

Pryor-Johnson Rare Books, ABAA

2020 Bibliography Week Showcase

*Curios,
Oddities
& Recondita*

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This catalogue marks Pryor-Johnson's first ABAA book-fair, and we thought we'd take the opportunity to gather some of our gnarliest, knottiest, most curious and recondite material as a sort of thank-offering to the great gods of bibliomania. As with so many matters of the book, what constitutes gnarl or knot is for the arguing, but we hope to intrigue on one front or another.

Whether the cause of a sternly-written letter to the Bayerische Staatsbibliothek for failing to distinguish an author-attribution from an ownership-signature (12, *Satzungen deß* [sic] *Paß-Spills*) or a pre-publication copy inscribed by the great typesetter-printer-publisher Bodoni (20, *La Religion Vengée*), these books are the least ordinary we have, nearly all requiring a moment's (or several pages') attention in order to understand quite what sort of thing we're dealing with, or why.

As we prepare for the Rare Book Week show at the Armory, this catalogue was something of a self-satisfaction (what catalogue isn't, really?). Instead of reaching for our thesaurus to prevent writing "a flawless copy with a sterling provenance of a monument of twentieth-century literature" over and over again, we've held our heads in our hands till solving a mystery (her other grandmother died four months previous!) or indeed failing to do so (but the dedicatee died four months previous!).

These are the books that make being a bookseller a bit like being a sleuth. Enjoy them, ask us about them, and please help us figure out why one might dedicate a book to a dead man!

Ever yours sincerely,

David Johnson, proprietor
Jonah Rosenberg, senior cataloguer

1. Elyot, Thomas, Sir. **THE CASTEL OF HELTH CORRECTED AND IN SOME PLACES AUGMENTED, BY THE FYRSTE AUTHOUR THEREOF. syr Thomas Elyot knyght, the yere of oure lord** 1541 (*The Castel of Helth Corrected and in some places augmented by the fyrste authour thereof. syr Thomas Elyot knyght, the yere of oure lord 1541*). [London: Thomas Berthelet/Thomas Marshe, 1544-61?.]

Octavo (5 1/6" x 3 3/16", 129mm x 83mm). Binder's blank, π^1 , $2\pi^1$ (=N8), A⁸(-A1-6), B-G⁸ H⁸(-H3-6) I-M⁸ N⁸(-N8), binder's blank [\$4 signed; + C5, G5, I5, M5; -I3; C4 mis-signed as 'E.iiii'; F1 signed as 'F.' instead of 'F.i'; K4 mis-signed 'K.iiii'; the following leaves signed with Arabic numerals rather than roman minuscule: G3, G4, H2, I4, K2, K3, L4]. 95 leaves, foliated: [3], 1 2-6 6 8-20 20 22-46 46 48-51 56-72 59 68-75 67 77-83 92 29 93-97 [=3, 92].

Bound in early XIXc (?) speckled calf with blind triple-fillet border. Rebacked roughly with polished calf (perhaps late XIXc). The edges of the text-block are speckled red. Presented with a loose vellum binding, with which the present item arrived to us; was this the original binding?

Re-backed. Boards rubbed and worn in places. End-papers tanned at peripheries. A small hole persists from A8 through to the end — not nibbled as though by a worm, but rather as though a thin spike has been pushed through; it slightly affects the text. Text block mostly clean, with some patches of toning. With scattered ink marginalia, some XVI/XVIIc, some XIXc, including a desperate attempt to correct the foliation as well as some long descriptions on the first free end-paper and bibliographic notes on the front paste-down. The title-page has been pasted onto the title-page of a 1536 Granada edition of Juvenal associated with the great Spanish humanist Antonio de Nebrija (IVNII IV=|VENALIS ET AVLI | PERSII FLACCI | SATYRAE. | Nunc denuo recognitæ, fimul ac prifti=|nis adnotatiunculis: nōnullis operi | necessarijs superiectis: quæ bre|uis Commentarij vice effe | poſſint, illustratæ. | ♀| APUD INCLYTAM GARNATAM MENSE FEBR. | [rule: 35 mm] | M. D. XXXVI. | ♀), with the figured border as well as the final rule, date and upturned floral still visible. Lacking A1-6 (the (original) title, the "Proheme" and most of the table of contents) as well as H3-6.

Elyot (Eliott, etc.), a distinguished diplomat — a lovely portrait by Holbein survives in the Royal Collection — and humanist, published the *Castell of Helthe*, essentially a manual of medicine directed at the layperson, and particularly one who lacked Greek, since the primary source of medical knowledge from antiquity was Galen. The first edition (stated 1534 but can be 1536 at the earliest) of the *Castell of Helthe* apparently exists in a single copy, now at the Yale Medical Library.¹ A few copies dated to 1539 survive, and these are the second and third editions. Three further editions appeared in 1541, the last before Elyot's death in 1546. Thomas Berthelette (sometimes Anglicized Bartlet or

¹ J.V. Skov. *The First Edition of Sir Thomas Elyot's Castell of Helthe*. UCLA Ph.D. dissertation, 1970. Skov published a facsimile of the copy, which came to light in 1960. Although 1534 is on the title-page (there is no publisher listed), the dedication refers to Cromwell as "lorde priuye seale," a dignity he assumed in July of 1536.

Berthelot) was an academic printer who published all of Elyot's works, until, as we shall see below, Marshe (evidently) claimed the right to some of his titles.

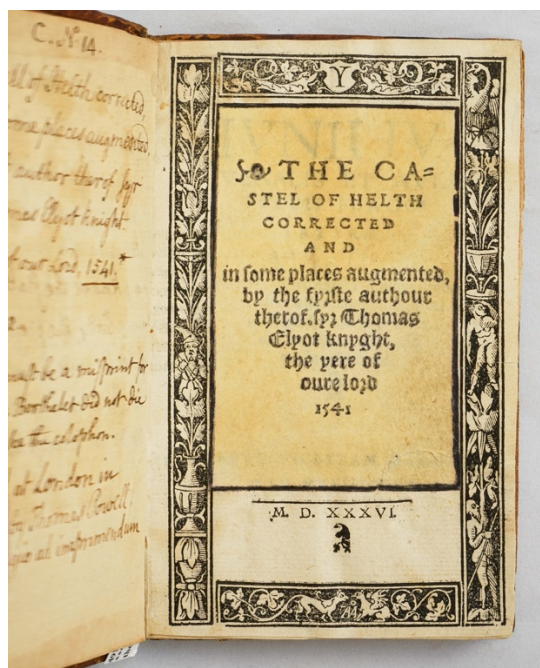
As the pasted title should indicate, the present copy is somewhat stitched-together. $\pi 2$ is properly N8, which is the imprint (LONDINI IN AEDIBUS | THOMAE BERTHE- | LETI TYPIS | IMPRES. | CVM PRIVILEGIO AD | IMPRIMENDVM | SOLVM. | ANNO.M.D.XLI.). That and the succeeding leaf (the final page of the table of contents and the full-page frontispiece with the arms of Thomas Elyot within a rather fanciful achievement and the motto "face aut tace," "put up or shut up") belong to STC² 7646 (=ESTC S117186), which the STC conjectures to have been printed in 1544 (on what grounds? how does this relate to the structure of editions clustered in 1541?). The rest of the text is from an edition with the colophon "¶ IMPRINTED AT LONDON | *in fletestrete nere to Saynct Dunstones Church by Thomas Marshe.* | ()" (STC² 7651 (=ESTC 100479)), which was published in 1561.

The lacking pages, A1-7 (the original title-page; the "Proheme" (replacing the original edition's preface dedicated to Cromwell (who died in 1540), 6 pp.; the table of contents, 7 pp.) and H3-6 are supplied in facsimile.

In sum, the title is in any format exceedingly rare. Sixteenth-century imprints (Lowndes and Cagle note that they were voluminous: 1539, 1541, 1547, '61, '72, '76, '80, '87, '91, '95) of the title have come to auction seven times in the last fifty years, and none is currently on the market.

Cagle 665 (1539 edn.), ESTC S117186 (STC² 7646) and ESTC S117186 (STC² 7651), Graesse 470, Lowndes II.736, PMM² (noted in the text of item 61, Elyot's *Governour*).

\$2,500.



2. Lower, Richard. *Tractatus de Corde. Item De Motu & Colore Sanguinis, et chyli in eum transitu*. Amsterdam: Daniel Elzevir, 1669. First Elzevir edition.

Octavo (6 3/8" x 3 3/4", 156mm x 94mm). Binder's blank, *⁸ A-O⁸ P⁴, binder's blank [\$5 signed (–*1, –P4)]; 124 leaves, 7 long folding engraved plates at end; pp. [16], 232. Collated perfect with the copy in the BCU, Lausanne.

Bound in contemporary full speckled calf. Gilt roll on edges of covers. On the spine, five raised bands with gilt dentelle. Six gilt double-ruled panels with fleuron and additional floral rule at heel. Title (LOVVI | DE | CORD) in second panel. Edges of text-block speckled red.

Lower fore-corners lightly worn, upper fore-corners bumped. Gilt roll on edges of covers worn in places, especially along fore-edges. Faint scratches to front cover. Faint scratch to rear cover. Small light stains to rear cover. Superficial cracking to joints, with tiny chips in places. 1" split to upper front hinge; does not affect integrity. Head-piece worn toward front hinge, with binding ribbon visible. Tail-piece worn away, with binding ribbon visible. Gilt to raised bands largely worn. Covers gently splayed, due in part to folding plates at end. Mild tanning to edges of end-papers. Moderate stain to title-page, extending to *4. Very scant foxing, and paper quite bright. No evidence of repair or replacement of any kind. A remarkably tight, unsophisticated, unmolested copy.

Three markings of ownership. First, "RC" faintly penned to upper edge of front paste-down, which has offset onto first free end-paper. Second, signed in an early hand, darker ink written over lighter, on title-page: "ex Libr:F:J: | Becquie med | audomar", that is, "from the library of Doctor F.J. Becquie, St. Omer (France)". First initial and first letter of surname uncertain. Third, a red wax-seal on the rear paste-down, chipped on left and lower edges, bearing a sigyll of a potted tree (pomegranate?) in an urn, and the legend: [QVI·MISC]VIT·VTILE·DVLCI.

Frustratingly little can be gleaned from the ownership marks, nothing from the first. The second places the book in the hands of a medical doctor in St. Omer, some 160 miles from Amsterdam; the book was not very intensively read, it would seem. The third, a tantalizing scrap, takes its legend from Horace, *De arte poetica* 343(–4): *omne tulit punctum, qui miscuit utile dulci/ lectorem delectando pariterque monendo*: "he wins every point, whoever blends the beneficial with the sweet/ by pleasing the reader and by teaching him as well". Doubtless the mark of a bibliophile, *but who?*

Richard Lower was educated at Westminster School and at Christ Church, Oxford (like John Locke, who was a year or so behind him), and it was in Oxford, a generation after Harvey fully described the circulation of the blood under the action of the heart, that his experiments concerning the flow of blood and its interaction with air began. In the *Tractatus de Corde*, Lower describes his pioneering research into the cardiopulmonary system (including distinguishing arterial and venous blood), the transfusion of blood, and the relation of the circulatory and gastrointestinal systems. There are two issues within 1669, the earlier (by about three months) being London: John Redmayne. The Redmayne

issue is found in two states, the first being rather rare. They are distinguished by the cancellation of a page in the preface. Lower feuded with Edmund O'Meara, an Irish Galenist, who had published a pamphlet excoriating Lower's friend and master, Thomas Willis (see our copy of his *Cerebri Anatome*). The cancellandum (i.e., the original text) reads in its relevant part:²

Inter quos summæ proterviæ &
stuporis Meara quidam Hybernus
cæteris omnibus palmam præripere
videtur: Cui, Imperito ipsi, alios scire
quicquam dolet; id quod scripta ab
illo, utcunque sub larvato titulo
Conlonis Cæsinii nuper edita, palam
faciunt. (A6^{r-v}; underscoring mine)

Among those [who have put up resistance to
progress], a certain Irishman, O'Meara,
seems to snatch the prize of supreme
impudence and stupidity from all others; it is
painful to him, so ignorant himself, that
others know anything; that which has been
written by him, recently published,
somehow, under the hideous title Conlonis
Cassinii, makes this clear.

Lower clearly felt that the insult to O'Meara was insufficient,³ and caused a cancellans to be printed, which throws an additional elbow:

id quod scripta ab illo, utcunq; sub
larvato titulo Conlonis Cæsinii nuper
edita, **convitiorû non minus quam**
Errorum plena palam faciunt
(emphasis mine)

that which has been written by him, recently
published, somehow, under the hideous
title *Conlonis Cassinii*, **no less full of sources**
for reproach than of errors, makes this
clear.

The Elzevir edition (the present item) is based on the emended text. A true second edition (*auctior et emendatior*, and containing the beginnings of Lower's work on catarrh) appeared in 1670. The seven long folding plates at the end (which were re-engraved from the London edition, "and are superior to that of the London edition" [Fulton]) are most remarkable, illustrating the flow of the blood as well as Lower's experimental methods.

Fulton *Lower* 6; Grolier *Medical* 100, 34; *Printing and the Mind of Man* 149 (London issue). \$9,500.

² We thank Mr. Rupert Baker at The Royal Society, who kindly provided images of the relevant pages.

³ *Pace* Fulton, who erred in reproducing the side-by-side texts of A6^r; the difference occurs on A6^v.

TRACTATUS
DE
CORDE.

ITEM
De Motu & Colore
SANGUINIS,
Et Chyli in eum Transitu.

Authore
RICHARDO LOWER, M. D.



ex lib: f. y:
Dequie med
audomar

A M
Apud DAN



Lower's *Tractatus de Corde*, with two marks of ownership.

3. [Diet–Fasting] Reynolds, John (of King’s Norton). A | DISCOURSE | Upon | PRODIGIOUS ABSTINENCE : | Proving that without the Intervention of | a Miraculous Power the Texture of Humane | Bodies may be fo altered , that Life may be long | Continued without the ufual supplies of Meat | and Drink. | [rule 106mm] | Written by Mr. *John Reynolds* (upon occaſion of the | Prodigious Twelve Moneths Faſt of *Martha Taylor*) for | the Satisfaction of a Private Friend, and by him made | Publick. | [rule 46mm + 56mm] | Wherein the Author occaſionally diſcourſes concerning | the Heart, and ſhews how far it is Interreſſed in the | Buſineſs of Fermentation. | [rule 106mm] | LONDON, | Printed, by R.*White*, for *Nevil Simmons*, at the Sign of | the three Crowns near Holborn-Conduit. | 1669. First edition, first issue. BOUND WITH two manuscript items: *Extracts from a pamphlet in the Bodleian Library at Oxford respecting a fasting woman in Darbyshire in A.D. 1667*. [1822?] and a single-leaf summary on lined paper, both in a nineteenth-century hand.

Sammelband

Binder’s blank, buff card wrap (with title manuscript),

Extracts: Folio in 4s (7 1/2” x 4 1/2”, 89mm x 115mm). Four leaves.

Summary: single folium (7 9/16” x 5 5/8”, 192mm x 142mm).

Discourse: Quarto (7 5/8” x 5 15/16”, 194mm x 150mm). A-E⁴ F² [\$3 signed; –A1]. 22 leaves, pp. [6] (title, imprimatur (dated March 23, 1668/9), 4 pp. Epistle Dedicatory), 37, blank.

Buff card wrap, binder’s blank.

Bound in modern quarter calf over marbled boards. With a red crushed morocco title-label to the front board, with a gilt floral roll border and title and author gilt. At the edge of the calf a blind floral roll. On the spine, two raised bands. Title, author and date gilt to a red crushed-morocco title-piece. End-papers marbled the same as the covers. Edges of the text-block of the *Discourse* speckled red.

Fine. With a bookseller’s description tipped in to the front buff card wrap (with a note that it is in fact for an entirely different issue). With the bookplate of the H.P. Kraus sale to the front paste-down. Two pin-holes to the first leaf of the manuscript *Extracts*. The *Discourse* is lovely and clean, with some errant pen-trials on the final blank page. The margins are excellent (rather surpassing those of the only other known copy of this first issue, in the Göttingen Universitätsbibliothek, 8 ZOOL XIII, 7025), with the deckle edge preserved on the lower edge of A2.

Before discussing the *Discourse* itself, some notes on the manuscript items bound in. The first, a slim four-leaf manuscript (albeit with a clipped letter to the editor of *The Times* signed “A.H.E.” pasted to A2^r; 13 September 1869, after Robert Fowler published an article on the 7th) titled on the first page and then with the extracts themselves (in the same hand) over three pages (A2^v-3^v). These begin “Extracts from a black letter pamphlet in [the] Bodleian Library of Oxford, taken Jan: 10th 1822.” A4^r bears two different hands, both later-XIX^C, the second, a note on the first, signed “A.W.” The second item, a single leaf of blue-lined paper, is also written in a XIX^C-hand, perhaps the same as the first hand of A4^r, refers to the first item (“they [the facts of the case] will be found in MS. within these

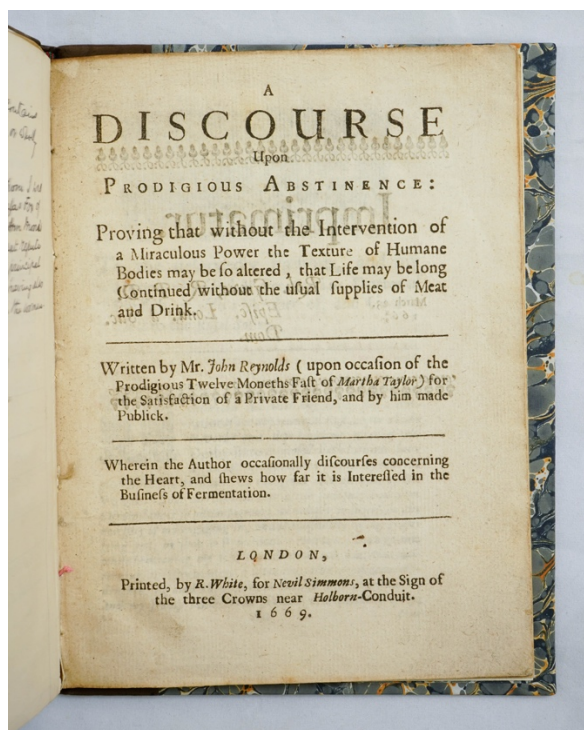
covers copied from a volume in the Bodleian”). The hand continues, on the verso of the leaf, albeit with a different pen, to refer to “the eminent surgeon (to whom I was apprenticed in 1850) the late Douglas Fox of Derby”. Dr. Fox died in 1885, and so this ought to have been written within ten years or so of that. We are sadly left asking: who was A.W.? No doubt a Derbyman too, as the case of “prodigious abstinence” has after all to do with a Derbywoman.

The *Discourse Upon Prodigious Abstinence* recounts the case of Martha Taylor who, while convalescent from an injury, apparently ate no solid food for upward of a year. She became known as the “Derbyshire Damsel” (*Damosell* in the title of later printings), and was something of a medical cause célèbre. On the one hand, doctors came to her bedside both to ensure that she was not sneaking food and to assess the effect of fasting on her (she did drink, but scanty). On the other, she belonged to a tradition of fasting as a mode of religious devotion, and more particularly to a Civil War-era tradition of female prophets. Reynolds, a Presbyterian minister, disbelieved that there was any sort of miracle occurring in Taylor’s fasting. He spends the majority of the pamphlet not describing Taylor in particular but instead exploring the phenomenon of fasting according to contemporary theories of digestion — and then finally coming round to show how Taylor’s case is not supernatural at all.

Purchased from the H.P. Kraus sale at Sotheby’s in December 2003 (lot 526). The same copy had come up for sale at Christie’s London on 22 March 1996 (lot 256). In all, seven sales at auction are recorded, and nineteen copies with various imprints in institutional libraries.

ESTC R182685, Wing R1314A.

\$2,950.



The title-page of *Prodigious Abstinence*

Extracts
from a Pamphlet
in the Bodleian Library
at Oxford
respecting a fasting Woman
in Derbyshire
in A.D. 1667.

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The manuscript material preceding *Prodigious Abstinence*.

ARDE BULOVA'S COPY OF AN IMPORTANT TREATISE ON CLOCKMAKING

4. Derham, William. *Traité d'Horlogerie pour les Montres et les Pendules, Contenant Le Calcul des Nombres propres à toutes sortes de Mouvements; la maniere de faire & de noter les Carillons, de changer & de corriger le Mouvement du Pendule. L'Histoire ancienne et moderne de l'Horlogerie. Et Plusieurs Tables toutes calculées; & autres matieres curieuses & utiles. Traduit de l'Anglois de M. Derham F.R.S.L. Avec Figures.* Paris: Gregoire Dupuis, 1731. First French-language edition.

Duodecimo in 8s and 4s (6 1/4" x 3 5/8", 160mm x 92mm): binder's blank, a⁴ A⁸ B⁴–P⁸ Q⁴ χ¹, binder's blank (8s: \$4 signed, 4s: \$2 signed; +A5, A6, C6, P5; –F1; a2 mis-signed as a). 107 leaves, pp. [viii] (title, blank, 4pp. dedication, 2 pp. table of contents), 188, [6] (3pp. privilege, blank, errata, blank). With seven engraved plates, of which six are folding.

Bound in full contemporary calf with blind-stamped fillet border. On the spine, five raised bands. Panels single- or double-gilt border with gilt ornament Title-piece red in second panel, gilt "TRAIT / DORLO". French-curl marbled endpapers in pink, yellow and blue. Edges of text-block red-speckled. With a celadon silk marking ribbon. Presented in a custom clam-shell case with chemise, which bears the gilt inscription:

TO
ARDE BULOVA
WHO HAVING MASTERED TIME
USES IT TO SERVE OTHERS
IN GRATEFUL APPRECIATION
OF HIS FRIENDSHIP
EVAN FRANKEL

The front board nearly detached, the rear split but still attached at all five cords. Wear to all corners, edges and faces. The text-block good and clean, nearly without foxing. With a closed tear to the first plate (between pp. 11–12). In all, a roughly-handled but delicately-read copy.

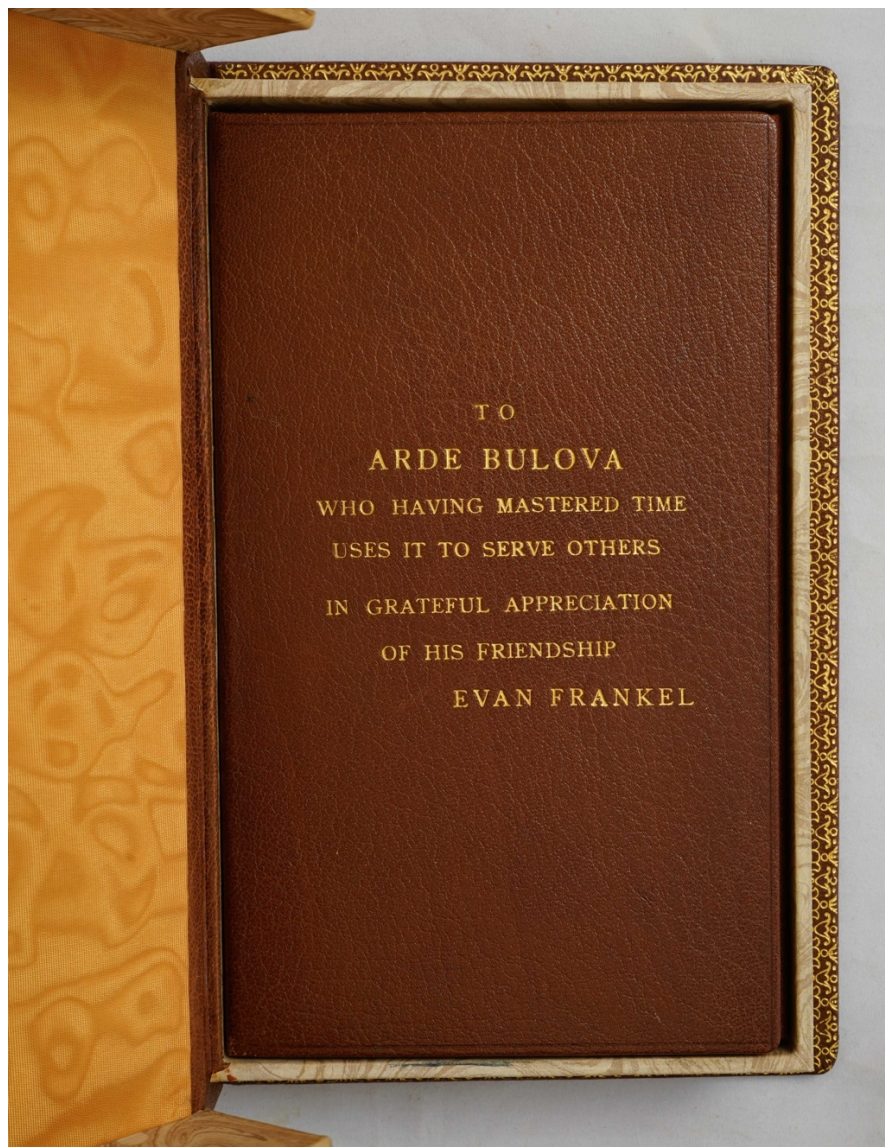
The Reverend William Derham (1657†1735) was a rather polymathic natural scientist, perhaps best remembered for publishing the first fairly accurate speed of sound, calculated from the top of St. Laurence's church, Upminster using a telescope, a gun fired at a known distance and a half-second pendulum. In 1696 he published the *Artificial Clockmaker*, of which the present item is a translation into French. It was particularly consequential on the design and "programming" of chimes and bells.

The great fascination of the present item is of course its ownership by Arde Bulova (†1958), one of the great watch-makers of the twentieth century. Son of Joseph Bulova, founder of the Bulova Watch Company (based in Queens, New York) Arde superintended the golden age of American watch-

making. It is Arde rather than his father who is ultimately responsible for turning Bulova into one of the great watch companies of the world as well as one of the quintessential American brands. He is included in Harvard Business School's list of "Great American Business Leaders of the 20th Century."

Evan Frankel, who presented the book to Bulova, was a major developer in Manhattan (Doubleday Books and Seagram & Sons were clients) and on the East End of Long Island; he was known as The Squire of East Hampton. In 1934, the beginning of Arde's tenure at the helm, Frankel developed the Bulova headquarters. Their friendship has a physical manifestation other than the present item: the Jewish Center of the Hamptons. Bulova brought over from Europe a great number of Jewish watchmakers and settled them in Sag Harbor. They along with the extant East-End Jewish population sought to build a synagogue, and Frankel helped them to buy a plot right at the entrance of East Hampton.

\$1,950.



5. [Berti, Fabrizio, Innocenzio Bregoli & Antonio Pallara, ed. Giovanni Antonio Berti.] *Coltivazione della Canape. Istruzioni Di tre Pratici. Dedicata al Gran Merito di [sic] Sua Eccellenza Il Signor Conte Rodolfo di Chotecz Presidente del Banco, e del Commercio di S.M.I. e R. La Regina D'Ungheria, e di Boemia.* [N.L.: N.P., 1790-2].

Foolscap quarto (8 1/16" x 5 3/4", 204 mm x 141mm): blank, A-E⁴, blank (conjugate with first blank) [\$2]. 20 leaves, pp. 1-2 3-40. With three plates.

Bound in (contemporary?) hand-colored-paper (in red, yellow and green) wraps over card.

Rubbing to corners of covers, with wear in places. Missing lower 1 1/4" of spine of cover. Cover split at hinges. Worm-hole at upper spine-edge of front cover. Worming from inside of front board to A3, not interfering with text or plates. The top inch of the first page of the text has been excised (likely to remove an ownership inscription, traces of which can be seen near the fore-edge). The lower fore-corner of E2 has a diagonal 1" paper fault. Plates and text crisp, with deep impressions. With a bookseller token (MÜ-ÉS RÉGISÉG- KERESKEDELMI VÁLLALAT — or, in English, Art and Antiques Trading Company — inventory number 1640) pasted to lower fore-corner of front paste-down.

This manual on the cultivation of cannabis was originally published in Bologna in 1741, with three sections by Berti, Bregoli and Pallara, who hailed from Cento in Emilio-Romagna. G.A. Berti collected these three “istruzioni”, and Girolamo Baruffaldi, who in the same year wrote a poem in eight books on the cultivation of cannabis, *Il Canapajo* (which was often bound together with the 1741 edition of the *Coltivazione*, printed as they both were by Lelio dalla Volpe), contributed a preface and a poem (*Cinnamomo io non son...*), which are not included in this edition. Cannabis was an important crop in the region, hemp being used for rope and durable textiles. The book does mention the somniferous effects of cannabis when dried and burnt, and notes its disagreeable odor.

The etchings have been recut to replicate the originals by Giovanni Fabbri. The text is identical (with the exception of some typographical errors, i.a. “soffolcarla” for “soffocarla” on p. 14, “CLanape” for “Canape” on p. 20). The names of the original authors have been systematically removed. The date is conjectured on the strength of the dedication: Count Jan Rudolf Chotek was appointed to the presidency of the *Finanzhofstelle* under Leopold II in 1790, and Maria Luisa (of Spain), Queen Consort of Hungary and Bohemia, died in 1792. The dedication had been made to Chotek as early as 1764, but he hadn't yet been appointed to the *Finanzhofstelle*.

The first page of our text, A1^r, is a dedication-cum-title page, and does not have any bibliographic information. We might conjecture a π gathering with preliminaries, but in the absence of comparable copies, we can only assume that the present item is complete.

\$1,500.



6. Farley, Peter and Alexander Melville Clark. British patent number 1874 No. 876 for an “Improved apparatus for drying bone black.” 10 March 1874.⁴

Broadside (30 5/16” x 20 5/8” (1 13/16” of which is folded and sewn at the bottom).

Printed vellum completed in manuscript and docketed (verso) in manuscript. Upper corners beveled. With the blue paper revenue five-pound stamp affixed at the upper left corner. The lower edge folded and sewn with purple silk ribbon. The Great Seal of England (in its original skippet (a tin cylindrical box)) is affixed with a purple cord to this lower fold. On the verso, Presented with two (duplicates of one another) printed drawings of the mechanism in a black-morocco-covered box with brass fittings. Inside the lid is pasted Munn & Company’s “Instructions about British Patents,” printed and completed manuscript and dated June 23 1874. On the lid, the Royal Coat of Arms of the United Kingdom gilt within a triple blind fillet border with the Prince of Wales’s badge blind at the four corners, all within a single blind fillet.

Lovely and fresh, without the tears or discoloration so often seen. Folded (originally) four times: twice vertically and twice horizontally. The seal impression is crisp on both sides, with only a few little cracks at the attachment cord. The skippet is scuffed. The box is quite solid if a little scuffed or with the morocco worn in places. Altogether, a remarkably fine and uncommonly complete example of a Victorian patent in all its majesty.

Alexander Melville Clark was, although an inventor in his own right (from thimbles to voltmeters), acting in his capacity as a patent agent based in London. He is a rather central figure in the culture of invention in the Victorian era; he would go on to write in 1884 a major treatise on patent law and practice in the United Kingdom and abroad. The inventor of the apparatus was, although not named in the patent itself, Peter Farley of New York, NY. “Farley” is written in pencil among the docketing on the verso of the patent. (Farley patented the apparatus in the United States, patent no. 113,754, dated 1871 and filed 1875.)

Put briefly, the apparatus uses excess heat from the kiln used to make bone black (made from the burning of animal bones) to dry it. Previously, this heat was not directed to a purpose, with the result that the bone black had to be dried on heated plates and turned by hand; this prevented it from caking and thus being used for one of its major purposes: purification, and especially the refining of sugar. From the late nineteenth century, bone black was used as a pigment (although Rembrandt was a very early adopter, using it widely), especially in the production of printing inks. Farley’s invention reduced the cost of its production and so expanded its application.

\$1,225.

⁴ Announced in the London *Gazette* March 20, 1874.



Farley's patent: its box; its Great Seal in its skippet.



7. Epictetus & Cebes of Thebes [trans. Hieronymus Wolf]. *Epicteti Enchiridion, hoc est, Pugio: sive, Ars humanae vitae correctrix. Item Cebetis thebani tabula, qua vitae humanae prudenter instituenda ratio continetur: Graecè & Latinè*. Antwerp [i.e., Leiden]: Christophe Plantin (apud Christophorum Plantinum), 1585.

Small octavo (4 5/16" x 2 7/16", 112mm x 71mm): 2 binder's blanks, A-F⁸, 2 binder's blanks [F5; – A1, F5]. 48 leaves, pp. 1-2 3-95, blank.

Bound in later (XVIII^{C?}) speckled calf, with gilt fillet borders. Gilt fillets on the edges of the boards. Re-backed. On the spine, three gilt fleurons between dashed gilt rolls. Author and publisher gilt to black morocco label. Marbled end-papers. All edges gilt. Teal silk marking ribbon.

Re-backed. Some faint scuffs and nicks to the edges of the boards. Title-page and final page (A1, F8) backed to support weakness. Very little foxing, although the paper is a bit toned. With the armorial bookplate of Reginald Cholmondeley of Condover Hall on the front paste-down, and various marks of ownership (including an indication that the item went through the sale of the Bibliotheca Heberiana) on the third free end-paper.

Plantin, the brilliant businessman and printer, undertook a series of pocket-size classics. There is perhaps no more suitable title than Epictetus' *Enchiridion* (Ἐγχειρίδιον, traditionally translated as the *Handbook*), which literally means *little thing in the hand* (the Latin gloss, *Pugio*, seizes on a different but related meaning: *dagger*). Although traditional scholarship has attributed the *Enchiridion* to Epictetus' pupil Arrian — much as the Socratic corpus was "copied out" by Socrates' pupil Plato — there has been a shift in recent decades to reattribute this and the larger of his surviving works, the *Discourses* (Διατριβαί), to the man himself. The *Enchiridion* is essentially a summary or abbreviation of the *magnum opus*, but with a proviso: it abridges all eight original books of the *Discourses* whereas only four survive to the modern day. Epictetus was a latter-day Stoic, espousing the nonchalance of which they are the eponym, but with a specific emphasis on the ability of humans over other creatures to question the correctness of their impressions rather than accepting them uncritically. The text was popular in Christian thought, especially after its translation into Latin by Poliziano in 1497 (our Latin translations — both, although neither is attributed — were carried out by Hieronymus Wolf). The Greek on the verso (left-hand of the opening) and Latin on the recto more or less line up, which is most useful in avoiding a dictionary.

Also included is the *Tabula* (Τάβλα) or *Picture* traditionally attributed to Cebes of Thebes, a follower of Plato's (and an interlocutor of his in the *Phaedo*), but now considered to be an anonymous tract of the first or second century of the modern era. It is a work of ecphrasis (a subject treated specifically in the *Phaedo* (275d)) — that is, a description a work of art — *qua* allegory. A group contemplates a cryptic panel affixed to the temple of Cronos (Saturn) that indicates the virtuous life via a series of concentric circles.

The first Plantin edition (1578) is quite rare indeed. Wolf's translations of both texts in 1561 replaced that of Poliziano, which had reigned since its publication in 1497 (although it was carried out in 1479), and remained the standard Latin text and began the sticky problem of repairing the Greek through the mid-eighteenth century. There are two variants of the 1585 edition: one bearing the distinction (as ours) "Antverpiæ: Apud Christophorum Plantinum" and the other "Antverpiæ: Ex officina Christophori Plantini." Voet explains the distinction: the latter was the formulation Plantin used as printer-publisher bookseller; the former indicates that the book was printed in Leiden but sold at his shop ("apud") in Antwerp — apparently to allay the concerns of Catholic consumers about a book printed in Leiden, which was then a Calvinist stronghold. (The printer's mark, which is reversed, also indicates the Leiden press.) Thus, the present copy was in fact printed in Leiden; Voet conjectures that the two simultaneous editions from the two presses was a "lack of communication owing to the war" (notes to 1124A). The "ex officina" variant is somewhat more common. The 1585 edition is quite desirable because of the compact and elegant presentation of Wolf's eminently legible Latin.

This handbook passed through some quite eminent hands. On the third free end-paper is written "Dr Heaths Sale 1810" in the upper right-hand corner. This is the library of the Reverend Dr. Benjamin Heath, whose library was disbursed in a thirteen-day auction in the Spring of 1810. In the Heath catalogue the present item is no. 3697; in later editions it is noted that Heber was the purchaser. Indeed, directly below is written "Bibliotheca Hebriana" [*sic*], indicating the sale of Richard Heber in 1833. Heber, a founding member of the Roxburghe Club, lived in exile on the Continent over rumors of a homosexual relationship with a fellow bibliophile. When he died in 1833 — back in London but in seclusion in Pimlico — his library was disbursed over the course of 216 days, a total of 146,827 volumes (excluding pamphlets); the present item is no. 1110 in the sixth part of *Bibliotheca Heberiana*. A marked-up copy of the catalogue notes that H. Böhm (Böhm?) was the purchaser. Perhaps Böhm sold the book on to Reginald Cholmondeley of Condover Hall (Shropshire), whose armorial bookplate is on the front paste-down. Cholmondeley is best known in the annals of literature for hosting Mark Twain a couple of times at Condover. His library, at any rate, was disbursed in 1897 with the combined efforts of Sotheby, Christie and Puttick (now owned by Phillips).

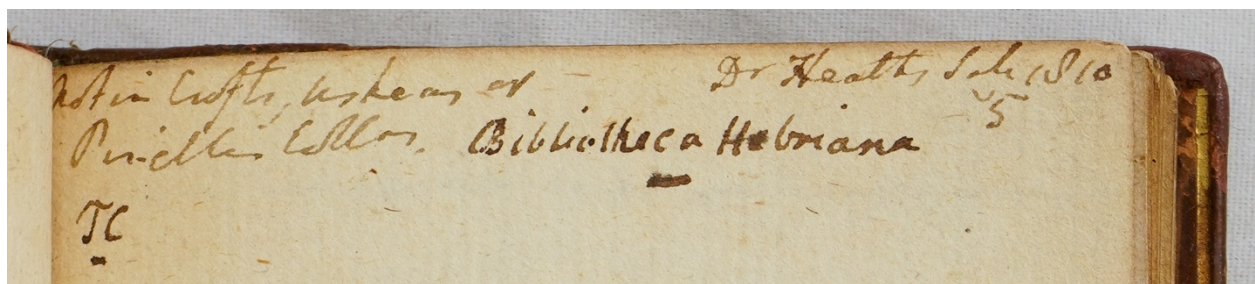
Only two copies of the Plantin *Enchiridion* have come to auction (though neither notes whether "ex officina" or "apud"): Maggs, 1922 and Sotheby's, 1933. We have located three copies of the "apud" edition in institutional libraries: Leiden Universiteit, Vrije Universiteit Amsterdam, Basel Universität; the "ex-officina" edition is commoner, though still quite rare.

[Heath, Benjamin]. *A Catalogue of Books, in the various branches of literature, which lately formed the library of a Distinguished Collector; and were sold by auction, by Mr. Jeffery, of Pall Mall: with their prices and purchasers' names*. London: Printed for P. Martin by W. Heseltine, 1811; item 3697 (p. 289).

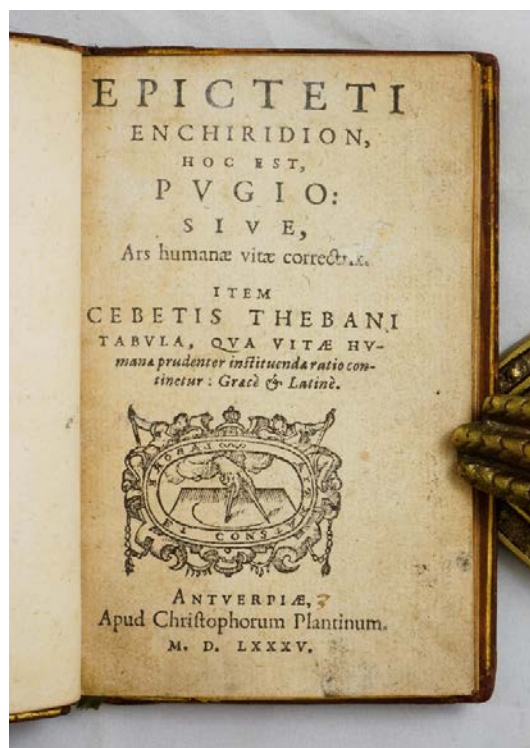
[Heber, Richard.] *Bibliotheca Heberiana. Catalogue of the Library of the late Richard Heber Esq., Part the Sixth, Removed from Pimlico and Oxford. Which will be Sold by Auction by Mr. Evans*. 1835; item 1110 (p. 84).

Oldfather 129 (the "ex officina" version), Voet 1124B. Not in Brunet, Graesse, etc.

\$4,950.



Epictetus, *Enchiridion*: ownership details, the title-page, the book-plate.



8. [King Charles I]. Εἰκὼν Βασιλική [Eikōn Basilikē]. *The Pourtraicture of His Sacred Majestie in His Solitudes and Sufferings*. Reprinted In R.M. *An.Dom* 1648 [i.e., 1649].

Octavo (6 9/16" x 4 1/8", 167mm x 105mm): A-E⁸ F8(±F5, F6) G-R⁸ S⁸(-S7, S8) [\$4; -A1; +F5]. 142 leaves, pp. [6], 268, (7) (8) (9) (10). With three engraved plates (one folding).

Bound in contemporary crushed morocco. On both faces, an elaborate gilt border surrounding a gilt panel with gilt corner-ornaments. At the center, an empty gilt oval surrounded by gilt scroll-work, with a fleur-de-lys at the bottom and CR at the top, surmounted by the royal crown. On the spine, eight panels separated by gilt double-fillets surrounded by gilt double-toothed roll. In the panels, gilt fleurons. Two clasp holes to the fore-edge of each face. Dashed gilt roll to the edges of the boards. All edges gilt.

A quite splendid reattached tear to the leather, beginning just over the royal crown on the front face, swirling across the spine, and cutting upwards along the rear face about an inch into the upper edge. Head- and tail-piece chipped. Lower edge of the rear board worn. All plates pasted in rather than integral to the text. A1 (title-page) loose. Paste-downs later. Slight worming at the upper spine-edge of the text-block, never affecting text. Some chipping to the edges of the preliminaries. Lacking two leaves at the end: the "Reasons." Early ownership signature on the title-page: "Mary". All this notwithstanding, a solid little early copy in contemporary fine royal(ist) binding.

Charles I asserted his divine right — the god-given power to rule — against the power of parliament. Charles was convicted by a parliamentary court whose jurisdiction he denied. On the 27th of January 1649 (new date; old style 1648) he was executed. The Εἰκὼν Βασιλική or *Royal Portrait* formalized the defense of the divine monarchy; it is in essence propaganda, seeking to portray Charles as a martyr rather than as a traitor. Because Charles's death was followed by the establishment of a republic, the book was banned and so its bibliography is convoluted, as is its authorship.

Almost immediately there was a controversy over the authorship; most modern scholars accept the role of Charles either completely or in parts; at various points other names, principally that of John Gauden, have been mooted. Madan accepts the attribution to Gauden, but includes Charles himself in parts ("its originator and principal author"⁵). Because most early forms of the *Eikon* lack a publisher's imprint, establishing priority has been challenging. Wagstaffe (1711) attempted an order — placing our unusual title-page, with its "*In R.M.*" imprint,⁶ as a seventh "imprinting" — whereas Almack refrains.

From 1949, the definitive bibliography has been Madan's. Madan reveals a separate strand of publication — the existence of a second point of contact with Charles: a manuscript given by the king to Edward Simmons at Newport. This second strand was printed by William Dugard and published

⁵ F.F. Madan, *A New Bibliography of the Eikon Basilike*... London: Quaritch, 1950; v.

⁶ In other printings, "*In R.M.*" is expanded to "*In Regis Memoriam*" or "for the memory of the King".

by Francis Eglesfield. From this tradition — Madan’s 22 — our item is an early offshoot. All of the editions mentioned were published before May 1649.⁷ The important distinction in our strand is the inclusion of the king’s *Prayers*, (the *Reasons* are lacking; Madan notes that they are “often misbound in the sheet, or wanting altogether”) and a few other appendages not printed in the very earliest editions. Madan judges our copy to have been printed in the week following 15 or 16 March 1649, after William Dugard was released from prison (for printing his earlier edition). This is a very tidy chronology indeed, yet even Madan has been called into question; Kathleen Lynch praises its endeavor and neatness, but calls his distinctions “a convenient fiction.”⁸

One of the main concerns of bibliographers has been the frontispiece, perhaps because of the title: the frontispiece ought to be the *Eikon/Portrait* itself. Yet this is facile (as Lynch affirms),⁹ since the portrait is literary and not visual. In the case of our copy, the engraved plates, including the roughly square frontispiece, are all pasted-in rather than integral. The frontispiece is signed *D*, which should belong to Almack’s 35. It corresponds to Madan’s frontispiece 8 (second state, with *Mundn* corrected to *Mundi* below the king’s right leg). The oblong reduction, signed by W. Hollar, is Madan’s 36. There is an oblong reduction of the square frontispiece pasted to the verso of the title-page (A1^v) signed by W. Hollar, the Bohemian engraver, dated to 1649.

The elaborate “CR” (*Carolus Rex*, King Charles) became common after about 15 March 1649. Madan notes fourteen such bindings of our edition (Madan 24); ours corresponds to his stamp 11.

Almack 22; *ESTC* R213537; Madan 24, second issue; Wagstaffe’s 7th “imprinting.”

SOLD

⁷ Madan 3.

⁸ Kathleen Lynch, “Religious Identity, Stationers’ Company Politics, and Three Printers of ‘Eikon Basilike’” in *The Papers of the Bibliographic Society of America*, 101.3 (September 2007) 285-312; 290.

⁹ *Ibid.*: “copy-specific evidence would further strain the neat distinctions made by Madan as well as challenge the widespread assumption, fostered even by cataloguers of the engravings of the period, that the frontispiece is an ‘integral’ component of the work.”

9. Muret, [Jean?]. *Traité des Festins*. Paris: Guillaume Desprez, 1682. First edition.

Duodecimo (6" x 3 3/8", 153mm x 86mm): binder's blank, $\bar{a}^8 b^2(-b2) A^8 B^4 C^8 D^4 \dots T^8 V^4 X^6 Y^2$ (Y2 blank) [octavo \$4, quarto \$2; $-\bar{a}1$]. 137 leaves, pp. [18], 230, [24], 2 blanks.

Bound in contemporary (or perhaps as late as the early XVIII^e) speckled calf. On the spine, five raised bands with gilt roll. In the panels, gilt fleurons within elaborate gilt borders. Title gilt to red morocco in the second panel, with a dashed gilt roll top-and-bottom. Gilt floral rolls to the edges of the boards. Peacock marbled end-papers in red, blue, yellow and white. Edges of the text-block speckled red.

Some rubbing to the extremities. Headpiece, part of tailpiece and lower fore-corners worn. Hinges rubbed, but joints good and strong. Text-block slightly tanned, but generally without foxing. Small hole (a paper fault?) to Y2, not affecting text. Thought slightly rough around the edges, a good solid copy of an uncommon and fascinating work. With a bookseller's description on the second free end-paper in a fine firm red hand, and the ownership signature of Rieul Lemoine on the title-page.

Muret (Jean is given by most as his given name; Bitting specifies a first initial P, after the 1715 edition) was member of the thinking minor nobility (on other publications he is *Sieur Muret*) in the era of Louis XIV. He wrote on various other subjects — the funerary customs of various nations, a commentary on First Corinthians — but on none so jolly as the present title. Muret defines his enterprise on the first page (A1^r): “Le Festin n’est autre chose qu’un assemblée de diverses personnes, qui sont invitées pour manger ensemble, & se divertir pendant le repas” (*the Feast is nothing but a gathering of various people invited to eat together and to entertain one another during the meal*). This seems anodyne enough, but in fact represents a novel approach to the subject. Previous treatises had focused primarily on Christian feasts, and essentially taking feast as a metonym for “holiday (holy day).” Muret takes the concept of feasting in its broader sense: feasts for births and weddings, military feasts, holy feasts, funerary feasts, coronation feasts and so forth. It is larded (forgive the pun) with references to classical (mostly Roman) feasts; this gave rise to the title of its second manifestation in 1715. There are specific chapters on guest-lists and table-wares, but also on taking exercise before feasts, and the all-important pre-feast bath. In short, Muret has taken a fundamentally human phenomenon — the sharing of excess food — and turned it round in his hands, considering every aspect of it. The anthropology and archaeology of feasting is now a subject of considerable academic pursuit, and Muret’s humble book might with justice receive the laurel of beginning the whole investigation.

The identity of Rieul Lemoine is impossible to uncover. Rieul is a fairly common given name across northern France; Lemoine (the monk) is a common surname in a variety of regions. The hand is pre-1800, but more than that is beyond hope.

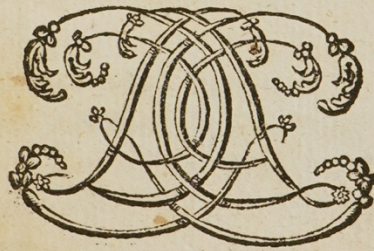
Bitting 335 (second edition), Brunet III.1953, Cagle 361, Simon p. 289, Vicaire 614. \$950.

Rieul Lemoine.

TRAITE
DES
FESTINS.

Par M. MURET.

*Atne quis modici transiliat mu-
nera Liberi,
Centaurea monet cum Lapithis rixa
super mero debellata.
Horat. l. i. Od. 18.*



A PARIS,
Chez GUILLAUME DESPREZ, rue
S. Jacques, à S. Prosper, & aux trois
Vertus, au dessus des Mathurins.

M. DC. LXXXII.
Avec Privilege du Roy.

Muret's *Traité des Festins*, with the ownership signature of Rieul Lemoine.

10. Plutarch. *Plutarch's Morals: Translated from the Greek by Several Hands*. Five volumes. Voll. I-II: London: Printed for John Gellibrand, 1684. Vol. III: London: Printed for John Gellibrand, 1685. Voll. IV-V: Printed for R. Bently, 1690. All first editions.

Octavo (7 1/8" x 4 5/16", 182mm x 109mm).

Vol. I: 3 binder's blanks, A⁸ χ¹ a⁸ B-C⁸ D⁸(±D7) E-Q⁸(Q7,8 blank) Aa⁸ Cc-Kk⁸(Kk8 blank) Aaa-Qqq⁸ Rrr⁸(±Rrr6) Sss-Dddd⁸(Dddd8 blank), binder's blank [\$4; -A1]; 425 leaves; pp. [16], [2], [16], 1-236, 4 blanks, 21-141, 3 blanks, 31-430, 2 blanks. [=xxxiv, 816]. *On the tranquility of mind* begins on p. 189, not p. 193 per contents page. *Consolation to Apollonius* begins on p. 324, not p. 314 per contents page. (Both as in British Library copy.)

Vol. II: 2 binder's blanks, A-N⁸ Aa-Oo⁸ Pp⁸(-Pp8) Aaa-Lll⁸(Lll8 blank), 2 binder's blanks [\$4; -A1, A2, L3]; 311 leaves; pp. [16], 1-192, 21-237, blank, 31-174, 2 blanks. [=xvi, 606]

Vol. III: binder's blank, A⁴(-A4) B-Q⁸ Aa-Ccc⁸ Ddd⁶, binder's blank [\$4; -Ddd4; Ee missigned as E]; 337 leaves; pp. [6], 1-224 245-260 [=240], 21-192 185-217 190 191 220 221 186 187 224 225 198 199 228 229 194 195 232-377 362 363 380 381 366 367 384 385 370 371 388 389 374 375 392-418 [=426]. [=xii, 666] (Pagination irregularities from 2192-2418 do not disturb sense or quire signatures).

Vol. IV: 2 binder's blanks, A⁴ B-Rr⁸ Ss⁴, 2 binder's blanks [\$4; -Ss2-4]. 320 leaves, pp. [8], 631, blank.

Vol. V: binder's blank, A⁴ B-Ll⁸, binder's blank [\$4]. 268 leaves, pp. [8], 528.

Bound in contemporary full speckled calf double-blind fillet border with blind floral roll at spine-edge. Blind roll on edges of covers. On the spine, five raised bands. Panels triple-gilt bordered with gilt corner- and central-ornaments. Title in second panel, with triple-gilt border. Number in third panel with triple-gilt border and gilt corner-ornaments. Edges of text-block speckled red.

A sober and handsome set, with the joints generally strong. Corners lightly rubbed, worn in places. There are excellent margins throughout, with many deckle edges, both lower and fore, preserved. Scattered marginal pencil notations, especially in the first volume. Tail-piece worn from voll. I and V. Front joints of voll. I, II and V starting; rear joints of II, III and V starting. Scattered worm (or other) holes to covers. Text block bright, tight, and fresh, with very limited foxing. Bookplate of Howard Robinson.

This large-scale collaboration on the translation of the vast Plutarchan and pseudo-Plutarchan corpus seems to have been led by no man, although Matthew Morgan was initially chosen as the voice of the collaboration. The first full English *Morals* had appeared some eighty years previous (1603; see our copy), and of its translator (Philemon Holland) Morgan writes:

As for our Countryman, Dr. *Holland*, it must be allowed him, that he understood Greek, but whoever reads his Translation, and is impartial, must say, that he was by no means a Master of the English Tongue

Vol. I, pp. xi-xii (a6^{r-v})

And so, it seems, a group of largely Oxford men — there are contributors from University, Balliol, Queen’s, New, Christ Church, St John’s (Morgan’s college) and Wadham Colleges — along with some others, including Cambridge men — set out to make a better English translation than had previously been available. Their aim was to complete the publication within a year, with nary a care for the order of the treatises:

...there is no Chronology in Morals, and if they are all printed at last, ’tis not material what Order they lie in now. This the Publisher engageth to do in Three Volumes more, to succeed this... which will come out as fast as the Press can dispatch them; so that in a twelve-month’s Time the World may expect to see the whole compleated.

Vol. I, pp. *xv-xvi* (a8^{r-v})

This did not quite pan out. The projected four volumes became five, and the publisher, John Gellibrand, who brought out volumes I-III, was sacked, and replaced by R. Bently, who did rather finer work (he brought out his own vol. III, riddled as the first edition was with errors) — although not until 1790. Morgan wrote the preface to the first volume, and the dedication. George Tullie, fellow of The Queen’s College, Oxford, wrote the dedication to volume two, and Morgan did not contribute at all (though this may simply be that his contributions were all brought out in the first volume). The dedication of the fourth volume was made by Robert Midgley, and the fifth by Samuel White. It is a very various work; John Phillips, Gent., contributed to every volume but the second — else there is little continuity past the title-page.

The work itself is in a nearly random order, and does not contain (doubtless by design) three treatises: *Sayings of the Spartan Women*, the summary of *On the Birth of the Spirit in the Timaeus* (which had been integrated to the corpus) and *On the Opinions of the Philosophers* (which is pseudo-Plutarchan). The final work of volume V is *Of the names of Rivers and Mountains, and of such things as are to be found therein* (a.k.a. *De fluviiis*), which is acknowledged to be non-Plutarchan; this is its first appearance in English.

The translation was popular enough to have gone to five editions by 1718. The whole of the work was edited by William Goodwin in 1871 (with an introduction by Ralph Waldo Emerson, no less), who incorrectly refers to the first edition as 1684-1694.¹⁰ That said, we have not been able to locate a single complete first edition in institutional libraries or in auction records. The uniformity and age of the bindings suggests very strongly that the set was assembled soon after 1690. Thus it is exceptionally rare; neither the British Library nor the Bodleian have a complete set of firsts.

Howard Robinson (†1977) was professor of history at Miami University (Oxford, Ohio) and a noted collector of antiquarian books, on the front end-paper of each volume, bearing his motto (ἐὼν ᾗς φιλομαθής, ἔσει πολυμαθής, *should you be a lover of learning, you will be learned* [Isocrates I.18]). We have

¹⁰ Jones, Tom. “Pope and Translations of Plutarch’s ‘Moralia’” in *Translations and Literature* 12.2 (Autumn, 2003), pp. 263-73; p. 265 refers to “the several hands of 1683–90”; this must be an error. Cf. our voll. IV-V, dated 1690.

confirmed that this item was not in his personal catalogues of 1971 or 1972; the curator of special collections thinks it likelier that he sold the item before 1971 than that he acquired it after 1972.¹¹

\$35,000.



¹¹ We thank Carly Sentieri, Curator of Special Collections at Miami University, for this information.

11. H[einrich] C[ornelius] Agrippa [von Nettesheim], trans. * * * [Jean d'Arnaudin (neveu)]. *De la Grandeur et de l'Excellence des Femmes, audessus des Hommes*. Paris: François Babuty, 1713.

Duodecimo (5 9/16" x 3 3/16", 148mm x 81mm): binder's blank, á⁸ é⁴ f⁸ A-K⁴⁸ L⁸, binder's blank [octavo \$4, quarto \$2; -á1, -L3,4]. 88 leaves, pp. [42], 125, [9].

Bound in red crushed morocco (before 1839) with triple gilt-gilt-fillet borders over gilt corner rosettes.

On the spine, eight bands composed of a horizontal gilt branch (?) with a gilt fillet top-and-bottom (doubled at the tail) creating six panels. Gilt rosette in the center of each panel. In the second panel, title: "EXELL [*sic*] | DES | FEMME [*sic*]". Diagonal gilt strokes to the edges of the boards, and to the dentelles. Brown, yellow, pink, blue and white marbled end-papers. All edges gilt. Green silk marking-ribbon.

Front cover splaying a little, with some cracking to the front hinge. Rear lower fore-corner chipped to about 1/8". Paper flaws at the fore-edge of B2 and of D6. Quite faint water-marking along the fore-edge from F1-L8, often too faint to notice. Quite nice margins, especially along the lower edge. With the armorial bookplates of Count H. de la Bédoyère (front paste-down) and of R.C.G. de Pixérécourt (second free end-paper). A lovely book.

Henry Corneille Agrippa, as the biography at the beginning calls him, was born at Nettesheim near Cologne in 1486. He served and traveled with many noblemen, including as a captain under Maximilian I, Holy Roman Emperor. Best known throughout the XVIc and XVIIc as an occultist, Agrippa's *magnum opus* is the three-volume *De occulta philosophia* (1533, though a draft existed as early as 1510).

The treatise of which the present item is a translation is the *De nobilitate et praecellentia foeminei sexus declamatio* (*Speech about the nobility and excellence of the female sex*), which was published in 1529. It is widely considered to be an attempt to secure the patronage or at least the favor of Margaret, daughter of Maximilian I. Of that original edition, (Antwerp: Apud Michaelum Hillenium, though there appears to have been a printing in Cologne as well), only eight copies are recorded on WorldCat (of the present edition, there are only about a dozen).¹² In the treatise, Agrippa seeks to demonstrate the overall superiority of women, using scripture — Adam was born in a field but brought to Paradise, Eve was born in Paradise — but also the Christian Cabala. The Cabala —based on the Jewish interpretative tradition that used magic, mysticism, numerology and astrology — demonstrates, according to

¹² 1. Berlin, Staatsbibliothek (No 3165); 2. Aarau, Argauer Kantonsbibliothek (with Cologne imprint, no shelfmark); 3. Edinburgh, University Library (A*.8.10); 4. Glasgow, University Library (Sp Coll Ferguson Ai-g.53); 5. Augsburg, Staats- und Stadtbibliothek (Phil 32); 6. Dillingen/Donau, StudienBibliothek (Mag / II 1090.1); 7. The Hague, Koninklijke Bibliotheek (KW 229 G 41); 8. Paris, Bibliothèque nationale de France (B^{III} no. 428).

Agrippa, that, since Eve's name is closer to God's than is Adam's, womankind has more of the substance of divinity than has mankind.¹³

The text was translated into French sometime in the second quarter of the XVIc, again in 1686 and then finally in 1713, anonymously, but named by Quérard as the nephew of a doctor of theology by the name of d'Arnaudin. After 1713, there are several additional French translations. The appeal of the item — a tiny countercurrent against the sea of misogyny — is evergreen. The item is quite rare, with only nine copies in institutional libraries, and no records of auction.

The two bookplates add considerable interest to the item. The earlier belongs to René-Charles Guilbert de Pixérécourt, a French dramatist of some renown. He served as the director of the Théâtre royal de l'Opéra-Comique from 1824 to 1827, and was a founding member of the Société de Bibliophiles français. He retired from Paris to Nancy in 1838, and his library was sold in Paris in 1839 (our item is lot 1519, sold 18 February).¹⁴

Noël-François-Henri Huchet, Count de La Bédoyère (1782†1861), was among the greatest French bibliomanes of the XIXc (he was a member of Pixérécourt's Société de Bibliophiles). Two sales of his books — one in 1837, the other in 1862 — fetched enormous sums. This item was sold in the 1862 sale (lot 1690, sold 17 February).¹⁵

Pixérécourt sale 1519, La Bédoyère sale 1690. Not in Brunte, Graesse, Tchemerzine. \$3,750.

¹³ For a reading of Agrippa's work, see A.M. Guinsburg, "The Counterthrust to Sixteenth Century Misogyny: The Work of Agrippa and Paracelsus" in *Historical Reflections/Réflexions Historiques* 8.1 (1981) 3-28.

¹⁴ *Catalogue des livres rares et précieux... de M. G. de Pixérécourt*. Paris: J. Crozet, 1838; 242.

¹⁵ *Catalogue des livres rares et précieux... de Feu M. Le Comte H. de La Bédoyère*. Paris: L. Potier, 1862; 232.



Agrippa's *Excellence des Femmes*, with its two bookplates.

12. [Games – ground billiards]. *Satzungen deß Paß-Spißs* (*Satzungen deß Paß-Spißs*). Munich: Heinrich Theodor von Cölln, [ca. 1710-1746]. First (and only?) edition. Printed in black-letter.

Octavo (6 7/16" x 3 13/16", 163mm x 98mm): A-C⁸ D⁸(–D8) [\$5 signed]. 31 leaves, pp. 52, [8], 2 blanks. With one folding plate (before A1). Collated perfect with the Bayerische Staatsbibliothek (Gymn. 67) copy.

Bound in modern yellow buckram with a black spine-label, with title, publisher and date gilt.

Some wear to the fore-edge of the text-block, not affecting text. A small split at the top of the vertical fold of the folding plate. Altogether without the foxing that so plagues the BSB copy.

The title of the book would in standard German be rendered *Satzungen des Paß-Spißs*, in English *Rules of the Hoop-Game*, called in French the “jeu des passes.” The game belongs to the category of ground billiards. The term covers a wide range of European sports, and includes or is ancestral to or is broadly cognate with golf, hockey, croquet, cricket, bowling, skittles, pétanque/boules/bocce/bowls, billiards and so forth. The unifying principle is the directing of a ball toward a target along a plane. The earliest form was the French jeu de mail (“mallet game,” which became the English pall-mall, from the Italian pallamaglio, “ball-mallet”).

The form of this game — associated particularly with the Electoral Court of Bavaria and sometimes attributed to the Elector himself (Maximilian II Emanuel, r. 1679-1726) — described in the present item involves a row of thirteen hoops (called Eisen, irons), a mallet (called a Löffel, spoon), and a suspended board (called das Brett) between two posts. The game can be played one-on-one, two-on-two or three-on-three. Further detail is elusive, as much for a personal ignorance of lawn-games as for the rules’ failure to specify how play is meant to proceed or the precise objective.

Of this edition of the rules of the game only one example besides the present copy is known on OCLC: the Bayerische Staatsbibliothek (BSB) copy, shelfmark Gymn. 67 (OCLC 642963150). The BSB attributes the text to Johann Felix Ossinger and dates it to ca. 1750. Ossinger was mayor of Munich from 1690-1709; Prior of the Augustinian Church (Augustinerkirche) in Munich, which is now a museum, from 1740-1743 and from 1749-1752; and Prior Provincial in 1746. The association between Ossinger and the present item is based — solely, as far as one can tell — on an inscription (fig. 1) on the front paste-down of the BSB copy. This inscription reads: “Ad Usum | F(ratris): Joan(nis): Felicis Ossinger | Ord(ine): Er(e)mitarum: S(ancti).Aug(us):(i)ⁿⁱ”, “for the use of Father Johannes Felix Ossinger, in the Order of Saint Augustine;” i.e., the book was *owned* by Ossinger and not *written* by him. It is unclear why the BSB dates the item to 1750. Ossinger died 1767, and so this is a very distant terminus post quem non. We have placed the upper limit of publication to 1746 because this is the latest publication of Heinrich Theodor von Cölln (also Cölln), although he died in 1745; he was succeeded as the “Chur=Fürstlicher Hof=Buchdrucker und Buchhandler” (as he is called at the very end of the text, D7^v) by Franz Joseph Thuille in 1746. We have placed the lower limit of publication

at 1710 only because at the foot of the final page of the text (D7^v) someone has written in pencil “c. 1710,” which is repeated on the spine, in knowledge perhaps of something of which we are ignorant.

Other versions of the text exist: a few in manuscript and a few in print. Three shed a little light on the current item.

- I. Universitätsbibliothek Kassel 4^o Ms. math. 31, a manuscript titled: “Satzungen des Paß-Spiels, Erfunden durch Ihro Churfürstliche Durchlaucht in Bayrn.” That is, the author claims the game to have been invented (erfunden) by the Elector. The text is identical except that particularly Bavarian dialectic features (notably Spill and Spiller for Spiel and Spieler and umb for um) have been removed. This extends to the division and numeration of the text as well as the table of contents at the end (differing, naturally, in the page-references). There is a fold-out diagram of the game that is very nearly identical to that in the present item (fig. 2). Dialect-forms are changed, and the score-keeper (der Markter [sic]) is called der Aufzeicher. The labels are manuscript in brown ink, but the diagram itself appears to be drawn (with some washes) in black. The drawing is comparatively crude. The manuscript is dated “[1715/1735] um 1725.”
- II. Bibliothèque nationale de France Ms. Français 7801, papiers de l’architecte Robert DE COTTE, surintendant des bâtiments du roi (1667-1739). From foll. 442-444 there is a French version of the rules, a loose translation with some differences. There are only 31 rules, although the text is cut off artificially. This differs in that there is not the same division into chapters and articles (Capitel and Abhandlung).
- III. BSB Gymn. 75b, *Regles du Jeu des Passes, comme on le joue en Autriche avec Les Remarques sur celui de Baviere*. Vienna: Chez Jean Thom. de Trattner (Johann Thomas von Trattner), 1768. Although the first article is more or less the same, the rules diverge. It is somewhat connected to the present item because of its divisions into chapters and articles. What is remarkable about this copy is the running comparison in the notes between the Austrian version described and the Bavarian version.

Two further items (unseen) might be mentioned, both at the BnF: NAF 1559 (« Règles du jeu des Passes, inventé par S. A. E. Monseigneur l’Électeur de Bavière ») and Allemand 257 (Règles du jeu des Passes), both dated only to the XVIII^c. The former is notable in attributing the *invention* of the game to the Elector Max Emanuel himself, the latter because it is a parallel-text (French-German) edition that also contains the attribution to the Elector.

It is difficult to establish the relationship between between the present item and (I). The two are solidly connected because of the near-perfect fidelity of the diagram, text and table of contents. Sense suggests that the present item is a copy of (I), but nothing confirms that. Items II and III confirm the presence of at least three variants of the game (and thereby the rules): Bavarian, Austrian and French.

The Bavarian-Austrian connection is plain: Max Emanuel, considered the inventor of the game,¹⁶ was married to an Austrian, Maria Antonia (who died in 1692, shortly after giving birth to a son who would live only to 6). His son Charles (later Charles VII, Holy Roman Emperor) was also married to an Austrian, Maria Amalia. Pierre de Bretagne (writing in French) describes the playing of the Paß-Spiel at Nymphenburg in 1723 (presumably after the addition of a purpose-built court) in his account of Charles and Maria Amalia's wedding.¹⁷ De Bretagne was confessor to Max Emanuel, and an Augustinian; this ties neatly back to Ossinger.

The transfer of the game (and thus of its rules) to France may have happened at several points. Louis XIV allied with the electors of Cologne and Bavaria in 1701; Max Emanuel and the Sun King had a relatively friendly relationship. Louis XIV enjoyed jeu de mail, which was not dissimilar, and enlarged the extant court in the gardens of the Tuileries. Robert de Cotte (author of II and a royal architect) corresponded with and did work for the Elector of Cologne from 1704 into the 1720s. Perhaps this is how the connection was made; could it be that de Cotte was planning to introduce jeu-des-passes courts into French noble and royal buildings? At the latest, we have Pierre de Bretagne's account mentioned above, published in 1723.

In sum, the present item is surpassingly rare (one of two copies known to us). Texts on the game are altogether rare, with only one copy — a French edition of ca. 1720, perhaps to be identified with (III) above — having come to auction (in 2010: Himmelheber 393). The game sits at the beginning of a broader European tradition of courtly games, extending to croquet and pall-mall in the Anglophone world and countless others on the Continent. As such, these *Satzungen* are a vital document of courtly play in Europe's greatest century.

\$4,500.

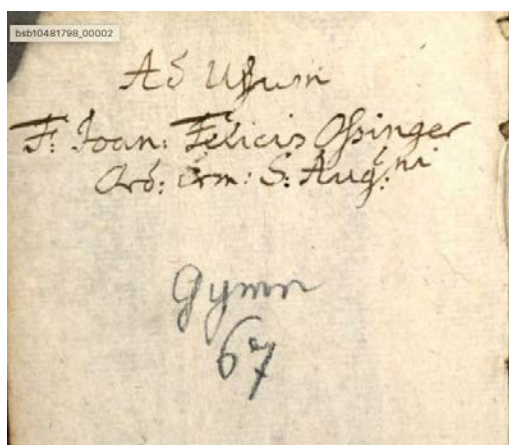


Figure 1. The front paste-down of BSB Gymn. 67, with the inscription of Johann Felix Ossinger.

¹⁶ The attribution is accepted by Adalbert von Bayern, Prince of Bavaria in his history of the Bavarian royal palaces, *Nymphenburg und seine Bewohner* (Munich: R. Oldenbourg, 1950) 40. He notes that in 1723 a hall specifically for the playing of the Paß-Spiel (Passe-Spiel in modern German) was added to the palace; perhaps this is the best terminus post quem for the publication of the book.

¹⁷ *Rejouissances et Fêtes Magnifiques...*



Satzungen

des

Paß = Spills /

I. Capitel.

Vom Spill.

I. Abhandlung.

Vom Spill ins gemein,

Man kan in zweyen ein jeder
mit einer oder zwey Kug-
len / oder auf zwey wider
zwey / oder drey wider drey / ein je-
der mit seiner Kugel spielen / wie
man

Satzungen des Paß-Spills, title-page.

13. B[oucher] d[e] L[a] R[icharderie], [Gilles]. *Essai sur les capitaineries royales et autres; et sur les maux incroyables, qui en résultent depuis Louis XI*. Paris: chez les Marchands de Nouveautés, 1789.

Octavo (7 13/16" x 4 13/16", 199mm x 123mm): a⁴, A-L⁸, M⁴, N² [\$4 signed]. 98 leaves, pp. *i-iv* v-vij (title, blank, 2 pp. advertisement, 4 pp. epistle dedicatory), 1 2-186, [2] (corrections, blank).

Bound in contemporary marbled calf. On the spine, six panels separated with triple gilt fillets. In the panels, gilt fleurons. Title gilt to a red crushed morocco title-piece in the second panels. Dashed gilt roll to the edges of the boards and to the head- and tail-pieces. Edges of the text-block speckled blue. Red, yellow, blue green and white French-curl marbled end-papers. Russet silk marking ribbon.

A beautifully unsophisticated copy. Some scuffs and pitting to the covers. Fore-corners a little bumped. Else quite exceptionally bright and clean. With the bookplate of [Robert] Michel Marie de Pomereu on the front paste-down. Ownership signature of Felix Martin[-Doisy?], dated 1813 on the verso of the first free end-paper. Below, an expansion of the author's initials (on the title-page: PAR M. B. D. L. R. A. A. P.) in a different (but early) hand: "Par M. Boucher de La Richarderie, avocat au Parlement." On the title-page, "Lohier.", perhaps Pierre-Augustin-Marie Lohier, also an avocat au Parlement.

Boucher de La Richarderie is best known as the author of a bibliography of works on voyages (Paris: Treuttel & Würtz, 1808). He was, as the title-page notes, an "avocat au Parlement," this is not the legislature (Parliament) but the highest provincial appellate court, a powerful bulwark against royal power. BdLR therefore had right of audience at this court. The parlement, despite being in fairly direct opposition to the crown, was nevertheless disbanded at the Revolution (suspended in November 1789, dissolved in September 1790). BdLR seemed to navigate the Revolution quite well; he was the author — as G. Boucher-Larichaderie, tactfully dropping the prosopographical indications of his class — of a work on the (positive) effect of the Revolution on the French character.

The "capitaineries" or captaincies were exclusive hunting rights granted by the king either to himself or else to high nobles, obliterating whatever rights had been exercised either by minor nobles or else by gentry and peasants. The establishment of these captaincies had since their establishment in the reign of François I been a sore spot for rural people, and so this jeremiad against them adumbrates the Revolution quite squarely. The epistle dedicatory is to the "représentans de la nation assemblés," and so this fixes the authorship of the epistle (and presumably also the publication of the book, as such forms of address were fairly delicate and would have been changed) to between 5 May and 9 July of 1789, when the national assembly became the national *constitutional* assembly.

BdLR chronicles the development of the system of captaincies from the reign of Louis XI (some thirty years before the reign of François I), all the while disparaging their effect right up to the present. It is

a plank in the revolutionaries' growing platform against the excessive seizure of wealth and rights by the crown, which had been going on in one way or another for more than three centuries.

The volume passed through some interesting hands. The first, it would seem, was Pierre-Augustin-Marie Lohier, who has been called a member of “the active fringes of the Enlightenment,”¹⁸ viz. correspondents and associates of the names better known (in Lohier's case, Réaumur). Lohier was, like BdLR, an *avocat au Parlement* (at about the same time), and also published a work on gambling during the Revolution (*Rapport sur les jeux de hazard...* Paris: Chez Seguy-Thiboust et chez les Marchands de Nouveautés, 1791; note that this is the same publisher as the present item). He died in 1801.¹⁹

The next owner appears to have been Felix Martin[-Doisy] (1795†1878), who was inspector-general of charitable institutions. He was also a historian of the monarchy, having published in 1839 a hitherto unpublished manuscript of Louis XVIII; it is for this, presumably, that he came to own the present item.

The final owner to have left his mark on the book is Michel Marie (Robert) de Pomereu, Marquis of Pomereu (d'Aligre). He was a politician, holding a variety of elective offices, including as a member of the Sénat form Seine-Maritime for 16 years. The bookplate is from the library at the Chateau du Héron in Seine-Maritime, which had been in the Pomereu d'Aligre family since the 1760's. Presumably there was some connection of the subject to the family's estates in Héron.

In all, the book is quite rare. A copy on the market was among the most expensive books sold on AbeBooks in 2004 (there are none on the market as of late 2019). Only one copy is recorded at auction, and OCLC records seven copies in institutional libraries (two each at the British Library and the Bibliothèque nationale de France; one at the Cambridge University Library, National Library of Scotland and the National Library of Sweden). Its importance as a document of proto-revolutionary history is invaluable, and the provenance of this copy well-documented and quite interesting.

Not in Brunet, Graesse, Tchemerzine.

\$2,950.

¹⁸ Susan Benharrech, “Botanical Palimpsests, or Erasure of Women in Science: the Case Study of Mme Dugage de Pommereul (1733–1782)” in *Harvard Papers in Botany* 23.1 (2018) 89-108; 92.

¹⁹ *Ibid.*, 93n6.

de La Richarderie
au Parlement

ESSAI
SUR
LES CAPITAINERIES
ROYALES ET AUTRES;
ET
SUR LES MAUX
INCROYABLES,
QUI
EN RÉSULTENT
DEPUIS
LOUIS XI.

OUVRAGE entrepris sur l'invitation d'un grand nombre
de Propriétaires dans l'Isle de France, & publié
conformément au vœu des trois Ordres des
Bailliages de Melun et de Moret.

PAR M. B. D. L. R. A. A. P.

L'un des Membres de l'Assemblée des
de ces deux Bailliages.

Sohier.

*Quis
Temperet à lacrimis!*

A PARIS, chez les Marchands de N

1789.



Bibliothèque du Ch. de Melun

Boucher de La Richarderie's *Essai sur les Capitaineries*, with its bookplate.

JOHNSON'S DICTIONARY WITH A DISTINGUISHED AMERICAN PROVENANCE

14. Johnson, Samuel. *A Dictionary of the English Language: in which the words are deduced from their originals, and illustrated in their significations by examples from the best writers. To which are prefixed, A History of the Language, and An English Grammar*. Four volumes. London: Printed for Longman, Hurst, Rees, and Orme, Paternoster-Row; J. Johnson; W.J. and J. Richardson; J. Walker; R. Baldwin; F. and C. Rivington; T. Payne; R. Faulder; W. Lowndes; G. Wilkie and J. Robinson; Scatcherd and Letterman; T. Egerton; P. Wynne; J. Stockdale; Crosby and Co.; J. Asperne; Ogilvy and Son; Cutchell and Martin; Lackington, Allen, and Co.; Vernor and Hood: [sic] J. and A. Arch; Cadell and Davies; S. Bagster; J. Harding; J. Mawman; R.H. Evans; Blacks and Parry; J. Hatchard; J. Booker; W. Stewart; T. Ostell; Payne and Mackinlay; R. Phillips; E. Mathews: and Wilson and Spence, York; 1805. Ninth edition, corrected and revised.

Octavo (9 1/8" x 5 1/2", 231mm x 141mm).

Vol. I: binder's blank, $\pi^2(-\pi 1) a^8 {}_2a^4 b-k^4 l^4(-l4) B^4 C-3G^8 3H^6$, binder's blank [\$2; quarto quires \$1]. 470 leaves, pp. [2], 1 2-15, [1], i ii-lxxxvi, [848]. Two engraved plates.

Vol. II: $A^2(-A1, \pm A2) B-3L^8 3M^2$ [\$2]. 451 leaves, pp. [1], blank, [899], [1].

Vol. III: $A^2(-A1) B-3L^8 3M^4$ [\$2]. 453 leaves, pp. [1], blank, [904].

Vol. IV: $A^2(-A1, \pm A2) B-3A^8 3B^8 (-3B8) 3C-3M^8$ [\$2]. 456 leaves, pp. [1], blank, [910].

Bound in contemporary tree-calf, re-backed to style. Six pairs of double-fillets to spine. Title gilt on brown morocco in second panel, number gilt in fourth panel. Edges of the text-block speckled blue.

Re-backed to style. Wear to the edges of the boards, and some scuffing to the covers. Lower fore-corner of vol. IV 3I3 ripped out, affecting text. End-papers somewhat foxed, but the text is bright and clean. Several deckle-edges are preserved (vol. I: B1 and 3C4, fore-edge; vol. II.: O2 and O3, fore edge, O3-6 lower edge), suggesting that the text block has been only slightly trimmed. Some uncut pages: vol. I F7.8, vol. III: Yy5.6, 7.8, 3A7.8. A few annotations in an early XIXc hand, and a very few in later pencil. In all, a handsome and kindly used set.

Ownership signature of Lewis Tappan on second free end-paper of vol. I: "Lewis Tappan,/ April, 1819. Bought in London by/ Colonel Aspinwall/ Cost £3.13.6 stg/ ex[port?] 1. 4. 6/ —/ £4.18.9/ or/ \$16.22/ Duties 2.69/ —/ 19.09/ c. item [?] 98/ [curlicued —]/ \$20./ 4 vols." Presented with related correspondence.

The ninth edition of the *Dictionary* is distinguished by being the first to carry John Aikin's *Life of Dr. Samuel Johnson*.

Most extraordinary about this item is the distinguished hands through which it has passed. Its original owner, as indicated by the ownership inscription in vol. I, was Lewis Tappan (1788-1873), one of the

great abolitionists, who came to prominence by securing the freedom of the slaves who mutinied aboard the *Amistad*. Tappan was also instrumental in the founding of Oberlin College, the first in America to admit black students. As Tappan records, it was procured for him by his brother-in-law, Colonel Aspinwall, in London (see attached genealogical chart). Thomas Aspinwall (1786-1876), a noted bibliophile, lost his arm in 1814 while fighting in the War of 1812. The one-armed colonel, remarkably, was appointed (on request) by James Madison as U.S. consul to London, a post he held from 1815-1853. His library was so exceptional as to merit two catalogues: one a general catalogue, the other, made during his lifetime, for his *Americana*.²⁰ Most usefully, Tappan records the price he paid for the book in pounds and in dollars; the pound-equivalent in modern dollars is roughly \$900 (although the £/\$ conversion has changed radically).

Had the history of the book ended there, it would be a most interesting peek into the bibliophilic networks of the early XIX. Enclosed correspondence, however, extends the story into the XXc.

The book passed from Tappan to his daughter's son, Edward (Ned) Augustus Bowen, who was a scholar of his family's lineage. Bowen wrote (July 14, 1924) to his nephew, Henry Chandler Holt, that he wished to pass the dictionary to Holt's newborn daughter, Susanna Aspinwall (born April 1924), the namesake of her great-great-grandmother.

The Aspinwall-Tappans (Lewis Tappan married Susanna Aspinwall) were also a literary family — leaving aside their relation to Benjamin Franklin. Lewis Tappan's son, William Aspinwall Tappan, was a friend of Ralph Waldo Emerson (who solicited a poem for the *Dial*) and used to take long walks with Thoreau. Tappan's daughter, Mary Aspinwall Tappan, lived on an estate in the Berkshires, and on this estate was a cottage in which Nathaniel Hawthorne wrote *Tanglewood Tales for Boys and Girls*. The estate was named Tanglewood after the book. Miss Tappan donated it in 1937 to the Boston Symphony Orchestra for its summer festival of the same name.

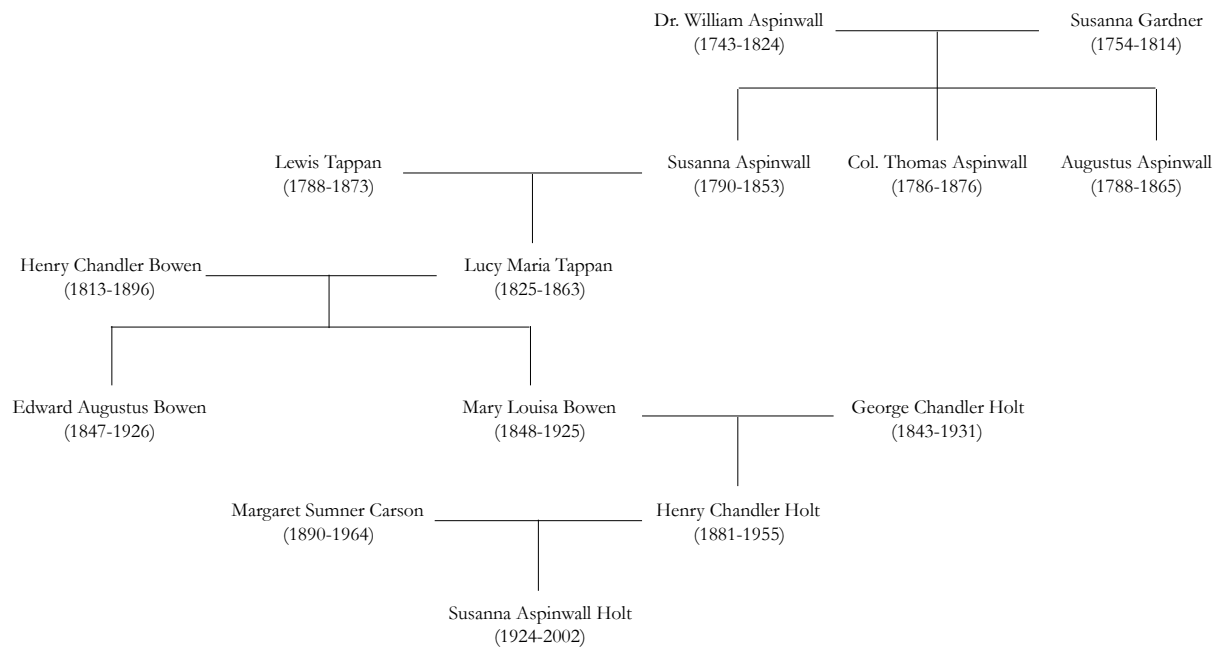
The Bowens of Woodstock, Connecticut are an old American family of English and Welsh descent, established in Connecticut already in the early XVIIc. Their "Cottage" — Bowen's letter notes that it was once called Roseland Cottage, but was called Roseland after the arrival of Ellen Holt in the 1860's — in Woodstock, CT was a center of upper-class New England summer life, hosting vast Fourth-of-July celebrations and at least four presidents, as well as Henry Ward Beecher and Oliver Wendell Holmes among others.

Chapman-Hazen 58, Fleeman 55.4D13.

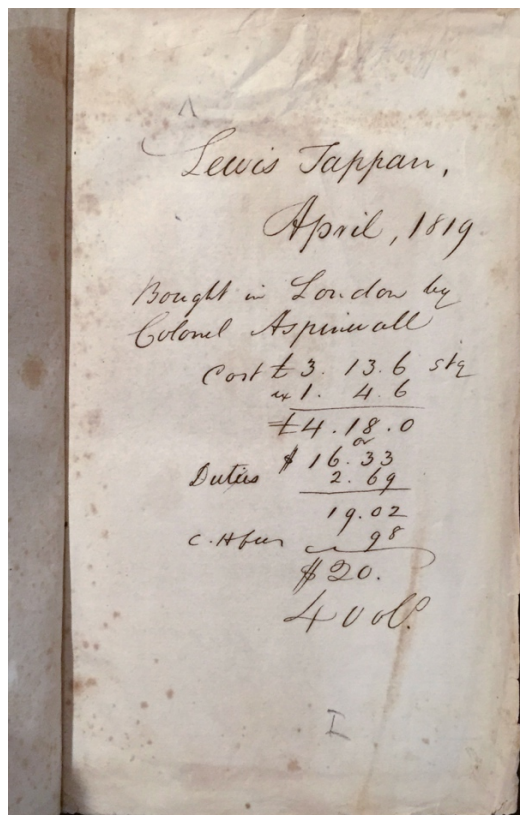
For the Aspinwall-Tappan union, see J. Lindstrom, "The Aspinwalls and Lewis Tappan" in *The Proceedings of the Brookline Historical Society* 1949.

\$3,750.

²⁰ *Catalogue of the valuable private library of the late Colonel Thomas Aspinwall...* Boston: F. Wood, 1879 and *Catalogue of Books Relating to America in the Collection of Colonel Aspinwall*. London: O. Rich, [1832?].



Aspinwall-Tappan-Bowen-Holt Family Tree



Johnson's *Dictionary*; Tappan's reckoning of the price (a lesson to us all).

THE DUKE AND DUCHESS OF WINDSOR'S COPY

15. Prescott, William H. *History of the Conquest of Mexico, with a preliminary view of the ancient Mexican civilization, and the life of the conqueror, Hernando Cortés*. Three volumes. London: Richard Bentley, 1847. Third edition.

Octavo (8 3/8" x 5 3/4", 209mm x 134mm).

Vol. I: binder's blank, $a^8(-a8)$ $b^8(-b8)$ B-2E⁸ 2F⁴ 2G²(-2G2), binder's blank [\$2; -a2]. 235 leaves, pp. *iii-v* vi-xxx, 1-3 4-442. [=xxviii, 442] With two engraved plates, one folding (a map).

Vol. II: binder's blank, $\pi^8(-\pi8)$ B-2E⁸ 2F⁴, binder's blank [\$2]. 227 leaves, pp. *iii-v* vi-xvi, 1-3 4-439, blank. [=xiv, 440] With two engraved plates, one folding (a map).

Vol. III: binder's blank, $\pi^8(-\pi8)$ B-2A⁸ 2B⁴ 2C-2G⁸, binder's blank [\$2; -2B2]. 235 leaves, pp. *iii-v* vi-xvi, 1-3 4-455, blank. [=xiv, 456] With two engraved plates.

Bound in contemporary quarter brown calf, with gilt fillets at the edges, over marbled boards. On the spine, five raised bands with gilt floral roll. In the compartments, double gilt fillet top-and-bottom with a gilt floral centerpiece and gilt corner scrolls. Title piece gilt to red in the second compartment, number piece gilt to black in the third compartment. Matching marble end-papers and edges of the text-block.

Vol. I: 1/2"-wide chip to head-piece. Slight rubbing to all extremities, and some to the face of the boards. Fore-corners just barely worn.

Vols. II & III: head-pieces chipped off. Slight rubbing to all extremities, and some to the face of the boards. Fore-corners just barely worn.

On the front paste-down of each volume, blue book-plate from the Sotheby's sale of the Duke and Duchess of Windsor, September 11-19, 1997. Laid in between pp. 128-129 of vol. I, book-slip of "G. MARTIN, EXPERT" with the book no. S/S9. On the title-page of each volume, ownership signature in an old hand, "E. Moore", at the upper edge.

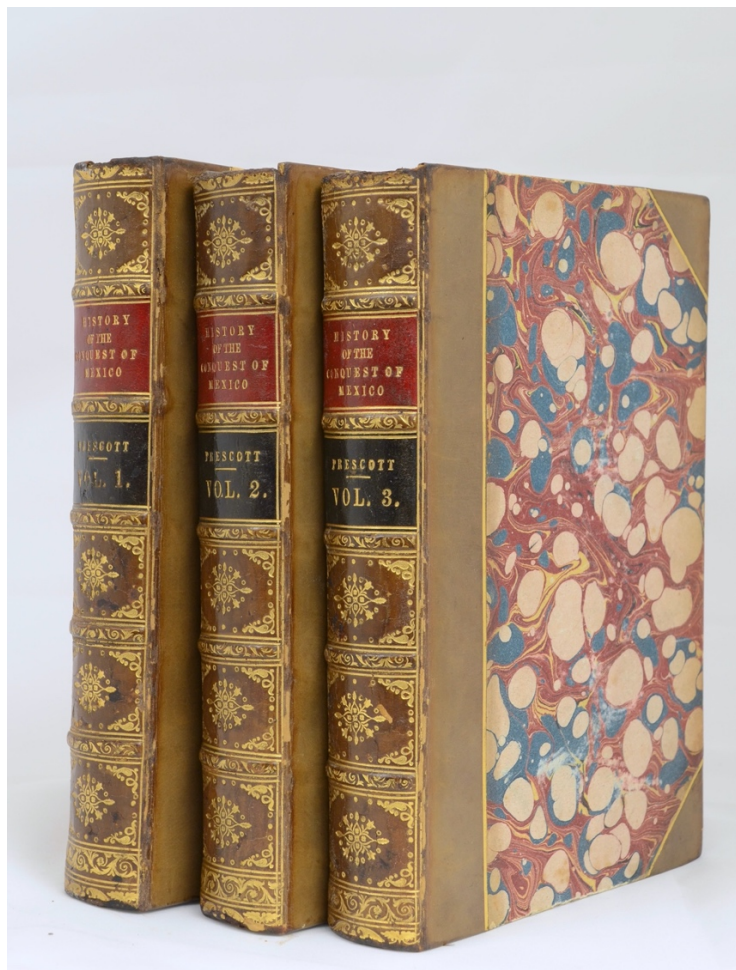
William Hickling Prescott belonged to a coterie of New England-born, Harvard-educated men in the early XIX^c — including Washington Irving, Thomas Aspinwall and John Quincy Adams — who traveled extensively and wrote with the full weight of their erudition. Prescott established himself immediately upon the initial publication of the *Conquest of Mexico* (1843) as the absolute Anglophone authority on Latin America, and has remained so right through the XX^c and into the present. The book was a wild success and went through two hundred editions in ten languages (Eipper 2000). Prescott read voraciously but did not travel, as he was close to blind — all because, it has been written, of an errant crust of bread thrown in a Harvard food-fight. Yet his work is a tower of erudition, considered accurate and thorough even to the present. That said, it is a product of its times, glorifying a Cortés now widely vilified. *Así es la vida!*

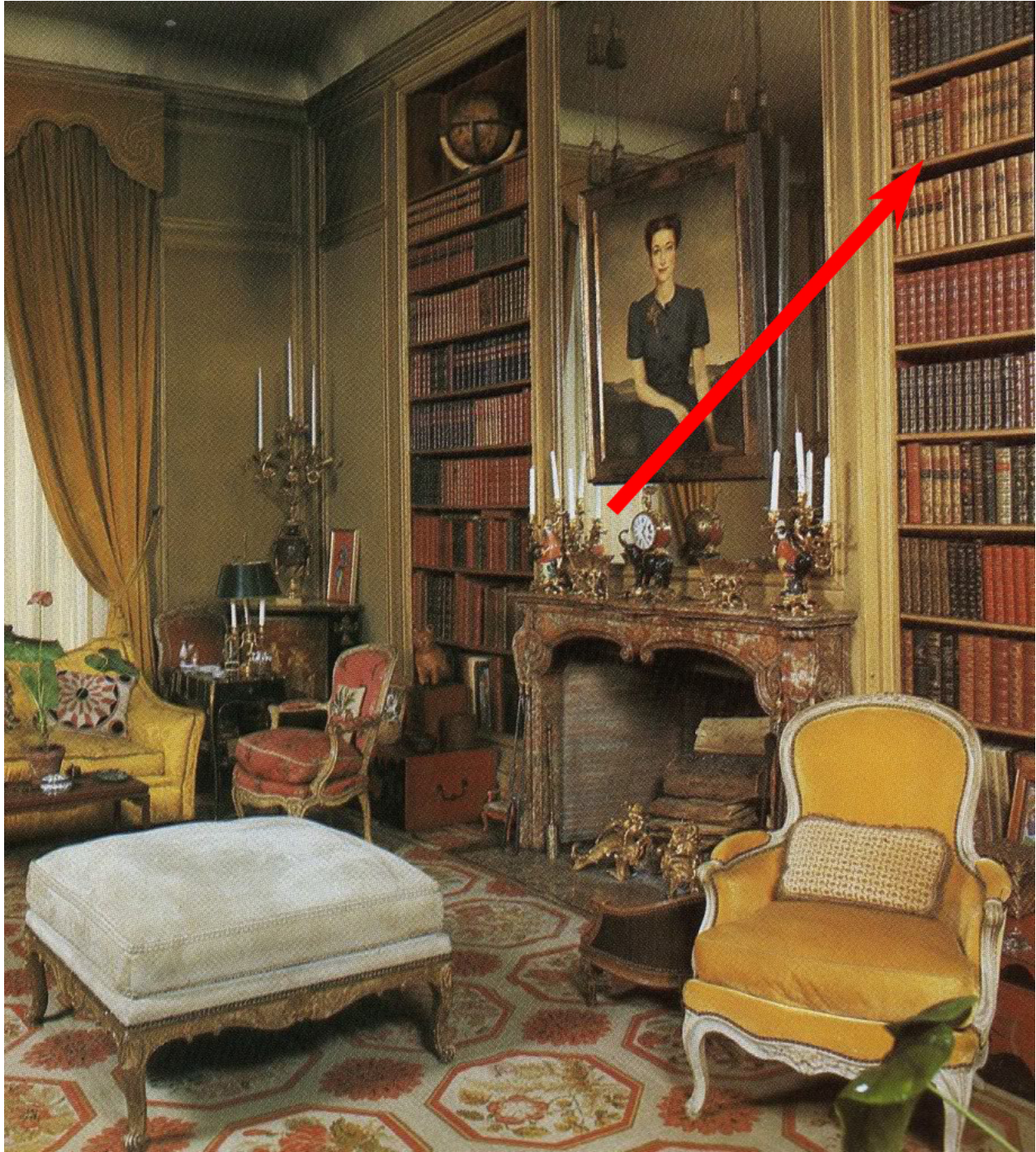
The present item is the third edition, not particularly distinguished. What does distinguish this item, of course, is its ownership: the volumes come from the library of the Duke and Duchess of Windsor, i.e., the former Edward VIII of the United Kingdom and Wallis Simpson. After Edward's abdication in 1936 in order to marry Simpson, a divorcée, the couple lived in the Bois de Boulogne in Paris. The slip in the first volume, which reads "G. MARTIN/ EXPERT/ 56, rue Saint-Georges/ 75009 PARIS..." suggests that the Duke and Duchess (or their agent *vel sim.*) purchased it there. There is still a man of that name selling books at that address, perhaps the son of the man named; we have contacted him to see if there is any record of the sale. At any rate, three of the books we purchased from the sale — organized, in fact, by Mohammed al-Fayed and postponed till February 1998 because of the death of his son alongside Diana, Princess of Wales (who together visited the *Villa Windsor*, as it was known, on the day of their death) — indicate a Hispanophone interest: the present item, Prescott's *Conquest of Peru* and a pretty 1923 *Don Quixote*. This was perhaps nurtured during the time the Duke and Duchess spent in Spain at the outbreak of the Second World War.

John E. Eipper, "The Canonizer De-Canonized: The Case of William H. Prescott". *Hispania* 83.3 (2000) 416-427.

First edition: BAL 16339, Grolier *American* 51, Hill 1384.

\$1,450.





The location of our Prescott volumes (*Peru, Mexico, Peru, Mexico, Mexico*) in the library at Villa Windsor, Paris.

THE DUKE AND DUCHESS OF WINDSOR'S COPY

16. Prescott, William H. *History of the Conquest of Peru, with a preliminary view of the civilization of the Incas*. Two volumes. London: Richard Bentley, 1847. Second edition.

Octavo (8 3/16" x 5 1/4", 207mm x 134mm).

Vol. I: $a^2(-a1)$ b-c⁸ B-HH⁸, binder's blank [\$2]. 257 leaves, pp. *iii-iv* v-xxxvi, 1-3 4-480.[=xxxiv, 480]
Two engraved plates.

Vol. II: $a^2(-a1)$ b⁸ B-GG⁸ HH⁴ II⁸ KK²(-KK2), binder's blank [\$2]. 254 leaves, pp. *iii-iv* v-xx, 1-3 4-490.[=xviii, 490] Two engraved plates.

Bound in half calf over combed marbled paper. Single gilt fillets at the edges of the calm. On the spine, five raised bands with gilt vertical-stroke roll. In the compartments, gilt zig-zags between double fillets top and bottom. Gilt broken-scalloped bands. Title gilt to red in second panel; number gilt to brown in third panel. End-papers and edges of the text-block marbled to match the covers.

Some rubbing to the extremities of both volumes. Hinges slightly darkened. Fore-corners just barely worn. Marbled covers slightly rubbed. Scattered mild foxing, moderate at the first and last few pages of each volume. Generally a square, bright set.

On the front paste-down of each volume, blue book-plate from the Sotheby's sale of the Duke and Duchess of Windsor, September 11-19, 1997. On the title-page of each volume, ownership signature in an old hand, "E. Moore", at the upper edge.

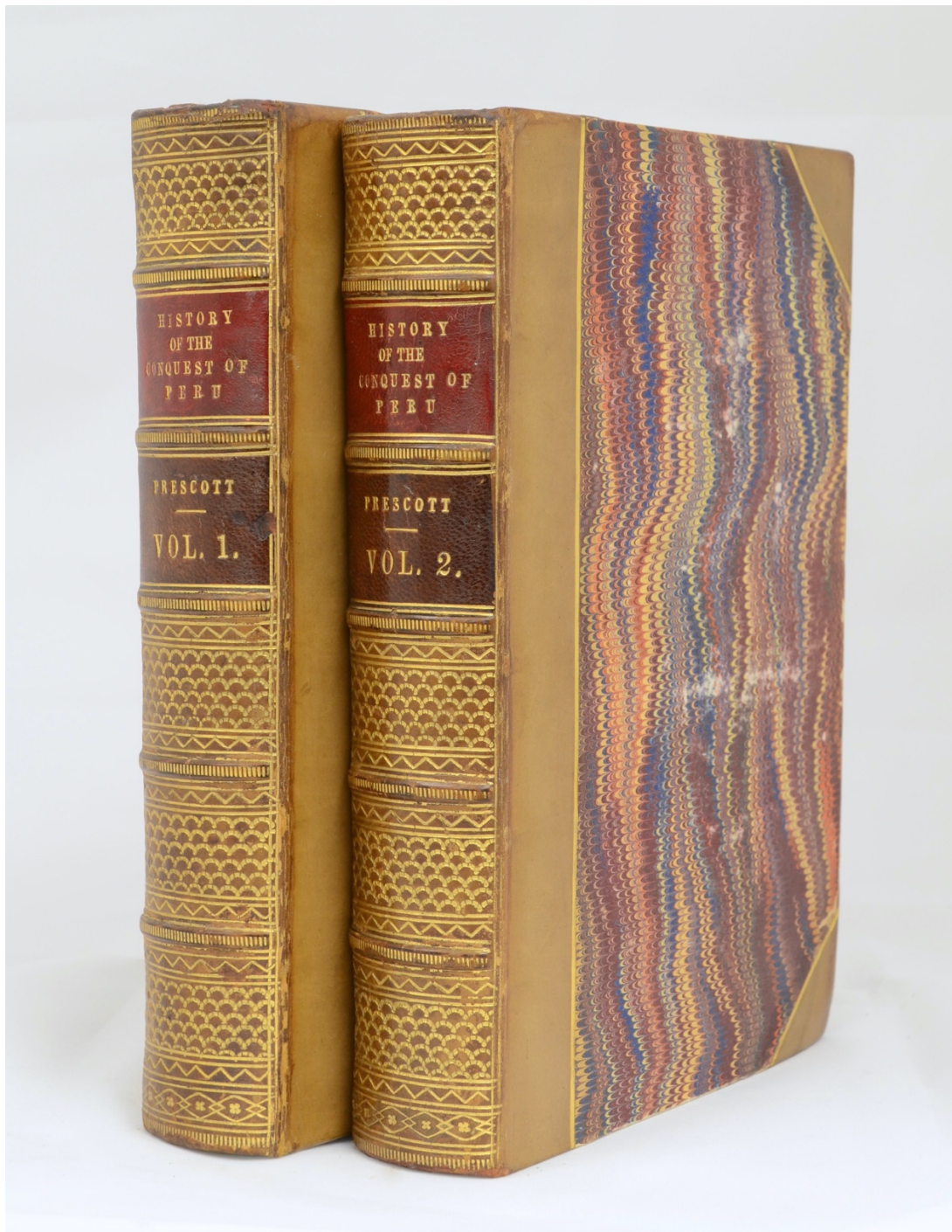
William Hickling Prescott belonged to a coterie of New England-born, Harvard-educated men in the early XIX^c — including Washington Irving, Thomas Aspinwall and John Quincy Adams — who traveled extensively and wrote with the full weight of their erudition. Fresh from the success of his earlier scientific history, the *History of the Conquest of Peru* (first edition 1843), Prescott threw himself into writing a history of Peru, whose kernel was a study of the Inca. After many years of work, punctuated by the loss of his brother and father, Prescott brought *Peru* to completion in March of 1847; the present item is the second edition of the same year. As with *Mexico*, Prescott not only consulted primary documents in favor of earlier scholarly accounts, but also included them (untranslated) in an appendix (pp. 435-472).

What distinguishes this item is its ownership: the volumes come from the library of the Duke and Duchess of Windsor, i.e., the former Edward VIII of the United Kingdom and Wallis Simpson. After Edward's abdication in 1936 in order to marry Simpson, a divorcée, the couple lived in the Bois de Boulogne in Paris. Although *Peru* does not have the bookseller's slip that *Mexico* has, the consistent ownership signature in all five volumes suggests that they came from the same bookseller, viz. G. Martin. At any rate, three of the books we purchased from the Sotheby's sale — organized, in fact, by Mohammed al-Fayed and postponed till February 1998 because of the death of his son alongside Diana, Princess of Wales (who together visited the *Villa Windsor*, as it was known, on the day of their

death) — indicate a Hispanophone interest: the present item, Prescott's *Mexico* and a pretty 1923 *Don Quixote*. This was perhaps nurtured during the time the Duke and Duchess spent in Spain at the outbreak of the Second World War.

First edition: BAL 16345, Hill 1386 (American), Sabin 65273.

\$1,250.



THE A.E. NEWTON *SAMMELBAND* COPY

17. [Pope, Alexander]. *An Essay on Man. Address'd to a Friend. Part I.* London: Printed for J. Wilford, [1733]. First edition, first issue (Griffith issue B, simultaneous with issue A; see below). **Bound with...**
- [Ibid.]. *An Essay on Man. In Epistles to a Friend. Epistle I. Corrected by the Author.* London: Printed for J. Wilford, [1733]. Second edition, first issue (cf. Griffith issue I, the first with "Epistle" for "Part"). **And...**
- [Ibid.]. *An Essay on Man. In Epistles to a Friend. Epistle II.* London: Printed for J. Wilford, [1733]. First edition, first issue (cf. Griffith issue L; with "only Science" for "proper study" in vs. 2). **And...**
- [Ibid.]. *An Essay on Man. In Epistles to a Friend. Epistle III.* London: Printed for J. Wilford, [1733]. First edition, first issue (cf. Griffith issue Q). **And finally...**
- [Ibid.]. *An Essay on Man. In Epistles to a Friend. Epistle IV.* London: Printed for J. Wilford, [1734]. First edition, first issue (Griffith issue Ua).

Pot folio (12 5/8" x 7 7/8", 320mm x 201mm): A^2 B-E² χ 1 (viz. $3E^2?$) $2A^2$ (A1+ χa^2) $2B-D^2$ $2E^2$ ($-2E^2$) $3A^2$ $3B-D^2$ $3E^2$ ($-E^2$) $4A^2$ $4B-E^2$ $5A^2$ $5B-F^2$. 53 leaves, pp. 1-5 6-19, blank, half-title (to Epistle II), blank, $21-7$ 28 $25-11$ 11 $213-17$, blank, $31-5$ $36-18$, $41-5$ $46-20$, [4], 51 $52-16$ 71 518 , [1], blank. [=106]

Bound in late-XIXc (?) crushed blue morocco, re-backed to style. Double gilt-fillet border, double gilt-fillet on edges of covers, gilt inside dentelle. Six raised bands with gilt vertical strokes. In the panels, triple gilt border top-and-bottom, outermost leaves, and gilt flower central ornament. Title gilt in second panel. All edges gilt.

Slight wear to fore-corners. Re-backed. Nick to rear cover. Mild tanning to periphery of end-papers. First item with residual transverse crease at middle. Paper unusually bright, almost entirely devoid of foxing. A fine copy. Presented in a slip-case with a chemise, enclosed in a clam-shell box.

Book-plate of Alfred Edward Newton on front paste-down. Presented with additional materials:

1. Typed letter on Newton's headed paper, signed; most amusing.
2. A clipped bibliographic description of the item (before its repair but after the Newton sale, largely verbatim from that sale's catalogue) – but from what catalogue?
3. An invoice from Dauber & Pine Bookshops, dated 10/5/37, for the purchase of a different item, but presumably belonging to a previous owner of the book: Martin J. Keogh Jr., one of the first captains in the Air Force and a lawyer living on the Upper East Side of New York.
4. A folded but unbound pamphlet of 12 leaves, with bibliographic descriptions of the items, typed with some manuscript corrections and additions. The pamphlet claims that the item has been collated with the Ashley Library Catalogue, Volume 4.

Pope's great optimistic-philosophical didactic poem *An Essay on Man* was widely admired and emulated throughout Europe; Voltaire, Rousseau and Leibniz are among its admirers (although the former two later renounced it). In it, the great translator of Homer explores the relation of man to the divine. In it are some of the most quoted and cited lines in English; to wit:

Know then Thy-self, presume not God to scan;
The only Science of Mankind is *Man*.
Plac'd on this Isthmus of a Middle State,
A Being darkly wise, and rudely great:
With too much knowledge for the Sceptic Side,
With too much Weakness for a Stoic's Pride,
He hangs between; in doubt to act, or rest,
To deem himself a Part of God, or Beast;
In doubt, his Mind or Body to prefer,
Born but to die, and reas'ning but to err;
Alike in Ignorance, his reason such,
Whether he thinks to little, or too much.

Epistle II, vss. 1-11 (3B1^{r-v}).

The printing history of the *Essay* is contorted, and Griffith's bibliography, now nearing one hundred, is still the authority on it. The five items bound up in the present volume chart this publication history closely (perhaps why Newton purchased it). The poem's first part (not yet called an epistle though it is one), is Griffith's issue B, which was simply the ordinary-size folio printed, Griffith writes, simultaneously with issue A (a large-paper folio: 20 February 1733) and from the same type. The transverse crease attests to the slimness of the issue; it could be folded in half and put in a pocket or a pocket-book.

All the remaining items line up with the format of the first; i.e., they are ordinary size folios, although in all cases Griffith recognizes only the large-paper format – thus they are described as “like” Griffith issues. Either there were simultaneous issues of ordinary folios in all cases or the remaining items have been (rather substantially) trimmed.

The second item, Epistle I – now for the first time called an epistle, and containing reference to the second and third epistles – is like Griffith issue I, the first issue to do so. It is the heir to issue A/B, in that it was likely set up from a marked copy (as attested by *Corrected by the Author* in the title) of issue A. The half-title placed before the item is in fact from Epistle II (it was never issued with a half-title). It shares the unusual collation (with an interpolated signature a in the middle of A) and consequent irregularities in pagination as the true issue I.

The third item, Epistle II, is like Griffith issue L (the first edition of Epistle II). It shares all the errors of lineation with the true issue L.

The fourth item, Epistle III, is like Griffith issue Q (the first edition of Epistle III). Issue Q was published 17 May – though apparently on sale a week previous – and the present item has all the errors of lineation of the true issue Q.

The fifth and final item, Epistle IV, which appeared on 24 January 1734, is like Griffith issue Ua (the first edition of Epistle IV). Griffith is aware of copies on thick paper in addition to the large-paper folio copies (an uncut leaf of which measures 14 5/8" x 9 1/2").

The great book-collector (and author and publisher) Alfred Edward Newton (†1940) was doubtless drawn to the bibliographic puzzle of the *Essay*, and he privately printed a brief monograph on Pope (*Pope, Poetry and Portrait*, 1936), which we have in the shop. His 1918 book *The Amenities of Book-Collecting and Kindred Afflictions* was a run-away best-seller. The letter enclosed is typical of his wit.

Rare books, original drawings, autograph letters and manuscripts, collected by the late A. Edward Newton, removed from his home, Oak Knoll, Daylesford, Pa. Three volumes. New York: Maynard Printing, 1941: III.84.

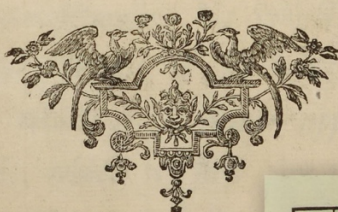
Griffith, Reginald Harvey. *Alexander Pope. A bibliography*. Two volumes. Austin: University of Texas Press, 1922: 295, 307, 300, 308, 331 (Issues B, I, L, Q, Ua).

Grolier, *One Hundred Books Famous in English Literature* 43; Hayward 148; Rothschild 1613; Foxon P. 824, 833, 844, 845.

\$12,000.

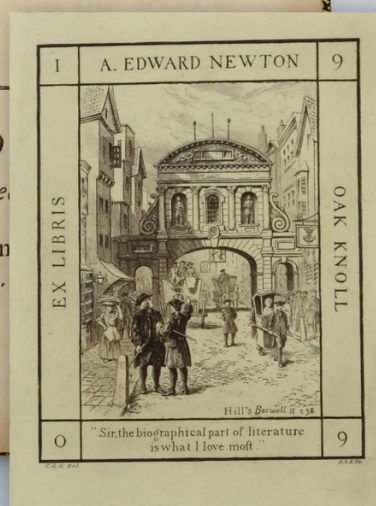
A N
E S S A Y
O N
M A N.
Address'd to a FRIEND.

PART I.



L O N D O

Printed for *J. Wilford*, at the Thre
hind the Chapter-house,
[Price One Shilling]



Pope's *An Essay on Man*: the title-page of the first part; A.E. Newton's book-plate.

18. [Sheridan, Richard Brinsley]. *The Rivals, a Comedy. As it is Acted at the Theatre-Royal in Covent-Garden.* London: John Wilkie, 1775. First edition, second printing of author's first play.

Quarto (8 3/16" x 5 1/16", 208mm x 125mm). 3 binder's blanks, π^4 a⁴ B-N⁴ O², 2 binder's blanks [S2]. 58 leaves, pp. *i-v* vi-x, [6], 1 2-100.

Bound (late XIXc) by Riviere & Son (stamped on lower front turn-down) in full green crushed morocco with gilt treble fillet border. Gilt double fillet on edges of covers. Gilt inside-dentelle. On the spine, five raised bands with gilt dashed fillets. Panels with gilt triangle roll top-and-bottom, gilt double-fillet border with gilt corner-ornaments and gilt central ornaments. Title gilt in second panel. Ten gilt fillets on head- and tail-pieces. Top-edge of text-block gilt. Presented in a green buckram slip-case with morocco trim (presumably also Riviere & Son).

Boards slightly bowed. Spine evenly sunned. Text crisp. A lovely copy.

Presented with a set of correspondence pertaining to the item:

1. Holograph letter from Bernard Kettle, librarian of Guildhall Library, London, concerning John Wilkie (the publisher of the present item), addressed to G.P. Putnam and Sons (London office at 24 Bedford St.) on headed paper, dated 8 June 1912.
2. Typed letter, two-sided, from G.P. Putnam's Sons (New York office at 2,4 & 6 W. 45th St.) to John Lincoln Wilkie, Esq. (†1936), concerning the present item's binding and condition ("It is long since we have seen such a well-preserved specimen of an old book.") on headed paper, dated August 22nd 1912.
3. Typed letter, two pages, from Putnam (New York office) to Wilkie, advising him of the price (\$195) and the reasons for its unusually great height (emphasizing the fine condition and the minimal trimming) on headed paper, signed by Edmund W. Putnam, dated August 30, 1912.
4. Envelope from Putnams addressed to Wilkie and post-marked June 24, 1912, with the address changed in manuscript.

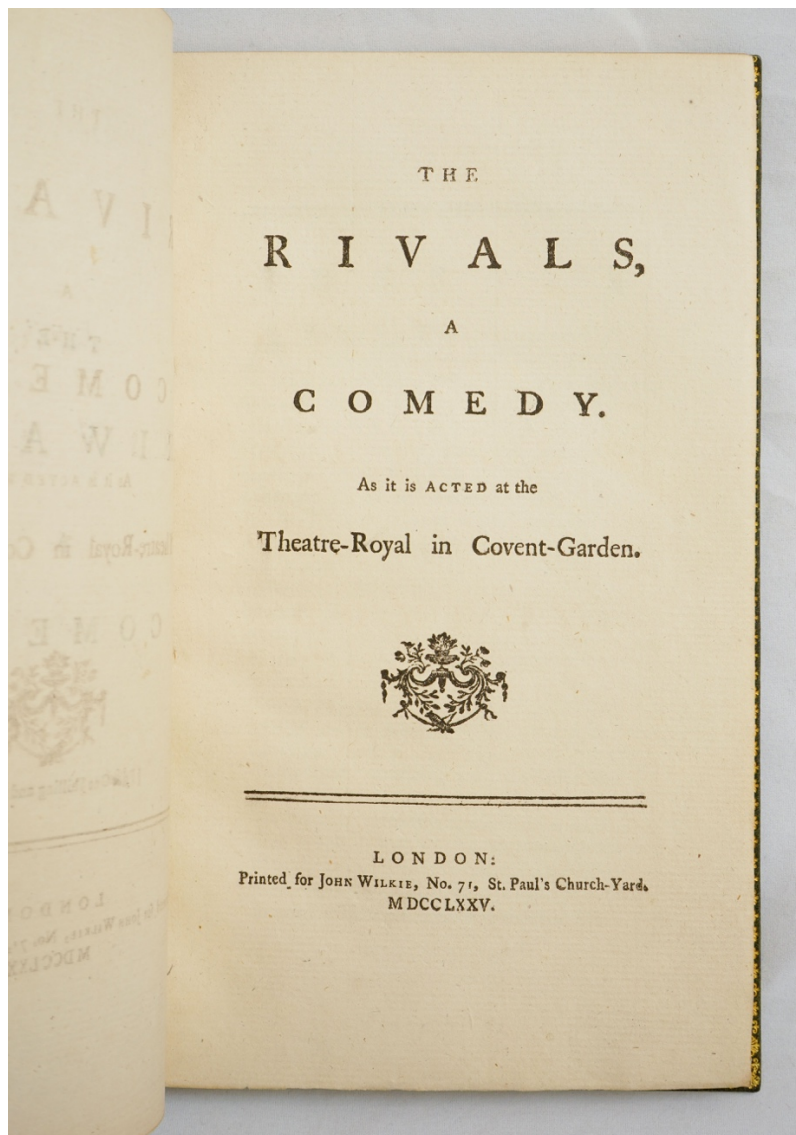
The Rivals is known and loved for Mrs. Malaprop, eponym of malapropisms; to wit: "... thought does not become a young woman; the point we would request of you is, that you will promise to forget this fellow—to illiterate him, I say, quite from your memory" (I.2, p. 11). Sheridan's first play, it occupies a place in the firmament of English drama — apparently it was George Washington's favorite play. It really is hilarious, as much for its send-up of manners and romantic love as for its linguistic ribaldry.

The play premiered on 15 January 1775, was loathed (an actor was struck with an apple), was re-written, was re-mounted on 28 January and was loved. The present item is the second printing (of the re-written play; the original survives only among the manuscripts of John Larpent, inspector of plays),

the only issue point being the correct numbering of p. 79. The catchword on p. 100 implies an epilogue to follow, but this was published and bound as pp. xiii-xiv.

Ashley V.152, ESTC T45136, Lowndes 2379, Williams 212-3.

\$950.



THE BUXTON-FOREMAN COPY

19. Cowper, William. *Poems by William Cowper, Of the Inner Temple, Esq.* Two volumes. London: Printed for J. Johnson, 1786. The Second Edition; first impression of vol. II. First edition as a set.

Octavo (7 3/8" x 4 9/16", 183mm x 117mm).

Vol. I: $A^2 B^8 (\pm B4)$ C-Aa⁸ [\$4 signed; -O2, P2, T4]. 186 leaves, pp. title, blank, [2], 1 2-367, blank.

Vol. II: $A^4 B-Z^8 Aa^4$ [\$4 signed]. 184 leaves, pp. half-title, proposal for new subscribers (for Cowper's translation of Homer, dated February 1, 1786), title, blank, [4], 1 2-41, blank, 43-45 46-88 89-91 92-134 135-137 138-178 179-181 183-227, blank, 229-231 232-283, blank, 285 286-288 289-291 292-339, blank, 341, blank, 343 344-359, [360].

Bound in contemporary (?) sprinkled calf with gilt roll borders. Gilt roll on the edges of the covers. Re-backed (extremely finely) onto modern sprinkled calf. On the spine, five raised bands with gilt roll. Panels with treble gilt roll top-and-bottom. Gilt central ornaments. Title gilt on red in second panel. Number gilt in fourth panel. Bindings signed "S&S" in a small oval at the lower edge of the rear paste-down of each volume.

Expertly re-backed and fore-corners restored. Some scratches and tanning to covers. Moderate tanning to edges of paste-downs and free end-papers. Bindings tight, pages essentially un-foxed. With the bookplate of H. Buxton Forman on the front paste-down of each volume. Buxton Forman (1842-1917) was one of the greatest Victorian book-collectors and bibliographers.

The first edition of the first volume was published in 1782 as a single volume, and includes Cowper's famous *Boadicea*. (The 1782 collection of poems was not conceived as a two-parter; it did not sell well, and when *The Task* later did do rather well, the idea was to tie the two to boost sales of the laggard volume.) In 1785 Cowper published the second volume, largely filled with a long work called *The Task* ("The history of the following production is briefly this. A lady, fond of blank verse, demanded a poem of that kind from the author, and gave him the Sofa for a subject. He obeyed; and having much leisure, connected another subject with it..." - Advertisement, vol. II, A3^v). Thus the second edition is in fact the first with both volumes' poetry conceived as a unit; the final page of vol. II contains a table of contents of vol. I. The second edition is rather rare, not appearing in Rothschild, and only two copies having sold at auction (both in 2003).

Cowper was enormously influential on the Romantic poets, especially Wordsworth and Coleridge. *The Task* is magisterial in its scope, from the ridiculous (a mock-Miltonic opening on the majesty of the sofa) to the profound and pastoral:

HARK! 'tis the twanging horn! o'er yonder bridge
That with its wearisome but needful length

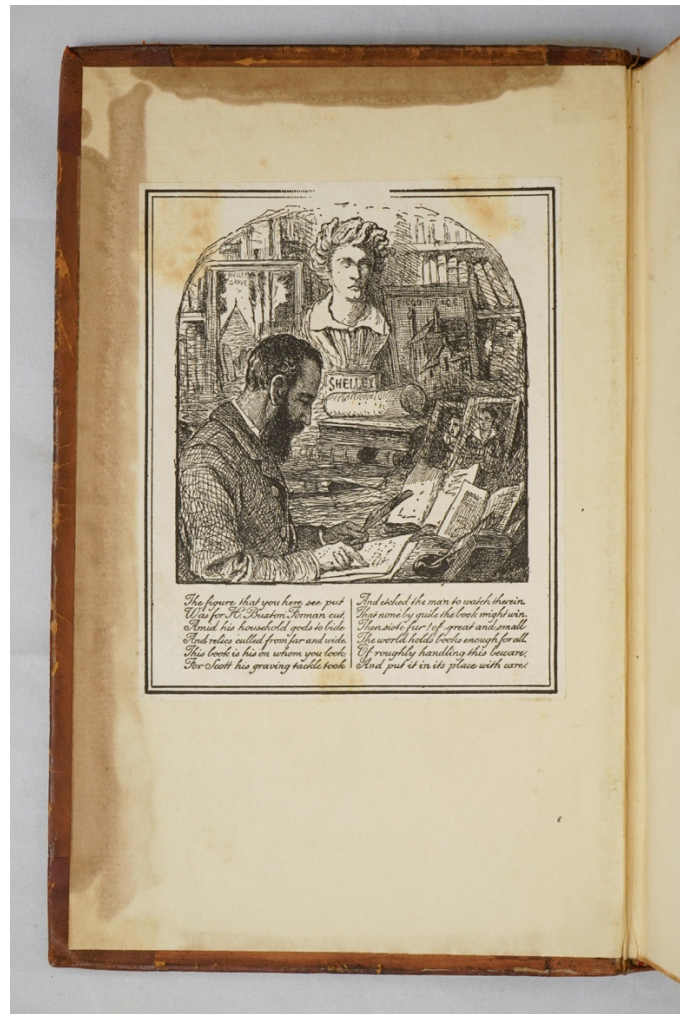
Bestrides the wintry flood, in which the moon
 Sees her unwrinkled face reflected bright;
 He comes, the herald of the noisy world
 With spatter'd boots, strapp'd waist, and frozen locks,
 New from all nations lumb'ring at his back.

(p. 137, *Task* IV)

Henry Buxton-Forman, as notable as he is notorious, was one of the great Victorian literary editors, notably of Keats and of Shelley. Although exposed after death to be a prolific forger, the present volumes are beyond doubt originals. Buxton-Forman owned a good deal of Cowper volumes, and one of his lifelong literary passions, Elizabeth Barrett Browning, wrote an ode on the poet entitled *Cowper's Grave*. A fairly sterling provenance for such volumes.

ESTC T14892 (vol. II), T14894 (vol. I); Grolier *English Literature* 60 (*The Task* only); Russell 70 (vol. I) & 71 (vol. II).

\$1,450.



A PRE-PUBLICATION DEDICATION — BY BODONI?

20. [Bernis, François-Joachim de Pierre, Cardinal de]. *La Religion Vengée. Poème en dix chants*. Parma: [Bodoni] dans le Palais Royal, 1795. First edition.

Quarto (6 3/16" x 4 1/16", 157mm x 103mm): 2 binder's blanks, π^2 a-c⁴ 1-30⁴ 31², 2 binder's blanks [1]. 136 leaves, pp. [28] (half-title, title, dedication to Pope Pius VI, publisher's notice, dedication to Louis XV), 1-3 4-193 194-205 206-243, [1] (table of contents). With an engraved portrait frontispiece.

Bound in contemporary vellum. On the covers, gilt meander border within a gilt filler border, with gilt fleurons at the corners. On the spine, seven horizontal bands of double gilt fillets top-and-bottom with a gilt oval-circle-and-lozenge roll. In the panels, gilt basketweave with gilt circles in the interstices. Title gilt to black crushed morocco in the second panel. Gilt circle-roll to the edges of the boards. Gilt inside dentelle. All edges gilt. Teal silk marking ribbon.

Front hinge splitting half an inch at the top. Marking ribbon detached and laid in. With a dedication on the second free end-paper dated (19 Fructidor [= 5 September] 1794) before publication and signed "M.B." An extraordinary copy.

Bernis (1715 – 3 November 1794), who was created cardinal of Albi in 1764, was a literary personage in the court of Louis XV and a particular favorite of Mme. de Pompadour (for a time). He lived out the closing decades of his life in Rome as French ambassador or something like it; he was profoundly opposed to the revolution, and so fell in and out of favor rather a lot.

The ten-part poem criticizes the state of the church after the French Revolution, which, due to the civil constitution of 1790, was formally subordinated to the state. Its chapters — *inter alia*: *L'Idolâtrie*, *Le Spinosisme*, *Le Déisme* — range from deeply specific to almost fancifully broad, a glimmer of the courtier's wit.

Of most extraordinary interest in our copy is the inscription on the second free end-paper:

Donné à monsieur
L'abbé de Marolles
le 19 Fructidor 1794
M.B.

Fructidor — one of the months of the revolutionary calendar (“fruit-giving”) — covered August and September; in 1794, this was 5 September. This is considerably before the item’s publication in 1795.²¹ The “Monsieur B.” who inscribed the copy must therefore have had some means of getting an advance copy. There are two obvious candidates: Bernis and Bodoni. Bernis died about a month later (in Rome), and so could well have held this copy in his hand. Comparison to his handwriting in other letters does not yield particularly encouraging results. More challenging is the dating formula used, i.e., half-revolutionary and half Gregorian; viz., the year is written as 1794 but in true revolutionary format ought to have been “an II”. Would the stubborn cleric, who refused to swear the Obligatory Oath, inscribe a book with a revolutionary month? Bodoni, on the other hand, would of course have had access to the book before its publication. Although we have seen only a few examples of Bodoni’s script, certain aspects (especially the final letter, the capital B) are quite strongly reminiscent; we also note that his handwriting was quite variable by context and date, and it would be expected that his handwriting in French would be somewhat different than that in Italian.

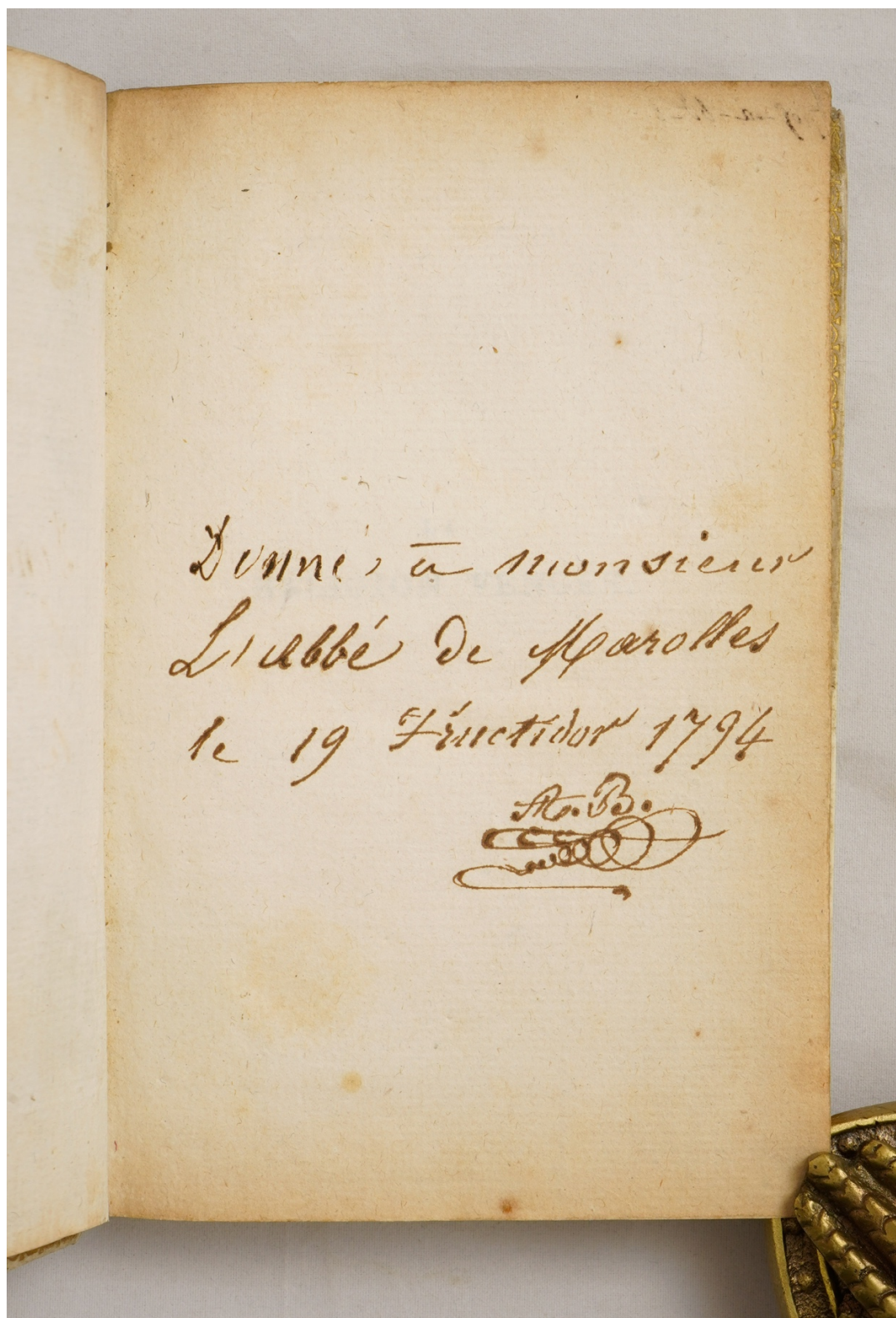
But who was L’abbé de Marolles? The most obvious candidate, Claude-Eustache-François Marolles, who was indeed an abbé, is in some ways difficult. He was strongly in favor of the revolution, renounced his priesthood in 1793 and became a deist (savagely attacked in chapter VI). More difficult still is that he died on 24 April of 1794, some four months before this inscription. There are other prominent Marolleses of the period, but none of them seems to have been in holy orders.

The inscription must remain a mystery, if one with known dimensions, and those of consequence.

Brooks 605.

\$2,950.

²¹ Bodoni’s wife, “Ghitta” (Paola Margherita, née Dall’Aglio), presented a copy of this title to the Queen of Sardinia as late as 1798 (Valerie Lester, *Giambattista Bodoni. His Life and His World* (Boston: David R. Godine, 2015) 146).



Bernis's *Religion Vengée*, with a pre-publication dedication by — Monsieur Bodoni?

THE ROSS COPY — IN PUBLISHER’S BOARDS

21. [Scott, Walter, Sir]. *The Monastery. A romance. By the author of “Waverly.”* Three volumes. Edinburgh: Printed for Longman, Hurst, Rees, Orme, and Brown, London; and for Archibald Constable and Co., and John Ballantyne, Bookseller to the King, Edinburgh, 1820. First edition.

Royal duodecimo (7 3/8” x 4 3/8”, 188mm x 113mm).

Vol. I: π^2 , A-N¹² O⁶ P⁴ [\$1, 5 (as 2)]. 168 leaves, pp. [1] (half-title), blank, [1] (title), blank, 1 2-58 59 60-76 77-79 80-331, blank. (=iv, 332)

Vol. II: π^2 , A-O¹² [\$1, 5 (as 2)]. 170 leaves, pp. [1] (half-title), blank, [1] (title), blank, 1 (fly-title) 2-3 4-333, 3 blanks. (=iv, 336)

Vol. III: π^2 , A-O¹² P⁶ Q² [\$1, 5 (as 2)]. 178 leaves, pp. [1] (half-title), blank, [1] (title), blank, 1 (fly-title) 2-3 4-351, blank. (=iv, 352)

Collated perfect with Todd–Bowden.

Bound in publisher’s blue drab boards with cream paper spine. Spine label with double-fillet printed border top-and-bottom. Edges of text-block untrimmed. Presented in a (modern) slip-case with the bookplate of Dr. Sydney Ross.

Corners bumped and fore-corners slightly worn on all volumes. Slight vertical furrows to spines of all volumes. Faint foxing to endpapers, but the text-block is fresh. Vol. II, O11.12 unopened.

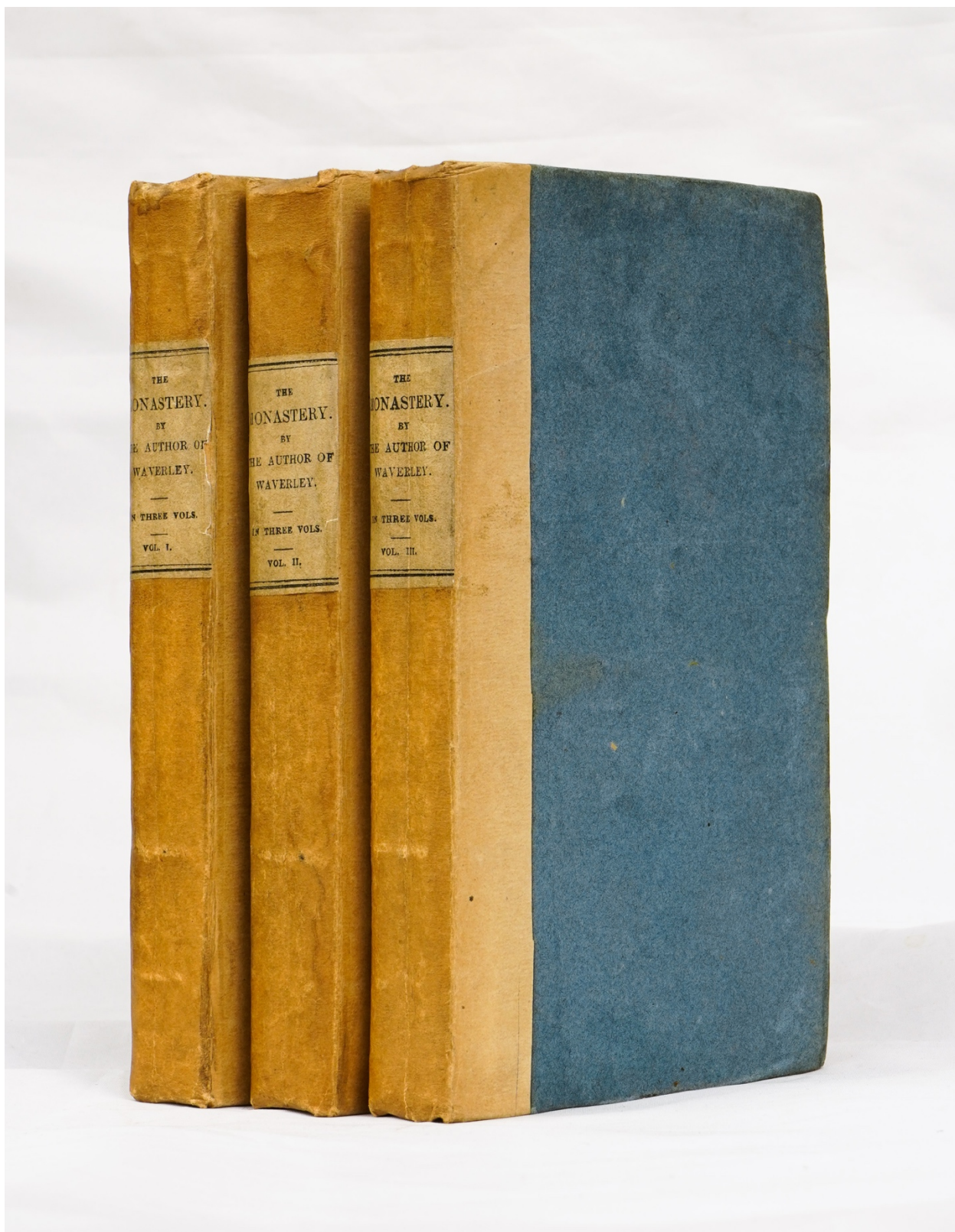
Because of a shortage of both paper and credit, Scott turned from his longstanding publisher John Ballantyne and had *The Monastery* co-published in London by Longman et al. Ballantyne, deeply hurt by the transference of loyalty, here for the only time credits himself in a publication of Scott’s as “Bookseller to the King.” Set in the borders at the time of the Reformation, *The Monastery* was a critical success but did not sell very well.

The present copy is a most unusual survival in its drab boards. As best we can tell, no unsophisticated copy thus has been sold at auction. Dr. Sydney Ross (1915-2013) — Glaswegian distiller’s son, former professor of colloid science at Rensselaer Polytechnic Institute and bibliophile — donated his collection of Ruskin letters to Rochester University, published a catalogue of the works of William and John Herschel, and founded and funded the James Clerk Maxwell Institute in Edinburgh.

Before Todd–Bowden’s magisterial 1998 bibliography, the first edition was subdivided into two issues based on a typographical error on p. 226 of vol. I (“attentoin” for “attention”; the present item has the latter spelling). Since both forms exist in the (stated) second edition, it is no longer an issue point.

Todd, William B. and Ann Bowden. *Sir Walter Scott A Bibliographical History 1796–1832*. New Castle, DE: Oak Knoll Press, 1998; 144Aa.

\$2,250.



Scott's *Monastery* in its publisher's boards.

THE COUNTESS OF CRAWFORD (“LINDESIANA”) COPY

22. Dante Alighieri, ed. Baldassare Lombardi. *La Divina Commedia di Dante Alighieri col commento del P. Baldassare Lombardi M.C. Ora nuovamente arricchito di molte illustrazioni edite ed inedite*. Five volumes. Padua: Tipographia della Minerva, 1822.

Octavo (9” x 5 7/8”, 258mm x 149mm).

Vol. I: π^4 *⁸ **² ***⁴ 1-46⁸ 47² 47*⁴ [\$1] . 392 leaves, pp. *i-ix* x-xxxiv, [2], 1 2-747, [1] [= xxxvi, 748].

Engraved plate.

Vol. II: π^2 1-50⁸ [\$1]. 402 leaves, pp. [4], 1 2-799, [1]. Engraved plate.

Vol. III: π^2 1- 53⁸ [\$1]. 426 leaves, pp. [4], 1 2-845, [1], blank. Engraved plate.

Vol. IV: *Il Rimario della Divina Commedia di Dante Alighieri L'Indice delle Voce del Poema citate dalla crusca e quello de' nomi proprj e delle cose notabili*. π^4 1-27⁸ [\$1]. 220 leaves, pp. [8], 1-2 3-430, [2].

Vol. V: *La Biografia di Dante Alighieri varie illustrazioni della Divina Commedia ed il catalogo delle edizioni*. π^2 **⁴ 1⁸ 2-36⁸ [\$1]. 294 leaves, pp. *i-v* vi-xii, 1-3 4-574, [2]. Engraved plate.

Bound in contemporary full vellum with double gilt fillet border around gilt roll of palmettes and sheaves of wheat (?). On the spine, elaborate gilt rolls head-to-tail. Title gilt on red, number gilt on black. Stab-binding. Fore and lower edges untrimmed.

Some wear to lower fore-corners. Boards bowing a little, else fine. Vellum and gilt bright, text clean and essentially without foxing. Boards bowing a little. A remarkably beautiful set.

On the first free end-paper of each volume, a gift inscription reading: “Margaret Lindsay/ from her affectionate/ Grandmama—/ Rome 31st December/ 1838 —”.

In vol. III there are pressed flowers at 10₂-10₃, 26₃-26₄.

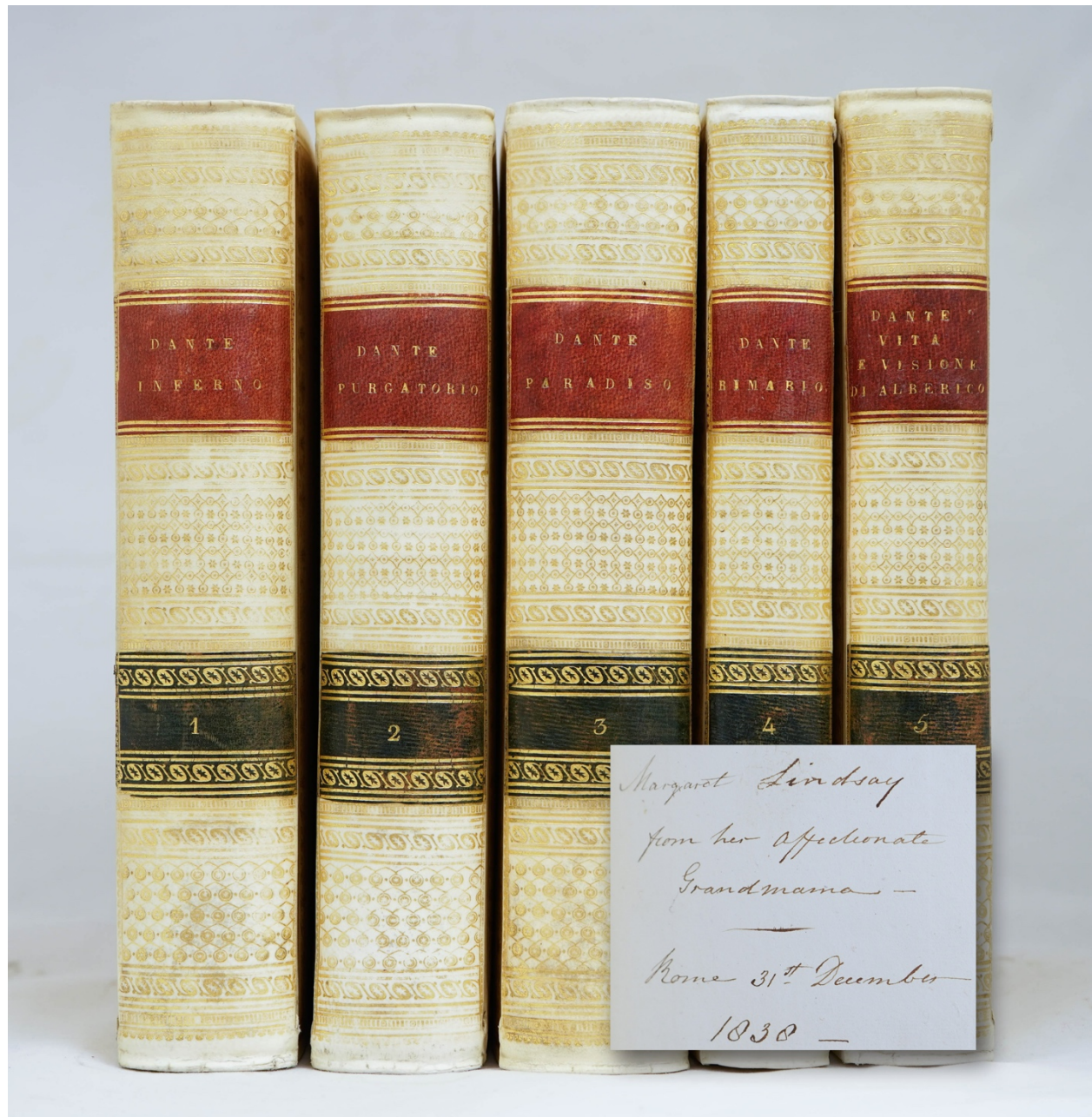
In 1791, Lombardi published, after some twenty years of preparation, the first complete Roman edition of the *Commedia*, which was received extremely well (and remains one of the most highly-regarded editions in Italy). This edition contains in addition the *Rimario* (vol. IV), an extraordinary index of rhymed line-endings listed alphabetically, and a series of biographical essays on Dante and other material (including the *Visione di Alberico*), as well as catalogue of editions of the *Commedia*. It is an exceptionally useful set, with extensive and various notes; the only shame is that it's so very beautiful. Brunet calls it a “bonne édition.”

Margaret Lindsay, born 31 December 1824, received this set from her maternal grandmother, Lady Trotter (Margaret (née Gordon), wife of Sir Coutts Trotter, 1st Bt.); her paternal grandmother (the Hon. Mrs. Robert Lindsay (Elizabeth, née Dick)) had died in 1835. In 1846 Lindsay married her cousin Alexander Lindsay, who would in 1869 become the 25th Earl of Crawford and 8th Earl of Balcarres.

The Earldom of Crawford is among the oldest in the United Kingdom. The 25th Earl and his son together built up the *Bibliotheca Lindesiana*, which at the turn of the twentieth century was one of the foremost private libraries in Europe. The present item does not bear a bookplate of the *Lindesiana*, perhaps because it remained in the personal collection of the countess.

Brunet II.507.

\$3,500.



23. Coleridge, Samuel Taylor, ed. W.F. Prideaux. *Letters Hitherto Uncollected*. London: Printed for Private Circulation (for Thomas J. Wise, Hampstead, N.W. London), 1913.

Octavo (7 1/2" x 5", 191mm x 127mm). A⁸ B-D⁸ E² [\$2 signed]. 34 leaves, pp. *i-v* vi *viii* *viii*, 1 2-4 5 6-9 10 11 12 13-15 16 17-20 21-22 23 24 25-26 27-29 30-34 35 36-37 38-42 43 44 45-46 47 48 49 50 51 52 53 54 55-56 57 58 59, [1]. [=viii, 60].

Bound in publisher's tan, glossy printed wraps. Edition of 30.

Very moderate wear to edges. Else fine, with bright text. B7-B8 unopened. Presented in custom slip-case with chemise.

Inscription from Prideaux on half-title: "Austin Dobson Esq/ with the kindest wishes of/ 'The Editor'/ Nov:1913." Prideaux makes three hand-written notes in the text.

Colonel Prideaux, who served in India and the Middle East (notably Aden), is remembered as Britain's first Sabaeologist, i.e., scholar of the culture of the inhabitants of Sheba, in modern Yemen. A man of many interests, he was also a keen bibliophile, who compiled a bibliography of Robert Louis Stevenson and the beginnings of a bibliography of Edward Fitzgerald. This collection of hitherto uncollected letters of Coleridge follows in that same vein. Some of the letters are most interesting, e.g., this perhaps to Sir Humphrey Davy, September 1800:

...The delay in copy has been owing in part to me as the writer of *Christabel*,—Every line has been produced by me with labor pangs. I abandon poetry altogether. I leave the higher and deeper kinds to Wordsworth, the delightful, popular and simply dignified to Southey, and reserve for myself the honorable attempt to make others feel and understand their writings, as they deserve to be felt and understood. ... My wife was safely and speedily delivered of a very fine boy on last Sunday night. (p. 11)

The copy was presented (and annotated) by the author to (Henry) Austin Dobson, the late-Victorian poet and essayist encouraged by Trollope and by George Eliot, who in his later life turned to biography and criticism. Both men were born in 1840, and as septuagenarians revered figures in their fields.

Seventeen of the thirty copies printed are accounted for in institutional libraries, and the title has only come up at auction twice (1915 and 1950); thus the present item is quite rare.

Wise 313.

\$2,250.

LETTERS
HITHERTO UNCOLLECTED

BY
SAMUEL TAYLOR COLERIDGE

EDITED
WITH A PREFATORY NOTE
BY
COLONEL W. F. PRIDEAUX, C.S.I.

LONDON :
PRINTED FOR PRIVATE CIRCULATION
1913

*Austin Dobson Esq
with the kindest wishes of
"The Editor"
Nov: 1913.*

Coleridge's *Letters Hitherto Uncollected*, inscribed by the editor to Austin Dobson.

24. Cervantes, Miguel de, trans. Thomas Shelton. *The History of the Valorous and Wittie Knight-Errant Don-Quixote of the Mancha*. 2 volumes. London: The Ashendene Press, 1927-8. Edition limited to 245.

Folio in 6s (17" x 12", 430mm x 305mm).

Vol. I: π^8 b-x⁶ z⁶ aa⁴ bb⁶ [\$3 signed (-b1)]; 146 leaves; pp. [4], *i-iv* v-xiv, 268, [6].

Vol. II: π^6 b-x⁶ z-aa⁶ [\$3 signed (-b1)]; 141 leaves; pp. [6], *i-iv* v-x, 256, [8].

Bound in publisher's full green morocco (executed by W.H. Smith, with gilt stamp on rear paste-down of vol. II). Fore-corners rounded. On spine, five raised bands, with extending tongues onto the covers, and raised head- and tail-caps. Title gilt in first panel. Translator and part number gilt in second panel. Press and date gilt in sixth panel. All edges untrimmed. Each volume in its own publisher's green cloth slipcase with 1/2" morocco borders.

Vol. I: faintest rubbing to fore-corners and to tongues of raised bands on covers. Mild, even sunning to spine. Light tanning to periphery of first and last free end-papers, and to edges of text-block. Faint foxing to end-papers. Pasted book-seller's ticket of H.P. Kraus on front end-paper. Laid-in large (14" x 9") engraved bookplate of Dr. L.E. Davidson. Small (1 1/4") piece missing from fore-edge of c3 (p. 17/18; possibly original to paper).

Vol. II: faint rubbing to fore-corners, and mild bumps to front fore-corners. Tiny nicks to lower edge and fore-edge of front cover; hardly noticeable. Mild, even sunning to spine. Light tanning to first and last free end-papers, and to edges of text-block. Extremely faint foxing to end-papers.

Most unusually – perhaps even uniquely? – this copy has many hand-colorings as follows: vol. I: initial of dedication page and 24 further initials pp. 135-262; vol. II: initial of dedication page and of p. v, initial and entire border of p. (1) and initial of p. 6.

The first of the Ashendene publications to feature their own Ptolemy type, this reprinting of Shelton's translation (the first part appearing in 1612, the second in 1620, as reflected on both title-page and colophon of vol. II, to which it corresponds), the first into English, is a reference-point in the revival of printing in England. Louise Powell designed the initials and borders. St. John Hornby's gentlemanly sense of proportion is fully to be seen in the layout of each page, printed in two columns and annotated in red. There do not appear to be any other copies recorded in institutional libraries or catalogues with hand-coloring of initials or borders, as the current item has. Was this a trial hand-painting by Powell?

Dr. L.E. Davidson is Lynval Davidson, the prolific collector of fine-press books, whose collection of Ashendene, Kelmscott, Gregynog, Nonesuch etc. was dispersed in a 1969 sale at Parke-Bernet Galleries in New York. Davidson was a captain in the navy, and a member of the dental corps.

Davidson sale (Parke-Bernet) item 8; Franklin, *Bibliography* XXXVI; Franklin, *The Press*, pp. 241-2; Franklin, *Private Presses*, p. 220; Ransom, p. 206; Cave, p. 145.

\$14,500.



The Ashendene *Don Quixote*; the colored border and initial in vol. II, p. (1).

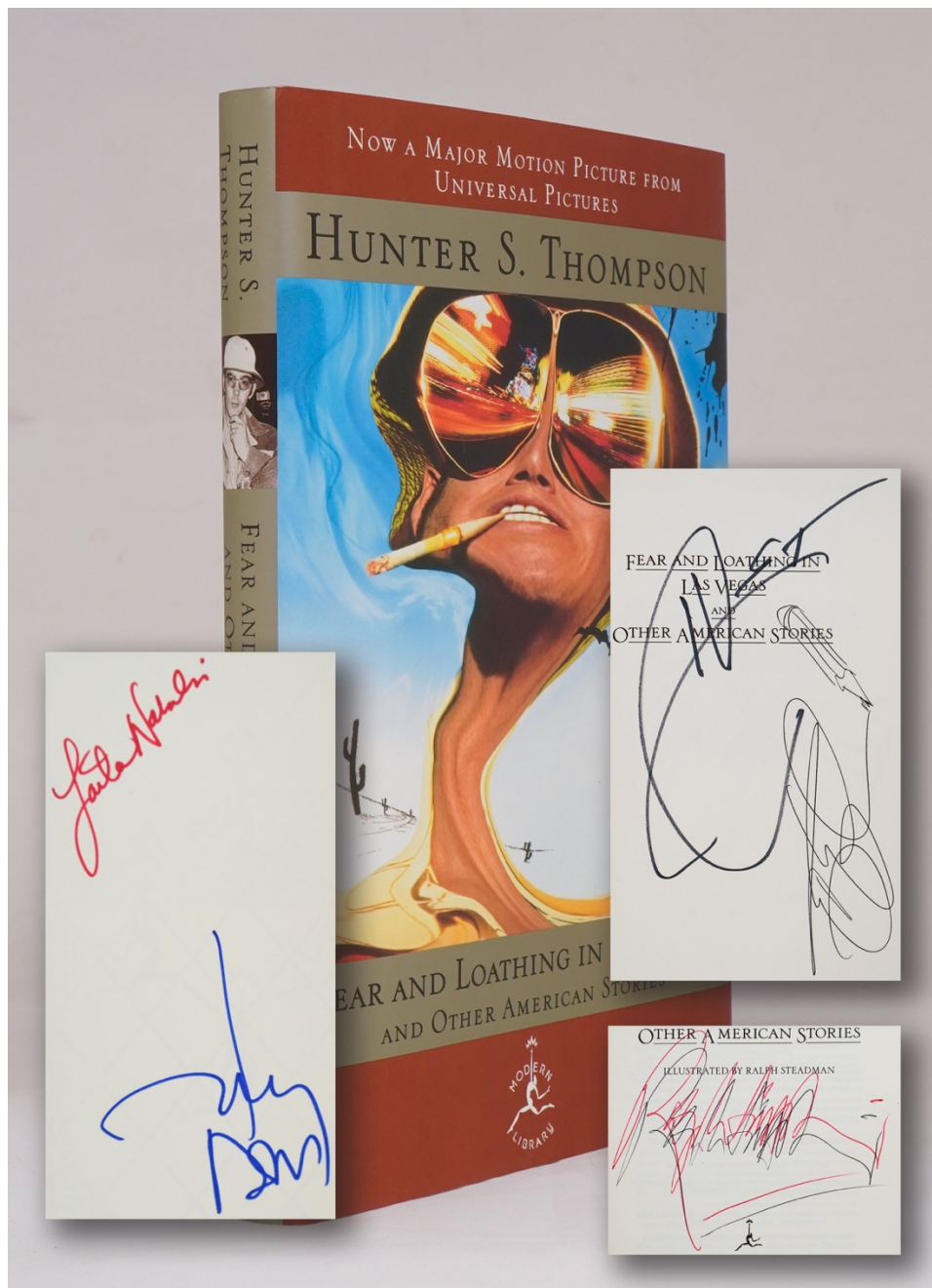
25. Golding, William. *Lord of the Flies*. London: Faber and Faber, 1954. First edition, first printing of Golding's first novel, with a first-state — distinguished by a summary on the front flap; it would later be given over to blurbs — dust-wrapper. Save for a little darkening to the spine and peripheries of the dust-wrapper (which has been restored at some of its extremities and folds), a truly excellent copy. Internally quite bright. This copy, interestingly, has stamped in gilt on the publisher's red-cloth front board the arms of Jesus College, Cambridge. *Lord of the Flies* is one of the most celebrated novels of the twentieth century, landing a spot in both the editor's list and readers' list of the Modern Library 100 Best Novels. Widely assigned in schools and yet consistently challenged for its decency, the book explores the development of a "civilization" of boys marooned on an island.

\$14,500.



26. Thompson, Hunter S. *Fear and Loathing in Las Vegas and Other American Stories*. New York: Modern Library, 1998. First Modern Library edition. Fine in a fine dust-wrapper. Signed by Thompson, Ralph Steadman (illustrations), Terry Gilliam (co-writer of screenplay and director of film), Johnny Depp (star of film) and Laila Nabulsi (producer of film). With a program from Times Square event on May 21st (1998, one day before the general release of the film), at which the book was signed (by Thompson and Depp) laid in. The signatures of Steadman, Gilliam and Nabulsi — the opposite camp of the controversy over the true authorship of the screenplay of the film — were added subsequently.

\$2,750.



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