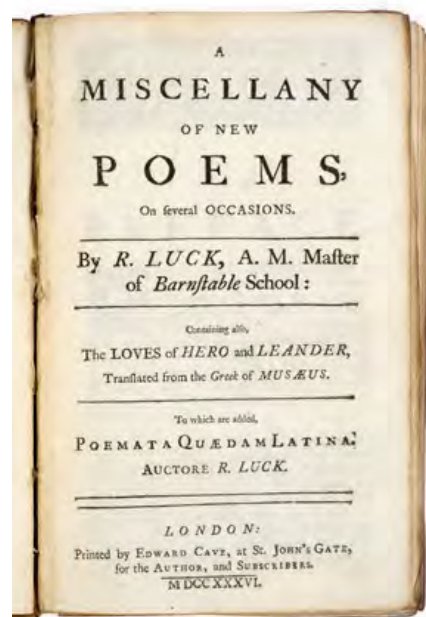
8vo, pp. vi, [12], 192, [2], 46, with a six-page list of subscribers and a separate leaf of 'Subscribers from Cambridge' (a singleton, c1c2 is sometimes a fly- or half-title, but there is only a stub here); slightly shaken, marginal wormtrack at end, touching catchwords, a few spots and stains; else a very good copy in contemporary panelled calf, endcap chipped, vertical split through spine at head; errata corrected in manuscript (including some not listed in the printed errata on c1); shelf mark? 'E E / C' to front endpaper. **\$2100**

First edition, first issue, without the quotations on the title-page or the added leaf of Oxford subscribers. Pope subscribed for two copies (there are complimentary verses 'On Mr. Pope's Translation of Homer').

Though without distinctive marks of provenance, this is an association copy, having come by descent from John Davie, Esq. (1711–1761), to whom Luck addressed his poems 'To John D. Esq; at Trin. Coll. Oxon. an Epistle. 1731', a 'Second Epistle to John D. Esq' (pp. 33–37), and 'Orlides ... A Poem on the Birth-Day of J. D. Esq; 29th of Nov. A.D. 1732' (pp. 42–55). This last piece is a long key-poem in parallel Latin and English, describing the food and guests at Davie's twenty-first birthday celebrations. Davie, of Buckland Brewer, a few miles southeast of Barnstaple, must have been a recent pupil of Luck's, and subscribed for four copies.

Robert Luck (1674–1749), 'an humble servant of the Muses for almost half a Century', was schoolmaster of the free grammar school at Barnstaple, Devon. Among his more prominent pupils was John Gay: 'Gay ... soon came under the influence of the vainglorious but charismatic Robert Luck ... Luck fired his enthusiasm for drama which [Gay's uncle] Hanmer, and those who ran the town, thoroughly deplored; the borough accounts show 20s. "paid to players to rid the town of them" (*North Devon Athenaeum*, 3792, no. 229/5) but Luck encouraged the boys at the school to read and imagine acting in the plays of Terence and Plautus. Among Gay's schoolfellows at Barnstaple were Aaron Hill and William Fortescue, both of whom played a part in his later life' (*ODNB, sub Gay*). Luck took the liberty of including a 'Translation of the 15th Ode of Hor[ace's] Epod[es] done by [a former pupil, "now a Great"] when Young under my Care' – here the author is identified in manuscript as Fortescue. In 'The Female Phaeton' on the facing page, John Gay also makes appearance – 'O Queensberry! cou'd happy Gay / This Off'ring to thee bring, / 'Tis his [i.e. Luck's], my Lord, (he'd smiling say) / Who taught your Gay to sing'.

ESTC T121676; Foxon, p. 434.



A Chivalric Swansong

56. [MAILLES, Jacques de.] La tresioyouse plaisante & recreative hystoire composee par le loyal serviteur des faiz gestes triumphes et prouesses du bon chevalier sans paour et sans reproche le gentil seigneur de Bayart ... *Paris, [(colophon:) Nicolas Cousteau for] Galliot du Pré, [18 September 1527].*

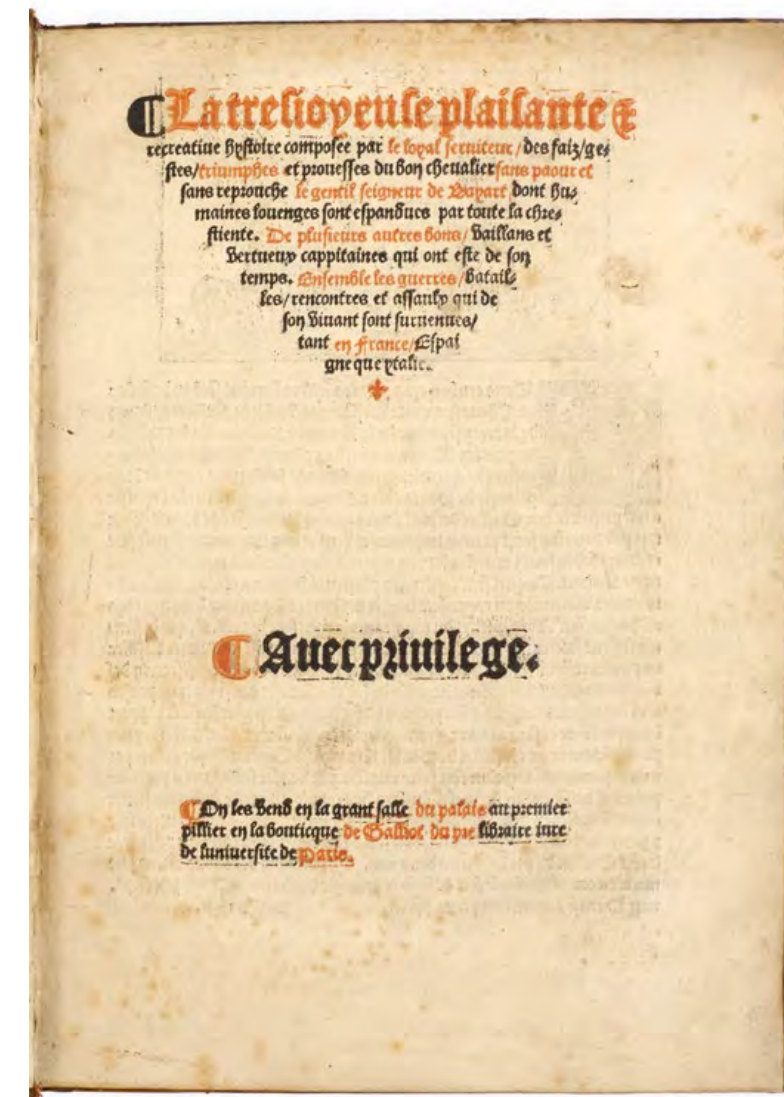
4to, ff. [4], xcviij; *lettres bâtarde*, title printed in red and black, woodcut royal arms of France to verso of title, woodcut initials; title somewhat toned, last few leaves a little darkened at head, otherwise a very good, unwashed copy; bound in eighteenth-century British speckled calf, board edges gilt, rebacked in period style with gilt-tooling in compartments and red morocco lettering-piece, edges speckled; binding slightly rubbed; contemporary marginal annotations to c. 85 pp. with other underlining and manicules, Royal Society deaccession stamp beneath colophon. **\$17,500**

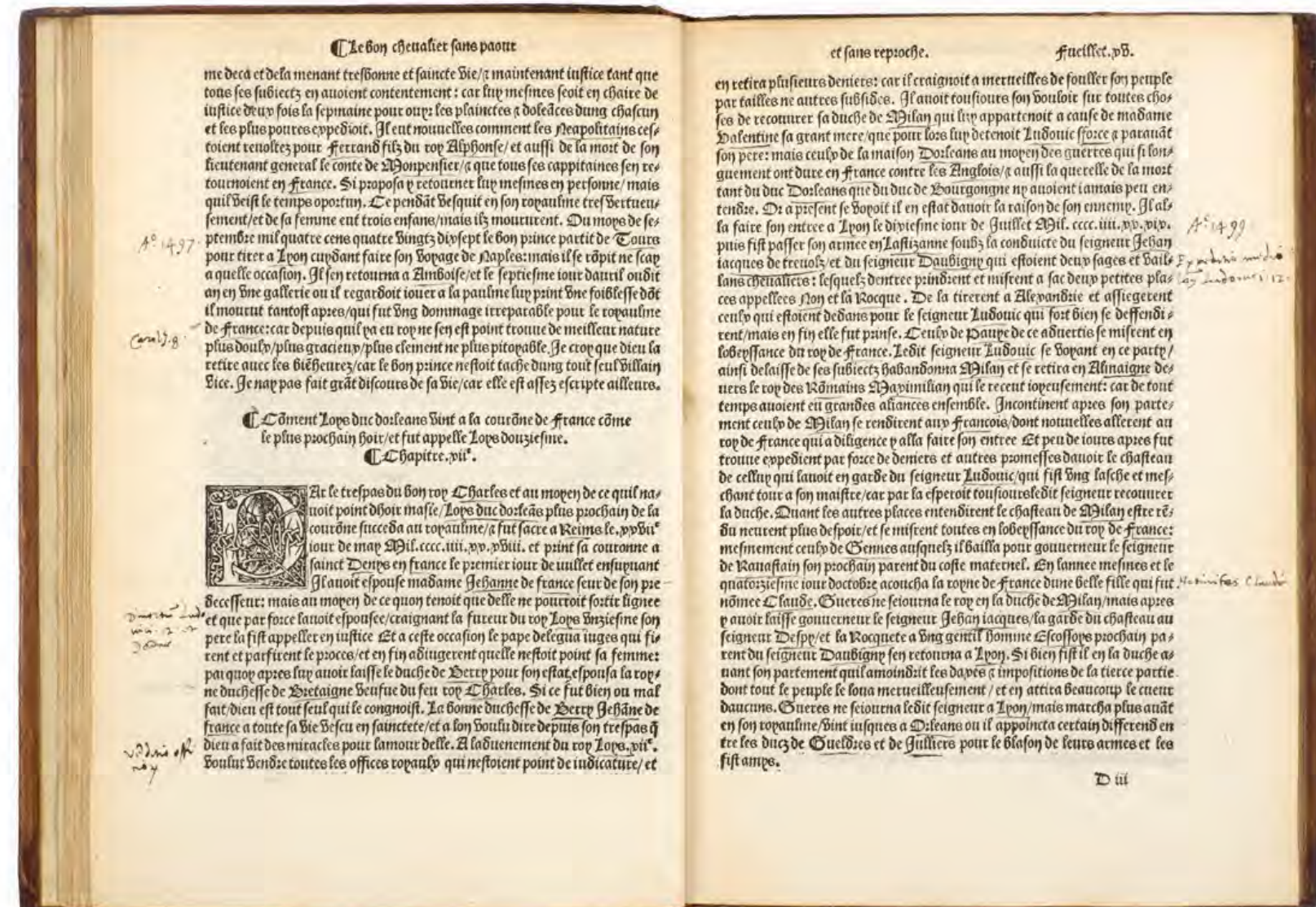
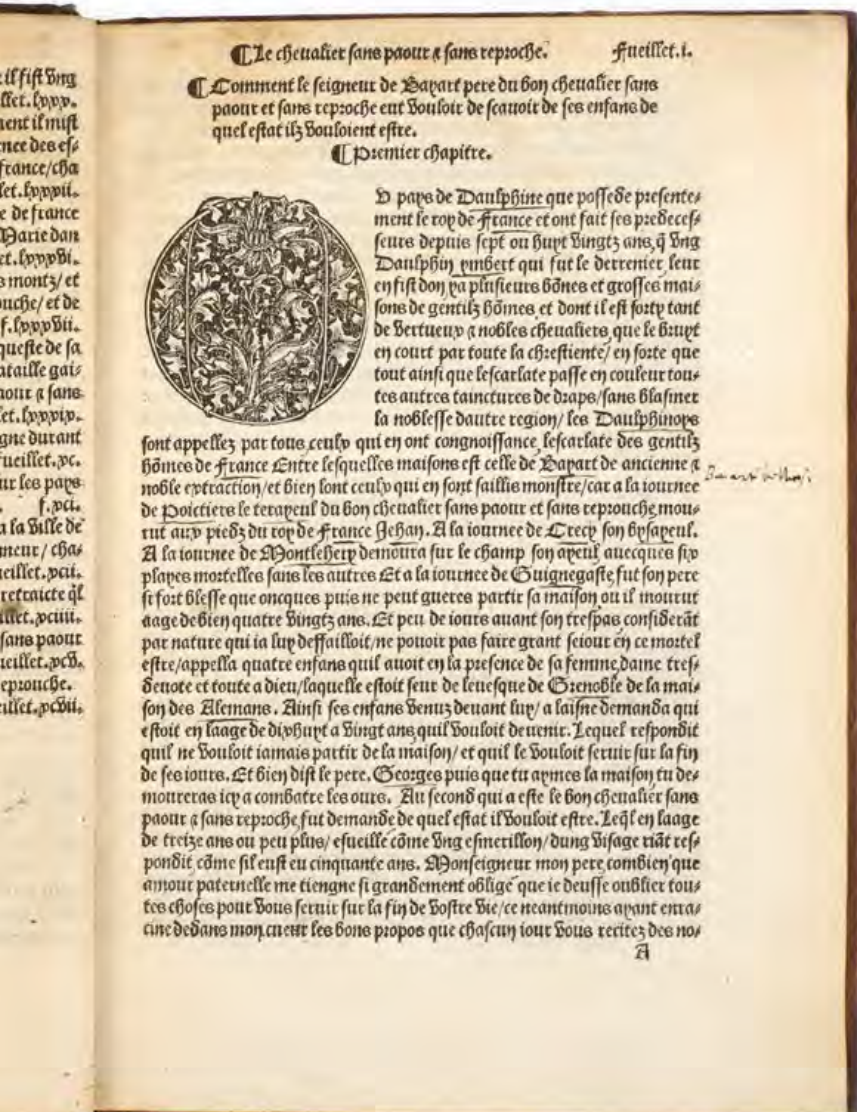
First edition of Jacques de Mailles' account of the Chevalier de Bayard, 'le chevalier sans peur et sans reproche', one of France's most celebrated knights considered the epitome of chivalric virtues, written shortly after his death, with contemporary annotations in an English hand.

Pierre Terrail (c. 1473–1524), seigneur de Bayard, fought in the Italian Wars of Charles VIII, Louis XII and François I, starting with the Battle of Fornovo in 1495, Agnadello

in 1509, the sieges of Padua and Brescia, Ravenna, and Marignano in 1515. François appointed him deputy governor of the Dauphiné in 1515, and he subsequently took part in military action against Charles V at Mezières in 1521 and finally, in 1524, he was shot and killed in Piemonte as the French army retreated over the Alps. Accounts of his life and deeds were tinged with nostalgia for the age of chivalry made redundant by the invention of gunpowder and artillery.

Jacques de Mailles (1475–1540?), from the Dauphiné, was an archer in the French army in Italy, and later became secretary to the Chevalier de Bayard. His account was one of three written by contemporaries of the Chevalier; seemingly the first to be printed (in 1525) was by Symphorien Champier, a medical man and relative of Bayard's, and the other was by Aymar du Rivail, of the Parlement de Grenoble, an eyewitness to the events in the last years of Bayard's life. De Mailles' account was published anonymously, by a 'loyal serviteur'. He wrote a simple account of the Chevalier de Bayard, less literary than the text of Symphorien Champier, who had





added comparisons with other chivalric examples from history. He describes the ascent of Bayard from page to *preux chevalier* through various tournaments and engagements.

The narratives of Champier and de Mailles certainly show similarities, and it has been opined that one must have been composed partly from the other. While the dates of publication would indicate that Champier's account came first, it seems more likely that de Mailles, who was closer to Bayard, wrote his account first, perhaps in a now-lost edition of 1524, the year of Bayard's death. While de Mailles' account is now considered more trustworthy, based on his own experiences with the Chevalier and conversations about his past, it was Champier's account that was reprinted through the sixteenth century; de Mailles' was only reprinted in 1616, in a 'modernised' and expurgated form.

It may be said that this most joyous, pleasant and recreative history of Pierre Terrail, the real name of the Chevalier de Bayart, is not a mere biography of a good knight, composed in the best traditions of the courtly romance, but is instead a document; a document which exposes the many problems besetting noblemen of similar rank and which illustrates the destruction of the time-honored code of chivalry by the rise of modern statecraft' (Vesce, 'Chivalric virtue and the *Histoire du Seigneur de Bayart*', in *Romance Notes* 12 (1970), pp. 192-197, p. 192).

The marginal annotations are mostly in Latin, occasionally just repeating a key word from the text or specifying who is being referred to; it may be that the reader was a non-native French speaker making the orthography more comprehensible (on K2^v, the printed 'Scandrebec' has been annotated with 'Scanderbeg'). On X1^r the mention of 'Suffoc' has been annotated 'Suffolk' in a different, early English, hand, suggesting the book reached England at and

early date. On many pages the date has been written alongside the text, and the frequent underlining highlights names and places.

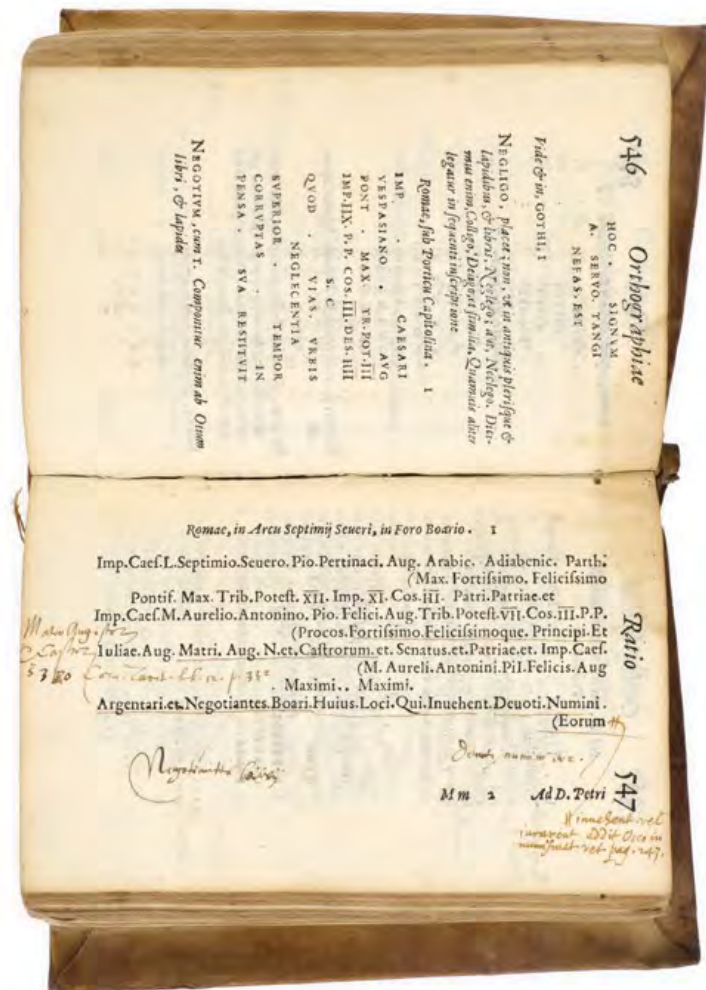
Provenance:
Shortly after its foundation, the Royal Society of London had been presented in 1677 with the Arundel library by Henry Howard, Duke of Norfolk, which often contained an inscription to that effect and/or a stamp on the title-page; there is no visible indication in this book that it was part of the Arundel library (beyond, perhaps, an inference from the note 'Suffolk'), and it is not listed in the 1681 *Bibliotheca Norfolciana*, compiled by the Society shortly after the donation. The later binding might indicate that this volume was previously bound after another work, thus hiding it from view in the 1681 catalogue and resulting in the omission of the stamp on the title page.

It was certainly in the Society's library by 1825, where it is listed on p. 60 of the *Catalogue of the Library of the Royal Society*, which merged the Arundel books with the rest of the Society's collections, and it also appears on p. 37 of the 1841 *Catalogue of miscellaneous literature in the library*. The Society sold a quantity of books from the 1841 miscellaneous catalogue to Bernard Quaritch in 1873; this volume was offered for sale by Quaritch, *A Catalogue of medieval literature, especially of the Romances of Chivalry* (1890), item 455, 'First edition, and very scarce ... old calf, cover loose', for £16-16-0.

USTC 38598; BP16 105443; Bechtel B-69. Levy Peck, 'Uncovering the Arundel Library at the Royal Society: changing meanings of science and the fate of the Norfolk Donation' in *Notes and Records of the Royal Society of London* 52 (1998), pp. 3-24.

For a copy of Champier's text, see item 20.

'Bibliotheca' or 'Bybliothecca', not 'Biblyothecca'



57. MANUTIUS, Aldus, the younger. Orthographiae ratio ab Aldo Manutio Paulli F. collecta ex libris antiquis, grammaticis, etymologia, Graeca consuetudine, nummis veteribus, tabulis aereis, lapidibus amplius MD. Venice, Aldus [Paolo Manuzio], 1566.

[Bound with:]

De veterum notarum explanatione quae in antiquis monumentis occurrunt Aldi Manutii Paulli F. commentarius. Venice, Aldus [Paolo Manuzio], 1566.

Two parts in one vol., 8vo, *Orthographiae*: pp. 800, *De veterum notarum*: pp. 167, [39], without medial blank L8; woodcut Aldine device (Cataldi Palau's *delfino* 13) to each title-page, some pages printed horizontally; first title-page and a few other leaves lightly toned, light dampstaining at head with a few small wormholes at centre of volume, stain to p. 475, but a very good copy; bound in contemporary vellum, spine neatly lettered in manuscript, yapp fore-edges, stubs from two pairs of tawed ties; binding contracted and partially detached, somewhat dust-stained; annotations to c. 513 pp., with some underlining, the majority in contemporary or near-contemporary hands, a few eighteenth-century (including the rear flyleaves), and two later notes in pencil (see below). **\$2450**

Second edition, much expanded from the first, of Aldus Manutius the younger's survey of Latin orthography, which resulted in the standardisation of Latin spelling, a copy rich in corrections and annotations by early readers.

First printed in 1561 with only fifty-six leaves, when Aldus junior was just fourteen years old, *Orthographiae ratio* sought to justify and standardise the spelling of Latin, which was subject to substantial variation. The entries are arranged alphabetically, with the chosen spelling supported by transcriptions or quotations from literary texts, and the detail of the correct spelling specified: 'duplici II', 'cum I, non cum Y', 'cum AE diphthongo'. The bulk of the text, as a result, consists of transcriptions of Roman inscriptions.

The text was composed at a time when much attention and importance was directed towards the discovery of such inscriptions, including the *Fasti Maffeiiani*, from which Paolo Manuzio had identified the connection between the calendar and the Roman magistrates (in his 1555 edition of Sigonio, *Fasti consulares*). Aldus spent time in Rome with his father Paolo, gathering inscriptions himself, and others were

supplied by Aquiles Estaço (Achilles Statius). The entries provide the current location of the inscription, whether publicly visible or in a private collection – the Vatican, Palazzo Colonna, the Horti Sallustiani, Palazzo Maffei, the church of Santa Pudenzia, Benevento, Pola in Istria; though some inscriptions were quite plausibly not genuine.

The success of the first edition resulted in this second, very considerably expanded edition. As well as a greater number of transcriptions, Aldus appended a few pages on punctuation ('Interpungendi ratio') and a treatise on Latin epigraphy, providing interpretations for the numerous abbreviations used in inscriptions. This is followed by explanations of Roman numerals and dating. This too must have been a successful publication, as it was reissued by Aldus in 1591. A broadside of orthographic tables was also issued in c. 1586.

The numerous annotations are in a few different hands. They begin with a list of notable entries, written on both sides of the front two endleaves. The marginal notes include cross-references, corrections, conjectures for missing text, and commentary; on p. 95 the annotator has noticed that an inscription relates to a female priest, 'sacerdos foemina'. One annotator seems particularly interested in examples of abbreviations that are explained in the table at the end of the volume, adding references. A note on p. 547 references a numismatic work by Adolf Occo, first printed in 1579, while a later hand notes on p. 749 that an inscription was moved in May 1747 to the Capitoline Museum.

Variants are known of quire Yy; in this copy, it has been reprinted correctly.

EDIT16 CNCE 28262; USTC 840368; Renouard 201:12; UCLA 759.

A Renaissance Tristan and Isolde

58. MAUGIN, Jean. Histoire du noble Tristan, prince de Leonnois, chevalier de la Table Ronde, et d'Yseulte, princesse d'Yrlande, Roynne de Cornouaille. Fait François, per Jean Maugin, dit l'Angevin. Paris, Nicolas Bonfons, 1586.

4to, ff. [ii], 94, 93–184; woodcut illustrations (of a joust and a battle scene) to both sides of title-page, woodcut initials, typographical headpieces; cut a little close at head, title lightly foxed, stain to B3 with some text overwritten on verso, a few light stains, but a very good copy; bound in late eighteenth-century French green morocco, single blind fillet frame, flat spine lettered directly in gilt and with blind fillet bands and fleurons, gilt dentelles, pink pastepaper endleaves, edges gilt; binding a little rubbed, small repair to head of spine. **\$6750**

A scarce edition of the *New Tristan*, reworking the tale of Tristan and Isolde for the Renaissance reader; bound in eighteenth-century French green morocco.

Jean Maugin (fl. 1540s–1550s) was a prolific translator of works ancient and modern, from Tacitus to Machiavelli, though predominantly romances. His translation and reworking of the thirteenth-century prose romance of Tristan and Isolde into French was first printed in 1554, intended to be the first of three or four parts, though only this first was produced, containing about a third of the original text. The appeal of Arthurian romances had started to wane by the mid-sixteenth century, so Maugin sought to revivify this tale by stripping it of its medieval baggage and clothing it in 'nouvelle eloquence'; he must have succeeded, as this was the fourth edition produced within thirty years, indicating more commercial success than was granted to most of his books.

In his *Nouveau Tristan*, Maugin was 'specializing in chivalric hyperbole and more particularly in emotional effusions: his account, for instance, of the drinking of the love potion is a model of determined hyperbole: Tristan and Iseult feel themselves to be two suns, two stars – comparable to Phoebus and Diana' (Taylor, p. 233). The text is divided into 77 chapters (rather than the original 59), to separate out the action in a more comprehensible way, and Maugin also explains away historical infelicities, such as the presence of Joseph of Arimathea. More notably, he also gives names to all the previously anonymous minor characters. The influence of more recent literature on his prose is also apparent, in particular the popular *Amadis de Gaule*.

The woodcut on the title-page, depicting a jousting scene, previously appeared in Jean Bonfons' edition of *Bertrand du Guesclin* produced in the 1550s, and the other woodcut appeared on the title-page of a Bonfons edition of Champier's life of the Chevalier de Bayard (undated, c. 1580s). Nicolas Bonfons (active 1572–1618) continued his father Jean's production of chivalric literature and vernacular devotion.

We have located five copies in the US (UC Berkeley, LoC, Chicago, Dartmouth and Cleveland), and three in the UK (British Library, Bodley, and NLW).

USTC 29266. See Taylor, 'French romance in the late Middle Ages' in *The New Cambridge Companion to Medieval Romance* (2023), pp. 228–242.

HISTOIRE DV NO-

BLE TRISTAN. PRINCE DE
LEONNOIS, CHEVALIER DE LA TABLE
RONDE, ET D'YSEVLTE, PRINCESSE D'YRLANDE,
Roynne de Cornouaille.

Fait François, per Jean Maugin, dit l'Angevin.

Probé & Tacité.



A PARIS,
Par Nicolas Bonfons, rue neuve nostre Dame,
à l'enseigne Saint Nicolas.
1586.



A MON SEIGNEVR
MONSIEVR DE MAVPAS, AB-
BE' DE SAINT IEAN DE LAON, CONSEIL-
LER, ET AYMONIER ORDINAIRE DV ROY.

M On Seigneur a esté presque l'argument commun de tous les François qui ont mis leurs compositions en lumiere depuis vingt ans, proposer, en qu'on auroit desrobé leurs copies, ou que l'importunité de leurs amis les forçoit & contrainoit à l'impression d'icelles. Je scay combien la modestie & l'orgueil sont louables: mais mettre en leur rang une simplicité & défiance de joy, cela m'a semblé rancidule & magnable, que si on vouloit, ne peu en abuser: car qu'entre autres il soit tenu pour opinion & coutume. A ceste cause, & au rebours d'eux, ay en plusieurs intentions & desir, c'est de leur, que fustes celle humanité grace, & de me tirer d'une captivité & prison, à la liberté & franchise de vostre service, vous faire paroistre & donner chose de ma plume, qui vous apporta tel plaisir, qu'en eusse bonne occasion de m'en contenter: n'ayât vostre main esté l'amau cloze à ceux qui vous ont préjunié de leurs amours, ou petites, ou grandes. Et pour monstrer par effect le naif de ma volonté, apres quelque nombre de mes Vers, auxquels d'aujourd'hui n'agueres porter ceste faveur de les lire & garder: de se vouer maintenant à l'excellence de vostre nom, la premiere partie de mon ouvrage au Tristan de Leonnois, plus vostre que mien, pour les bons traits, claires lignes, & belles couleurs, dont l'auteur enrichy, m'en ayant lors la minute. Dequoy ne m'espouventer: ainsi le luit: considère qu'aucun n'est après & usé en la Cour, de ce feu premier & grand Roy François: durant le regne & en presches duquel, les meilleurs langues, avec la nostre, ont pris leur ressource & lustre, ainsi que les arbres & herbes s'entrent en verdure & croissance à la prime verte. Non que ce soit par presumption de le sentir digne de vostre Librairie, ou de l'honneur de vostre aultre, par bien d'une esperance conceue, que les lecteurs, cognossons la singularité de vostre parler, la pureté d'iceluy, comme estes amy de vos imitateurs, en telles rances, & voyant le vray qui vous en est fait, penseront raisonnablement, qu'il merite estre recueilly & prelu, ou pour le bon air & facilité de son stile & langage. Tant que les trausées de cecy par fortune à nostre Roy de Leon, les meures, pratiques, & minutées & secrettes de ses mal vieillans, ne font beaucoup dissemblables à celles, qu'aucun escobrees & amorties de fraîche memoire. Or est le sujet d'Armes & d'Amour, matiere traitant de la fleur des Vertus, tant hautes que basses: qu'il n'y aura Ge-

A ij

Expertly Enhanced Epigraphy

59. MAZZOCCHI, Giacomo, editor. Epigrammata antiquae urbis. [(Colophon:) Rome, Giacomo Mazzocchi, April 1521.]

Folio, ff. [10], CLXXX, [8]; woodcut initials, illustrations, borders, and cartouches, including a full-page woodcut of the Pantheon; four leaves (ff. [1] and [10], LIII and LVII) on shorter paper and somewhat browned and stained as usual, small hole in E6, wormhole in quires M-O, small paperflaw to inner margin of O5, small tear to head of T5, Dd4 somewhat soiled with a few small repairs, quire EE⁴ and final leaf aa8 damaged with extensive early repairs and some loss of text (some supplied in contemporary manuscript), light damp-staining to upper margin in first half of volume, last few leaves with marginal staining, final leaf laid down, though for the most part a good copy with wide margins; laced into a contemporary limp vellum wrapper, narrow yapp edges, early ink lettering 'Inscr. Rom.' along top and tail-edges and to front cover, later ink lettering to spine, holes from two pairs of ties, printed fragments from a large format liturgical work in binding; binding a little soiled, small tear to spine, upper pastedown no longer adhering, yapp edges flattened; **copiously annotated throughout in later sixteenth- and early seventeenth-century hands with corrections, additions, and amendments, mostly in Latin but also in Greek** (see below), small ink monogram (PS?) to foot of title-page (crossed through) and beneath colophon. **\$10,500**

First edition of the first illustrated survey of around three thousand Roman inscriptions, made visually appealing with representative woodcut frames or depictions, with extensive manuscript corrections and additions to enhance the accuracy and utility of the contents.

Giacomo Mazzocchi, the editor and printer of this substantial volume of Roman epigraphy, had strong connections with the papal Curia and to scholarly circles in Rome, and produced several noteworthy antiquarian works (including Andrea Fulvio's *Illustrium Imagines* of 1517), all of which disseminated the contemporary rediscovery of the Roman past. While the authorship of this work is unattributed, it has been suggested that the scholars Mario Maffei (the brother of Raffaele Maffei and the dedicatee of this volume), Mariangelo Accursio, and Andrea Fulvio were all involved in its compilation (see Rhodes, p. 241).

The preface is followed by a helpful table of abbreviations found in Roman inscriptions, taken from *De notis iuris* of Valerius Probus, and the privilege, conjoint with the title-page though bound after the table, is dated 30 November 1517.

The woodcut illustrations provide a visual context for the inscriptions, indicating where they might appear on bridges, monuments, altars, tombs, aqueducts or arches; particularly notable monuments are Trajan's Column, the pyramid of Gaius Cestius, a tomb displaying workmen's tools, a bas-relief of the three Graces, and a group of fasces. Not all of the woodcuts, however, provide a representation of the original appearance of the inscriptions, and the annotator has occasionally crossed one through. Some of the decorative woodcut borders were used in an earlier publication of *Fasti* now attributed to Mazzocchi.

This copy is richly annotated throughout, in order to amend, correct, clarify, delete, cross-reference, and update the inscriptions and their present locations. Owners of copies of this book would have their copy to hand as they travelled around Roman sites and private collections of antiquities, to record their different readings and interpretations, in the highly competitive world of Roman antiquarianism. The owner(s) of this copy added notes to the front flyleaves to signal their own specific interests, including an index of references to consuls in the text. The manuscript insertions and corrections are sometimes surrounded by a frame, or depicted as an object, such as a vase, or even a bridge (an ink sketch of a bridge appears on f. II^v), in keeping with the appearance of the printed text. The annotator was competent in Greek as well as Latin; several annotations contain Greek, including a long inscription in Latin and Greek at the foot of f. IX^r (correcting the inscription printed opposite), another with substantial Greek text on f. CLXIII^v, and on occasion there are words in Italian, prefixed by 'vulgo'. The altar on f. CVIII^r has a manuscript note explaining what is depicted on the rear of the monument.



The given locations of the inscriptions record the collecting habits of antiquarian scholars and churchmen, and reveal a collaborative network of Roman antiquarians. One of the locations, 'In domo m. Stephani Librarii', refers to the French printer Étienne Guillery, whose Roman press was active from 1506 to 1524. Many of the inscriptions and monuments had changed location since the text was compiled and printed, as antiquities became relocated from streets and public spaces to private courtyards, the most famous example being the Belvedere created at the Vatican by Julius II for his sculpture collection. These changes are recorded by the annotator; on f. IX^r, for instance, an inscription that had been in the Forum of Trajan was now in the house of Pomponio Leto. An inscription from the Oratory of the Forty Martyrs came into the possession of the Patriarch of Aquileia, Giovanni Grimani (1506–1593, appointed patriarch 1545–1550 and again from 1585), whose palazzo in Venice was filled with ancient art. Other updated locations include the portico of Antonio del Bufalo and the church of S. Maria ad Spolia Christi (now destroyed), and for many entries, the precise location within the site is specified.

Many inscriptions, including one from the Capitoline Hill, are described as having moved to the house of Giulio Porcari, near S. Maria sopra Minerva. Porcari's father Francesco was also a keen antiquarian and collector (with a particular fondness for reliefs depicting pigs, the family symbol). Giulio Porcari also made the connection between his name and that of Porcius Cato, demonstrating the common desire amongst antiquarians to claim a personal link to the classical past through the similarity of names featuring in inscriptions (e.g. Lorenzo Manlio and Manlius; De' Rossi and Roscius). Many of these presumed ancestors had republican tendencies, perhaps to provide a contemporary counterbalance for Roman families against papal authority.

The annotator also indicates on numerous occasions further information about the inscriptions, if it is on marble ('in marmore'), on the wall of a house, on an urn, or on the floor, along with the shape (square or oblong), sometimes crossing through the woodcut surrounds if irrelevant or inappropriate. Many inscriptions have been crossed through, some labelled 'fictu[m]' (false), and some corrected before being crossed through and perhaps completely retranscribed; others have numbers written next to them, indicating where in the volume the inscription has been repeated. At the end of the volume is a group of inscriptions of unknown location, a few of which have had locations added by hand, for example the basilica in Trajan's Forum, or have been cross-referenced to their entry earlier in the volume. A few of the annotations reflect the extensive errata provided in the final quire, though not all of the errata have been corrected.

In short, this volume reveals to us the fascination displayed by sixteenth-century scholars and antiquarians for Roman inscriptions, and the subsequent desire for accurate transcriptions and interpretations, still of relevance today as material, literary, and cultural evidence in the study of ancient Rome.

USTC 800547; EDIT16 CNCE 18162 (variant A, without the woodcut decoration added to the title for variant B). See Carbonell Manils and González Germain, *The Epigrammata antiquae urbis* (1521) and its influence on European antiquarianism (2019); Rhodes, 'Some further notes on the publisher Giacomo Mazzocchi' in *Papers of the British School at Rome* 40 (1972), pp. 239–242.



The Third and Best *Utopia*

60. MORE, Thomas, Sir. De optimo reip. statu deque nova insula Utopia libellus vere aureus, nec minus salutaris quam festivus ... Epigrammata clarissimi disertissimique viri Thomae Mori, pleraque e Graecis versa. Epigrammata Des. Erasmi Roterodami. Basel, [(colophons:) Johann Froben, March 1518].

Three parts, 4to, pp. '355' (recte 359), [1]; first title within woodcut border depicting Tarquin and Lucretia, woodcut initials, full-page woodcut illustration by Ambrosius Holbein of the island of Utopia with letterpress captions, text on p. 13 partly printed in Utopian characters, start of dedication on p. 17 within an architectural woodcut border by Hans Holbein, p. 25 with inhabited woodcut headpiece by Ambrosius Holbein depicting John Clement, Raphael Hythloday, Thomas More and Pieter Gillis in a garden, three different woodcut Froben devices to final verso of each section, title to More's Epigrams within a woodcut border by Hans Holbein depicting Mutius Scaevola and Lars Porsenna, title to Erasmus' Epigrams within an architectural woodcut frame incorporating Froben's device; occasional light staining (to foot of first few leaves, and to inner margin and foot of last few quires, heavier in last few leaves with tiny chips at foot), a few woodcuts with areas of a faded colour wash, map of Utopia cut close at foot, two tiny wormholes in text, final quires R-V with a few more tiny wormholes, final leaf strengthened along gutter; otherwise a very good copy, bound

in eighteenth-century speckled calf, edges speckled; rebounded with black leather lettering-piece, new endpapers, corners slightly bumped; minor sixteenth-century annotations or markings in a north European hand to c. 7 pp., a few pages of Utopia with pencil notes, nineteenth-century bibliographical note in English to old front flyleaf (slightly browned at edges and repaired along outer margin). **\$38,500**

Third edition of More's *Utopia*, including his revisions and corrections and adding his and Erasmus's *Epigrammata* for the first time; this is the culmination of the text as it evolved from More's hand with the intercession of Erasmus. As the last edition in which More is likely to have been directly involved, it was used by the Yale editors as the basis for their modern critical edition.

Sir Thomas More entrusted the publication of the original edition (Louvain, 1516) to his friend Erasmus, who by early 1517 was discussing the possibility of a new and revised edition. Later in 1517 a second edition appeared at Paris, but this was prepared without Erasmus's



involvement and he told More that it was 'printed ... full of mistakes'; it lacks both the map and the Utopian alphabet. Erasmus himself took charge of this third edition, incorporating More's revisions and corrections, and adding More's *Epigrammata*, which had apparently been in Erasmus's possession since 1516 and may at one stage have been considered for inclusion in the original edition of *Utopia*. Erasmus also added his own *Epigrammata*, a collection of his poems, seven previously unpublished (initially a joint volume of the writings of More and Erasmus, including further pieces by Erasmus, had been envisaged, but it grew too large, so it was decided to issue *Utopia* and the two sets of *Epigrammata* as a separate volume). A complete and close resetting of the present March edition, with a few minor textual changes and some alterations in the arrangement or design of the woodcuts, was printed in November–December 1518. Froben, the printer of both these editions, was the foremost publisher of works by Erasmus, who became in effect his general editor and literary advisor. Perhaps more than any others, Froben's editions emphasise the collaborative intellectual context of *Utopia*, uniting More's literary efforts with Erasmus and issuing from the press most closely associated with Erasmus. As Erasmus remarked in his prefatory address to



Froben, printed on the verso of the title-page: 'Such is the reputation of your press that, if it is known that a book has come from the house of Froben, that is enough to have it please the learned world'.

This edition is further distinguished by its fine woodcuts. The borders to the first page of the preface and to the divisional title of More's *Epigrammata* are by Hans Holbein; and both the map and the illustration of the interlocutors – Clement (tutor to More's children), the fictional narrator Hythloday, More himself, and the dedicatee Gillis – in the garden are by Ambrosius Holbein, both appearing here for the first time (Holbein's map is similar in conception to that in the original Louvain edition, but is more refined in detail). The first title-page border has been attributed both to Ambrosius and to Hans Holbein; Gillis was instrumental in introducing Hans Holbein to More and therefore to England.

USTC 630792; VD16 M 6299; Gibson, *More* 3; cf. PMM 47 (1516 edition); *Both Epigrams*: Fairfax Murray, German 303; *Erasmus*: Bezzel 912.



A Regensburg Pastor's Catalogue of Saints

61. NATALI, Pietro de'; Antonio VERLO, editor. *Catalogus sanctorum et gestorum eorum. Vicenza, Henricus de Sancto Ursio, Zenus, 12 December 1493.*

Folio, ff. [331] (of 332, without final blank); a⁶ b–v⁸ x⁶ y–z⁸ &⁸ [con]⁸ [rum]⁶ A–B⁶ C⁶ D–N^{8.6} O–R⁸ S⁶; first leaf blank; roman type in double column, woodcut initials, title printed in red; cut a little close at head with a few headlines shaved or trimmed, opening of text slightly soiled, small tear to foot of n3, some wormholes to inner margin of front and rear flyleaves and first two leaves of text, small repair to outer margin of final leaf, a very good copy; bound in early seventeenth-century south German (probably Regensburg) half pigskin over pasteboard, pigskin with three vertical bands of a roll-tool, pigskin corners with a diagonal line of a candelabra roll-tool, sides of binder's waste (*see below*) painted green with blind ruling, spine with ink lettering and shelfmarks, one on a paper label; binding a little rubbed with a few small wormholes (particularly to inside of boards); inscription of Johann Munderlin of Ettmannsdorf dated Heideck, 1610 to foot of a2, annotations, underlining and numbering of passages to c. 39 pp. in red, dark red and black ink, some (if not all) by Munderlin, twentieth-century bookplate with motto 'Bene vixit qui bene latuit'.

\$8500

First edition of a comprehensive encyclopaedia of 1,589 saints, providing brief biographies and feast days, showing signs of use by a Lutheran pastor in Regensburg more than a century later.

Pietro de' Natali (c. 1330–1406) was a Venetian bishop and humanist scholar, writer of poetry and acquaintance of Petrarca. This catalogue of saints, however, was his most significant achievement, written between 11 June 1369 and 27 May 1372, remaining in use and then in print for two hundred years. Divided into twelve books to represent the Apostles, the first eleven books are arranged according to the feast days of the liturgical year.

This first edition has been supplied with various introductions, tables and indexes to enable efficient use of the volume. After the prologue is a 'Divisio totius operis per revolutionis anni', dividing up the text according to the liturgical year, and each of the first eleven books is prefaced by a table of contents. The eleventh book concludes with a list of 333 saints not included in the main text as not much information is known about them, beyond their feast day and



OMNIPOTENTI DEO:IMMACVLATAE SEM-
PER VIRGINI MARIAE: VNIVER-
SAEQVE CAELESTI CVRIAE
SPLENDORI: ET ANIMA
BVS NOSTRIS VTI
LITATI

CATALOGVS SANCTORVM ET GE-
STORVM EORVM EX DIVERSIS VO-
LVMINIBVS COLLECTVS EDITVS A
REVERENDISSIMO IN CHRISTO PA-
TRE DOMINO PETRO DE NATALI
BVS DE VENETIIS DEI GRATIA EPI-
SCOPO EQ. VILINO.

Antonii Verli Vicentini ad lectorem endecasyllabon.

Quam tot heroum legeres olympi
Gestam illentis referata charis:
Qui prius longi spacium terebas
Temporis: reddens uacuum crumenam:
Parcere ambobus poteris: tibi dum
Vendices istud modicum uolumen.
Siquis est: qui se putet ociosum
Hic parum gaudens becnibus libellis:
Nescit an plures alii super sint.
Clamit ripas arachynti obibit:
Megalit: nemo iuga dindymorum:
Dante pestano uiolas agello.
Labitur nunq' rediturus apnus.
Cedit in lucrum breuibz uacanti
Tempus: haud ulla stipe comparandum.
Hic beatorum memorantur acta:
Solis ad motum sita circulem:
Vtli nullo mutilata membro:

Rustico uitis uelut amputator.
Sic resarcita premitur corolla:
Quod prius latis redolebat aruis.
Este sed dentes inuidorum:
Posterior forsan magis obstupescet.
Sat dei longe faculatur ira.
Nam liber dignus ueneratione:
Quippe qui cunctos deceat patronos.
Hinc emat: qui se negat infidelem:
Gratias lima referens secundae:
Et boni quisquis fuit auctor huius:
Hoc opus terro reuocans ab orco.
Pro quibus uisq: chorus angelorum:
Ista duorum renentis caterua
Semper assistant solio tonantis:
Quumq; det signum tubicentis solatis
Carcerum uioclis animas abire:
Regis in regum comitentur aulam. .V.

M. Johannes Munderlin (Ettmannsdorfensis)
Heidecij Ap 1 670.

ANTONIUS Verlus Vicētin' christianis salutē. Possem' & merito qdē: ingratis adnū ac
laudat' nota sup' illarū: quū omniū pene audognoūmia i mediū pderirent: catalogū scōpū
tā pōmū: elegas: luculentū: & raga: ut fere unūcū op' sōibus eōem cū auctore iacturā: in lu-
cē pūter nō edere: & eo ampl' q' ex ipsūmet artificis manu fidelē hēm' archetypū. lecti-
co: cū ut fidei nra pducibile qd' agerem' nū & apprime: ut torquēda i nos tāq' laudis alie-
nā interea: prores: iacula declinare: Hūc quoq' nobis nō accuratissime recognōitū plurib'
exēplarib' est: giādū curauim' itor labores & exactas lucubratiōes: quā ut exint' & hacten'
delituecā: ab interitu uēdicatū. Quod oib' pūtile: & multis fore nō intucādū ac bitramur
nec pigere eos: q' sapno calēt igne: hūc mystico dinoq' codici bōi aliqd' oculi tritū ire: ut hic
discere ualeant ethice religiose: quū nulla aut rara sit tā remotā: abstrusa barba-
ris: aut naturā uel dei nūq' aliq' quis erronea: religio nō colat. Quā: ut omittam' assyri-
os: pūtos: hebr: eos: quibus semper curā fuit: ut pontifices imparē: tamē fecerūt romani
patres: quo cultu: qua reuerētia excoluerint: sex decem principū filiis senatus: consulto ethru-
ria: ut ita dicā: uicā: in calō labio sacris onusto: satis luculēter habemus. Et ut extera nō obicea-
mus: nō ne ex umbilico barbarā: iablatū edat meliā remittē masaniffa. Quorsum hęc pro-
fecto ut intelligam' : quod nos deceat: q' b' : bone de' : indubitabilis ac uera religio est: ppa-
ta. Constāt in cūbendū est. sedulo ritē: q' deo iamulandū. Hinc enī luxuriāe uēdigalia: nō
rent: urbes: pccra pullulat estoboles: oia ad uota succedūt. & hoc ipso non latuit quārites: q'
semper oia post religioē duxerunt: diis curiole libādo: se orbi postē impare nō dubitātes. qd'
nisi fecerimus: eā alpnantes: ecce stiro torref' hūm' . degenerat pgenies. Irrepūt pestes. diru-
ta sacent monia. cuncta ruunt in preceptis. & quod inuicibili' est: illibata nūq' seruat pudu-
citia. Hūc ob cām potitioq' puberes pūle: bēnō in lemet manu uertisse: & uarone pūle ad
cānas inuolūter dimicātes: lenarorū ptes ure: & optime iudicat' diuina differ' ita. nō ir-
ritat'. Eia agite nobis nolmet ipsi pūlamus. perim' . pūcto in dies perim' . nec uitā certā ha-
bem' horā. diuini igit' lris uacādū est: q' b' : calū expugnare instruat: ubi aeternā felicitēq'
uitam degam'. Nō defunt quidē libris q' hac de re nos affatim instruant. sed q' lenius excite-
r' adent' exhortent' : & exēpla: quā: amulati debeam' : magis idonea subicitat' oculis: aliunde
magis: q' ex his uoluminib' decerpere nō possum' : quā: cōcōna historiarū: anoxi dēuicras tā
dlog' omniū: sic inuēru' facillimas: ut in pūatione duodecimi hui' (notescit: tā luccindē tā p-
lectē p' dōi curricula pplectunt: ubi nihil nō excultum: nihil pbatillimōq' utroq' auctorita-
tib' nō solcitū enarra: ut ne doctissimi qdē debeāt respuere: q' tamēsi serulis subitaxerint
man' : & aliūde didicere: nō scēt in hinc bene uiuere. nā bonitate nō doctrina tāū uenditāe
caeli: ut illud. indocti rapiūt caeli: ut scētis mer gūmar' i pūādū. Discēt praterea & fidelib'
iactē uim animi nō exigua: ut nō uiteri' : tā: ope penelopēs: aut lucretia pudicitia p' dicitē
scuolā pūctū miren' : & attiliū fidē sup' astra tollā. Inuelligēt christicolās occidi posse: nō
sup'ati. catalog' immunitates pag' ualere: inter miranda obstupescere: & pūter: se orbēs posse
uincere: nō amicos. Ecquid sunt hęc egregia facinorā: turres & fides nostrāe molimina: non
inspicienda: minime quidē: quū pūpue sunt nulla domus: nulla: urbes: nulla: nationes: nisi
christo rebelles: quā: hinc aliqd' emolumentū sibi adipisci nō ualeāt. Quā: facile: qui p' rēpla
declamatiōib' inuidant: his auctoritatibus & exēplis regiū auctoribus uiam pūadebūt.
hinc docemur: uirtutes sequi: uita debellare. & nos: quod nequitie orbis domitor alexan-
der: in omē rōni pūdo subugare: calū p' stipēdo pūcutur: & iāmā i terris haud obsecuro:
rem: q' q' terrarū mōstra deuicere. Exinde naq' iāmā tantū & qdē breuē traxerūt: tot arum-
nis uix parti. Hinc indelebilē nomen: & quod heroum nulli cōtigit: diem in-
super sibi pūpūto colendū: iyncera ut animi pūandū: ruitus pūcto q' credere nos pelago tu-
midis flūctibus ceterū: quā: uallantibus: semp in labiis: ut audē pūere: animas gerentes: ut
secundū optibus iardonicati & cōchylari ad inuictuofam huius terre: in iuculū gloriā inter
urbū primates incedere ualeamus. Heu homo inuictū: & uanū animal. longaq' nimis pro-
fecto longaq' sunt arumna: pro tam momentaneis uoluptatib' : quib' : auo tam diuturno ac-
quisitū: tam breuē iūmus carituri. hinc aeterna manat gloria & uerus deliciarum thesaurus:
malis incognitus: non qualē tagus iūtanis: tant lydis uehic herous: harentis. sed quali frul-
tur ipsa caeli curia. hoc est dicens. hoc sunt implenda: crumenā: iniquum illuc applicū:
rimus: pecunias hospitari: idēca nobis. sūt hęc celeritas nō iāmā. hic non admittuntur:
alio diuertere. His itaq' diuitis inuadens: ciuili rabie: tyrannica cupiditate: & hostilibus
rapinis non succripēdis: quib' : locupletati decoratiq' caelestem hierusalē ingredientes: no-
bis inter summi regis paranymphos locum nanciscamur: perpetua in terris gloriā: aeter-
nis in caelo delitiis in eternum fruamur. Valete.

PROLOGVS

IN CHRISTI NOMINE AMEN.
Incipit Prologus totius operis Catalogi
sanctorum & gestorum eorum ex diuersis &
multis uoluminibus collecti editi a reue-
rendissimo in christo patre domino petro
de natalibus de uenetiis dei gratia episcopo
po equillio.



INCREATA SAPI-
ENTIA SYMMI-
uerbi ex substantia
patris ante secula e-
ternaliter generata
per ordinatissimam
sui dispositionē: ex
substantia matris in
seculo temporaliter
humanata: uolens
omnes homines sal-
uos fieri: ut electas sanctorum animas uo-
cates ad arcem: & ad superne mentis ciuita-
tis: edificauit sibi domum ecclesie sacrosan-
cte: septem excelsis columnis fundatam: septem
plicis fundamentis: uidelicet septiformis gra-
tie stabilitam: muris munitissimis: & curri-
bus altissimis circumseptā: non quidem scul-
ptis lapideis: aut manulatis laterib' ere-
ctis: sed sanctorum meritis inuicibiliter sa-
bricata: incohata: equidem uite presen-
tis decursu: in qua ipsam peregrinari uolu-
it: & cum matris solite ministrare: perfici-
endam uero predestinatorum numero futu-
re uite successu: in qua in electis dei singu-
lis iam solis amictis: rursumq' resumptis
corporibus duplicibus uestiēdis triumphā-
tura speratur: & cum maris sedule contem-
plationi uacare. In cui' nempe celestis stru-
ctura palatii: quasi tot inferuntur lapides:
quot beatorum meritis conuolantur: & cuius
ecclesie caput christus describitur: ipsūq;
compagis diuersa officia ministrantium si-
deles cuncti in unitate fidei omniq; diuersi-
tis ex nationibus congregati. Ita quidem ut
ipso capite per membra singula uitalem spi-
ritum influente sic inuicem cōuectantur: ut
alterum alterius officio egeat: dum christi
legem adimplet: alter alterius onera sup-
portando. Et licet uitatorum cura sollicita
carrēs in stadio: quatenus brauium appre-
hendat: comprehendētorū precibus iuari de-
siderat: sic & triumphantium gloriosa sub-
limitas dum dei uisione beatur in celis mi-
litanium celebrare deuota uenerari letat-
ur in terris. Ac per hoc quod utriq; amat:
illi iam adepti per hos optant obtineri: hi
uero obtinendum per illos sperant adipisci.

Conuenit itaq' deuotioni fidelium sanctorū
certamina diligenter regere: iequenit' eorum
examplis atq' suffragis sic dīgamur
in uia: ut eorum consorcio sociemur in pa-
tria. Quis autem mortalium intellectus li-
niti sanctorum numerum infinitum depre-
hendere ualeat? Quis enim stellas dinume-
rare queat: nisi solus ille qui stellas claudit
sub signaculo: qui & numerat multitudines
stellarum: & omnibus eis nomina uocat. Si
enim abrahe a deo pro impossibili iudicē:
inspice celum: & uimera stellas: si potes: &
additur: sic erit & semen tuum: quod certe
non de filijs abrahe ex uoluptate carnis: &
hominis semine propagādus: sed de filiis ec-
clesie ex dei bonitate & spiritus adoptione
generandus: dabatur intelligi. dum soli eter-
ne sapientie stellarum numero: scilicet nomina
da seruator: humane cognitioni sanctorum
infinitas cognoscenda precluditur. Quo-
modo enī uel facile curiosus quīque: canctā
tor etiam omnīq; si facultas adit: que a mū-
di exordio concēpta sunt: rimator uolumi-
num: sanctorum gesta: uitas: passionē: & no-
mina colligere audeat: cum ex martylogio
beati hieronymi chronographorum cuncto-
rum seruatoris sollicitudo: & unico die an-
ni decimo scilicet calendis martii apud ty-
ciuitates beatorum martyrum quorum nu-
merum solius dei scientia colligit: pro christo
passorum: festum contingere legatur. Et
in eiusdem prefatione libelli quem chroma-
tio & heliodoro episcopis dirigit: eundem
doctorem altuerentem audiat: nullum diē
per totum anni circūlū p'grāns: in quo
plūsq' octingentorū uel nongentorum missū
martyrum in diuersis mundi partibus occi-
dorum anniuersarium non occurrat. Ultra
quos etiam sanctorum ueteris testamenti pa-
trum & prophetarū: nouiq; pariter aposto-
lorum discipulorum doctorum conlektorū:
anachoritarum & sanctorum uirginum or-
dines superadditi: qui plures martyribus ex-
titisse credunt: in infinito martyrum infinita-
tem excellunt. Porro & ubi sanctorum om-
nium gesta a maioribus descripta fuissent:
quod nec asserere quis presumē: ea tamē ui-
dere nec tempus ad legendum sufficeret: nec
studium preualeret. Cum igitur sanctorum
infinitatem numerare uel nominare non li-
ceat: de multis uel paucissima breuiter ex-
tendat: comprehendētorū precibus iuari de-
siderat: sic & triumphantium gloriosa sub-
limitas dum dei uisione beatur in celis mi-
litanium celebrare deuota uenerari letat-
ur in terris. Ac per hoc quod utriq; amat:
illi iam adepti per hos optant obtineri: hi
uero obtinendum per illos sperant adipisci.

perhaps their location or the manner of their death. At the end of the volume, book twelve comprises a comprehensive alphabetical index of all the saints, noting their feast day, and indicating the book, chapter and, for the list at the end of book eleven, the paragraph number where the entry can be found.

The final quire, which appears after the colophon, contains twenty-four more recent (or previously omitted) saintly biographies, including Catherine and Bernardino of Siena, Bonaventure of Bagnoregio, Osmund, bishop of Salisbury in the late eleventh century, as well as a local saint for Vicenza, St Ursus or Orso (note the name of the printer, Henricus de Sancto Ursio). The editor, Antonio Verlo, was a patrician and a poet from Vicenza; he compiled this list to bring Natali's text up to date and correct any omissions.

The annotations involve underlinings and marginal notations, in Latin and German (and one in Greek), predominantly highlighting words or phrases from the text. In the prologue, the names of the sources have been underlined and marked 'Historiographi sacri'. A passage in the life of St Joseph talks of his previous wife and children and the sources of that information; the annotator notes that some of the text is false. Of particular interest to

the annotator are the saints Thomas the Apostle, Nicholas, and the Three Magi, the sections on Advent and the Epiphany, as well the introductory section on the arrangement of the book.

The binder's waste is from a rubricated copy of a large legal text with surrounding commentary, printed by Peter Schoeffer in two sizes of a rounded gothic type; the main text is in Schoeffer's type 5:118G, and the commentary in his type 6:92G.

Provenance: Johannes Munderlin (c. 1580-1628), from Ettmannsdorf in the Upper Palatinate (Bavaria), was a Lutheran preacher. At the time he inscribed this book, he was a deacon in Heideck ('Heidecii') and he later became an archdeacon in Regensburg. In 1621, he performed the baptism of Johannes Kepler's daughter Cordula in Regensburg.

HC 11676*; BMC VII 1047; GW M25858; Goff N6; BSB-Ink N-4; Bod-inc N-001; ISTC in00006000.

The I kend Us peter
 Till all men be their present Letter
 Sonmans Sons and Air sorted and returned to the decessit Arent Sonmans late Indweller
 in Malicford in Scotland and Johana and Rachael Sonmans Daughters
 Sonmans and Francisca & Rayncock Relict of the said decessit Arent Sonmans
 by Consent and assent And mo the said Francisca Rayncock for my self
 mo for the said Johana and Rachael Sonmans for as much as is
 stated and piled betwixt the said decessit Arent Sonmans and Robert
 and cained to the said Arent Sonmans under his hand with and
 day of May past & four score & three year. Whereby the summe of moneth
 Barclay to the said decessit Arent Sonmans are liquidat And by the same
 Sonmans did acknowledge the said Robert Barclay to be engaged for the
 Scott money to & vector Allan Shipper in Leth of money taken up for the said
 And the said decessit Arent Sonmans oblige him his Airs and Exors
 of the same saine And that the said summe of Throttine & und with in
 the said Robert Barclay to the said vector Allan, And the said vector
 And seeing that after Compt and Reckoning made betwixt us and the said
 deat of this present It is found that the said Robert Barclay is debitor in the
 long and Throo pence Sterling money And also seeing that if the said Francis
 right to the said summe be sortie of the Contract Matrimonial past betwixt
 me And that the said Robert Barclay has not made pay to me the said
 Throo pence & six pence and Throo pence Sterling money for
 to me the said Francisca Rayncock by my said Contract of Marriage Wherein
 and pleased pro tanto.

Therefore With us to have Sponored
 god Lybat to the said Johana and Rachael Sonmans With advice
 Rayncock And if the said Francisca Rayncock for my self and the said
 said Johana and Rachael Sonmans And we all with and mutual
 Airs Exors and Assignes And for all with the said Exors and Assignes
 any be) Both to now hois of Exonor quito claim and simpliciter Discharge it
 and all with whom it offere of all debts and summe of money any way ob
 ort Barclay to the said Arent Sonmans And of all Bonds Bills Fickel
 & lags Claims demands Actions Suits of Law and Decrees Comptent to
 or any with of the said Airs or Exors of the said decessit Arent Sonmans
 said Robert Barclay And his Airs or Exors by any manner of way right
 occasions by gain proceeding the deat of this present Disposed always
 Discharge And admitting the same to be all valid effectual and sufficient
 and his for said ab if every particular of the promise Generalis above
 cularly Insert and Express albeit the same be not done Wherein
 for said Reitor Disposed for said

Quhilk Discharge above
 Johana and Rachael Sonmans And Francisca Rayncock all with and mutual
 the said Francisca Rayncock taking burdin and upon me for them bind
 against and defend to be good valid and sufficient to the said Robert Barclay
 all goodlie ab Law with
Lykeas We the said Johana and Rachael Sonmans bind and avowge us to
 Ralio and approve this present for our perfect Age of Twentie And year compleat. And for the same
 securitie we are content and consent this present to Insert and require In the booke of Counsell and Offices
 or any with Register competent there to remain for Conservations And if need be that Lord and Exors
 may be direct the same in favour of the said Robert Barclay

Edward Fleatham of Yarm merchant gave me & have
 received of Robert Barclay of East New Jersey of England
 with me hundred pounds by abt paid a Great Baily
 & Ed on one hundred pound by abt Drason of
 John Drummond in Edinburgh order for by David
 Barclay younger payabill of Joseph Jackson in
 London abt in Exchange of pounds to gather
 at fifty pound more required for Royal Trade
 show off I have given him apptick for receipt
 of the said the money in the good hand of
 fifty pound banknote to be for payment of
 of the said the ship called the Exchange of
 Jackson James Peacock Maister which is bound
 to Emarica being hyered by David Barclay the young
 in a half of the Scotch Proprietors of East
 Jersey which is bound and fifty pound from
 by Discharge the said Proprietors & all other
 concerned and oblige me if they prove sufficient
 in the hand of the said Maister of the said ship
 the said ship due at any other place in
 order of the said Maister & subscribed this with my
 hand the 24th of August 1683

Edward Fleatham

Scottish Investors in Colonial New Jersey

62. [NEW JERSEY.] An archive of thirteen documents, thirteen autograph letters, and two printed works relating to land in New Jersey owned by Robert Barclay (1648–1690), absentee Governor of East New Jersey, and later claimed by his descendants. *Edinburgh 1683–1689, and Philadelphia 1767–1786.*

Twenty-seven items, folio and quarto, the manuscripts ink on paper, creased where folded, but generally in good condition; the two printed items worn. **\$25,000**

A fascinating archive relating to the shares in the colony of East New Jersey owned by the Quaker apologist Robert Barclay, of Ury, as the colony's Governor 1682–1690, and to attempts by later Barclays to revive a dormant claim in the years before and after the American Revolution.

Best known as author the *Apology for the true Christian Divinity* (1678), the classic exposition of and defence of Quaker thought, Robert Barclay (1648–1690) devoted much of the rest of his life to 'promoting Quaker colonial enterprises and Scottish emigration' (ODNB). He and his younger brother David, as well as his uncle Robert Gordon, were among the twenty-four largely Quaker proprietors of East New Jersey in 1682, and Robert was appointed by them in that year as 'Governor for Life' of the colony, a position that came with an additional grant of land. Though he governed in *absentia*, 'he was a tireless advocate for the colony. His brothers John and David emigrated, the latter dying on the way. Barclay worked hard to attract Scottish settlers' (*ibid.*). Barclay 'was instrumental in selling shares and fractions thereof as they came onto the market to other relatives and friends' (Pomfret), including six Gordon cousins, John and James Drummond (also cousins), his brother-in-law Sir Ewan Cameron, and his father-in-law.

Among the most evocative of the early documents here is a receipt of 24 August 1683 for the payment of £250 from Robert Barclay to Edward Fleatham, a merchant of Yarm (Yorkshire) for the hire of 'the ship called the Exchange of Stackton [Stockton], James Peacock maister which is bound to Emarica being hyered by David Barclay the younger in be half of the Scotch Proprietors of East Jersey'. The *Exchange* duly 'set sail from Aberdeen on 31 August 1683 with merchandise to be traded and supplies and livestock to be used by the proprietors' agents' (Wagner), as well as around a hundred emigrants including David Barclay, who spent a number of months in the colony.

He was to die at sea in 1685, on his second voyage to the colony. Robert Barclay later sold Fleatham a 1/10 share in the colony.

A series of documents from the 1680s deal with Robert Barclay's sales of his New Jersey land. In February 1684, the brothers John, Thomas, and Charles Gordon, and Robert and Thomas Fullerton, made a part payment to Robert Barclay of 2000 Scottish marks (from a total of 4050) for a ninety-sixth part of East New Jersey. Two of the Gordons and the Fullertons were to travel to New Jersey in late 1684. Further documents show the sale by Robert Barclay, as 'Governour of the province of East New Jersey in America', of a fortieth share to George Mackenzie of Kildun, and a ninety-sixth share to his new brother-in-law, Sir Ewan Cameron of Lochiel.

Four further documents relate to Barclay's friend **Arent Sonmans** (1634–1683), a Dutch Quaker merchant resident in Scotland (who also owned substantial lands in Pennsylvania and West Jersey), who had obtained an initial propriety along with Barclay in 1682, which he voraciously increased by purchase (in trust for his heirs), but was tragically killed by a highwayman *en route* from London to Scotland in 1683 (Barclay was in the same coach). Two documents cover the settlement of a debt of £37 from Barclay to Sonmans (the residue of a debt of £1300), paid to his widow Frances (*née* Hancock), and his children Peter, Johanna and Rachel Sonmans; in another Frances acknowledges receipt of the deeds to a forty-eighth part (from John Drummond, Earl of Melfort), and to a ninety-sixth part (from the James Drummond, Earl of Perth via George Mackenzie). In the final document Robert Barclay lays out his accounts for 1684 relating to the Sonmans heirs: £275 spent by him to cover the transport of the children to Holland, legal and exchange costs, and the charges on the Sonmans' 5¼ proprietries in Jersey – they were by some measure the largest owners of land in the colony, but not without challenge. Peter Sonmans re-emigrated to New Jersey in 1705, and his 'quest for power kept the province in a turmoil long after the proprietary period. He was an unscrupulous man and surrounded himself with scheming men both

Newsletters from a Nunnery

63. [NUNS.] Circular letters issued by the nuns of the Visitandine convent in Mons. *Mons, Belgium, 1650–1754.*

Thirty-three items in one vol. (5 manuscript, the remainder printed), 4to; woodcut initials, woodcut head- and tailpieces; some light dampstaining, some pages trimmed close touching text, the last two items loosely inserted; good, bound in eighteenth-century calf, four raised bands to spine; worn and rubbed, loss at head of spine; occasional manuscript corrections and additions to printed text; ownership inscription to front endpaper 'Sr M. Louise Dumont religieuse aux filles Ste Marie à Mons décédée à Soignies le 14 Fevrier 1839'. **\$9200**

A remarkable collection of unpublished manuscript and unrecorded printed circular newsletters, issued by a succession of superiors of the Visitandine convent in Mons, Belgium, documenting a century of the convent's activities and including detailed obituaries of sixty-two of the community's nuns.

The collection begins with a manuscript summary of the foundation of the Visitandine monastery at Mons in July 1650 by a group of nuns from the *faubourg* of St Jacques in Paris supported by several female benefactors who provided them with accommodation, furniture, and funds; the text

describes the foundation as the '100th of our Order' and bears the name of the convent's first superior, Marie Margueritte Lionne.

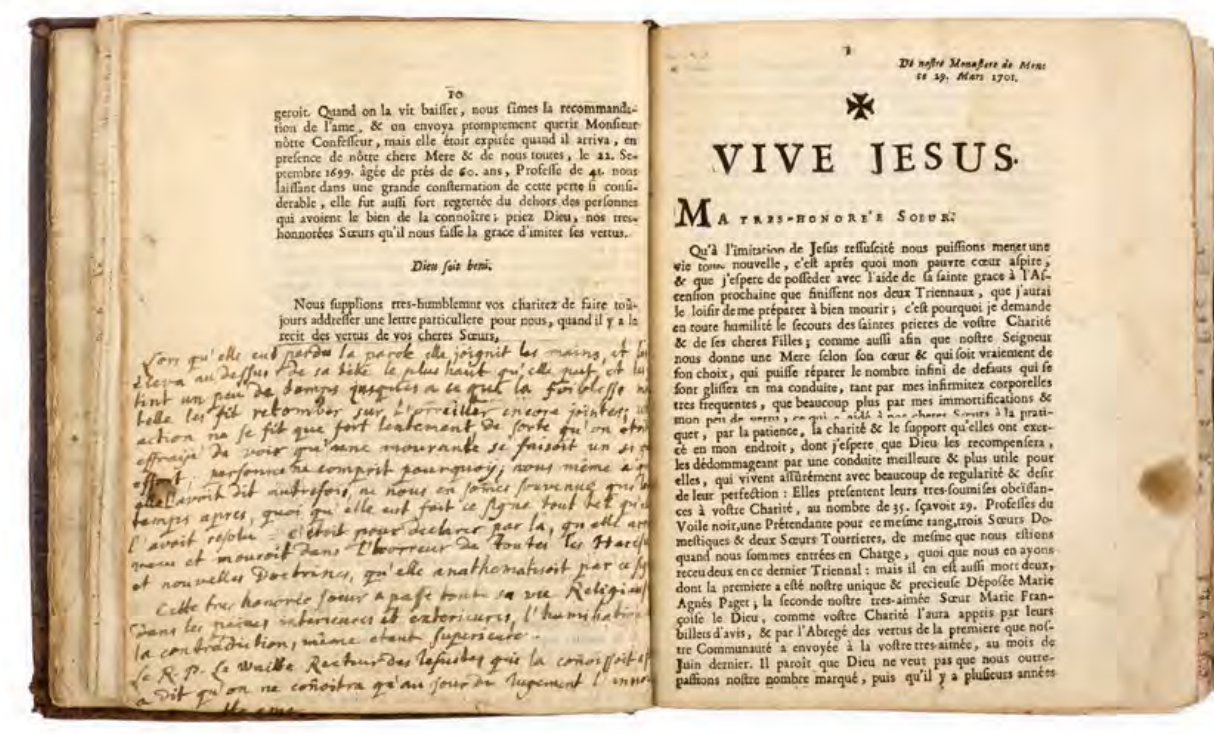
The newsy letters document building works, financial matters, the religious life of the convent, the fluctuating number of novices and nuns, gifts and benefactions received, thefts from the gardens, and progress towards the beatification of Jeanne-Françoise de Chantal, foundress of the Visitation Order. The obituaries begin with that of Agnes Catherine Paget, the first nun to die at the convent in March 1662; one of the last is for Rose Marie Taquenier, who died at the age of eighty in 1749, and includes the text of several of her favourite canticles.

Several of the letters provide detailed descriptions of the impact of war and siege upon the convent. In 1690 the superior writes 'from our windows in the kitchen, refectory, and assembly we could see the besiegers and their tents which surrounded the entire town', and she describes taking in and sheltering religious and secular refugees. According to another circular, the convent was hit in 1746 by sixty bombs and two hundred cannon balls, and the gardens destroyed; the nuns lived



and worshipped in the vaults, not sitting down to take their meals for fear of the roof caving in.

While the majority of the printed circulars bear no imprint, five Mons printers are named: Jacques Havart (three items), Mathieu Wilmet (two), Michel Varret (one), Leopold Varret (one), and Henri Bottin (two). Among his numerous titles, Wilmet (1698–1773) served as printer and librarian to Princess Anne Charlotte of Lorraine; he had several run-ins with the law for issuing heretical works. The printing is on occasion of



indifferent quality: there are several manuscript corrections, and some faintly printed passages have been gone over in ink.

We have been unable to trace any of the printed items in Rousselle's *Bibliographie montoise* or in OCLC.

A list of contents is available on request.



Contemporary Purple Velvet – a Binding Fit for a King

64. [OXFORD UNIVERSITY.] *Pietas Universitatis Oxoniensis in obitum serenissimi Regis Georgii II. et gratulatio in augustissimi Regis Georgii III. inaugurationem. Oxford, Clarendon Press, 1761.*

Folio, pp. [256], with a terminal blank; engraved vignette on the title-page, engraved head-piece and tailpieces, and three engraved poems in Phoenician, Syriac, and Samnitic Etruscan; a fine, wide-margined copy; bound in contemporary purple velvet, four wide purple silk ties with gold thread tassels; red and gilt brocade endpapers with a pattern of vines, flowers and grapes, gilt edges; joints cracked, spine slightly sunned, rubbed on the bands and at head and foot, upper edge of front cover slightly sunned, few small marks, but in remarkable condition, the ties with very little wear; preserved in a purple satin box. **\$12,500**

First edition, one of fifty copies on large paper, an exceptional survival in the most luxurious (and fragile) of presentation bindings: full purple velvet with gold-fringed purple silk ties, typically reserved for a handful or fewer of royal copies.

A collection of verses in English, Latin, Greek, Hebrew, Arabic, Welsh, etc., it was published by Oxford University to commemorate the death of George II and the accession of George III, and includes contributions by Benjamin Kennicott (in Hebrew) and the Poet Laureate Thomas Warton (in English).

Collections of commemorative poetry, often polyglot as a demonstration of academic prowess, were published by Oxford University from the early seventeenth to the mid-eighteenth centuries (the last in 1763). 'The chief reason for such printing ... was the free distribution of presentation copies. These were bound at the university's expense in varying degrees of sumptuousness, chosen to reflect the status of

the recipients ... **only a few copies were bound in the very finest materials, typically two in velvet (for the king and, probably, either the prince or queen), and six in satin (probably for the Chancellor and other leading courtiers)**' (Money). Money's selections from the University accounts include (for the year Nov. 1761 to Nov. 1762) payments of £80 7s to Thompson for binding 'Verses on the Marriage of the King' (*i.e. Epithalamia Oxoniensis* 1761), and of £24 4s 6d to Turner for velvet and gold fringing – indicative of the great expense of such materials. It was almost certainly the university binder Alexander Thompson and the Oxford mercer John Turner who were also responsible for the materials and binding here, but there are no clues as to the intended recipient.

While earlier monarchs favoured red velvet, purple was the colour of choice for the Hanoverians; at his state funeral the purple silk-lined coffin of George II, draped with a purple velvet pall, processed under a canopy of purple velvet. George III in turn exchanged his red velvet coronation robe for a purple velvet Robe of Estate on his departure from Westminster Abbey.

ESTC T56608; Clary 835; Carter, *History of the Oxford University Press*, Appendix, 1761:18 (750 copies, of which 50 large paper). See Money, 'Free Flattery or servile Tribute? Oxford and Cambridge commemorative Poetry in the seventeenth and eighteenth Centuries', in Raven (ed.), *Free Print and non-commercial Publishing since 1700*, 2000.

Unpublished Protofeminist Drama

65. [PAOLINI] MASSIMI, Petronilla. 'Il Tradimento vendicato o [v]ero La Donna illustre dram[m]a per musica'. [?Rome, late seventeenth-early eighteenth century.]

Manuscript on paper, 4to, ff. [ii], 55, [2 (blank)]; written in a single hand in brown ink, approximately 21 lines to a page, title in gold ink; ink slightly showing through, but in very good condition; bound in contemporary blind-tooled shagreen over bevelled wooden boards, silver clasps to fore-edge, edges gilt, red silk pastedowns; early numbering (776) to the front free endpaper. **\$13,000**

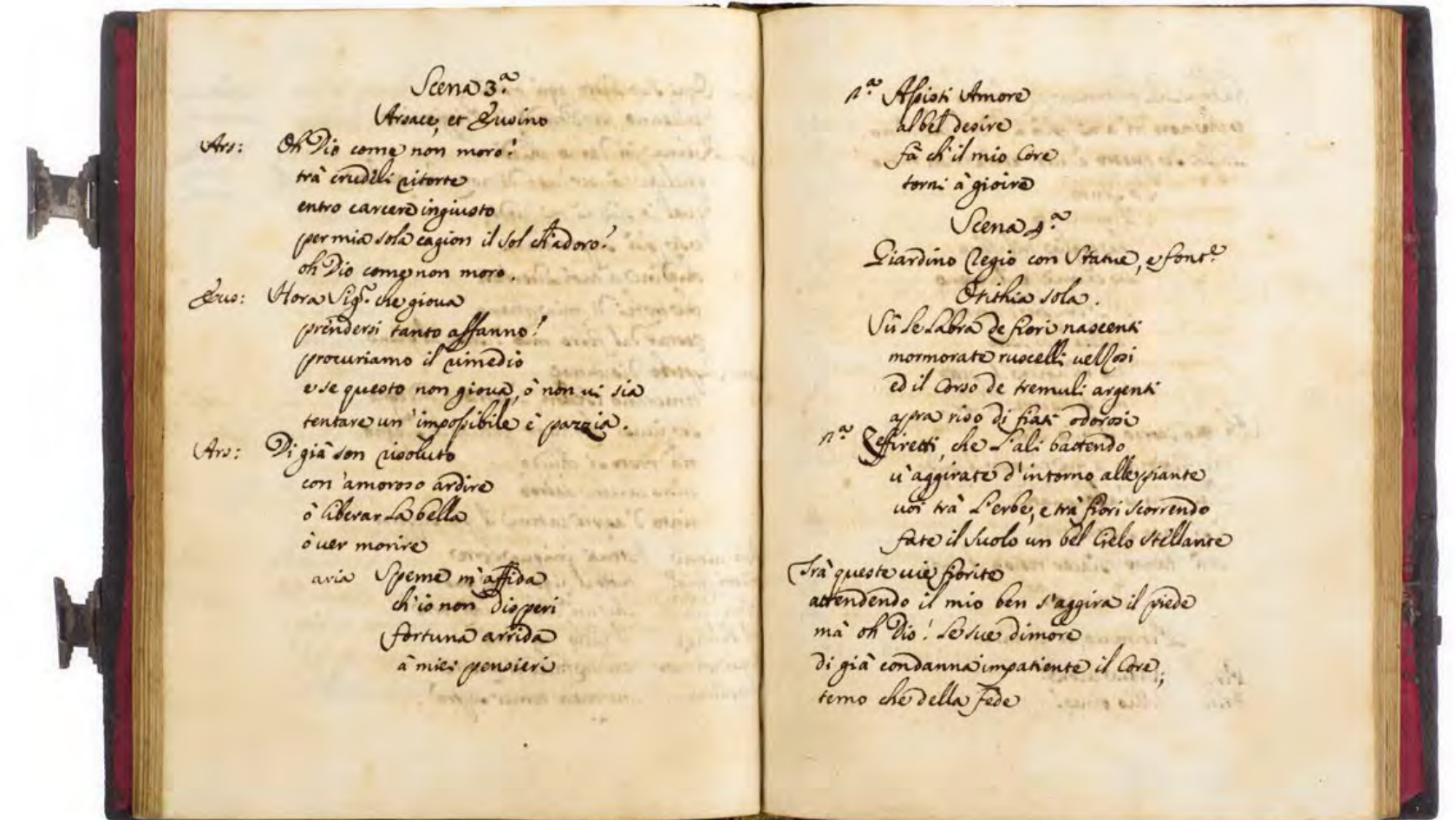
Rare complete manuscript witness of a 'dramma per musica' by the Italian noblewoman Petronilla Paolini Massimi (1663–1726), known in Arcadia as Fidalma Partenide. Like her best-known works (mostly canzoni), this piece of drama, which to our knowledge was **never put to music or printed**, is poignantly rooted in the many sorrows which she experienced.

Petronilla Paolini Massimi was educated at the Convent of the Holy Spirit in Rome, until at the age of only ten, she was induced to marry a much older suitor, Marquis Massimi d'Aracoeli. A relative of Pope Clement X, he was believed to have commissioned the murder of her father to secure possession of her inheritance, and imposed on Petronilla a solitary life in Castel Sant'Angelo, then a prison, which her husband managed. Her writing was strongly affected by her exposure to many episodes of violence and oppression, victim of a husband who denied her means and freedom for education and even for the assistance of her own children (one of whom died young). Petronilla found her voice in verse, and eventually succeeded in challenging her husband in court, and winning her freedom and access to her inheritance.

In 1698 Petronilla was elected to the Accademia degli Arcadi with the pastoral name Fidalma Partenide, and she was soon welcomed into the literary academies that flourished in eighteenth-century Rome, Siena, Perugia, and Foligno. There she freely composed baroque-style verses, both religious and occasional, and most remarkably, autobiographical lyrics, and verses decrying the plight of many contemporary women. Some of her poems were published in the *Rime degli Arcadi* (1716–1722); many, however, only circulated in manuscript. When her husband died in 1709, she returned to the convent of her early childhood and dedicated two years to writing and to the study of philosophy.

Though listed in repertoires of her work, this *dramma* never appears to have been published. It is set in the exotic lands of the Scythians and in the remote era of Cyrus of Persia, drawing upon Herodotus. The central character of Queen Tomyris, the proud defeater of Cyrus, celebrates the rejection of traditional female social roles, whilst at the same time offering affecting moments of meditation on personal sacrifice, and deep pathos connected with the theme of the loss of a son: a gracefully veiled yet unmistakable alter ego of Petronilla herself.

Not in Corago, *Repertorio e archivio di libretti del melodramma italiano dal 1600 al 1900*. See Natali, *Storia letteraria d'Italia. Il Settecento* (1936), p. 149, and most recently Di Matteo, *Arcadia al femminile* (2017), with a table listing all of Paolini Massimi's publications.



Paduan Printing of Patrizi's Pastoral

66. PATRIZI, Francesco. Egloga de Christi nativitate ... [Padua, Printer of Lucianus (H 10276), c. 1482.]

4to, ff. [4]; roman letter, four-line initial space at start of text; cut a little close at head, light marginal foxing; sewn into modern paper wrappers. **\$6300**

Extremely rare first edition of Patrizi's pastoral poem on the birth of Christ, the first work of his to appear in print.

Francesco Patrizi (1413–1494) has been called **‘the greatest political philosopher of the fifteenth century, and the principal exponent of the “virtue politics” of Renaissance humanism’** (Harvard Patrizi Project), yet he was also the author of a substantial quantity of Latin letters and poetry (he composed at least forty-one poems and 345 epigrams). Patrizi had studied under Francesco Filelfo at the University of Siena before entering public life as a diplomat for the Republic of Siena; he later became a priest and was appointed governor of Foligno in the Papal States as well as bishop of Gaeta. He composed this poem in March 1460 and dedicated it to Pius II, who had become pope in 1458.

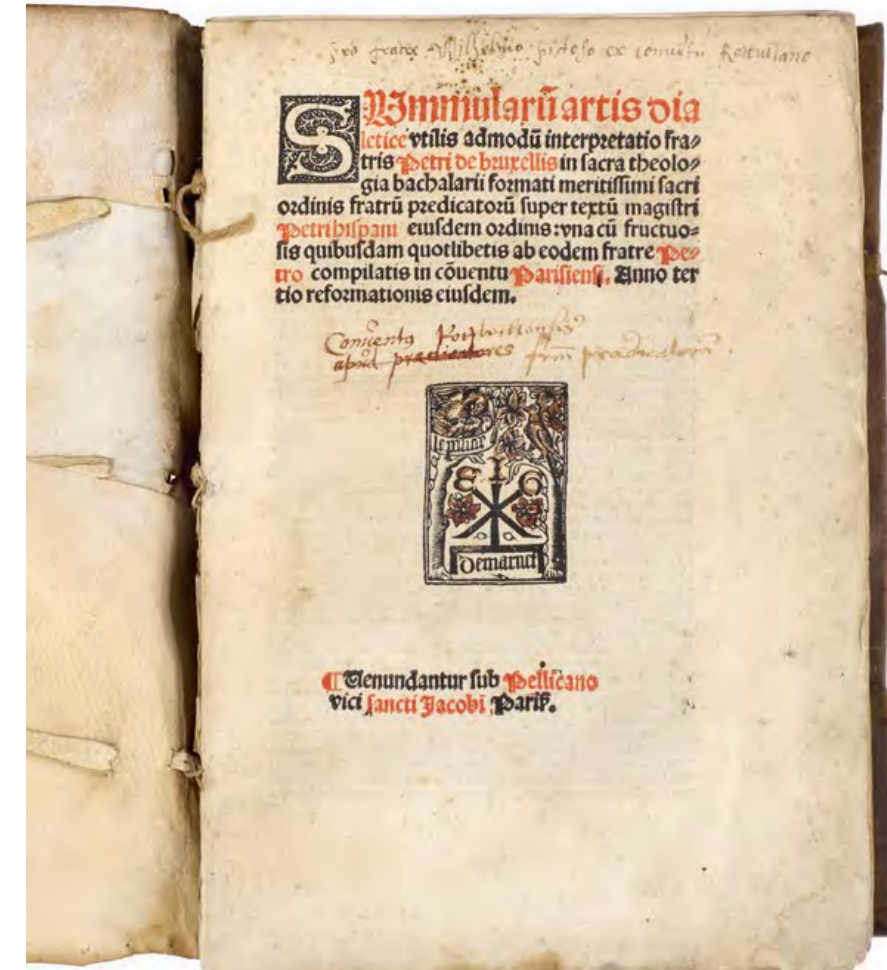
The eclogue is firmly based on Virgil's *Eclogue IV*, in which the birth of a child and the restoration of the Golden Age was regularly interpreted as a foretelling of the advent of Christ. The verse dialogue here is between the shepherds Lycidas and Menalchas, who are alarmed at the

appearance of portents in the sky and given reassurance by an angel; the poem concludes with a welcome from Joseph at the stable door. The heralding of a Golden Age was a theme appearing regularly in fifteenth-century Italian neo-Latin poetry, from Francesco Filelfo onwards, partly as a response to the numerous political troubles and traumas within the Italian peninsula, and occasionally to flatter various rulers or potential patrons.

Just five works have been associated with this particular Paduan printshop, all short works in Latin, one of which is dated 2 January 1482. The typeface has been linked with Leonardus Achates, active in both Padua and Vicenza, and the author of two of the five works was Paduan. Printing at Padua started in the 1470s, but by this time the dominance of Venetian printing was clear, though there were still close links between the university and the Venetian printers, many of whom had shops in Padua.

ISTC records twelve copies, of which only one in the US (Newberry) and three in the UK (two in the British Library, one in Glasgow).

H 12471*; BMC VII 926; GW M29826; BSB-Ink P-42; ISTC ip00155000.



A Dominican Take on Aristotle

67. PETRUS BRUXELLENSIS (Pierre CROCKAERT). Summularu[m] artis dialectice utilis admodu[m] interpretatio fratris Petri de Bruxellis in sacra theologia bachalarii formati meritissimi sacri ordinis fratru[m] predicatoru[m] super textu[m] magistri Petri Hispani eiusdem ordinis: una cu[m] fructuosis quibusdam quotlibetis ab eodem fratre Petro compilatis in co[n]ventu Parisiensi. Anno tertio reformationis eiusdem. Paris, [(colophon:) André Bocard for Geoffroy de Marnef, 28 June 1508].

4to, ff. [222]; a⁸ b–z^{B/4} Aa–Mm^{B/4} Nn⁴ Oo⁶; gothic letter in two sizes, title printed in red and black and bearing woodcut printer's device (Renouard, *Marques typographiques* 713), woodcut *criblé* initials, four logical diagrams in text; title lightly dust-soiled, but an excellent, fresh copy; in contemporary vellum, sewn on three tawed thongs laced in, yapp fore-edges, remains of two pairs of ties; soiled and slightly cockled, front endpaper no longer present, rear endpaper torn, textblock partly detached from binding, remains of paper shelf-labels on spine; a few annotations in a contemporary hand at the beginning. **\$9200**

Rare first edition of this Aristotelian logical commentary by the Flemish Dominican and Paris university professor Petrus Bruxellensis (Pierre Crockaert, d. 1514).

The work is a commentary on the celebrated thirteenth-century logic textbook by the scholar Petrus Hispanus and is the product of an important late flourishing of medieval logic at the university of Paris. This Paris scholasticism was to have

global influence through Spanish students in the city: Crockaert was teacher (and a publishing collaborator) of Francisco de Vitoria (1483/86–1546), a Dominican who went on to be a leading professor in Salamanca and a pioneer of international law. Crockaert himself had been a prominent student of the brilliant Scottish nominalist philosopher and Paris professor John Mair (1467–1550). He was, however (as Vitoria was to become), ‘a leading Thomist’ (Ashworth). The prefatory letter here advertises his allegiance to the teachings of St Thomas Aquinas and names other scholars of note.

Provenance: the Dominican convent of Rottweil in southwestern Germany, with early inscriptions on title ‘Pro fratre Wilhelmo pictoso ex conve[n]tu Rottvilano’ and ‘Conventus Rottwillensis fr[atru]m praedicatoru[m]’. This thirteenth-century foundation was dissolved, and its library dispersed, in 1803 (see Winfried Hecht, ‘Dominikanerkloster Rottweil – geschichte’ on *Klöster in Baden-Württemberg* (online).

No copies traced outside Continental Europe. Moreau records copies at Munich, Salamanca and Tübingen. OCLC adds copies at Biblioteca Nacional de España, Bibliothèque nationale, Halle, and Leipzig.

BP16 101086; Moreau I 272:56; USTC 182845 ('lost book'). See E. J. Ashworth, 'The eclipse of medieval logic' in Norman Kretzmann, Anthony Kenny, Jan Pinborg, eds., *The Cambridge history of later medieval philosophy* (Cambridge, 1997), pp. 787-796. The extensive literature on Vitoria regularly mentions Crockaert as his teacher.



Probemiu.

Probemiu. Et dicitur sic. Cuiuslibet attributio est cuius notitia inter se principaliter scilicet sub cuius ratione formalis oia tractata in illa scia considerantur et hinc ordinem et reductionem. Et tria ad ipm referuntur et dicitur san etus Tho. in pmo. pmo qd qd sit in scia vnt cotineri sub subdo. Et cdo qd et cognio pncipali inter se in scia Tertio qd qd ipm distingatur scia ab oibus alijs: qd scatur scie quoad modum et res. Et mo sub in his vnt no ratur. Obiectu. verna. postu sub. cui qd inheret. Ad pmo est copula. ppri logicaliter infra. Ad duo simul ars de res sunt bis subiecta quaterna.

Notandū est quarto qd sub

Notandū est quarto qd sub lectu attributio huius scie est argumetatio. Et dicitur em ea qd considerantur et ad ipas oia reducuntur quāsi ad rōnem consideratū. Oia alia id hic qd ratur et venientiam in pfecta noticiā argumetatio. Et alij reducuntur ad ipas et pncipia ei: vt dicitur argumetatio. Alia vt passio ei: alia vt ptes diffinitōis. Et hinc de oib' dicitur in rectorum obliq. pde etiā sua passio de ea concludi demonstrat p modū qd est diffinitio ei: sic arguendo oia argumeti p oem explicatione illatūa pntio ex antecedenti argumetatio est hinc dicitur argumetatio est illatūa pntio ex ante. Et noticiā qd habet de illa cōclōe seu hinc ex ea pducit logica appellat. Et efficiēs huius scie est pter hūpano p sua septa qd ad nos venientur. Simo duplex ē. Intrinsic' et est pfecta noticiā argumetatio. Extrinsic' est cognitio oim aliarū sciarū qd p argumetationē accurrunt. Et formalis scia est duplex: scilicet forma tractatus. Scia tractatū est mod' pcedenti qd est diffinitio: vntu' pntia' et ppter inuenies ex plos pntiuus. Hinc taceo de pncipio formalis scie scilicet qd oē supino est pncipio formale inferiois. De causa materiali dicitur est.

Contra predicta arguitur

Tractatus primus.

Secunde plurimum et viles summe Reuerēdi patris fratris Petri de burclis bachalarū formati meritisimi ordinis sacri fratru' p'dicatorū fm clarā solidā firmam ve sententiā diui Thomae aq. natis doctoris p'fundissimi.

Valerius. Ca est ars artium scientia scientiarum ad oim methodorum pncipia via habeo.

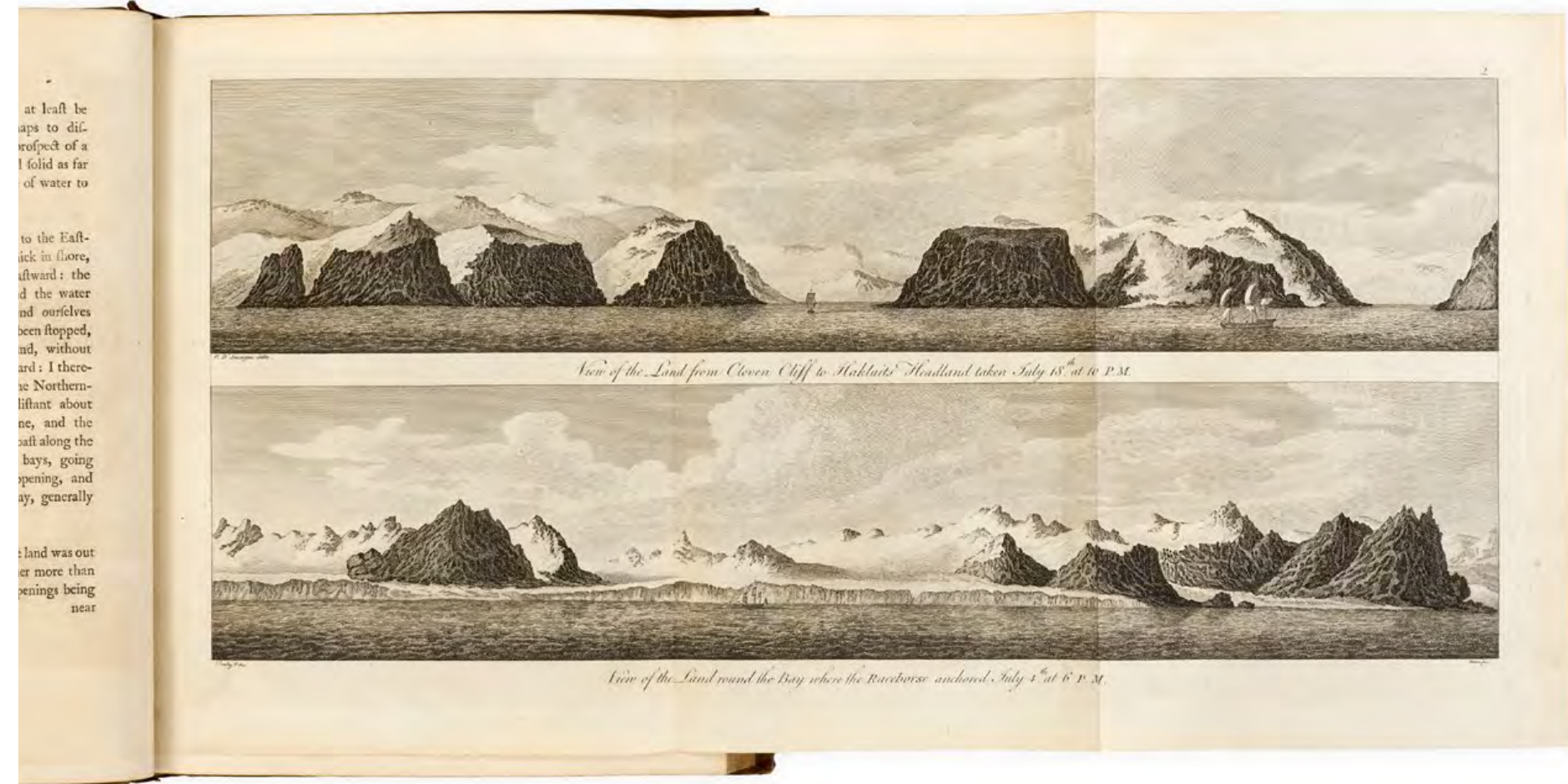
Sola em dyalctica probabiliter disputat de pncipis oim aliarū scienarū. Et ideo in acquisitione oim aliarū scientiarum dyalctica dicit esse prior. Dicit em dyalctica a dya qd est duo: et logos qd est sermo vel lericis quod est ratio: quasi duo: sermo vel ratio: scilicet opōnētis et respōdentis in disputatōe. Scilicet disputatio nō potest haberi nisi mediāte sermone: nec sermo nisi mediāte sermone: nec vox nisi mediāte sermone: (ois eni vox est sonus) p'do a sono tāq' a cōmuniōi ichoandū est.

Notandū est primo qd hic liber dividitur in pbe mti et tractatū. Solē em auctores pbe mti in suos librorū pncipio ponere. Et pbe mti indit aristoteles tercio rethorice ē p'o

capū oia sicut i poel pliguo: et p'cludum in sūtilate. In pbe mti p' b'iciter dicitur qd materia tangit et qd sicut hōis estus ex vtroq' gignitū est et frustra sparsere semina: nisi illa p'molū fouerit et sicut et vocentis semia coalescere nequeat. nisi accipiente intellectus dispositi fuerit: ideo in pbe mti dicit aucto: v' redere aucto: ē beniuolū vocatē et ardentū. Beniuolū reddat pe. h'it. v'ca-pulū et attentū ostendo huius scie excellentiā: dicitō: ars artium: vtilitātē dicitō: ad oim methodos: dicitō: ostendo de q' et insinūdo. pcedenti ordi' h'it: sono tāq' a p'eti sc. Et dicitur etiā in hoc textu dyalctice vntu' mto. dyalctice interpretat et eius scilicet p'ritas. Et pmo dyalctice dicit ars artium. Et capis ibi ars g'ualiter: nec tñ ē nugatio addēdo scia sciarū qd ē minus cōmuni.

Notandū est scdo qd ars ca

Notandū est scdo qd ars ca p'mo vultuiter. p'mo sp'caliter: et est recta ratio rerū a nobis facultatū et sic logica ars nō dicit. et is argumetatio a nobis fieri possit: facultatū tñ nō dicit cū sit opatio immādo et nō trāsmo. et hoc mō ars dicitur per se p' arte mecha nicas i hie x'ib' cōtente. Et ana. nemus miles. nauigatio. medicina. hie ars fabulā cōmmerari potest. Et dicunt mecha nica qd faciunt intellectū mechari ad est a p'pria opatione q' speculatio est qd pncipaliter sit creatio ad sp'alia intelligēda: alienari. p' facultatū aut intellect' hōim obtenebrat. Scdo ca p'f ars g'ualiter: et diffinit a Tullio q' est collectio plurimū p'ceptorū in vntū tñ tendentū. id est habit' acquisitione ex plurimū p'ceptorū: cōtinet sub se arte mecha nica et q'nes habitus intellectuales signatōe p' h'ic vntionē Sp'ia. scilicet p' sapiam i intellectu p' p'ntentū a arte. sciam. Et scia est habitus cōclusiōis p' demonstratiōē acquisitiōis. h'abit' hō est q'nta v'ntū cū mobilis. Deinde addit in vntioe



View of the Land from Cleven Cliff to Habbata's Headland taken July 18. at 10 P.M.

View of the Land round the Bay where the Racehorse anchored. July 4. at 6 P.M.

Oludah Equiano in the Arctic

68. PHIPPS, Constantine John. A Voyage towards the North Pole undertaken by His Majesty's Command 1773 ... London, W. Bowyer and J. Nicols for J. Nourse, 1774.

Large 4to, pp. viii, 253, [1], with a half-title, a folding chart bound as a frontispiece, and thirteen other folding engraved plates of views, plans, and diagrams, but without the leaf of directions to the binder; folding tables within the pagination; some occasional foxing, but a very good copy in contemporary polished calf, covers slightly scraped; ownership inscription excised from head of front free endpaper.

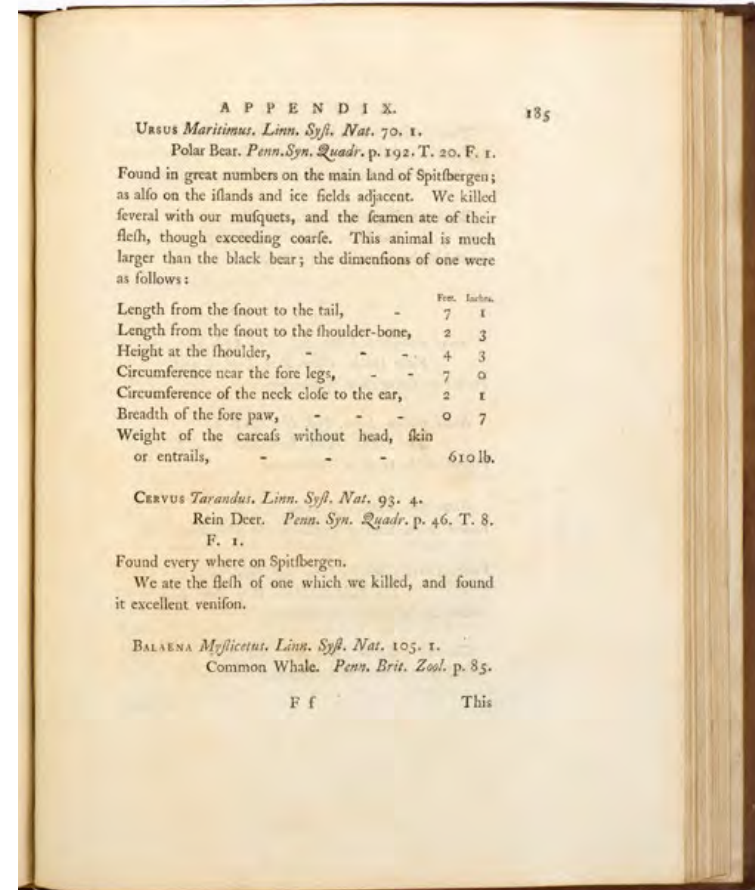
\$3500

First edition of Phipps's account of his expedition to the Arctic in 1773 – his crew included both Horatio Nelson (then a midshipman) and the former slave Oludah Equiano (as assistant to the surgeon Charles Irving), whose later autobiography became a sensational bestseller and boosted the cause of abolition.

Phipps, later second Baron Mulgrave (1744-1792), was appointed by the Admiralty to investigate the supposed Northwest Passage, departing on the ships *Racehorse* and *Carcass* via the Shetlands to Spitsbergen and Svalbard, where they were unable to penetrate the pack ice on several attempts – indeed the *Racehorse* was nearly crushed by the ice. The crew did however make some significant scientific observations, identifying several new species, and Phipps made the first adequate description of the polar bear as a distinct species, which he called *Ursus maritimus* (described here on p. 185, where he notes ‘We killed several with our musquets, and the seamen ate of their flesh, though exceeding coarse’). Equiano’s *Interesting*

Narrative later reported that nine were killed – ‘I thought them coarse eating’ (perhaps echoing Phipps), ‘but some of the ship’s company relished them very much’. Overall, though, his impression was not favourable: ‘on the 19th of August, we sailed from this uninhabited extremity of the world, where the inhospitable climate affords neither food nor shelter, and not a tree or shrub of any kind grows amongst its barren rocks; but all is one desolate and expanded waste of ice, which even the constant beams of the sun for six months in the year, cannot penetrate or dissolve’.

ESTC T152604; Hill 1351; Sabin 62572.



Jubilee Journey to the Eternal City

69. [PILGRIMAGE.] ‘Saint pelerinage de Rome pour la jubilé de l’année sainte 1700.’ [*Marseille, 1699–1700.*]

Manuscript on paper, in French, 4to (c. 225 × 175 mm), pp. [4], 65, 65–76, 76–81, 81–129 (errors in pagination), neatly written in dark brown ink in a single hand, 32–38 lines per page; illustrated with 18 hand-drawn plans and 3 hand-drawn elevations (3 folded and tipped in) and 7 engraved views mostly by Israël Silvestre (1 folded and tipped in); some show through, offsetting, and browning throughout, but in good condition, bound in contemporary vellum over boards, title in ink to spine; boards slightly creased and bowed, some wear to corners; a few later notes in French to endpapers (one dated 1827), bookplates of Arthur Brölemann (1826–1904) and Jean-Paul Morin to front pastedown. **\$12,500**

A remarkable unpublished diary of a pilgrimage from Marseille to Rome for the jubilee year 1700, especially valuable for its detailed descriptions of the churches and monasteries visited en route and in Rome itself, illustrated with hand-drawn plans and elevations as well as engraved views acquired along the way.

The unnamed writer set off from Marseille with five companions on 24 August 1699. Only one member of the party is named, Jean Coyer ‘ecclesiastique’ who died in Rome in February 1700 of malignant fever. Our writer begins with an interesting reflective preface on acts of pilgrimage since Biblical times, and on preparing for

and getting the most from the pilgrim experience; as merchants travel to the Indies to acquire earthly riches, he writes, so Christians can amass spiritual wealth in Rome not subject to rust or worm.

The description of the outward journey details the party’s route, how they travelled, where they stayed and dined, and the landscape and buildings they encountered. **The minute descriptions of the architecture, artworks, furnishings, libraries, and liturgical practices of the churches and monasteries visited is an invaluable snapshot of their condition at the end of the seventeenth century.** The party visited Turin, Pavia, Milan (where they admired manuscripts written by St Charles Borromeo in the Biblioteca Ambrosiana), Venice (where they marvelled at Paolo Veronese’s *The Wedding at Cana* and the finely bound vellum books in the San Giorgio Monastery), Padua, Bologna, Loreto (where they were struck by the number of pilgrims, pearls, and precious stones), and Assisi, before arriving in Rome on 27 October 1699.

The writer’s account of Rome describes almost a hundred of the city’s churches with great care and enthusiasm. Of St Peter’s he writes: ‘[it] is a basilica so great, so magnificent, and so superb in its construction that it is better to say nothing than speak of it: it is the most august temple ever consecrated to our

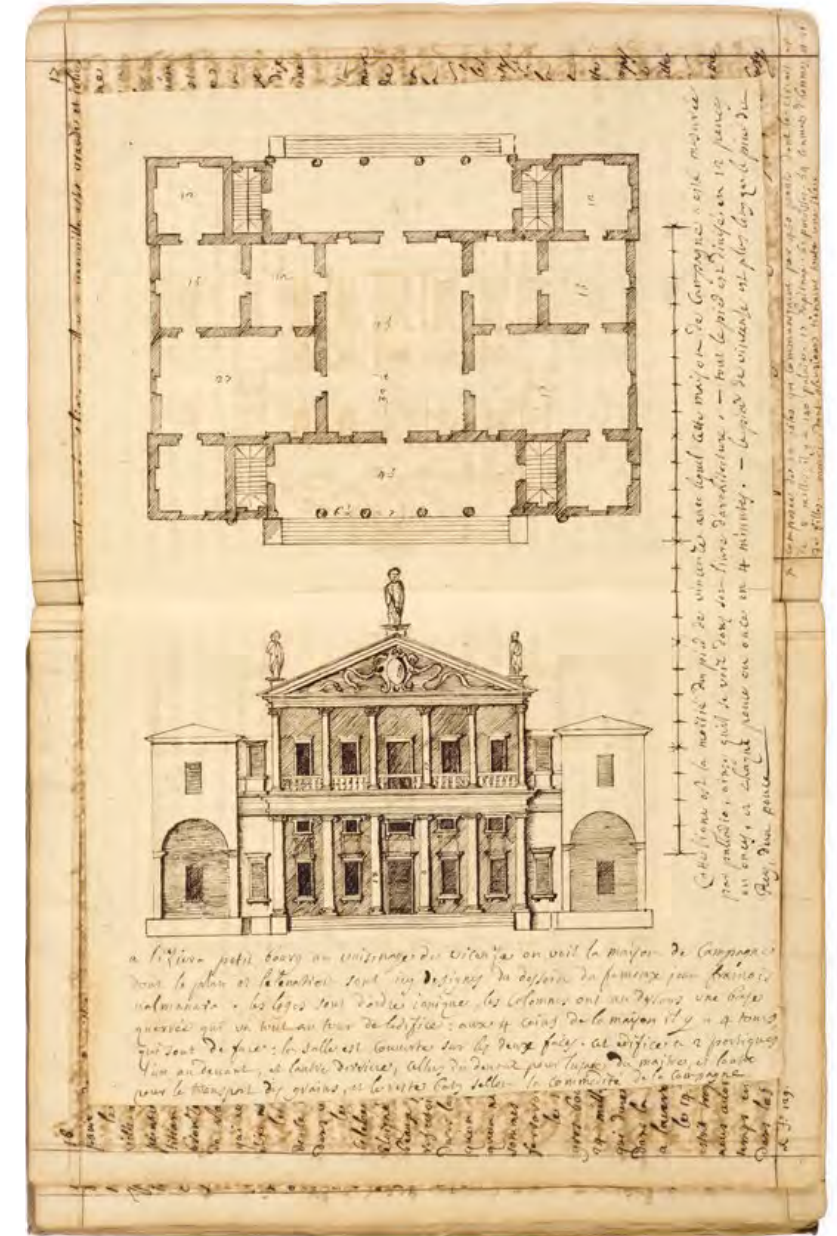
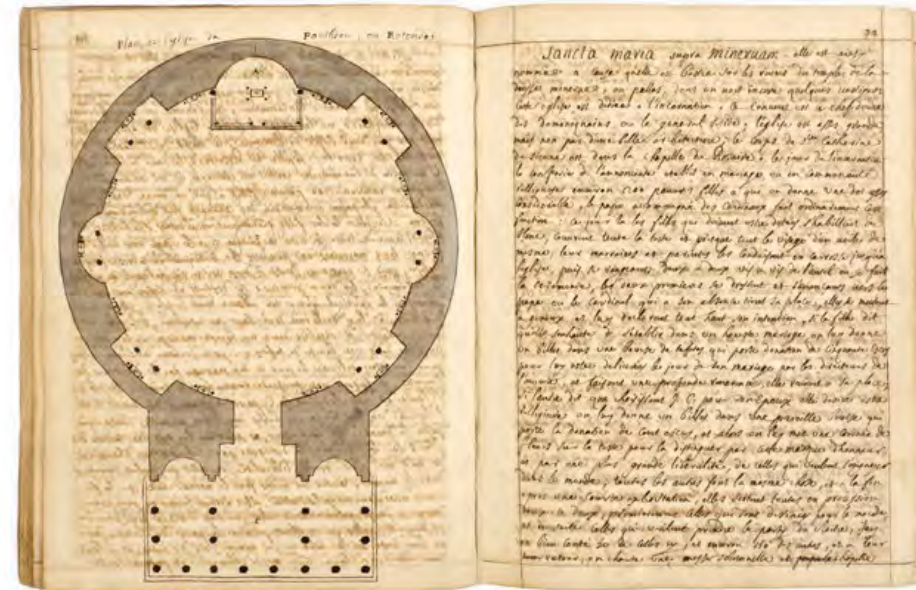


Lord, surpassing even the Temple of Solomon'. He describes it as a 'miracle of art', a 'library of architecture', and talks with wonder of the 'imagination' of its construction. There are many enjoyable passages: the dangers of visiting the Catacombs of San Sebastiano; bumping into the women Oblates of St Francis on their round of the stations of the jubilee; and witnessing the feeding of pilgrims in the Santissima Trinità dei Pellegrini. Our author describes the ceremonies and processions observed in Rome, and the manner of taking the Eucharist to the sick; he is impressed by the modesty with which pilgrims visited the city's holy places – cardinals, princes and princesses included – and remarks that the Romans conduct themselves better than the French.

After leaving Rome on 13 April 1700, the party's month-long homeward journey takes in Siena, Florence, Pisa, Livorno, Geneva, and Nice. There is a most interesting appendix beginning with a breakdown of the expenses of the journey (totalling around 450 livres each) giving the cost of transport, food, and accommodation and including a description of their Roman apartment on the Via Giulia. Then comes a list of thirty cardinals the party encountered during their stay (several

later marked as 'mort'), including the future Clement XI, elected pope in November 1700. A further list of mostly French friends ('amys') who helped the party along the way includes two druggists, an oil merchant, a Dominican, and a silk trader. Descriptions and plans of Herod's Second Temple in Jerusalem, Hagia Sophia in Istanbul, and St Peter's, followed by a passage comparing the three, rounds off the manuscript.

The text is enhanced with many fine drawings. There are plans of, for example, the Duomo and hospital in Milan; the Basilica della Santa Casa in Loreto; St John Lateran; St Peter's; Santa Maria Maggiore; Santa Costanza; the Church of the Most Holy Name of Jesus; Santa Maria degli Angeli; the Pantheon; Santa Maria in Vallicella; Santo Stefano al Monte Celio; and a small one of the Vatican Library. The elevations depict the Villa Valmarana outside Vicenza; the Tempietto del Bramante in the cloister of San Pietro in Montorio; and the Leaning Tower of Pisa.



Impious Epistles: the Sunderland Copy

70. PIUS II, Pope (Enea Silvio PICCOLOMINI); Nicolaus DE WYLE, editor. [Epistolae familiares; De duobus amantibus Euryalo et Lucretia; Descriptio Urbis Viennensis.] [Reutlingen, Michael Greyff, not after 1478.]

Chancery folio, ff. [215] (of 216); [a-c¹⁰ d⁸ e-s^{8/10} t¹⁰ v⁸ x-y¹⁰ z⁸ A⁶] (without final blank [A6]); roman letter; very slight ink stains on first few leaves, old marginal repairs to [a8], [h6], and [m1], marginal paperflaw to [h2], two small wormholes to upper margins of last few quires, small marginal tear to last two leaves, otherwise a very good copy; early eighteenth-century English red morocco plausibly by Thomas Elliott (see *provenance*, below), gilt Harleian-style border, spine gilt in compartments and lettered directly in gilt, fore-edges with small manuscript title 'Eneas Silvius in epi[sto]lis' (edges untrimmed from previous binding), marbled endpapers; joints cracked, spine a little faded, endcaps chipped; early notes to a1' (blank) including the title and an ownership inscription in a German hand ('Her[r] hans vo[n] stürg[?]', a few manuscript annotations and underlinings with manicules in red or black ink, early manuscript signatures, Quaritch's Sunderland Library bookplate and armorial bookplate of John Vertue to front pastedown, twentieth-century paper shelf label to front board. **\$17,500**

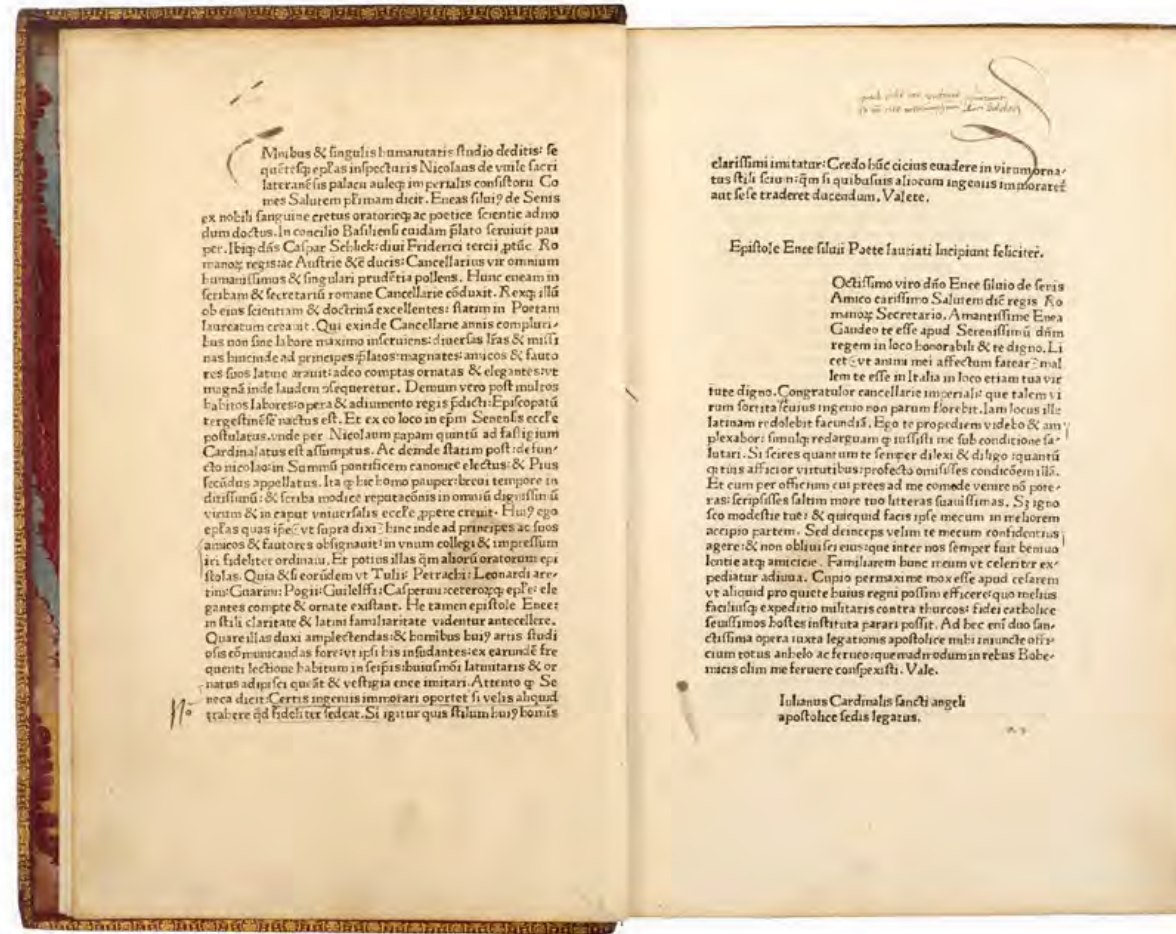
First combined edition of Pius II's personal correspondence, his best-selling epistolary erotic novel the *Tale of Two Lovers*, and his *Description of the City of Vienna*, which appears here in print for the first time.

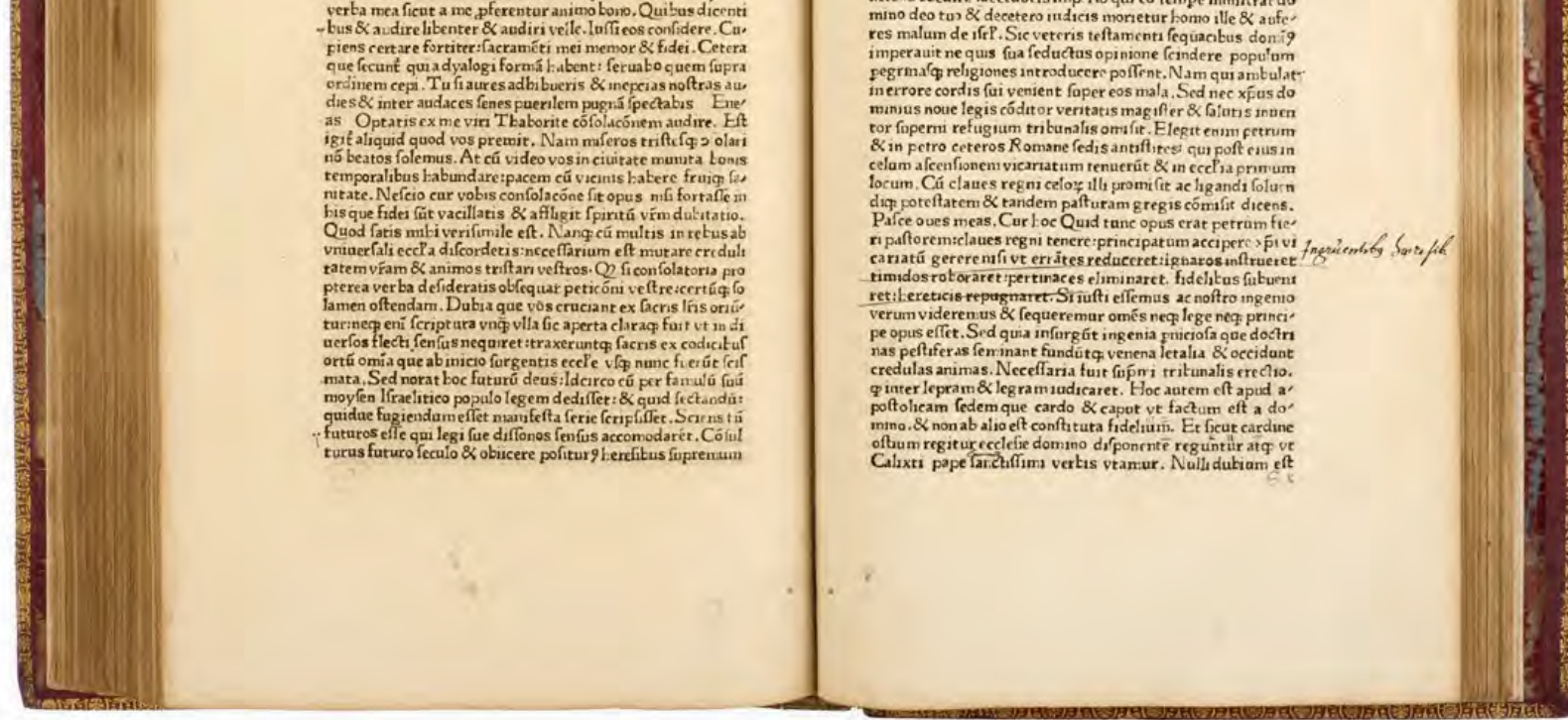
The *Epistolae familiares*, first printed in 1470, here in their fourth edition and mostly composed before Piccolomini's papacy, modelled the humanist use of the epistolary

genre, addressing a range of recipients (friends, scholars, princes) with literary, political, moral, and religious discussions, uniting personal narrative with public instruction. Their printing was often combined with the enormously popular, pioneering epistolary erotic *Tale of Two Lovers*, which had also been composed by Piccolomini before taking holy orders, had first appeared in an edition of 1467-70, and enjoyed very many editions throughout the fifteenth century. Set in Siena and alternating letters with dialogue, this stylistically innovative novella frankly explored adulterous love, with associated passionate longing and dangers, joining classical with medieval motifs of erotic poetry and rhetoric.

Printed here for the first time is Piccolomini's *Description of the City of Vienna* (ff. 213^v-215^r), which dates from his time there as ambassador on behalf of the Council of Basel, in 1438. He notes Vienna's large size, the wealth and prosperity of its population, and its general sense of liveliness and solidity, whilst taking issue with the 'backwards', non-humanistic, overly scholastic methods of its University, compared with the intellectual, architectural, and artistic modernity of Italian cities and centres of culture.

The German origin of this edition reflects Pius II's importance and influence on contemporary German lands, following his time spent there. The editor, Nicolaus de Wyle (c. 1410-1479), was a municipal official in Nuremberg and then Esslingen; he was a





correspondent of Piccolomini in the 1450s and they met in person at court in Vienna. He translated the *Tale of Two Lovers* into German (first printed c. 1477–1478) and had this selection of letters by Piccolomini printed in either Reutlingen or Esslingen (current scholarship favours Reutlingen).

This copy contains annotations in contemporary and later (probably eighteenth-century) German hands. At the top of [a2] an early hand has written a quote from a 1445 letter or speech of Piccolomini to the Archbishop of Esztergom, 'quid tibi tot victoriae profuerunt | si tam cito in triumphum duci debebas', about the state of the Kingdom of Hungary. A later hand has noted 'Civitatis Taber descriptio' on [r6], referring to the town of Tábor in southern Bohemia, and 'ingruentibus haeresibus' on [s4]; Tábor was home to a Hussite sect known as Taborites who reconciled themselves with the King of Hungary in 1452 (Piccolomini had attended the Council of Basel where Hus was burned at the stake despite his safe conduct). This later hand has also written the four letters of the name of God in a large square Hebrew script at the foot of [x2], with a note about the *Tetragrammaton*.

Provenance:

1. Charles Spencer, 3rd Earl of Sunderland (1674–1722), with old ink shelfmark 'B3:44' and newer pencil one (erased) to flyleaf. The binding can be attributed to Thomas Elliot whose work – although most closely associated with bindings for Robert Harley, Earl of Oxford and his son Edward in the 1720s – has also been identified in the Sunderland library, e.g. on a copy of the Jenson *Scriptores rei rusticae* of 1472 (Sunderland sale, 10–21 March 1883, lot 11255). The Sunderland Library was removed from Blenheim Palace and sold by Puttick and Simpson across fifty days between 1881 and 1883; the fifth sale, 10–22 March 1883, lot 11915 (£4 12s 6d to Quaritch). Quaritch bought so extensively at the Sunderland sales that he commissioned a special bookplate to mark his purchases.

2. John Vertue (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

ISTC lists four other copies in the UK (BL, Bodley, Rylands, and the Royal Library, Windsor) and five copies in the US (Ann Arbor, Harvard, Huntington, Morgan, and Niagara University).

HC 160*; BMC I 63; GW M33709; Goff P716; BSB-Ink P-519; Bod-inc P-316; ISTC ip00716000.

Revolutionary Feminism

71. [RAOUL, Marie-Françoise, or Fanny]. Opinion d'une femme sur les femmes. Paris, Giquet et C.^{ie}, 1801.

12mo, pp. 72; some light foxing to most quires, occasional light spotting and staining, initial and final leaves a little dusty, but a very good copy in modern calf, flat spine decorated and lettered in gilt and blind, gilt fillets to sides, marbled paper covers to the sides, marbled endpapers, yellow and red silk place-marker.

\$10,500

Exceptionally rare first edition of the most controversial work of pioneering feminism by the 'Breton Amazon', Marie-Françoise Raoul (Fanny Raoul): an impassioned rebuttal of the perceived inferiority of women.

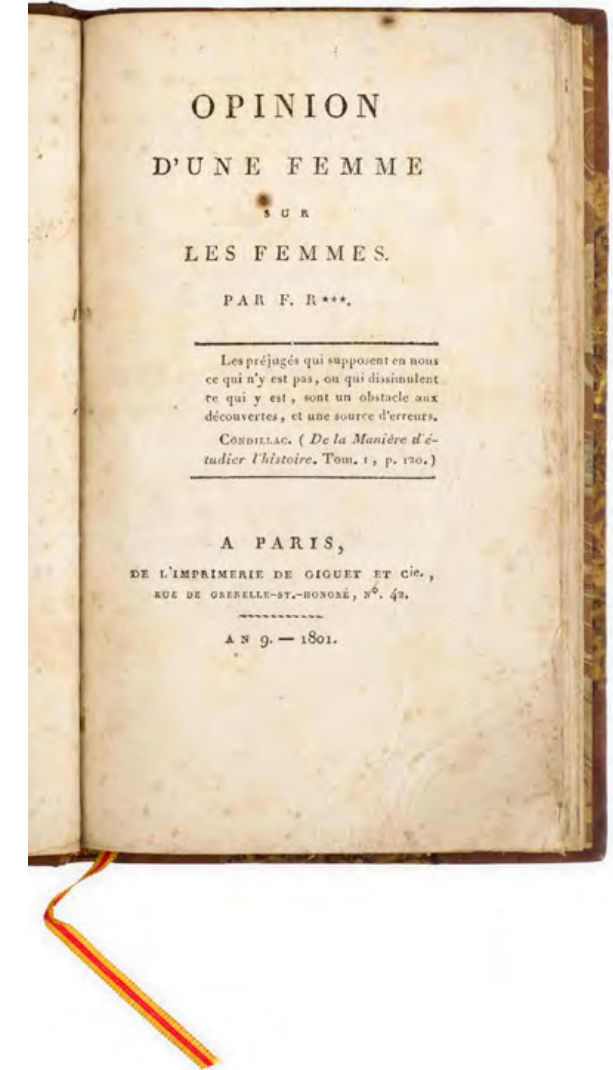
In the immediate aftermath of the French Revolution, Raoul powerfully exposed what she identified as a failure in the revolutionary ideals of liberty, equality and fraternity, which were not being extended to women: while men fought for freedom from tyranny in the public sphere, they continued to uphold laws that subordinated women.

Perhaps the most immediate factor that sparked the publication of the *Opinion* was a 1801 polemical pamphlet by Sylvain Maréchal, commenting on a new plan for public (male-only) education:

Maréchal's eulogy of the ignorant woman and outline of the 'dangers' of women's access to literature and printed words elicited responses from Marie Armande-Jeanne Gacon Dufour and Albertine Clément-Hémery. Fanny Raoul reacted with a radical manifesto of feminism, advocating education and literacy for women, and resolutely calling for women's independence from men, equal civil rights and freedoms, the ability to share head-of-family status alongside fathers, access to all professions, and marriage under a separation-of-property regime. Her work, still comparatively little-known, places her within the lineage of Revolutionary-era feminism, alongside authors such as Mary Wollstonecraft, Olympe de Gouges, and Mme de Staël, right at the start of her writing and pamphleteering career, which continued well into the Napoleonic era.

OCLC finds two copies in France (BnF, Lyons); two in the US (Harvard, Kansas); one in Germany (Bayerische Staatsbibliothek); and one in Australia (State Library Victoria).

Quérard, *France littéraire* VII 452; Barbier 5204.



Musical Manuscript for the Nuns of Namur

72. [SAINT-LAMBERT, Monsieur de.] 'Les principes du clavecin contenant une explication exacte de tous ce qui concerne la tablature et le clavier avec toutes les remarques nécessaires pour l'intelligence des plusieurs difficultés [sic] de la musique, le tout divisé par chapitre. 1743. Namur, 1743-4.

Manuscript in French on paper, oblong 4to (190 × 243 mm), ff. [89] (of 94), paginated in a contemporary hand to 185, final 11 leaves blank except for pagination; a total of five leaves (almost certainly blank except for pagination) removed before and after present final blank leaf, dampstain at head of first few leaves, small rectangular area of title (probably on ownership inscription) excised and replaced with blank paper (with loss of a few words on verso); contemporary calf, spine gilt, upper cover lettered direct 'Les principes du clavecin' in gilt within gilt border, marbled paper pastedowns, edges sprinkled red; rubbed and worn, extreme head and foot of spine chipped, a few wormholes. **\$9200**

Manuscript copy of Saint-Lambert's celebrated and rare treatise on the harpsichord (first published 1702), compiled in 1743-4 by a sister of the Carmelite convent in Namur.

Little is known about Saint-Lambert (*fl.* c. 1700), not even a Christian name, but he was doubtless a harpsichord teacher active primarily in Paris. 'Les principes du clavecin' was, as its author claimed, the first method book for the harpsichord, antedating François Couperin's *L'art de toucher le clavecin* by fourteen years. Its first eighteen chapters, devoted primarily to fundamentals of music, contain significant information regarding the range of the harpsichord, the performance practice of the slur (of particular value for the performance of *préludes non mesurés*) and a chapter on metre and tempo. Of the remaining chapters, one is devoted to fingering (including a fully fingered minuet and gavotte) and the other nine to ornamentation. By reproducing and commenting on the ornament symbols of four seventeenth-century keyboard composers – Chambonnières, Nivers, Lebègue and especially D'Anglebert – Saint Lambert provided a useful comparative perspective on the performance practices of his day. The *Nouveau traité de l'accompagnement* [1707] is equally systematic In his writings Saint Lambert comes across as a sympathetic and open-minded teacher. Although the books were written with amateurs in mind, one or both were cited, or even plagiarized, by theorists such as Brossard, Rameau, Heinichen, Mattheson and Adlung. He seems

to have had modest abilities as a composer: the minuet and gavotte that appear at the end of the *Principes* are presumably of his own composition and two volumes from the series of *Recueils d'airs sérieux et à boire* (Paris, 1701 and 1702) contain songs of his' (*Grove Music Online*).

The present manuscript, carefully and attractively copied out, is signed and dated by its female scribe: 'scripsit S[oro]r Maria Angelica O[r]d[inis] Carmelitarum Namurcensium anno Domini 1744' (p. 142). It testifies to the continued importance (and presumably also the rarity) of Saint-Lambert's treatise as well as to the musical life of the Carmelite nuns of Namur who evidently owned at least one harpsichord as well as an organ. The convent had been established in 1457, five years after the prior general John Soreth obtained papal approval to enrol women in the order, and was dissolved at the end of the eighteenth century.

Following the end of the index to Saint-Lambert's work (p. 148) are five additional short texts: two guides to tuning a harpsichord ('Regles pour accorder les clavesains' and 'Regle p[ou]r accorder les clavesains, p[ar] le plus court [sic]', pp. 149-50); 'Principe du clavecin de l'organiste [sic] des grands jésuites à Paris' (p. 151, beginning 'il faut s'asseoir sur un siège commode [...]'); 'Avis et enseignement du Sieur Blavier maître et fameux organiste [sic] de la ville de Liège [i.e. André-Joseph Blavier (1713-1782), director of the choir at Antwerp Cathedral from 1737]' (pp. 153-4), comprising five short instructions on tuning the 'jeux d'ange' (sic, for 'jeux d'anches' or reed stops) of an organ, the first of which is 'il faut beaucoup de patience'; and a 'Regle p[ou]r la musique vocale' (p. 155).

No manuscript copies of Saint-Lambert's treatise found in RISM. Of the 1702 first edition OCLC records only three copies.





Monogrammed Morocco

73. SAUBERT, Johann. *Miracula Augustanae Confessionis*, [engraved title: das ist] Wunderwerck der Augspurgischen Confession, oder eigentlicher auff Kupfer gefertigter Abriß deß gantzen Verlauffs ... [Nuremberg,] Wolfgang Endter, 1631.

[Bound with:]

—. Cassander Evangelicus, sive in plerisque assertor Aug. Confessionis graviss., das ist, Diejenige Puncten, worinn ... Georgius Cassander, die Augspurgische Confession mit gutem Grund gebillichet ... hernach aber zu Cöln am Rhein, Anno 1577. bey Henrico Aquensi, mit einer Vorrede der Cölnischen Theologen, gedruckt worden, von Wort zu Wort, laut deß Cölnischen Exemplars außgezogen und den einfältigen zum besten gegen über ins Teutsche gebracht ... Nuremberg, Wolfgang Endter, 1631.

[and:]

EHINGER, Elias. Historische und theologische Außführung der Frage, wo die Christliche Kirch sey geblieben, ehe D. Luther gewesen, auß allen Seculis, oder hundert Jahren, von den dreyen Haupt Artickeln, als: I. von der heiligen Tauff, II. von deß Herren Abendmahl, oder Eucharistia, unter beyden Gestalten, III. von der Rechtfertigung eines armen Sunders vor Gott ... Ulm, Balthasar Kühn, 1649.

Three works in one vol., 4to, *Miracula*: pp. [xii], 224, [8], with copper-engraved title but without the folding plate, *Cassander*: pp. [xx], 267, [1], 45, [10], [1 (blank)], *Ehinger*: pp. [2], 149, '156-205' (i.e. 150-199), [3]; *Cassander* and *Ehinger* titles printed in red and black, with copper-engraved and woodcut devices respectively, woodcut initials and ornaments, printed in blackletter and roman with occasional Greek; *Ehinger* evenly toned, very occasional spotting or browning elsewhere, old marginal repair to *Miracula* title and A1, but very good copies; bound in magnificent German red morocco over bevelled wooden boards, richly gilt *aux petits fers* (rear border signed in gilt with monogram 'MV'), central composite wheel motif within elaborate borders, front board lettered 'G : V : S : ' and ' 1650 ' in gilt, spine gilt in compartments, silver clasps on gilt red morocco straps (lower strap renewed), edges gilt and elaborately gauffered to a floral-cum-architectural design; minimally rubbed, endpapers renewed.

\$3850

First editions of three works of Lutheran polemic, the first two on the Augsburg Confession and written by the theologian, historian, and proto-bibliographer Johann Saubert, in a magnificent contemporary German Baroque binding apparently signed by the binder.

The two works by Saubert (1592–1646) together justify the Augsburg Confession, published a century before: the *Miracula Augustanae Confessionis* with a history of the Diet of Augsburg, presented as a divinely guided miracle; the *Cassander Evangelicus* by presenting the Catholic George Cassander's 1577 *De articulis religionis* in full,

including its prefatory material, with a parallel translation into German and an appendix interpreting Cassander's arguments as supporting elements of the Confession.

Besides his theological work, Saubert served as the librarian to Nuremberg's Stadtbibliothek, in which role he published, as an appendix to his *Historia bibliothecae Reip. Noribergensis* (1643), the first catalogue of incunables.

Saubert's two works are here bound with another by Elias Ehinger (1573–1653), a fellow Lutheran theologian, philologist, and librarian to Augsburg's Stadtbibliothek (of which he published a catalogue in 1633). A prolific and unapologetic writer, he was driven out of Austria and twice out of Augsburg for his Protestant positions; the present work, written in his final years in Regensburg, demonstrates the continuity of Lutheran doctrine from the early Church by means of a chronological Church history.

The richly tooled red morocco binding, dated 1650, with elaborately gauffered edges incorporating flowers and hearts framed by architectural elements, was almost certainly produced for presentation; the recipient, G. von S., however, remains elusive.

No copies of Ehinger traced in the UK or US. In the UK we find only two copies of the *Miracula* (Bodley, NAL) and two copies of the *Cassander* (BL, NAL).

VD17 12:112257T, 12:112270C, and 1:057254C.

Settle Binding, Gilt Paper

74. SETTLE, Elkanah. *Augusta Lacrimans. A Funeral Poem to the Memory of the honourable Sir James Bateman ... London, for the Author, 1718.*

Folio, pp. 12 (without the dedication to the Directors of the South Sea Company, *see below*); title-page within thick mourning border, mourning border to head of each page; each page of the original quarto mounted onto either side of a folio leaf of thick paper (c. 360 × 245 mm), within a wide gilt panelled border decorated with binders' tools – two gilt roll-tools enclosing large foliate cornerpieces, with winged cherub's heads and drawer-handle tools along the sides; manuscript correction to an error on p. 6; some foxing, withal a very good copy in a contemporary presentation binding of panelled black morocco, the outer panel formed by single gilt fillet and a roll, with a triangular cornerpiece, the inner panel and corners with same roll tool enclosing on each side a winged cherub's head and two angels with trumpets (two mirrored stamps), with a flower at the corners, in the centre the gilt arms of Sir James Bateman, made up of separate tools, with elaborate mantling, surmounted by a crest of *memento mori* devices and a crown, large foliate cornerpieces; marbled endpapers. **\$13,500**

First and only edition, very rare, of a funeral elegy to the merchant financier, MP, and Lord Mayor of London Sir James Bateman (1660–1718) – an exceptional copy, bound for presentation to the family in a splendid 'Settle' binding, and with each page of what was originally a quarto laid down onto leaves of thick paper decorated by the binder with wide gilt borders.

'One of the great merchant financiers of his time' (*History of Parliament*), Bateman was the son of an émigré Flemish merchant, and made an early fortune in the import of Iberian wine. He became one of the founding directors of the Bank of England in 1694, appointed respectively as Deputy-Governor (1703–5) and Governor (1705–7) of the Bank. He was also involved with the New East India Company, the United East India Company, and the South Sea Company, and the present work can also be found with an inserted dedication to the Directors of the latter Company (not relevant for the family, it is not found here). He was elected Lord Mayor of London for 1716–1717, and when he died in 1718 left a reputed fortune of £400,000, with estates in Herefordshire, Tooting, Kent, and Essex. Settle's funeral poem combines lavish praise of Britain's commercial power with that of Bateman's financial

might, but also deals with Bateman's children, implying that his son William (later Viscount Bateman) had just returned from three years in Constantinople and the Levant.

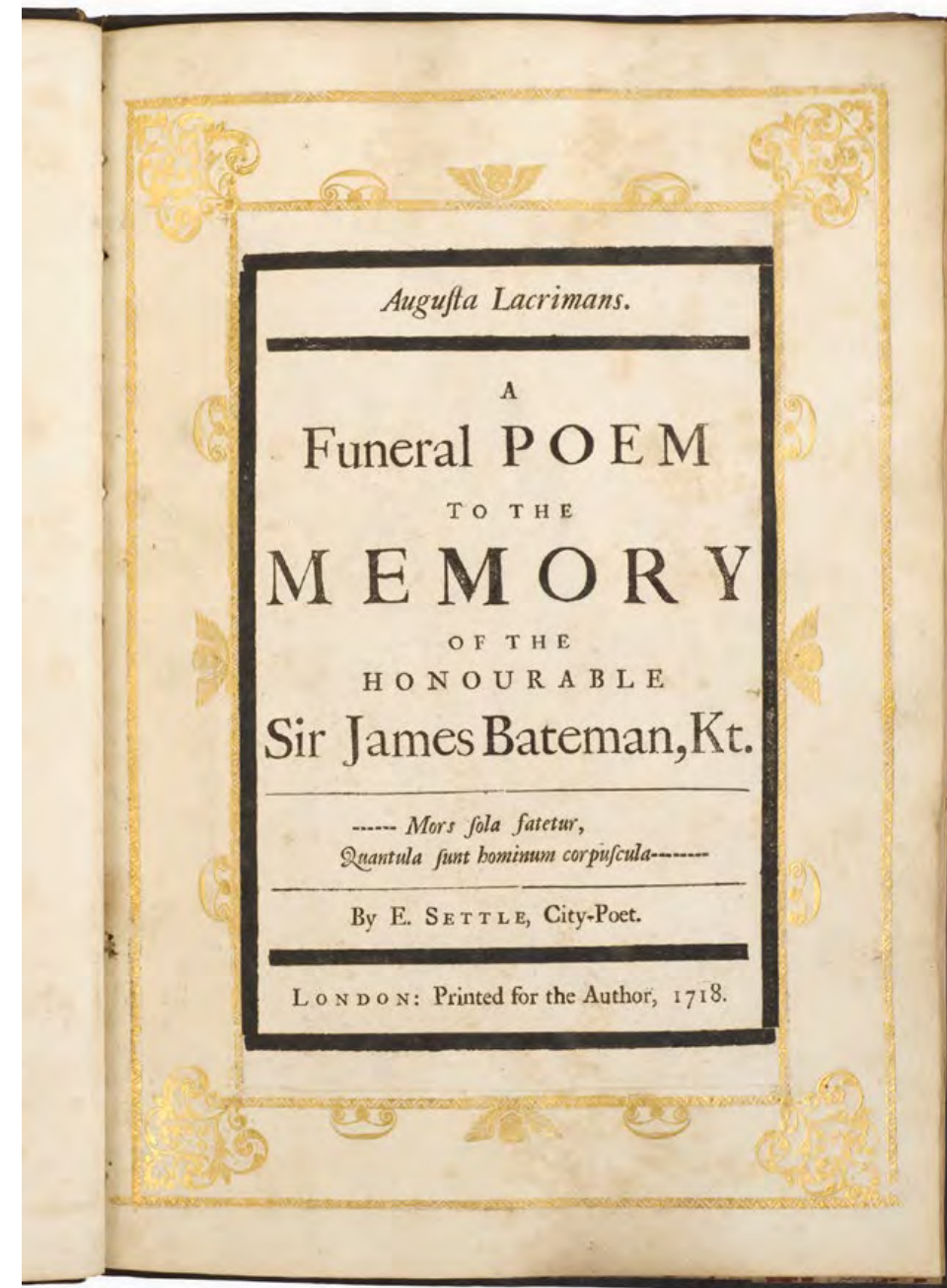
Elkanah Settle (1648–1724) first found fame as a playwright; the wild success of his play *The Empress of Morocco* (1674) brought him favour at court and the jealous enmity of Dryden. His love of rich spectacle made him an obvious choice as City Poet and director of the annual pope-burning festivities. After turning his pen to political controversy for several years, he began to develop a side-line in epithalamia and funeral elegies (such as the present work) – he issued no fewer than six under the title *Augusta Lacrimans*, none known in more than three copies.

Settle often had his works bound, in search of patronage, in elaborate presentation bindings featuring the arms of the recipient or of their family. Settle's binder has been tentatively identified as 'the predecessor of Christopher Chapman' (who later worked on the Harleian Library), but his identity remains a mystery. The Guildhall has a fine collection of forty Settle bindings, some of which feature tools found here. For other examples see Foot, *The Henry Davis Gift II*, item 153, and Maggs catalogues 1075 and 1212. **It is however very rare to find examples with the additional augmentation found here, namely the use of thick paper with gilt borders.** We can trace one copy of an epithalamium of 1721 for William, third Lord Craven, set within a border of red, blue and gold (and also featuring the angel with trumpet on the covers) sold at auction in 1989 (£19,800), current location unknown.

Provenance: by descent within the Bateman family until its recent sale.

Two copies only in ESTC: V&A (brown sheep, with the arms of the South Sea Company on the covers), and Library of Congress.

ESTC N63404; Foxon S236.



MR. WILLIAM
SHAKESPEARES
 COMEDIES,
 HISTORIES, and
 TRAGEDIES.

Published according to the true Originall Copies.
The second Impression.



LONDON,
 Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop at the signe
 of the Blacke Beare in Pauls Church-yard. 1632.

To the Reader.

This Figure, that thou here see'st put,
 It was for gentle Shakespeare cut;
 Wherein the Graver had a strife
 With Nature, to out-doo the life:
 O, could he but have drawne his VVit
 As well in Brasse, as he hath hit
 His Face; the Print vvould then surpasse
 All, that was ever vvrit in Brasse.
 But, since he cannot, Reader, looke
 Not on his Picture, but his Booke.

B. I.

The Second Folio – with Exceptional Unbroken Provenance

75. SHAKESPEARE, William. Mr. William Shakespeares Comedies, Histories, and Tragedies. Published according to the true originall Copies. The second Impression. London, Tho. Cotes, for Robert Allot ... 1632.

Folio in sixes (222 × 313 mm), pp. [xx], 303, [1], 46, 49–100, [2], 69–232, 168, 269–419, [1], with the engraved portrait by Droeshout on the title-page; woodcut head- and tail-pieces and initials; title-page and A5 neatly repaired at the hinge, short tear to foot of title repaired, small repair to upper edge, a few scattered rust holes, stains and paper flaws touching the odd letter, otherwise an excellent copy, the paper fresh, unwashed, and unpressed; in late eighteenth-century pale calf, blind-tooled border of Greek keys within ovals, with central arms in blind of the Owen family, spine tooled in blind in compartments, spine and joints restored; early ownership inscriptions to several leaves at the front of William Roberts, William Vaughan, Lewis Anwyll, and Robert Owen (see below), manuscript coat of arms of the Anwill family (vert, three eagles displayed in fesse or) to A4, pen trials to margins of A5; scattered contemporary

manuscript corrections, probably in the hand of Lewis Anwyll (see below), a smaller number of later annotations and pen-trials.

\$750,000

The Second Folio, in its first issue, a superlative copy, never washed or pressed, with distinguished, unbroken provenance since the 1630s and contemporary corrections and annotations.

The printing of this, the second collected edition of Shakespeare's plays, was undertaken by a consortium, some of whom had been involved in the First Folio in 1623, and of whom Robert Allot was the biggest player, having obtained the rights to sixteen of the eighteen plays that were first printed in the First Folio (1623) from Edward Blount in 1630. This copy is one of those printed for Allot, in Todd's first issue, and the conjugate Effigies leaf is in Smith's state C (Todd's 1b). Later



THE TRAGEDIE OF ROMEO and IULIET.

Actus Primus. Scena Prima.

Enter Sampson and Gregory, with Swords and Bucklers, of the House of Capulet.

Sampson. Gregory: A my word we'll not carry coles. Gregory: No, for then we should be Colliers.

Sampson. I mean, if we be in choller, we'll draw. Gregory: I, while you live, draw your necke out o' th' collar.

Sampson. I strike quickly, being mov'd. Gregory: But thou art not quickly mov'd to strike.

Sampson. A dog of the house of Montague, moves me. Gregory: To move, is to stir: and to be valiant, is to stand: Therefore, if thou art mov'd, thou runst away.

Sampson. A dogge of that house shall move me to stand. I will take the wall of any Man or Maid of Montague.

Gregory: That shewes thee weak: for the weakest goes to the wall.

Sampson. True, and therefore women being the weaker Vessels, are ever thrust to the wall: therefore I will push Montague men from the wall, and thrust his Maides to the wall.

Gregory: The Quarrell is betweene our Masters, and us. Sampson: Tis all one, I will show my selfe a tyrant when I have fought with the men, I will be civill with the Maides, and cut off their heads.

Gregory: The heads of the Maides? Sampson: I, the heads of the Maides, or their maiden-heads, take it in what fence thou wilt.

Gregory: They must take it in fence, that feele it. Sampson: Me they shall feele while I am able to stand. And tis knowne I am a pretty pecke of flesh.

Gregory: Tis well thou art not fish: if thou had'st, thou had'st beene poore Iohn. Draw thy Toole: here comes of the House of the Montagues.

Enter two other Servingmen. Sampson: My naked weapon is outquarrell'd, I will backe thee. Gregory: How? Turne thy backe; and run. Sampson: Feare me not. Gregory: No marry I feare thee. Sampson: Let us take the Law of our sides: let them begin. Gregory: I will frown as I passe by, & let the take it as they list. Sampson: Nay, as they dare. I will bite my Thumbe at them which is a disgrace to them, if they beare it.

Sampson: No sir, I doe not bite my Thumbe at you: for I bite my Thumbe fir.

Gregory: Doe you quarrell fir? Sampson: Doe you quarrell fir? No fir. Gregory: If you doe fir, I am for you, I serve as good an use. Sampson: Well fir.

Enter Servants. Gregory: Say better: here comes one of my Masters kinsmen. Sampson: Yes, better. Sampson: You Lye. Gregory: Draw if you be men. Gregory, remember thy walking blow.

Ben: Part Fooles put up your Swords, you know me what you doe.

Enter Tybalt. Tybalt: What art thou drawne, among these heaule Hindes? Turne thee Benvololo, looke upon thy death.

Ben: I doe but keepe the peace, put up thy Sword, Or manage it to part these men with me.

Tybalt: What draw, and take of peace? I hate the word, As I hate hell, all Montagues, and thee: Have at the Coward.

Enter three or foure Citizens with Clubs. Offic: Clubs, Bils, and Partizans, strike, beat them downe with the Capulet, downe with the Montague.

Enter old Capulet in his Gown, and his Wife. Cap: What noise is this? Give me my long Sword to cut off this head. And makes himselfe an artificiall night: Blanke and portentous muilt this humor prove, Vntill good counsell may the cause remove.

Ben: My Noble Vnckle doe you know the cause? Ben: I neither know it, nor can learne of him. Ben: Have you importun'd him by any meanes? Ben: Both by my selfe and many other Friends, But he his owne affections counsellor, Is to himselfe (I will not say how true) But to himselfe: to secret and to close, So farr from founding and discovery, As the bud bit with an envious worme, Ere he can spread his sweet leaves to the ayre, Or dedicate his beauty to the lane. Could we but learne from whence his sorrowes grow, We would as willingly give cure, as know.

Enter Romeo. Ben: See v here he comes, so please you step aside, He know his greivance, or be much deuide. Ben: I would thou wert so happy by thy stay, To heare true flourish. Come Madam let's away.

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Cankred with peace, to part your Cankred hate, If ever you disturbe our streets againe, Your lives shall pay the forfeit of the peace.

For this time all the rest depart away: You Capulet shall go along with me, And Montague come you this afternoone, To know our Fathers pleasure in this case: Toold Free-towne, our common judgement place: Ooze more on paine of death, all men depart.

Exeunt. Men: Who set this ancient quarrell new abroach? Spoke Nephew, were you by, when it began?

Ben: Here were the servants of your adventury, And yours close fighting ere I did approach, I drew to part them, in the instant came The fiery Tybalt, with his sword prepar'd, Which as he breath'd defiance to my eares, He swung about his head, and cut the windes, Who nothing hurt w' th' fall, blit him in the face.

While we were enter changing threats and blowes, Came more and more, and fought on part and part, Till the frince came, who parted either part.

Tybalt: O where is Romeo, lay you him to day? He is glad as I, he was not at this tray.

Ben: Madam, an houre before the worshipping Sun Peer'd forth the golden window of the East, A troubled mind drave me to walke abroad, Where underneath the grove of Sycamore, That Westward rooteth from this City side: Sorely walking did I see your Sonne;

Towards him I made, but he was ware of me, And stole into the covert of the wood, I measuring his affections by my owne, Which then most foight, where most might not be found, Rang one too many by my weary selfe, Perused my honour, nor perusing his, And gladly stunn'd, who gladly fled from me.

Montague: Many a morning bath he there bene seene, With teares augmenting the fresh mornings dew, Adding to cloudes, more cloudes with his deepe sighes, But all to foote as the all-cheering Sunne, Should in the farthest East begin to draw The shady Curtaines from Asters bed,

Away from light it takes home my heavy Sonne, And private in his Chamber pines himselfe, Shuts up his windows, lockes faire day-light out, And makes himselfe an artificiall night:

Cap: My Sword I say: Old Montague is come, And flourishes his Blade in spite of me.

Enter old Montague, and his wife. Montague: Thou villain Capulet, Hold me not, let me go. Wife: Thou shalt not stirre a foote to seeke a Foo.

Enter Prince Escalus, with his Train. Prin: Rebelleious Subjects, Enemies to peace, Prophane of this Neighbor-stained Steele, Will they not heare? What hee, you Men, you Beils, That quench the fire of your pernicious Rage, With purple Fountaines issuing from your Veines: On paine of Torture, from the bloody hand, Throw your mistemper'd Weapons to the ground, And heare the Sentence of your moved Prince. These cōstill Broyles, bred of an Ayery word, By these old Capulet and Montague, Have thrice disturb'd the quiet of our streets, And make Verona's ancient Citizens Cast by their Grave becomming Ornament, To wield old Partizans, in hands as old,

Ben: Good morrow Coufin. Rom: Is the day so young? Ben: But new brookene.

Rom: Aye me, fall houres seeme long: Was that my Father that went hence so fast? Ben: It was: what sadnesse lengthens Romes houres? Rom: Not having that, which having, makes them short.

Ben: In love. Rom: Out. Ben: Of love.

Rom: Out of her favour where I am in love. Ben: Alas that love so gentle in his view, Should be so tyrannous and rough in proofe.

Rom: Alas that love, whose view is muffled still, Should without eyes, see path-ways to his will: Where shall we dine? O me: what fray was here? Yet tell me not, for I have heard it all: Here's much to doe with hate, but more with love: Why then, O brawling love, O loving hate, O any thing, of nothing first create: O heavy laden, serious vanity, Misshapen Chaos of wellseeming formes, Feather of lead, bright smoke, cold fire, sickle health, Still-waking sleepe, that is not what it is: This love feele I, that feele no love in this. Doe't thou not laugh?

Ben: No Coze, I rather weepe. Rom: Good heart, at what? Ben: At thy good hearts oppression.

Rom: Why such is loves transgression. Griefes of mine owne lye heavy in my breast, Which thou wilt propagate to have it preat With more of thine, this love that thou hast showne, Doth adde more griefe, to too much of mine owne. Love, is a smoke made with the fume of sighes, Being pang'd, a fire sparkling in Lovers eyes, Being vex'd, a Sea nourisht with loving teares, What is it else? a madnesse, most discrete, A choking gall, and a preserving sweet: Farewell my Coze.

Ben: Soft I will goe along, And if you leave me so, you doe me wrong.

Rom: Tut I have lost my selfe, I am not here, This is not Romeo, he's some other where.

Ben: Tell me in sadnesse, who is that you love? Rom: What shall I groone and tell thee? Ben: Groone, why no: but sadly tell me who.

Rom: A sickle man in good sadnesse makes his will: O, word ill urg'd to one that is so ill: In sadnesse Cozen, I doe love a woman.

Ben: I say'd so near, when I suppos'd you lov'd. Rom: A right faire make, and her faire I love. Ben: Well in that hit you misse, she'll not be hit With Cupids arrow, the hath Diuor' vit.

And in strong proofe of chaltly well arm'd: From loves weak childlike Bow, the liues unchastit: She will not stay the siege of loving tearmes, Nor bid th' encounter of assailing eyes, Nor ope her lap to Saint-seucing Gald: O that it rich in beauty, onely poore, That when the dyes, with beauty eyes her store.

Ben: Then she hath sworn, that she will still live chaste? Rom: She hath, and in that sparing makes huge wast: For beauty ster'd with her severity, Curs beauty off from all posterity.

Ben: See v here he comes, so please you step aside, He know his greivance, or be much deuide. Ben: I would thou wert so happy by thy stay, To heare true flourish. Come Madam let's away.

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The buskin'd Muse, the Cammiche Queene, the ground And tender tone of Clio; nimble hand, And nimbler foote of the melodious paire, The Silver voyced Lady, the most faire Calliope, whose speaking silence daunts, And the whose prayse the heavenly body chaunts.

These joyously woo'd him, envying one another (Obey'd by all as Spouse, but lov'd as brother) And wrought a curious robe of sable grace Fresh green, and pleasant yellow, red most brave, And constant blew, rich purple, gentle white The lowly russet, and the Scarlet bright, Branch't and embroydred like the painted Spring Each leafe match't with a flower, and each string Of golden wire, each line of silke, there ran Italian workes whose thred the Sisters spun; And there did sing, or seeme to sing, the choysse Birdes of a forraine note and various voyce. Here hangs a missy rocke; there playes a faire But clouding fountaine perled: Not the ayre Nor cloudes nor thunder, but were living drawne Not out of common Tiffany or Lawne, But fine materials, which the Muses know And onely know the countries where they grow.

Now when they could no longer him enjoy In mortal garments pent; death may destroy They say his body, but his verse shall live And more then nature takes, our hands shall give. In a lesse volume, but more strongly bound Shakespeare shall breath and speake, with Laurell crown'd Which never fades. Fed with Ambrosian meate In a well-lined vesture rich and neat, So with this robe they cloath him, bid him weave it For time shall never flaine, nor envy teare it.

The friendly admirer of his Endowments. I. M. S.



Vpon the Lines and Life of the Famous Scenicke Poet, Master VV. SHAKESPEARE.

Hope hands, which you so clapt, goe now and wring You Britaines brave, for done are Shake-speares dayes: His dayes are done, that made the dainty Playes, Which made the Globe of Heav'n and Earth to ring. Dry'd is that Veine, dry'd is the Thespian Spring, Turn'd all to teares, and Phœbus Cloudes his Rayes: That Corpe's, that Coffin now besticke those Bayes, Which crown'd him Poet first, then Poet King. If Tragedies might any Prologue have, All those he made, would scarce make one to this: Where Fame, now that he gone is to the Grave, (Deaths publike Tyring-house) the Nuncius is, For though his Line of life went soone about, The Life yet of his Lines shall never out.

Hugh Holland.

Libra (William) Vaughan Esq. 2nd ed. Guilielmo Shakespeare. Anno 1616.

Anno 1616 infra domine 1616

Libra Anon

issues, for Allot's competitors, have those two leaves reprinted on thicker paper.

It is also in the Second Folio that the other great English poet, John Milton, makes his first appearance in print. His epitaph on Shakespeare – 'What neede my Shakespeare for his honour'd bones' – appears on the fifth preliminary leaf.

Any folio of Shakespeare in a state unaltered since before 1800 is to be considered unusual; the fact that this copy can trace its provenance from shortly after publication up to the present day is exceptional. This copy has further interest in the few but significant early manuscript annotations by its contemporary owner Lewis Anwyl (c. 1570–1641/2, see below). His corrections to typographic errors show a careful engagement with the text throughout the volume – viz. the alteration of 'daunger of a Capulet' to 'daughter' in *Romeo and Juliet*, and of 'My honour is almost come' to 'My houre ...' in *Hamlet*, while the famous opening pun of *Richard III* is made more explicit: 'Now is the Winter of our Discontent, / Made glorious Summer by this Son [Sunne] of York'. In *Julius Caesar* the nonsensical line 'How dyed my Strato' (when Strato is being addressed), is corrected for sense to 'How dyed my Brutus' – the First Folio had read 'How dyed my master, Strato'. Elsewhere minor alterations correct a number of false readings.

Provenance:

1. The likely first purchaser of the volume was a William Roberts, whose gift of the volume ('Willimo Vaughan, Esq. / per me Gwilielimo Roberts') is recorded at the foot of *4r. It must have quickly passed from Vaughan to:

2. [William] Lewis Anwyl (of Llanfrothen, Merioneth, c. 1570–1641/2) – his signature 'Lewis Anwyl' to head of A2 and first leaf of *The Tempest*. The Anwyls traced their descent from Owain Gwynedd, the twelfth-century King of Gwynedd, whose arms they adopted – found in the margin of A4 here. William Roberts (above) was likely a cousin – the

younger issue of Anwyl's grandfather Robert Anwyl (c. 1500–1576) took the name Roberts. High Sheriff of Merionethshire in 1611 and 1624 and of Caernarvonshire in 1637, Lewis Anwyl was 'a leader in public affairs, who purchased Llwyn, Dolgelley, rebuilt Park, and increased his estates fourfold by marriage with Elizabeth Herbert, a Montgomeryshire heiress' (*DWB*). He maintained a bard, Huw Machno, at Parc. 'There can be little doubt that the first member of the family interested in pure literature, as distinct from the literature of politics, law and theology was Lewis Anwyl, of Parc. He wrote his name in his copy of the second Folio of Shakespeare (1632), his first folio of Ben Jonson's *Plays* (1616), Browne's *Britannia's Pastorals* ... and an early edition of Burton's *Anatomy of Melancholy*' (Harlech, 'The Brogyntyn Library of Printed Books', *The National Library of Wales Journal*, vol. 5 no. 3, 1948). His daughter Catherine (d. 1685) married William Owen of Porkington or Brogyntyn (d. 1677). His eldest son pre-deceased him; his second son, and heir, was Robert Anwyl (c. 1589–1653), whose wife Katherine (d. 1700) was a 'woman of character and a patroness of Welsh literature' (*DWB*). Thence to their son:

3. Lewis Anwyl (c. 1652–1678/9), who added to the Vaughan/Roberts inscription the acquisition note 'Liber ... Cum multis Ali[i]s / Annoque nosdra domine 1679 Lewis Anwyl', evidently only shortly before his death. Having entered the Anwyl library, the book must have reverted to his aunt, and passed from her to:

4. Sir Robert Owen (1658–98), son of Catherine Anwyl and William Owen (above), his ownership inscription 'Owen' to head of title-page: 'through his mother ... he inherited the Anwyl library, included in which was a copy of a Shakespeare "Folio", lately at Brogyntyn' (*DWB*) – i.e. the present volume. Thence by descent to the Ormsby-Gore family, the Barons Harlech, with whom the book remained until its recent sale.

ESTC S111233; STC 22274; Pforzheimer 906.



The Fourth Folio in Black Morocco

76. SHAKESPEARE, William. Mr. William Shakespear's Comedies, Histories, and Tragedies. Published according to the true Original Copies. Unto which is added, seven Playes, never before Printed in Folio ... The fourth Edition ... London, H. Herringman, E. Brewster, and R. Bentley, 1685

Folio (362 × 234mm), pp. [x], 272, [1], 303, [1], with the frontispiece portrait by Droeshout, slightly retouched for this edition, with Jonson's verses below; wood-engraved initials; twelve conjugate bifolia are in the early reprint as per Greg (*see below*); a few small holes and paper flaws, the odd bifolium somewhat foxed, but withal a fine, crisp copy, in a handsome late seventeenth- or early eighteenth-century binding of black morocco, covers with a gilt panel of three fillets and a foliate roll, corner pieces with a vase of flowers, foliate semi-circles and triangles at the centre of each side of the panel, spine elaborately gilt in six compartments, lettered directly in the second 'Shakespea / re's Plays', with a line of canted Ss below, the other compartments with a large foliate lozenge and corner pieces, on a field of dots; marbled endpapers, gilt edges; joints neatly repaired, covers refurbished; traces of bookplate removed from front endpaper. **\$450,000**

An exceptional copy of Shakespeare's Fourth Folio. Despite the statement 'never before Printed in Folio', the seven new plays (of which *Pericles* is the only one still commonly attributed to Shakespeare) had earlier appeared in the second issue of the Third Folio in 1664, but this edition, the last in so grand a format and the last in Shakespeare's own century, was the principal textual basis of eighteenth-century recensions from Rowe, Theobald and Pope to Hanmer and Johnson.

One of the endemic faults of the Fourth Folio is the thin paper which is susceptible to tears and browning. Our copy, although not without blemish, is in a more than acceptable condition. Three variants of the imprint are recorded, this one, another adding Richard Chiswell to the list of names (no precedence established between these two), and the third a cancel, and therefore later, 'for H. Herringman, and are to be sold by Joseph Knight and Francis Saunders'.





M^r William Shakespear's
**COMEDIES,
 HISTORIES,
 AND
 TRAGEDIES,**
 Published according to the true Original Copies.
 Unto which is added, SEVEN
PLAYS,

Never before Printed in Folio:
 VIZ.
Pericles Prince of Tyre. } *Sir John Oldcastle Lord Cobham.*
The London Prodigal. } *The Puritan Widow.*
The History of Thomas Lord Cromwel. } *A Yorkshire Tragedy.*
The Tragedy of Leocrine.

The Fourth Edition.



L O N D O N,
 Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the
 New Exchange, the Crane in St. Pauls Church-Yard, and in
 Ruffel-Street Covent-Garden. 1 6 8 5.

To the Reader:

This Figure that thou here seest put,
 It was for gentle Shakespear cut;
 Wherein the Graver had a strife
 With Nature to outdo the Life.
 O, could he but have drawn his Wit
 As well in Brass, as he has hit
 His Face; the Print would then surpass
 All that was ever writ in Brass.
 But since he cannot, Reader, look
 Not on his Picture, but his Book.

B. J.

192 *The Tragedy of Cymbeline.*

Cym. All our joy's
 Save this is dead, it shall be joyful too,
 For they shall call our Country.

Imo. My good Madam, with yet do you deserve
 To be my Mother.

Imo. The fortune's such that I can't say
 He would have and become't into place, nor grace
 The making of a King.

Imo. I am, Sir,
 The Soldier that did Company thee three
 In your believing; 'twas a Roman far
 The purpose I have follow'd. That's my lie,
 Speak, I have you down and might
 Have made your Duke.

Imo. I am down again:
 But now my misery's such that I can't say
 As they your face did. Take that Life, which you
 Which I do often owe; for your King's sake,
 And here your Warlike of the world's to see
 I have once more for death.

Imo. Rites not to me:
 The power that I have on you is to spare you:
 The justice reminds you, to forgive you. Live
 And deal with others better.

Cym. Truly I am
 We'll have our Friends of a Son-in-Law:
 Fortune's the word to all.

Imo. You help us, Sir,
 As you did mean indeed to be our Brother,
 For I am one, that you are.

Imo. Your Servant, Prince, Good my Lord of Rome
 Call forth your Son-in-Law: As I hope, and thought
 Great Power upon his Eagle back'd
 Appear'd to me, with eagle's flight
 Of mine own kindred. When I was, I found
 This Label on my bosom: whose meaning
 It is from hence to be known, that I can
 Make no Collection of it. Let him show
 His skill in the construction.

Imo. I am
 I am, Sir, my good Lord,
 I am, Sir, and declare the meaning.

Imo. I am, Sir, my good Lord,
 I am, Sir, and declare the meaning.

Imo. I am, Sir, my good Lord,
 I am, Sir, and declare the meaning.

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The much Admired
PLAY,
 CALLED
PERICLES,
PRINCE of TYRE.
 WITH
 The true Relation of the whole HISTORY,
 Adventures, and Fortunes of the said
PRINCE.

Written by W. SHAKESPEARE, and published
 in his Life time.

The Actors Names.

A ntiochus a Tyrant of Greece. Helicetes Daughter to Antiochus. Pericles Prince of Tyre. Helicetes's Son Lord of Tyre. Elicetes's Son Lord of Tyre. Thaliard Servant to Antiochus. Dionysia Wife to Cloon. Symonides King of Pontopolis. Thaisa Daughter to Symonides. Marina Daughter to Pericles and Thaisa. Lycorida Nurse to Marina.	Lysimachus Governour of Mescalint. Cerimon a Lord of Ephelint. Philotas Daughter to Cloon. Leonides a Merchant, Servant to Dionysia. Dionysia's Daughter to Pericles. Gouard. Cloon Governour of Thaurin. Dionysia's Wife to Cloon. Symonides King of Pontopolis. Thaisa Daughter to Symonides. Philotas. Lycorida Nurse to Marina.
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R r r *Alms*

A number of sheets in this edition 'appear to have been printed short, or else some accident happened to the stock. When, as the supply became depleted, the discrepancy was discovered, the deficient sheets were reprinted. These sheets are readily distinguished from the originals by the absence of rules at the sides and foot of the text' (Greg). Here twelve (of up to seventeen) bifolia are in these later reprints (2B3.4, 2D3.4, 2G3.4, 2I2.5, 2I3.4, 2M1.6, 2N1.6, 2N2.5, 2O3.4, *3B2.5, *3C2.5, and *3C3.4).

This copy, most recently sold at auction in 2007 (Sotheby's, 13 December, lot 28, £96,500 including premium), is one of the finest copies remaining in private hands and one of very few examples in such a handsome early binding.

ESTC R25621; Wing S2915; Pforzfheimer 910.

Silver-Tongued Smith, with Contemporary Annotations

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

[bound with:]

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

Two works in one vol., 8vo, I: pp. [96], with the medial blank D1; 'Maries Choise. With Prayers written by the same Author' has a separate title-page, dated 1593, register continuous, woodcut publisher's device to both titles (McKerrow 277), woodcut head- and tailpieces and initials; II: pp. [22] (of 24), wanting the final leaf B4, with the initial A1 (blank except for the signature); old repairs to corner of title-page, somewhat dusty and a little foxed, else a good copy, lower edges untrimmed, in nineteenth-century library cloth, rebacked preserving spine; contemporary annotations, sometimes extensive, on c. 33 pp., mostly in a single hand, occasionally shaved. **\$12,000**

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

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

After his early death, Thomas Nashe (in *Pierce Penniless*, 1592) eulogised him for his eloquence: 'Silver tongu'd Smith, whose well-tun'd stile hath made thy death the generall teares of the Muses ... I never saw abundant reading better mixed with delight, or sentences ... more melodious to the eare or piercing moore deepe to the heart'. Educated at Oxford and Cambridge, Smith had rejected the traditional career path for a first-born son of the minor gentry to follow a spiritual calling, but 'evangelical scruples barred him from subscribing to the ceremonial of the Church of England' (ODNB). In 1587 he was elected lecturer at St Clement Danes, a parish in the patronage of William Cecil, Lord Burghley, who acted as his protector when the Bishop of London tried to stop him preaching in 1588. *The Trumpet of the Soul*, frequently

reprinted, was likely preached at St Paul's Cross: he refers to musing on what text he should choose 'when I should have preached under the Cross' and struggling to find one 'that did not reprove sinne', fixing on 'Rejoyce oh young man in thy youth' from Ecclesiastes. A sermon 'not so much concerned with exegetical, meditative, or homiletic purposes as with leading the congregation through a narrative experience' (Davis), it provides a fine example of his poetic style in flow:

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

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

It is likely that *The Sinful Mans search* is another of those texts printed without authorial consent because **the early annotator here has corrected numerous erroneous Biblical references in the sidenotes. The other annotations comprise further exposition of Smith's Biblical quotations, as well as elucidations of his theology.** For example,

where Smith advises that ministers invited to 'great feasts ... shoulde season the table talke with some godly conference unto the hearers', three manuscript footnotes comment: 'The ministers of the worde especiallye (unless they will be ye most caytifses of all) must needs leade others by word and deed to this great ioy and felicitie'; 'youre doctrine must be verye sound and good, yf it be not soe, yt shalbe naught set and cast away as a thinge unsaverie and vaine'; and 'he meaneth yt whereby, men most profyete to the goinge on forwarde in godlynes and love'. Another early hand doctors a prayer mentioning 'our dread Sovereigne, her Honourable Counsell' to read instead 'owre dread sovraygne lord King James'.

This edition of *The Trumpet of the Soul* is the only work recorded on ESTC and by McKerrow (*Dictionary of Printers and Booksellers ... 1557–1640*) as bearing the imprint of Widow Perrin, wife of the

London bookseller John Perrin (fl. 1580–1592) who operated from The Angel in St Paul's Churchyard.

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

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



Slavery on the Eve of Abolition and After

78. [ST VINCENT.] An Almanack, calculated for the Island of St. Vincent, for the Year of our Lord 1807; being the third after bissextile, or Leap-year. [*Kingstown,*] *St Vincent, Berrow and Johnson, [1806/7.]*

Small 8vo, pp. [34], including a singleton tipped on to [b]6; the calendar interleaved with blanks, and with 6 leaves of blanks at the front and 31 leaves of blanks at the rear, the latter with printed index tabs as issued; annotated throughout in the same hand on all the blank leaves and within the calendar (*see below*), and with corrections to seven pages in the government lists; a very good copy in the original sheep over wooden boards, worn, spine defective, front cover with ownership inscription of Philip Monoux Lucas Esquire. **\$13,500**

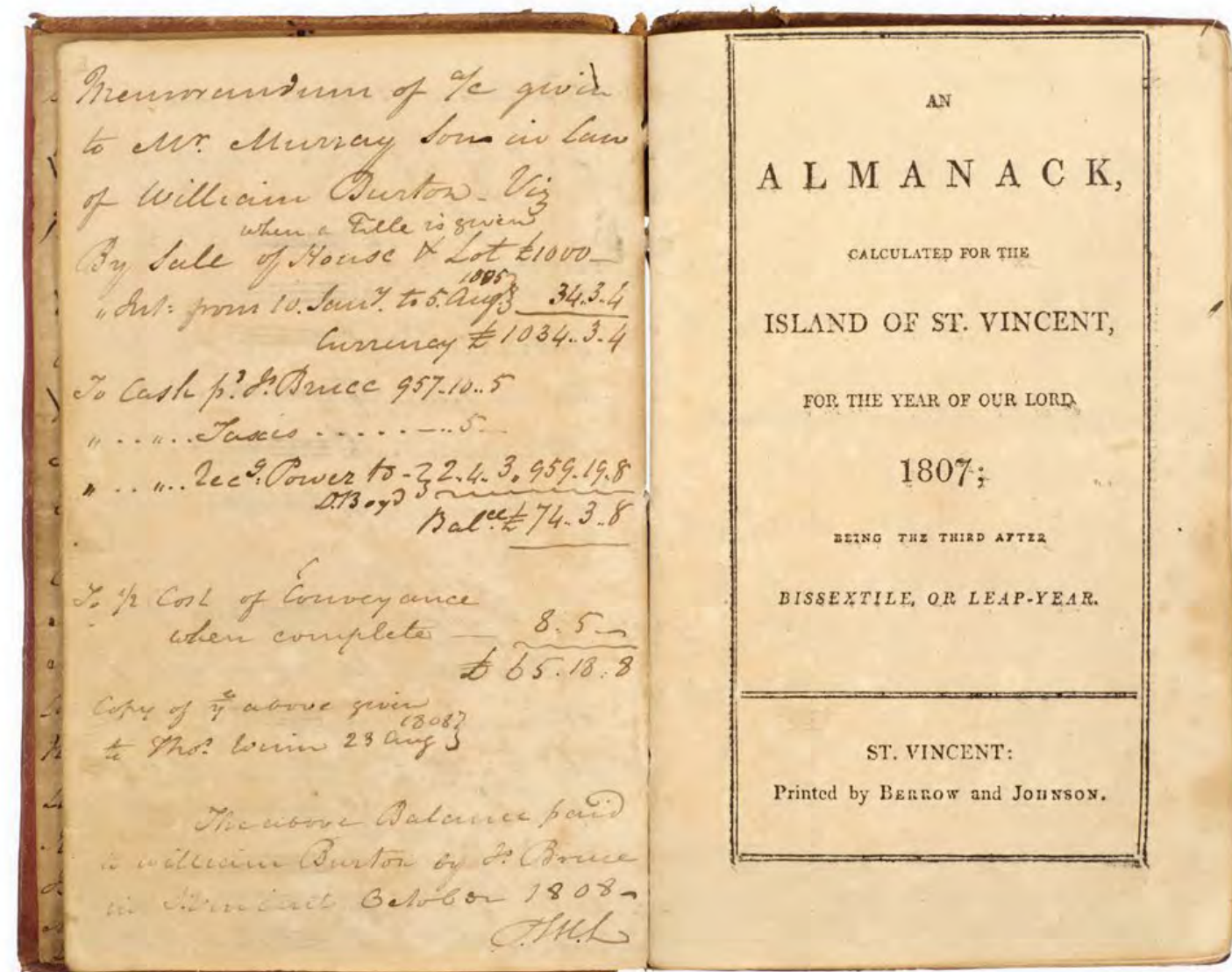
The only known copy, an almanack for the Island of St Vincent, heavily annotated in 1807–9 by the shipping agent and slave-trader Philip Monoux Lucas (1778–1830), recording ship arrivals and the sale of slaves right up to, and indeed after, the legislative abolition of the slave trade in March 1807.

St Vincent had been neutral territory between the British and French until it was ceded to the British in 1763 – printing arrived shortly after, the earliest extant example being a proclamation of 1769 printed by William Smith. Smith had been an apprentice to the printer Harvey Berrow, of Worcester, and in around 1775–6 Berrow's own son Joseph arrived on St Vincent to succeed Smith. Berrow was the island's only printer from 1778 until 1802, and issued the earliest extant St Vincent almanack in 1779 (one copy only, at Senate House). From 1806/7 Berrow operated with a partner as Berrow and Johnson, then returned to England and was succeeded by James Adams & Co.

The printed content of the present almanac, **only the second St Vincent almanack to survive after that of 1779**, comprises a calendar (with dates of local interest such as the departure of the packet and the muster of the militia), currency tables for sterling, dollars and joes (a Dutch coin in use in Guyana), and lists of civil and military officers, the council, general assembly, committees (including one for the purchase of Little Bermuda), and court officials (all annotated by Lucas with new names or noting the occupant as deceased) as well as a short table of export crops for 1805. Town-wardens and constables are added on a tipped-on leaf before the Military lists.

Philip Monoux Lucas, named here in print as deputy treasurer in the Clerk of the Patents office, was the agent in St Vincent for Lang, Turing & Co (later Lang, Chauncy and Lucas) from 1802 to 1810, but seems to have operated on his own account as Lucas & Littledale as well as for that company, which was active in the slave trade. The passing of the Abolition of the Slave Trade Act in March 1807 rendered the transatlantic slave trade illegal, but it did not enfranchise the enslaved themselves, nor did it ban the inter-island trade in the Caribbean – and as islands like St Vincent actively resisted the registration of slaves, this meant that in practice the importation of slaves actively continued. Here there are copious notes relating to Lucas's operations in the Caribbean in 1807–1809 including, on the front endpapers, the arrivals of the Liverpool-registered ships *Mary Ann* (from the Windward Coast, with 200 slaves for Wilson and Heathcote); *Stork* (from Angola, with 195 slaves for Jarvis & Co.); the brig *Constance* (from the Windward Coast, with 200 slaves); and the schooner *Eliza* (with 40 slaves), both of the latter 'belonging to George Case'. Case (1747–1836) is known to have been responsible for at least 109 slave voyages, and is notorious as a co-owner of the *Zong*, the ship involved in a horrific massacre in 1781, in which 142 enslaved Africans were thrown overboard for an insurance claim.

Among the other financial accounts recorded on the initial blanks is the sale of '5 Negroes from the Estate of Crie Meik sold 26 June 1807'. The five enslaved men are named as Cyrus, Long Jim, Liverpool, Eboe Jack, and Joe (creole), of whom Long Jim was bought by Lucas himself for £130. The index section of the almanac records further sales – under E, thirty-three men's names are listed including the said Long Jim, sold to A. Cumming – another sale to Cumming ('Juba ... Sailor') is dated 10 Oct 1808. Many of those same names reappear at the end of the volume in a list of Lucas's assets which includes 20 slaves, most later marked as sold, shares in the vessels *Delta* and *Pentagon*, and two plots of land with buildings. Under H in the same section is a list of eleven named 'negroes belonging to the Estate of W. B. Hull leased to James Symon', including women and a child, and at the head another 'Dorcas ... belonging to Ch. Grant who has two children'.

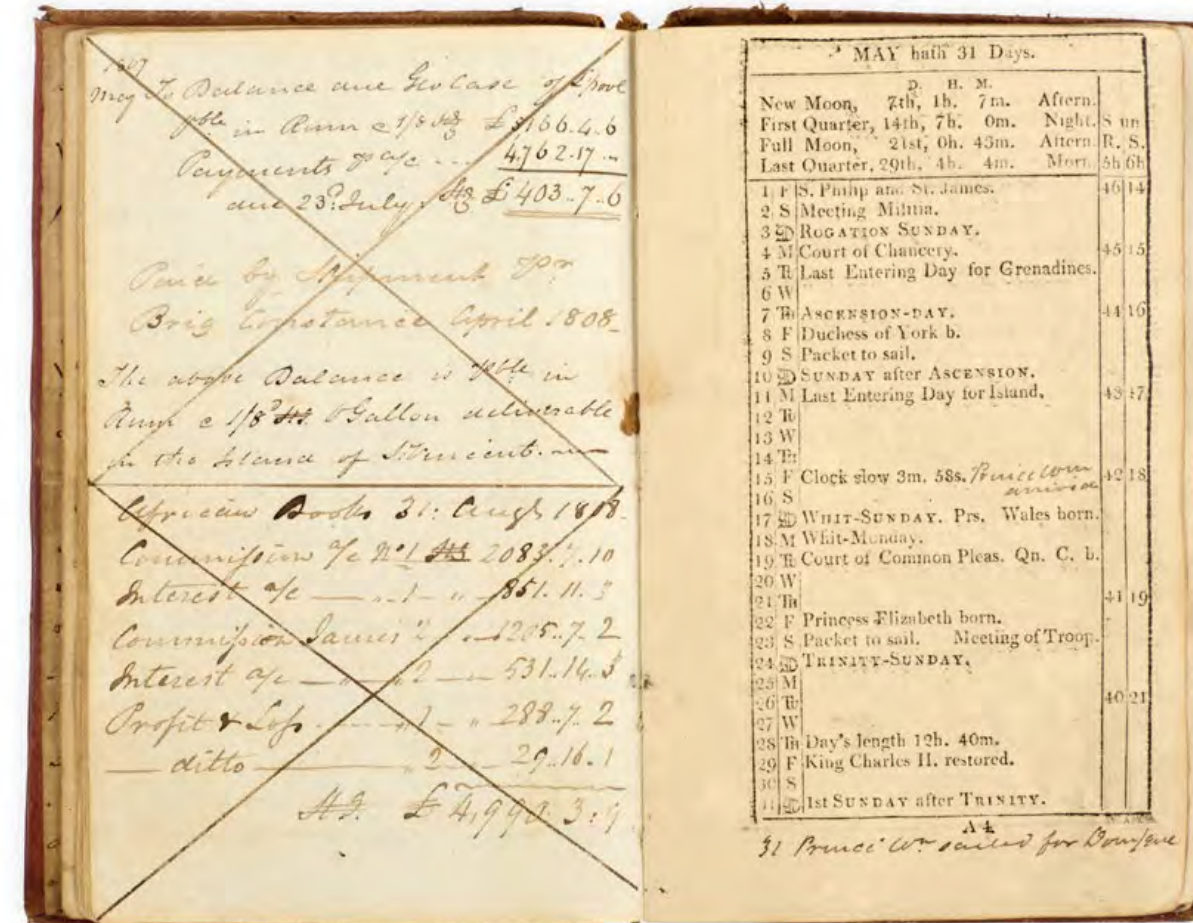


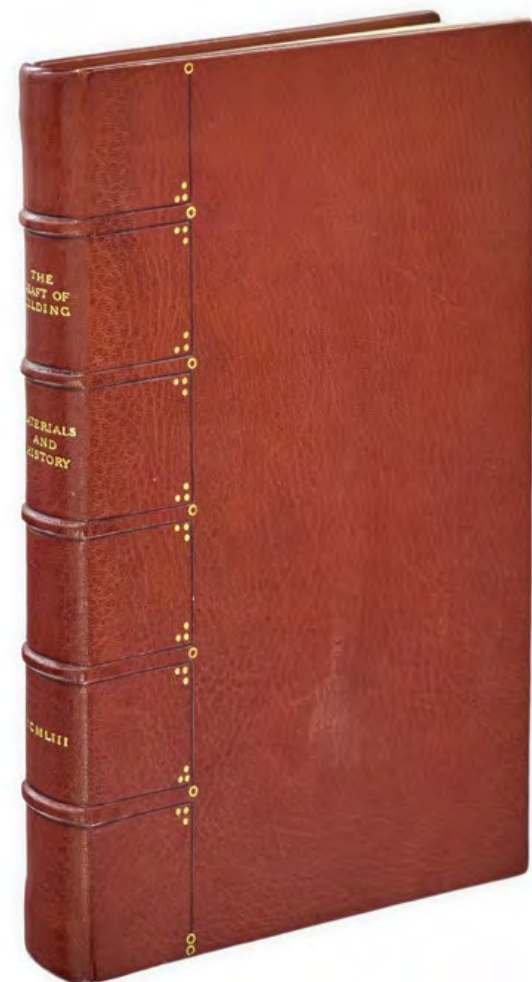
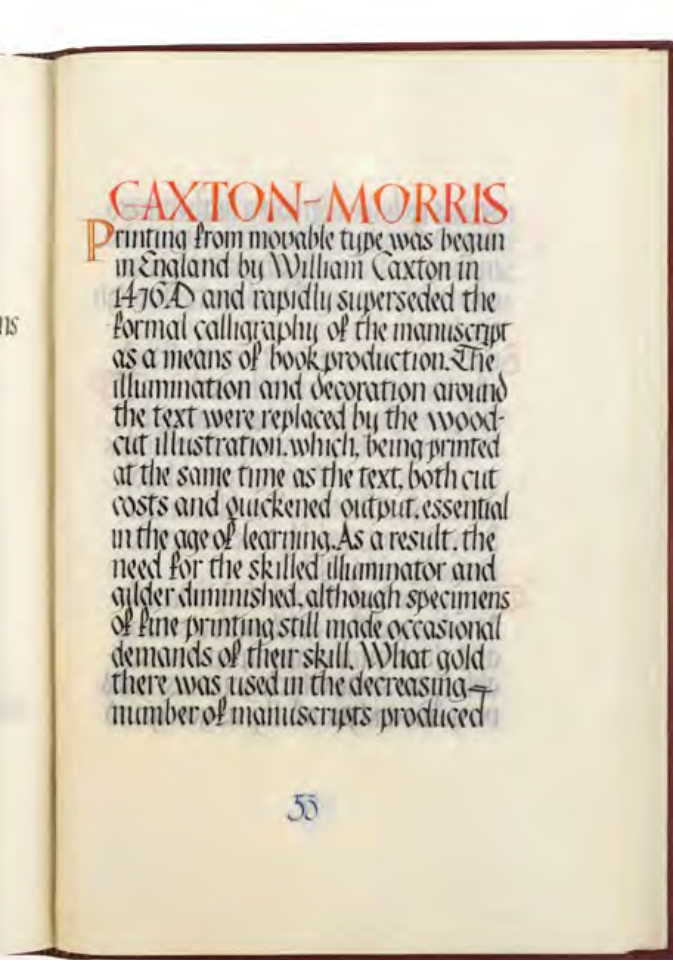


Elsewhere Lucas records commissions and debts on 'the African books', and the arrival and departure of vessels, many of which would have borne human cargo. In March and April are recorded the arrival and departure of the *Goodrich*, *Margery & Mary*, *Britannia*, and *Venus*, all Liverpool-registered slave-ships. While entries in May and June recording the arrival and departure of the *Prince William* tally with a page of accounts relating to commissions on the sale of its cargo, here unspecified but in fact 279 slaves from Lagos. In September 1807, perhaps in reaction to the newly passed legislation, Lucas records a trip to Dominica, Nevis, St Kitts, and Tortola, after which he spent four days 'destroying Letters', proceeding then to England, where he arrived at Falmouth on 18 October, remaining there through to at least December. At the end of the volume, further items include a notice of the dissolution of David Boyd & Co, the business to be taken over by Lucas Littledale & Co (August 1807) – an earlier note had detailed costs for the construction of Thomsons House, No. 11 Calliagua Town, 'curr[ent]ly the Property of P. M. Lucas and David Boyd', and also costs for building the gallery, long store, and 'negro rooms'.

Lucas ostensibly divested himself from the slave trade after 1807, operating as a 'West India merchant', but evidence collected by the Centre for the Studies of the Legacies of British Slavery demonstrates that Lucas continued to own and benefit from slaves, particularly on his plantations in British Guiana. His will proved Jan 1831 provided for the sale of his Caribbean estates, with £50,000 of the proceeds to support an annuity for his wife Sarah, who was compensated in 1836 with nearly £60,000 for the over 1100 enslaved persons on his plantations. The Lucas family papers are held at Cambridge University Library, and include letters relating to shipments mentioned here which featured in the Royal Commonwealth Society exhibition 'Slavery, shackles and sugar: the route to freedom?' in 2007.

Frohnsdorff 79 ('no copy located', recorded from an advertisement in the *Royal St Vincent Gazette* for Feb 1807). Not in Cundall, not in Mitchell's *West Indian Bibliography*, not in *Sabin*. Library Hub records St Vincent almanacks for 1809 and 1810 at Bodley only, both of which also annotated by Lucas.





An Illuminated History of Illumination

79. [SWEET, Eric.] 'The Craft of Gilding: Materials and History.' [Brighton,] [(colophon:) 25 May] 1953.

Manuscript on vellum, folio (296 × 200 mm), ff. 66; neatly written in black ink in a single hand, 18 lines per page, with initials in red ink and occasionally gold (several initials unfinished), a few marginal notes in brown ink, foliated in blue ink, 15 pp. of full-page illustrations at rear (mostly unfinished, see below); bound by the author in maroon morocco, boards tooled in gilt and blind, spine ruled in blind and lettered directly in gilt, vellum endleaves and doublures with morocco turn-ins and joints tooled in gilt and blind; some slight stains to boards, offsetting to endleaves, but overall very well preserved; in its pull-off box with morocco lid, lettered in gilt; manuscript anathema of Eric Sweet to front doublure. **\$5250**

An interesting and handsomely executed manuscript history of illumination by the typographer, binder, calligrapher, and educator Eric Sweet, 'written, illuminated and bound during the three terms of the Art Teacher's Certificate Course 1952-1953' (colophon).

The career of Eric Sweet (1929–2024) encompassed almost every aspect of the book arts. Born into a family of printers, he was educated at Brighton College of Art where he earned certificates and diplomas in lettering and bookbinding and undertook commissions in calligraphy, binding, and lettering in stone. After his National Service he returned to Brighton for his Art Teacher's Certificate, before working at various times as a teacher and as a typographer in the advertising industry. In 1964 he took up a position at

the Birmingham School of Printing where he remained until 1992, serving as Principal from 1982. He was also a book collector, with his collection of fable books exhibited at Birmingham Central Library in 1988, and his forays into publishing include the design of the Gregynog *Gwendolin: Seventy-five Years on* (2010) and the illustrations for Corderoy's *Bookbinding for Beginners* (1967).

Sweet's manuscript *Craft of Gilding* gives both an account of the materials used in illumination and a history of its development, from its beginnings to the present day. Over the course of the manuscript he gives instructions on many aspects of gilding, with both ancient and modern techniques, but clarifies in a prefatory note that 'This special study is not intended for the student who wishes to learn the technique of gilding, because Edward Johnson and Graily Hewitt have written excellent articles in their textbooks, but for the student who wishes to learn something of the materials and history of this fascinating craft' (f. [4]); Graily Hewitt is particularly prominent among the many authorities cited by Sweet in the text.

The text is followed by fifteen pages of full-page illustrations, the first showing the gilder's tools and the remainder carefully reproducing examples of illuminations from every period; of these, only 'Celtic', 'Romanesque', and 'English 1200-1349' appear to be finished, while others are laid out in sketch or, in some cases, barely begun.

Neapolitan Sermons in a Florentine Binding

80. URSINIS, Bartholomaeus de. [Quadragesimale quod dicitur Gratia Dei.] [Naples, Francesco del Tупpo for Bernardinus Geraldinus, not before 1478.]

Chancery folio, ff. [336]; [a⁸ b-p⁸ q¹² r-z⁸ A-S⁸ T⁶], with preliminary blank [a]1 and final blank [T]6; bifolium [a]1.6 inverted; [b]1^r with a 6-line gold initial F and a three-part illuminated border (most likely contemporary Neapolitan illumination), all with white vine stem decoration on a green, red, and blue ground, the lower border incorporating a laurel wreath containing an as yet unidentified coat of arms (added soon after), other initials supplied in red or blue, some traces of early quire numbering to upper margins; some light dampstaining (slightly heavier to first and last quires), mostly marginal, final quire re sewn and a little worn at edges, lower corner of final blank [T]6 torn away, but a very good copy; **bound in contemporary Florentine blind-stamped sheep over bevelled wooden boards**, boards panelled in blind with central fields of a small repeated x tool, spine diapered in blind, two brass clasps to fore-edge on vellum-lined leather straps (one lacking), each affixed with three star-headed brass nails, flower-shaped catchplates, edges stained red, tail-edge lettered in ink ('Quadr. d Ursinis. '), vellum pastedowns (partially torn); worn and rather rubbed with a few small scuffs and losses, front board neatly rejoined; a few pages with marginal numbering or underlining, early annotations (the longest repeating the text) to 3 pp., ink inventory number '23' to top-edge, old ink shelfmark '2.7.9.' to front pastedown. **\$37,500**

First and only edition, a handsome, wide-margined copy of Bartholomaeus de Ursinis's sermons, printed and illuminated in Naples, in a contemporary Florentine binding.

This volume contains eighty model sermons, gathered and arranged by Bartholomaeus de Ursinis (or de filiis Ursi, as his name appears at the end of his preface), a Franciscan from the province of Terra di Lavoro between Rome and Naples; this is the only work associated with him to appear in print. Bartholomaeus's preface, addressed to his fellow friar Caspar de Pergula, explains that these sermons all issue from God and the Holy Spirit, and that he, Bartholomaeus, is just the instrument through which their inspiration passes.

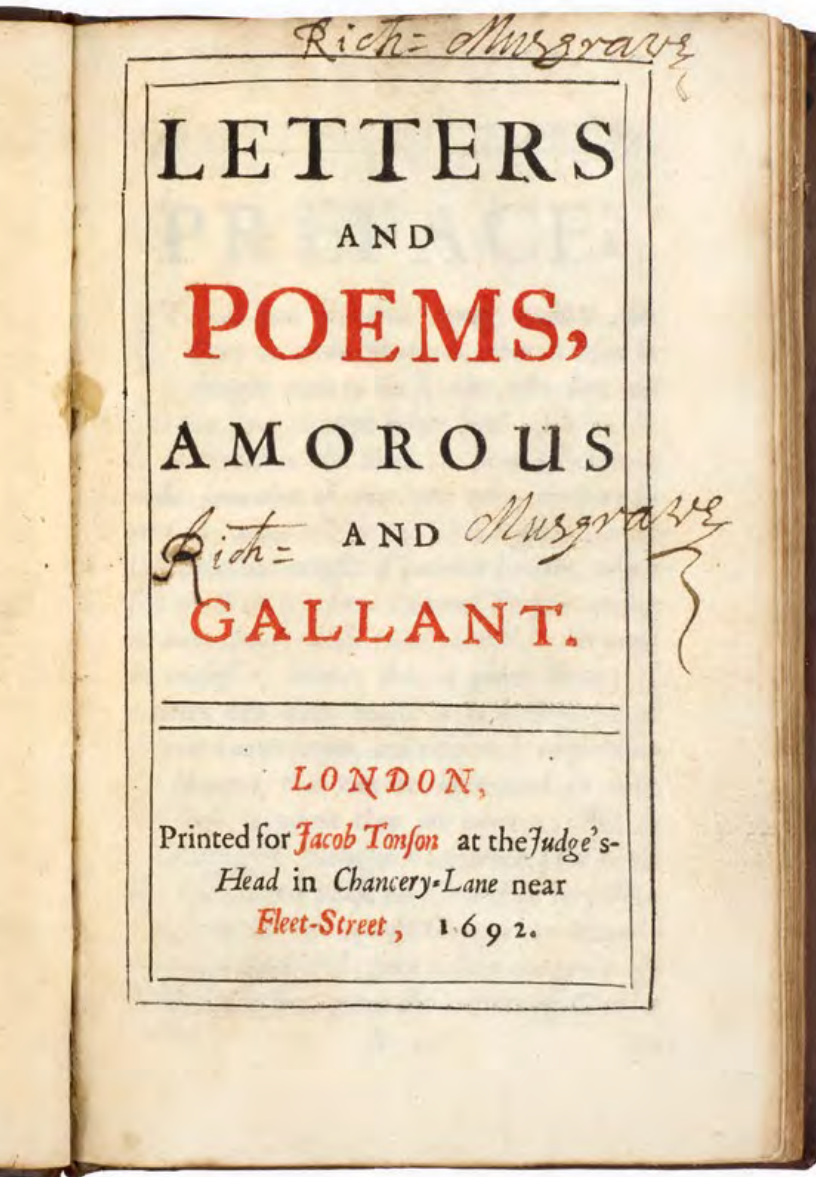
Previously attributed to Sixtus Riessinger, the prototypographer of Naples, and dated to 1473 on the basis of the date given in the preface, this edition is in fact one of the first works published by the printer Francesco del Tупpo (1443–c. 1501), who had worked with Riessinger before establishing his own press in 1478; he went on to be the most prolific printer in fifteenth-century Naples, continuing to print until 1498. The prefatory letter by del Tупpo on [a]6^v (in some copies blank) is addressed to Ferdinand of Aragon, King of Naples, and explains that the royal counsellor Bernardino Geraldini of Amelia financed this and six other works from del Tупpo; Geraldini's brother Angelo, a senior figure in the Papal Curia, was at this time Bishop of Terra di Lavoro.

Plausibly bound by Hobson's 'Florentine Palmette and Cornucopia' shop, which made similar bindings with numerous concentric panels of multiple blind fillets and with grounds of a repeated small x stamp, on books printed between 1483 and 1514. Similar flower-shaped catchplates are found on a 1491 Venice Boethius attributed to this shop (Hobson, fig. 96) and on a 1481 edition of Dante bound in Florence (De Marinis 1093). **The illumination of the first leaf of text, however, is most likely Neapolitan**, although the armorial in the lower border was added soon after, possibly at the time the volume was bound in Florence.

ISTC records four copies in the US (BYU, Harvard, Huntington, Walters), two in the UK (BL, Rylands). We have not been able to locate another complete copy offered at auction.

HR 2532; BMC VI 869; GW M48945; Goff U69; ISTC iu00069000; see Hobson, *Decorated Bookbindings of Renaissance Italy*, pp. 248–253.





Pope's Mentor

81. [WALSH, William]. Letters and Poems, amorous and gallant. London, Jacob Tonson, 1692.

8vo, pp. [xvi], 120; title-page printed in red and black; a fine, crisp copy in contemporary mottled calf; ownership inscriptions to title-page of Richard Musgrave (1652-1727). **\$3500**

First edition of Walsh's principal work – following the publication of his *Dialogues concerning Women* the year before – a collection of playful letters, elegant love lyrics, Virgilian pastorals, and witty epigrams.

Walsh (1662-1708) was one of Dryden's circle of wits at Will's Coffee House in Covent Garden, where Dryden praised him as 'without flattery, the best Critick of our Nation' (postscript to Virgil). An example of his wry insight is to be seen here in the Preface: elevating Catullus and debunking Petrarch, he praises Donne, Cowley, Waller and Suckling for their wit (though 'Softness, Tenderness, and Violence of Passion ... is wanting'), and notes that 'to write of Love well, a Man must be really in Love; and to correct his Writings well, he must be out of Love again'.

In the letters and poems, he plays with conventions of courtship, mixing self-conscious foppery with

black humour. In one letter he withholds praise for 'the brightness of your Eyes' in case they 'prove blear'd and squinting'; elsewhere, he rejects hanging or drowning oneself for love, as 'Drowning will spoil your Clothes, and Hanging your Complexion ... I wou'd rather recommend Mr. Boyle's Air-Pump as a newer Invention; or being poisoned in Perfumes, as somewhat that looks pleasant enough'.

Walsh's amorous gallantry never led to marriage, though the Countess of Kingston was among his amours – 'as for Amourettes, those are not worth mentioning'. He served several times in Parliament, was a member of the Kit-Kat Club, collaborated with Congreve and Vanbrugh, and was a mentor to the young Pope, whom he befriended when Pope was still a boy. The two carried on a literary correspondence, and Pope, in turn, acknowledged his debt with some flattering lines in his *Essay on Criticism*.

ESTC R8169; Wing W 647; Hayward 136.



'Liberty or Death' - Slaves in Rebellion

82. WHITCHURCH, Samuel. Hispaniola, a Poem; with appropriate Notes. To which are added, Lines on the Crucifixion; and other poetical Pieces ... Bath, W. Meyler, 'and sold by all the Booksellers in Bath and Bristol' [and others in London and Edinburgh], 1804.

8vo, pp. 112, with a lithograph frontispiece printed in dark blue; a good copy in contemporary half green calf, marbled paper sides, edges rubbed, spine defective at foot and chipped at head. **\$1750**

First edition, scarce, of a long poem on Hispaniola and the Haitian Revolution of 1791-1804. The only slave uprising that led to the founding of a state both free from slavery and ruled by non-whites and former captives, the revolution in Haiti, with Toussaint Louverture at its centre, represents a defining moment in the history of the Atlantic

world, and was much celebrated by the English abolition movement. The ostensibly calm moonlit scene of the frontispiece in fact depicts a moment of great horror, as French soldiers are set to scuttle a boat loaded with rebels, intent on 'exterminating the blacks of Hispaniola'.

Whitchurch's poem sets the events of the Revolution within the island's wider history, opening with a lush description of the island's beauties before turning the arrival of Columbus and the horrors of Spanish occupation. The Taino warrior queen Anacaona makes a ghostly

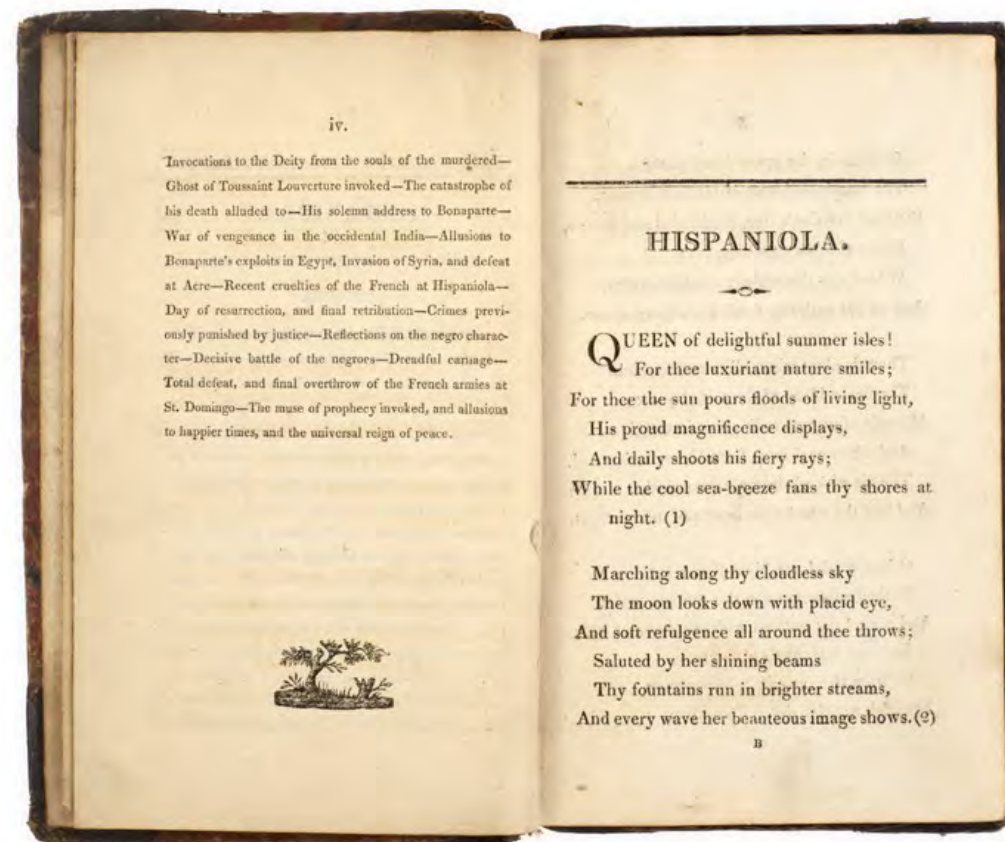
appearance, forecasting the inevitability of a slave revolt, and her spirit is then replaced by that of Toussaint, who decries the French duplicity that led to his arrest and death in France. Napoleon, 'pale tyrant', is shamed, and the murder of the island's white population is defended – 'Wouldst thou act better, if, hard lot! / Thou like the African wert bought and sold?'. 'Th'insulted slave hath risen at last, / And claimed the rights and dignity of man', crying 'liberty or death', and Whitchuch looks forward to an age when 'the vile trafficker in men no more / Shall plough far off the ocean wave'. The poem itself is light on specific references, but this is made up for in the 'Notes', which are as long as the poem and cover Columbus, Las Casas, the recent frustration of the cause of abolition in Parliament, the circumstances of Toussaint's betrayal, and the violent retribution of General Dessalines.

The other contents in the volume include a poem in memory of William Cowper,

and some patriotic verses on a possible French invasion. Samuel Whitchurch (d. 1818) was also the author of a very rare poem *The Negro Convert* (1785), about the black Methodist missionary John Marrant, whose ordination he attended, and several other works, all printed in Bath where he had settled after naval service in the American War of Independence. An active evangelical and supporter of charitable causes, he was by trade an ironmonger, and was among the tradesman who provided services to the family of Jane Austen in Bath.

Bissainthe 8436. 'Hispaniola' was recently anthologised in *The Poetry of Slavery* (ed. Wood), 2003.

Library Hub records copies at Bodley and Reading only. OCLC adds Columbia, NYPL (in the Lapidus collection), Elon University, John Carter Brown, and McGill.



The Centenary *Leaves of Grass* Inscribed to William Michael Rossetti

83. WHITMAN, Walt. *Leaves of Grass ... Author's Edition, with Portraits and Intercalations.* Camden, New Jersey, 1876.

8vo, pp. 384, [2 (blank)], [2 (ads)], with a cancel title-page, two portrait plates, **a paste-on list of 'Intercalations' on page vi, and the four relevant insertions pasted-on in the text (as well as a change to the title of 'The Wound Dresser' on p. 285)**; a good copy, **signed by Whitman on the title-page as usual**, in the original half calf and orange cloth by Jas. Arnold, Philadelphia, with his ticket, embossed pale blue endpapers, gilt edges; spine partly defective, covers detached.

\$24,500

The very rare first issue, with four poems pasted in by hand, of the signed 'author's edition', or 'centennial edition'; this copy additionally inscribed on the front free endpaper 'Wm M Rossetti from the author with affectionate esteem' – perhaps the most evocative association copy of this important edition.

Whitman's contribution to the National Centennial of American Independence in 1876, the 'Author's Edition' had been planned as one of a thousand copies, but the complications of production (with the 'intercalations' – four small new poems, and a title change to one other – pasted in by hand) meant that **only a hundred were completed**. In the reprint (of six hundred copies) the intercalations are integrally printed and the title is in a different setting ('Leaves' here is in hollow type, the 'ss' in 'Grass' is in a single type), and reads 'With Portraits from Life'.

One of Whitman's most prominent European supporters, William Michael Rossetti had received a copy of *Leaves of Grass* for Christmas 1856 from William Bell Scott. He discussed it widely with Swinburne and others, and went on to publish the first significant notice of Whitman in Britain, an article praising Whitman's 'positive and entire originality' in the Catholic *Chronicle* on 6 July 1867. It was read by John Camden Hotten who then invited Rossetti to edit the first British edition of the works of Whitman, published 1868. Although his edition included only

half of the text of 1867 omitting poems Rossetti thought a European readership might find offensive, it was only this bowdlerisation that enabled publication. Whitman later called it a 'horrible dismemberment', but he had in fact authorised the alterations, and it helped to garner Whitman significant British support, and to bolster his reputation in America.

Rossetti continued to champion Whitman, and in 1870 was instrumental in editing and publishing Anne Gilchrist's 'An Englishwoman's Estimate of Walt Whitman', the first major critical assessment of Whitman, also arranging her introduction to Whitman. Rossetti's *American Poems* (1872) included thirty-two poems by Whitman, and when he read of Whitman's poverty and neglect in his own country, **it was Rossetti who drove subscriptions to this 'Centennial edition' of 1876, which accounts for the high proportion of British recipients among the known inscribed copies of the work. This effort 'pluck'd me like a brand from the burning, and gave me life again' (Whitman).** Later, in 1885, Rossetti 'masterminded a subscription fund for the elderly, disabled poet now living in near penury after a stroke' (Thirlwell).

The 'author's edition' was self-published, with bindings by James Arnold of Philadelphia that stated 'Centennial Ed'n 1876' at the head of the spine. Strictly speaking it was a reissue of the second printing of the fifth edition of 1871–2, but **the unusual ad-hoc addition of four poems as well as the autographed poem on the title-page, and the insertion of two portraits, make it a striking embodiment of Whitman's vision of the poem as a breathing, changing thing.**

Myerson A.2.5.b₂ (Binding A, but with blue-green not yellow-green endpapers); Wells and Goldsmith, p. 20.

*Mrs M Rossetti
from the author
with affectionate esteem*

1876.

83 / WHITMAN

Leaves
OF
GRASS.

COME, said my Soul,
Such verses for my Body let us write, (for we are one.)
That should I after death invisibly return,
Or, long, long hence, in other spheres,
There to some group of mates the chants resuming,
(Tallying Earth's soil, trees, winds, tumultuous waves,)
Ever with pleased smile I may keep on,
Ever and ever yet the verses owning—as, first, I here and
now,
Signing for Soul and Body, set to them my name,

Walt Whitman

AUTHOR'S EDITION,
With Portraits and Intercalations.
CAMDEN, NEW JERSEY.
1876.

4

No further does she say, but lingering all the day,
Her high-borne turban'd head she wags, and rolls her
darking eye,
And curtseys to the regiments, the guidons moving by.

5

What is it, fateful woman—so blear, hardly human?
Why wag your head, with turban bound—yellow, red
and green?
Are the things so strange and marvelous, you see or
have seen?

Lo! Victress on the Peaks!

Lo! Victress on the peaks!
Where thou, with mighty brow, regarding the world,
(The world, O Libertad, that vainly conspired against
thee ;)
Out of its countless, beleaguering toils, after thwarting
them all ;
Dominant, with the dazzling sun around thee,
Flauntest now unharm'd, in immortal soundness and
bloom—lo! in these hours supreme,
No poem proud, I, chanting, bring to thee—nor mas-
tery's rapturous verse ;
But a book, containing night's darkness, and blood-
dripping wounds,
And psalms of the dead.

World, Take Good Notice.

WORLD, take good notice, silver stars fading,
Milky hue ript, west of white detaching,
Coals thirty-eight, baleful and burning,
Scarlet, significant, hands off warning,
Now and henceforth flaunt from these shores.

Thick-Sprinkled Bunting.

THICK-SPRINKLED bunting! Flag of stars!
Long yet your road, fateful flag!—long yet your road,
and lined with bloody death!
For the prize I see at issue, at last is the world!
All its ships and shores I see, interwoven with your
threads, greedy banner!
—Dream'd again the flags of kings, highest borne, to
flaunt unrival'd?
O hasten, flag of man! O with sure and steady step,
passing highest flags of kings,
Walk supreme to the heavens, mighty symbol—run up
above them all,
Flag of stars! thick-sprinkled bunting!

WHEN THE FULL-GROWN POET CAME.

WHEN the full-grown Poet came,
Out spake pleas'd NATURE, (the round impassive Globe,
with all its shows of Day and Night,) saying,
He is mine ;
But out spake too the SOUL of Man, proud, jealous and
unreconciled, *Nay, he is mine alone ;*
—Then the full-grown Poet stood between the Two, and took
each by the hand ;
And to-day and ever so stands, as Blender, Uniter, tightly
holding hands,
Which he will never release until he reconciles the Two,
And wholly and joyously blends them.
Intercalation.

Very Rare Whitman Offprint with Rossetti Family Presentation Copies

84. WHITMAN, Walt. [Offprint of:] 'The Poetry of the Future' from the *North American Review* (February 1881). [Boston, Oliver Everett, 1881.] [Bound with:]

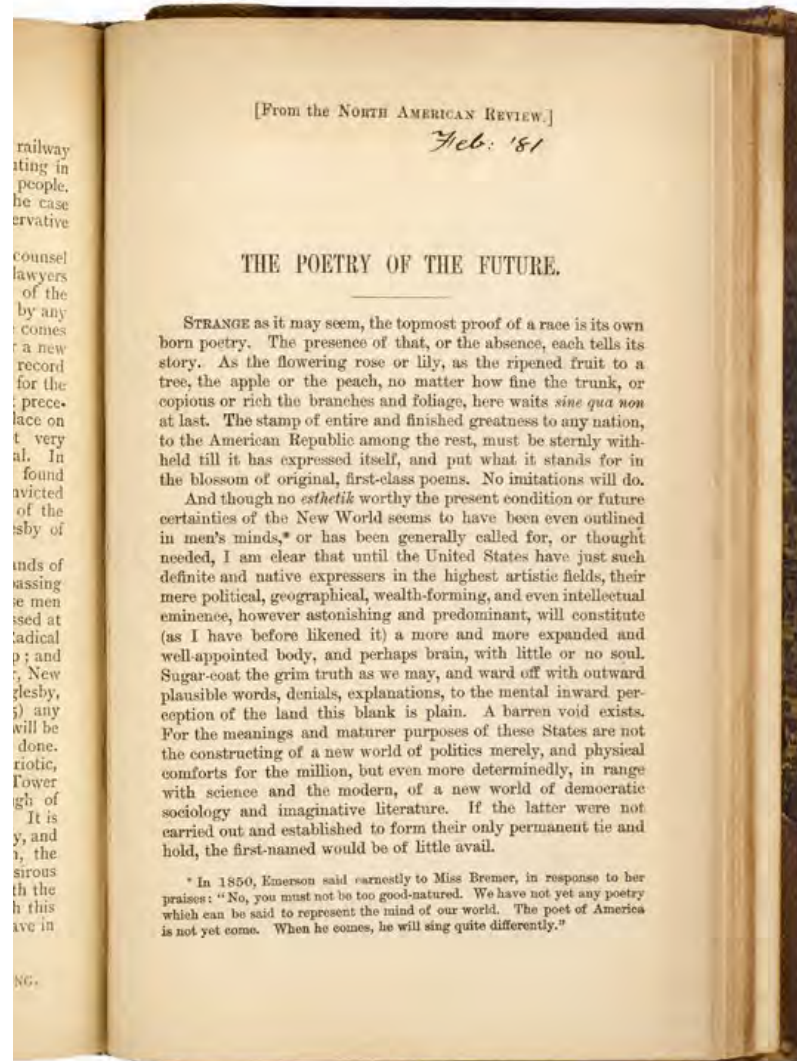
ROSSETTI, Gabriele. [Extracted poems and essays from:] *L'Eco di Savonarola*, several with manuscript corrections and additions. London, 1847-51. [and with:]

ROSSETTI, Dante Gabriel. 'The Burden of Nineveh', from *The Oxford and Cambridge Magazine* (August 1856). [and with:]

KEIGHTLEY, Thomas. [Corrected proof of pp. 417-432 of:] *An Account of the Life, Opinions, and Writings of John Milton* (1855), comprising a section on Milton and Dante that refers to Gabriele Rossetti. [and with fifteen other works.]

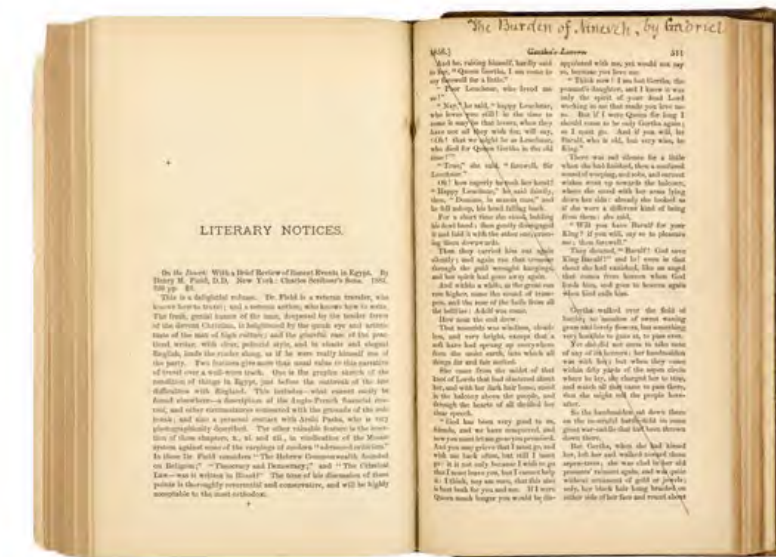
Four works, 8vo, Whitman: pp. [195]-210 (dated at the head 'Feb '81' in Whitman's hand); Rossetti, *Eco*: pp. [2 (title to Vol. III)], ii, ii, ii (three sets of indices), plus variously paginated extracts, inscribed on the title-page 'W.M. Rossetti from his mother'; Rossetti, *Burden*: pp. 511-516, labelled at the head in the hand of Christina Rossetti; Keightley: pp. 417-432, labelled 'proof -

April 30' at the head of first leaf, with manuscript corrections on nearly every page; bound together with other works in contemporary half green morocco, rubbed, front board wanting; ownership inscription and manuscript contents list of William Michael Rossetti to front endpaper; numbered 'LXIX'. \$5250



The rare, privately printed separate edition of Whitman's article 'The Poetry of the Future', his 'most succinct commentary on the evolution of poetry in America' (*Whitman Encyclopedia*), contrasting the democratic poetry of his country with the feudalism that produced both Shakespeare and Tennyson. First published in the *North American Review*, it was also circulated in this rare offprint (with the caption '[From the North American Review]' at the head), designed for distribution to Whitman's friends, this copy additionally dated in Whitman's hand 'Feb '81'. OCLC records seven copies only. Myerson F 63.

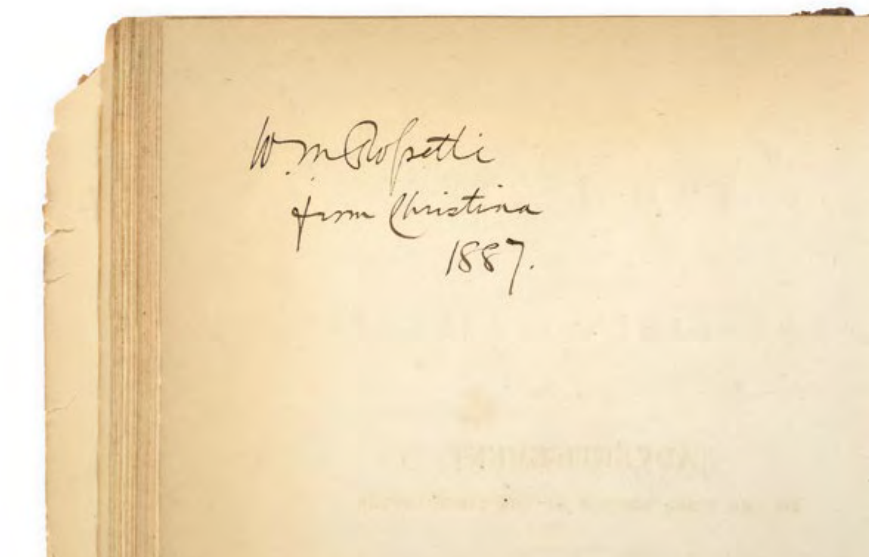
The Whitman article is bound here with a selection of poems and essays by the émigré Italian poet and Dante scholar Gabriele Rossetti, inscribed by his wife Frances to his son William Michael Rossetti. *L'Eco di Savonarola* was an Italian-language periodical published in London from 1847, with Gabriele Rossetti on the editorial committee. Its content focussed on the Italian émigré experience, Italian Protestantism, and the Risorgimento. Among the contributions by Gabriele Rossetti collected here was the long essay 'Che cosa è il papismo Romano?', printed over three issues, of which the second is heavily annotated by the author with corrections and additions. There are also corrections to the poem 'Augurio per l'anno nuovo ... 1851'.

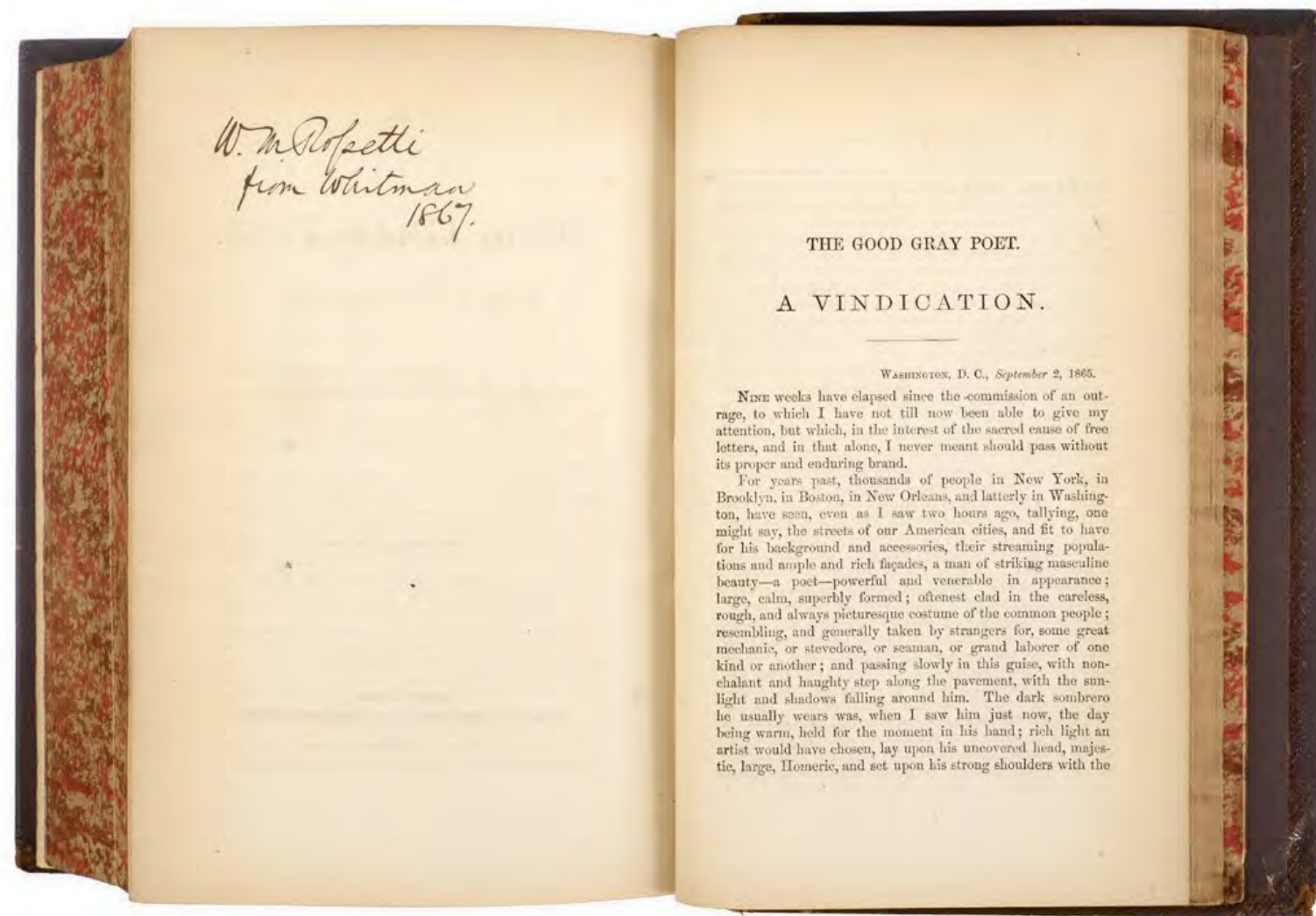
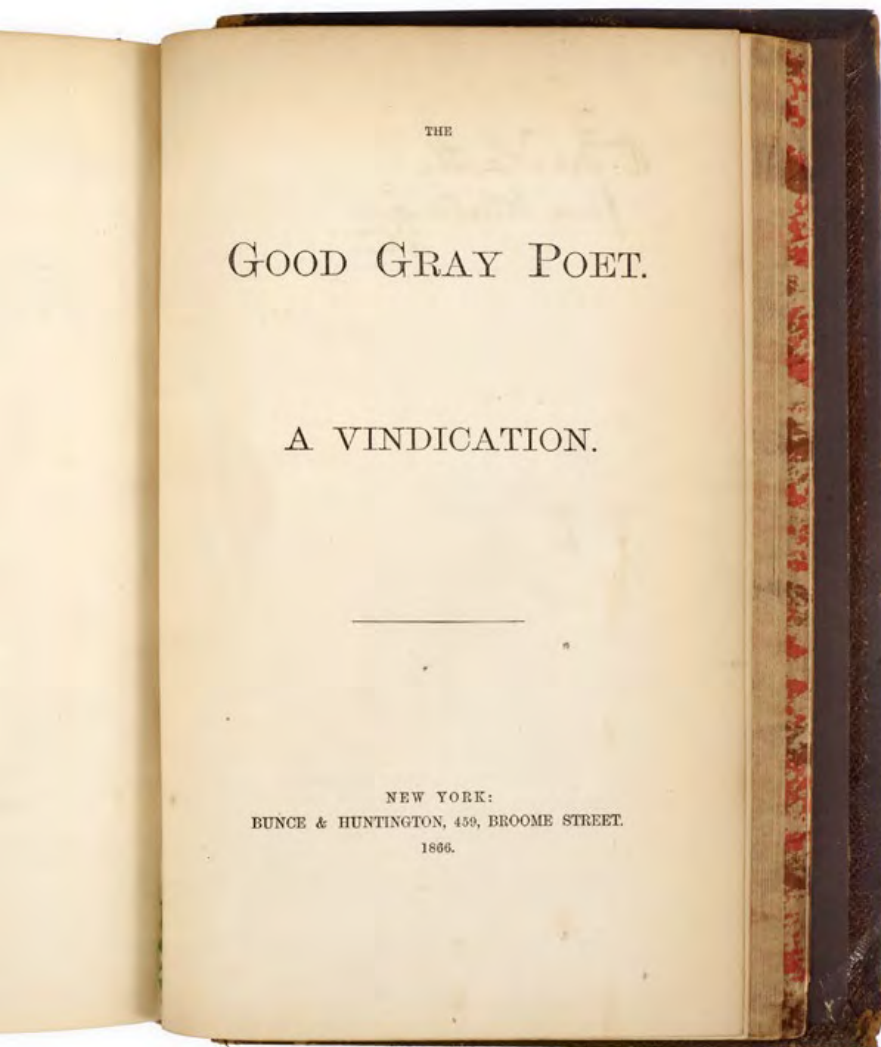


Dante Gabriel Rossetti's poem 'The Burden of Nineveh', written c. 1850, was heavily revised for its first appearance in print, found here. The extract has been labelled at the head in the hand of his sister Christina.

Other contents in the volume includes copies of William Hone, *The Political House that Jack Built ... Sixth Edition* (1819) and *The British Constitution Triumphant ... Fourth Edition* (1819?) inscribed to WMR 'from his aunt Eliza 1885' i.e. Eliza Harriet Polidori, 1809-1893, who had worked as a nurse under Florence Nightingale at Scutari; and Gladstone's *Two Letters to the Earl of Aberdeen on the State Prosecutions of the Neapolitan Government... Tenth Edition* (1851) inscribed 'FMLR from MFR', i.e. Frances Mary Lavinia Rossetti from her daughter Maria Francesca Rossetti, and 'WMRossetti from Christina 1887'. Gladstone's famous *Letters* drew attention to the 'gross infractions of the law' in the arrest of Neapolitan political dissidents under Ferdinand II, and was responsible for a wave of popular British sentiment in favour of the Risorgimento.

There are also several articles on Dante Gabriel Rossetti and the Pre-Raphaelites by H. R. Fox-Bourne, John Burnell Payne, and Julius H. Ward; and an offprint of Arthur Symons's article 'Some Notes on Mr. Browning's latest volume' (1887), date stamped by the printer to two days before the talk was delivered to the Browning Society.





A Presentation Copy from Whitman

85. [WHITMAN.] [O'CONNOR, William Douglas.] The Good Gray Poet, a Vindication. New York, Bunce and Huntington, 1866. [Bound with three other works.]

8vo, pp. 62; bound third in a thick tract volume along with Campori, *Lettere artistiche inedite* (Modena, 1866); Kennedy, *Modern Poets and Poetry of Spain* (London, 1860); and one other; bound together in contemporary green morocco, sunned, edges worn, spine brown and dry, marbled edges; ownership inscriptions to front endpaper of William Michael Rossetti and of his daughter Mary Elizabeth Madox Rossetti (dated 1919).

\$7000

First edition of the first separately published work on Walt Whitman, inscribed in the recipient's hand on the title-verso 'W. M. Rossetti from Whitman / 1867'.

A journalist, editor, photographer and disciple of Whitman, O'Connor had helped procure the poet a position in the Indian Affairs Bureau in 1865. After only a few months in post, on 30 June Whitman was fired as part of a loyalty and morality drive by the Secretary of the Interior, James Harlan, who had found a copy of *Leaves of Grass* on Whitman's desk. O'Connor came to Whitman's defence, securing him another government post in the Attorney General's office in 1866, and publishing this *Vindication*, which is both an attack on Harlan and a spirited defence of Whitman. Alongside Whitman's elegy for Lincoln, 'Oh Captain! My Captain!', *The*

Good Gray Poet played an important role in rehabilitating Whitman's reputation in both the short and the long term, and the titular moniker was one that stuck.

Across the pond Rossetti was doing his own work in defence of Whitman, publishing a famously supportive review in the *London Chronicle* on 6 July 1867, followed by an important edition of Whitman's poems in 1868. It was O'Connor who had suggested John Camden Hotten as Whitman's London publisher in late 1866; and at one point Whitman had hoped that O'Connor might provide an introduction to Rossetti's edition.

***The Good Gray Poet* is very scarce on the market in any form, but we have not been able to trace any other examples presented by Whitman.** 'There has been continuing debate about the possible amount and substance of Whitman's involvement in this work', says Myerson. The present copy suggests that it was significant, and that he took some pains in making sure it reached the right audience.

Myerson I 14.

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