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A SELECTION OF

BOOKS MANUSCRIPTS BINDINGS AND AUTOGRAPH LETTERS

REMARKABLE FOR THEIR INTEREST & RARITY

BEING THE

FIVE HUNDRED AND FIFTYFIFTH CATALOGUE

ISSUED BY

MAGGS BROS

BOOKSELLERS BY APPOINTMENT TO

HIS MAJESTY
KING GEORGE V

HIS ROYAL HIGHNESS
THE PRINCE OF WALES

LONDON
MAGGS BROS
34 & 35 Conduit Street, London, W
1931

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(B. D. MAGGS. E. U. MAGGS)

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AND AUTOGRAPH LETTERS

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Printed in Great Britain at the Courier Press, Leamington Spa

[1]

THE COMPLETE SET OF ORIGINAL NUMBERS

ADDISON (Joseph) and STEELE (Sir Richard).

THE SPECTATOR.

Complete Set of the Original 555 Numbers. Bound in 3 vols., folio. Contemporary calf.

LONDON, 1711-12. £105

A few numbers are, as usual, slightly cut into.

Addison wrote 274 "Spectators." General opinion has attributed to him the greatest share of the triumph.

"As a plain matter of fact, however, there can be no doubt that Addison's essays were those which achieved the widest popularity, which are still remembered when the old 'Spectator' is mentioned, and which were the admiration of all the critics of the eighteenth century. Addison's greatest achievement is universally admitted to be the character of Sir Roger de Coverley. Sir Roger is the incarnation of Addison's kindly tenderness, showing through a veil of delicate persiflage. Sir Roger was briefly sketched by Steele in the second "Spectator." He is portrayed most fully in a series of fifteen 'Spectators' by Addison, in July, 1711, which describe a visit to his country-house. The other papers contributed by Addison may be classified as humorous, critical, and serious. To the humorous belong a great variety of papers touching upon the various social follies of the day, often with exquisite felicity of gentle ridicule; and of these some of the most popular appear to have been those in which Addison touched the various foibles and fashionable absurdities of women."—(D.N.B.)

[2]

AN ILLUSTRATED MANUSCRIPT OF AESOP'S FABLES

AESOP.

FABULAE.

Extremely interesting Latin manuscript of Aesop's Fables (in verse), together with explanatory text (in prose) on 58 leaves of paper.

The Manuscript contains no less than 31 ORIGINAL PEN-AND-INK ILLUSTRATIONS *to the Fables of a most ingenious and amusing nature, some of them being tinted in colours.*

4to. *Vellum.*

[EARLY XVTH CENTURY].

(*See Plate I*). £150

MANUSCRIPTS OF AESOP ARE UNUSUAL; ILLUSTRATED MANUSCRIPTS VERY UNCOMMON.

[3]

FIRST EDITION OF ARISTOPHANES' WORKS IN GREEK

[ALDINE PRESS]. ARISTOPHANES.

COMOEDIAE NOVEM. [IN GREEK. WITH THE SCHOLIA EDITED BY MARCUS MUSURUS.]

First Edition. *Greek Letter, 41 lines of scholia surrounding the text, and headline to a full page. Some fine woodcut initials, cut in outline and interlaced with strap-work or branchwork. Small woodcut head-pieces. Folio. Old calf.*

VENICE, ALDUS MANUTIUS, 15 JULY, 1498. £150

Editio Princeps.

Hain *1656. Gesamtkatalog 2333. Renouard, L'Impr. des Alde, p. 16-17, No. 3. Proctor (Printing of Greek), p. 103.

A fine copy of the First Edition of nine plays of the greatest Greek comic poet. The *Lysistrata* and *Thesmophoriazusae,* forming the 10th and 11th comedies, were omitted from this edition, and were first printed in the year 1515, at Florence, by Bernardus Giunta, in 8vo.

The Nine Comedies are as follows: *Plutus, Nebulae, Ranae, Equites, Acharnes, Vespae, Aves, Pax, Contionantes.*

[4]

FIRST EDITION OF ARISTOTLE'S WORKS IN GREEK

[ALDINE PRESS]. ARISTOTLE.

OPERA (IN GREEK).

First Edition. *Printed in Greek characters, 30 long lines to a full page. A large number of fine outline woodcut initials and headpieces. 5 vols. in 6. Folio.* A magnificent copy in French 18th century green morocco binding, gold lines on sides, fully gilt back, inside dentelles (padeloup), g. e.

VENICE, ALDUS MANUTIUS, 1 NOVEMBER, 1495—JUNE, 1498.

(See Plate II). £645

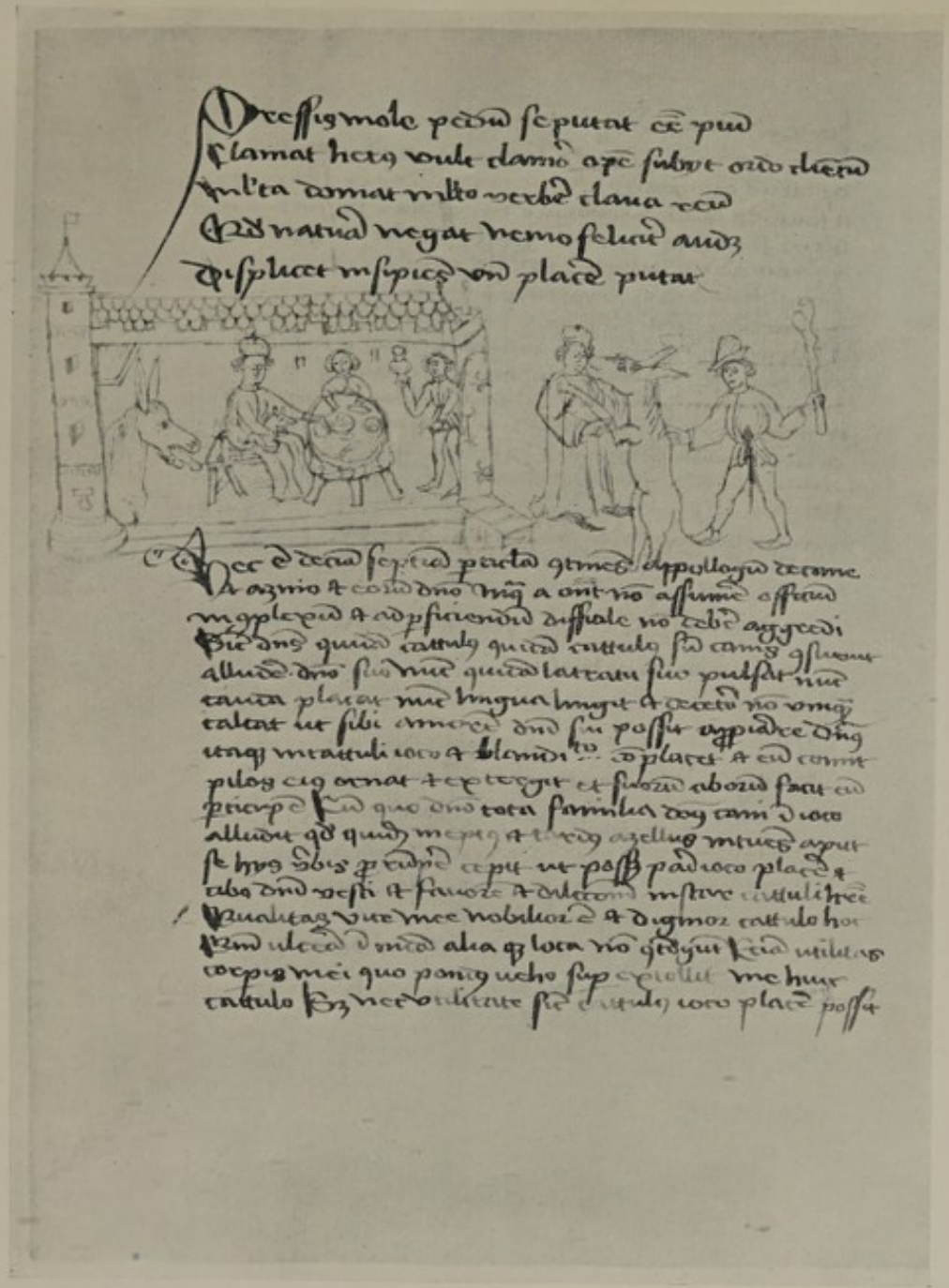
A magnificent copy of the Editio Princeps.

The Henry Drury, Firmin-Didot copy.

Hain *1657. Gesamtkatalog 2334. Renouard, *L'Imprimerie des Alde,* pp. 7, 10, and 16.

The complete set of the five volumes comprising the famous Aldine Greek Aristotle: the first complete edition of the works of Aristotle in Greek: "a truly stupendous work which well deserves the admiration it has met with." It is, moreover, the most important production of the Aldine press, and the work with which Aldus inaugurated his great series of the Greek classics. The printing of the first volume was completed at the end of 1495, but the final volume did not issue from the press until the summer of 1498.

All the five volumes of the present set are beautifully clean and retain generous margins. Vol. III is complete with the extra unnumbered leaf, which contains a page of text which by some mischance was left out when the pages were imposed.



SEE NO. 2.

ΑΡΜΟΝΙΗΣ ΙΕΡΗΣ ΜΕΛΙΗΔΕΑΑΣΜΑ
ΤΑΔΑΔ, ΣΥΝΕΣΕΩΣ ΤΩ ΑΣΑΦ. οϛ'

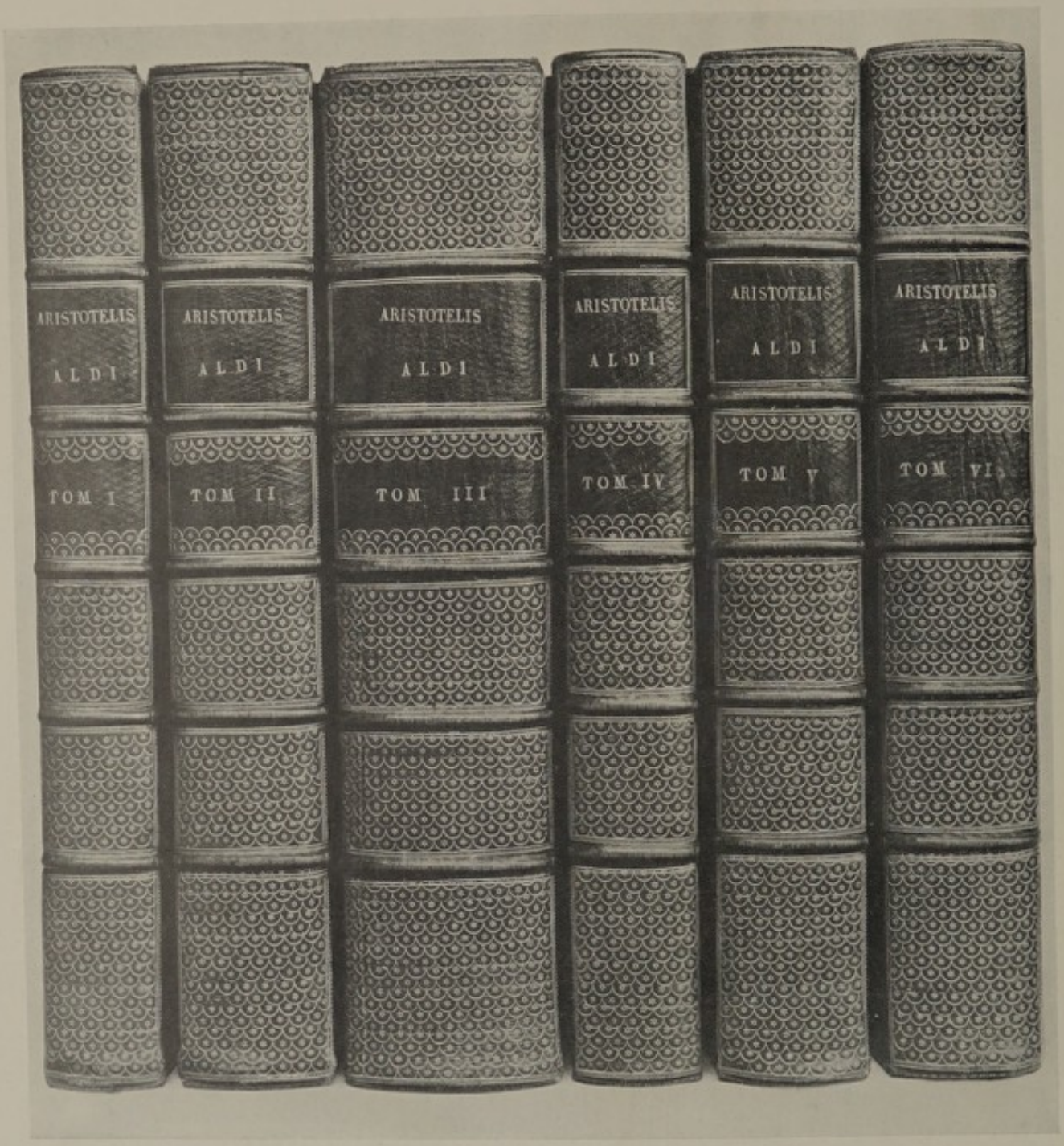
Προσέχετε λαός μου τῷ νόμῳ
μου· κλίνατε τὰ ὦτα ὑμῶν
εἰς τὰ ῥήματα τοῦ στόματός
μου. Ἀνοίξω ἐν παραβο-
λαῖς τὸ στόμα μου· φθέγξο-
μαι προβλήματα ἀπ' ἀρχῆς. Ὅσα ἠκούσαμεν
καὶ ἐγνωμεν αὐτά· καὶ οἱ πατέρες ἡμῶν διη
γήσαντο ἡμῖν. Οὐκ ἐκρύβη ἀπὸ τῶν τέκνων
αὐτῶν εἰς γενεὰν ἑτέραν· ἀπαγγέλοντες τὰς
αἰνέσεις τοῦ κυρίου καὶ τὰς δυναστείας αὐτοῦ.
Καὶ τὰ θαυμάσια αὐτοῦ ἃ ἐποίησε· καὶ αἰνέ-
σεως μαρτύριον ἐν Ιακωβ· καὶ νόμον ἔθετο
ἐν Ισραήλ. Ὅσα ἐνετείλατο τοῖς πατράσιν
ἡμῶν· τοῦ γνωρίσαι αὐτὰ τοῖς υἱοῖς αὐτῶν.
Ὅπως ἂν γνῶ γενεὰ ἑτέρα υἱοὶ τεχθησόμενοι·
καὶ ἀναστήσονται καὶ ἀπαγγελοῦσιν αὐτὰ τοῖς
υἱοῖς αὐτῶν. Ἵνα θῶνται ἐπὶ θεὸν τὴν ἐλπίδα
αὐτῶν· καὶ μὴ ἐπιλάθωνται τῶν ἔργων τοῦ θυ. Καὶ

κ 1

PLATE I.

SEE NO. 6.

PLATE II.



SEE NO. 4.

[5]

FIRST ALDINE EDITION OF HORACE

[ALDINE PRESS]. HORACE.

OPERA.

Printed in Italic type, capital letters in red and black. Small 8vo. A BEAUTIFUL COPY *bound in Venetian morocco gilt in old style by Lewis with his ticket, g. e.*

VENICE, APUD ALDUM ROMANUM, MAY, 1501. £98

A FINE COPY OF THE FIRST ALDINE EDITION AND THE SECOND BOOK PRINTED IN ITALIC TYPE. This and the Virgil, which was the first, will always be the most esteemed octavo productions of the press.

[6]

FIRST EDITION OF THE SEPTUAGINT PSALTER

[ALDINE PRESS]. PSALTERIUM GRAECUM.

ΨΑΛΤΗΡΙΟΝ. [EDITED BY JUSTINUS DECADYUS.]

THE FIRST ISSUE. *Greek Letter, printed in red and black, 20 long lines to a full page. A four-piece strapwork border, with King David playing the harp to right and a rabbit to left, encloses the text on 3a and 71a. Numerous outline initials of interlaced pattern. Six woodcut head-pieces constantly repeated. 4to. Morocco, g. e.*

VENICE, ALDUS MANUTIUS [NOT BEFORE OCTOBER, 1498].

(*See Plate I*). £150

EDITIO PRINCEPS.

Hain 13452 (without seeing it). Renouard, p. 260.

THE FIRST ISSUE, with the omission of the first line of *i*[1]*a* not rectified (except in MS.).

No exact date can be assigned to this Greek Psalter, but it cannot have been printed later than October, 1498, since it appears in Aldus' price-list of that date.

A MOST EXCEPTIONALLY FINE AND TALL COPY OF THIS HANDSOME PRODUCTION, WITH THE WOODCUT BORDERS QUITE INTACT.

[7]

PERFECT COPY OF THE RAREST SPANISH HISTORY OF ASIA

ALFONSO X (The Sage).

LA GRAN CONQUISTA DE ULTRAMAR.

Gothic Letter, double columns, small ornamental capitals. 2 parts in 1 volume. Folio. Crimson levant morocco, gilt back, g. e., inside dentelles, by Rivière.

SALAMANCA, HANS GIESSER, 1503.

(See Illustration opposite). £750

Palau (I, 47) states that the only known copy of this work belonged to Salva and was sold by Heredia. (It is now in the British Museum.)

MAGNIFICENT COPY OF THE SOLE EDITION OF AN EXCESSIVELY RARE WORK. Salva (No. 1616) emphasizes its extreme rarity, stating that he had seen no other perfect copy but his own, and knew of no other besides that and the one in the library of the Instituto Asturiano.

It is the great history of " Overseas," which was compiled at the instance of, if not actually by, Alfonso the Sage (Alfonso X), the highly cultured Spanish medieval sovereign who did so much for Spanish Literature and nationalized the Castilian language. It begins with the life of Mahomet and records the early Crusades in the Holy Land down to the year 1270. It is most valuable as a specimen of the earliest Castilian prose. Indeed, as Ticknor declares: " Castilian prose can hardly be said to have existed earlier, unless we are willing to reckon as specimens of it the few meagre documents, generally grants in hard legal forms, that begin with the one concerning Aviles in 1155, and come down, half bad Latin, and half unformed Spanish, to the time of Alfonso."

Like many of the later records of mediaeval history, however, in this early work, fabulous tales have been linked up with facts; and for this reason Salva classifies it under the section of romances of chivalry in his bibliography.

Part of the history, which contains additions from an old French version of the work of William of Tyre, records the chivalrous exploits of the Knight of the Swan, " a story full of enchantments, duels, and much of what characterizes the books of chivalry," which had originally appeared in Normandy or Belgium by Jehan Renault, and was finished by Gandor of Douay about the year 1300.

SEE NO. 7.

ANTIPHONARIUM AND OFFICES.

Latin manuscript on 113 leaves of vellum, 15-18 lines per page (or 5 four-line staves with text), late 14th century. WITH 20 FINE SMALL MINIATURES, AND ONE LARGE MINIATURE IN GOLD AND COLOURS, PROBABLY BY SIMONE MARTINI. *Small 8vo. 15th century Italian blind-tooled leather over wooden boards, 4 bosses.*

[SIENA, LATE XIVTH CENTURY].

(*See Plate III*). £350

DECORATION: Twenty-one fine miniatures in colours on gold background, as follows:—

Fol. 3: *Presentation in the Temple.* Left, Joseph in red; Virgin in blue. Jesus in arms of Simeon in red. Right, Anne in grey with purse. Altar in background.

Fol. 3b: *Purification.* Virgin in blue, with Anne and another figure in background, left, walking toward High Priest in red on right; standing behind curtained altar.

Fol. 8b: *Entry into Jerusalem.* Jesus riding on ass (in scarlet and grey) on left, with flowers in red, grey, blue. On right child throwing blue tunic on ground; woman in red with child, holding palm; other figures with palms. Hills, tree, towers and gate in background.

Fol. 17: *Jesus washing disciples' feet.* Left, Jesus, in grey, washing foot of Peter (in red and grey); five other disciples shown in scarlet, blue, grey, etc., cupboard with ewer.

Fol. 25b: *Office for Good Friday.* Two priests and deacon singing. Left, deacon with vestments (blue, red, etc.), holding book and double cross; right, priests in red, blue, grey; altar in centre.

Fol. 29: *The Resurrection.* Jesus in blue and red, with flag, rising. Two guards in blue asleep.

Fol. 31b: *The Ascension.* Jesus with two angels above. Disciples kneeling below.

Fol. 35b: *The Assumption of the Virgin.* Jesus with soul of Virgin in mandorla above. Apostles and disciples round dead body of Virgin (in blue) on bier below.

Fol. 41b: *Jeremiah.* In grey mantle and blue, kneeling in desert.

Fol. 47b: *Benediction of the wax.* Priest in grey left before lectern; lighted candle in middle. Right, Altar. Background, building and three lamps.

Fol. 64: Dead body (bearded) in blue covered with red, on scarlet pillow on bed. Priest in scarlet cope reading office. Left, monk in priest's robes.

Fol. 84: *Nativity.* Mary in blue. Joseph (left) in red, sitting on ground. Child beside Mary; two angels above; top, right, a shepherd.

Fol. 89: *Baptism of Jesus.* Jesus naked, in Jordan; Spirit descending. Left, John the Baptist in red and grey. Right, two saints watching from the bank.

Fol. 96: *The Kiss of Judas.* Judas in blue, and lake, kissing Jesus, in red and grey. Four standing figures, left, at bottom, Peter cutting off Malchus's ear.

Fol. 101b: *Jesus before Pilate.* Left, a soldier, Jesus bound. Pilate seated (scarlet and blue robes), right, messenger behind Pilate.

Fol. 101b: *Jesus buffeted.* Jesus erect, with crown of thorns and reed, dressed in scarlet and grey; five tormentors, two kneeling.

Fol. 102b: *Jesus stripped and scourged.* Soldiers. Three Jews looking on.

Fol. 103b: *Jesus bearing the cross.* Executioner in red and blue, right Virgin, John and another on left.

Fol. 104b: *Crucifixion.* Virgin, John and another saint left. Saint on right.

Fol. 105b: *Entombment.* Virgin erect and four saints bending over body of Jesus.

Fol. 106b: *Crucifixion.* Left, Virgin and four saints and Longinus praying. Mary Magdalen at foot of Cross. Right, man with reed and sponge, a saint and Jews. An angel on left receiving the sacred blood, another on right. Background of buildings.

de cruce depositus i brachus tue ſanctissime
mat's ut pie arcitur reclinatus iunxit
cui' animam mortis tue gladius pertransibat
Quique in sepulcro reclusus triduo qui
cuncti cum lymbo gloriam victoriam esse
dixti. concede ut beneficio tue mortis
deuitans hostibz ab instantibz malis et
a morte perpua liberem. Qui vi. Oēmus.

SEE NO. 8.

O Meestre.

¶ Dom prior davys Johānes petri. Anrrique anrriquez ayres desousa. Pedro degouuea.

¶ Esta obra foy emprimida em Almerim per Hermam de campos alemã Bombardeyro del Rey nosso senhor. em o anno de mil quinhentos e dezaseys. E se acabou a treze dias do mes dabril.

SEE NO. 12.

PLATE III.

Bessarion. S.R.E. Episcopus Cardinalis Sabinensis. et Constãtinopolitanus patriarcha: Niceni ueneranda nũ/cupatiõe terrarq; ubiq: celeberrimus: q̃q̃ summis reipublice christiane negotiis impeditus: merita tamẽ indignatiõe cõmotus: ac ueritatis studio: incredibiliter inflammatus: quod tua sanctitas maxime omnium nouit pater beatissime: Paule secunde Venete: defensiõis platonice immo diuine philosophie: quãdo nil aliud ẽ Plato: q̃ uere philosophie exẽplar: libros nup scribere adgressus. tanta id magestate ac felicitate egit: ut conuitiatorẽ calúniosum credi Plato ipe: diuinitatis secretarius: possit: uel suggessisse: uel optasse: uel emisse. qui enim inter mortales quõdam: nõ sola hominũ beniuolentia: ut multi: sed ingenii uiuentis amplitudine: & superne mẽtis diuinitate: pro diuo semper fuerat habitus: quiq; hodie: tanq̃ ingenii ipsis quoq;: & scriptis: calamitas: ac ueluti frequens a morte interitus: certis tempestatibus oriatur: a latinorum paucissimis: in exiguis quibusdam opusculis: legebatur: a plurimis omnino ignorabat: utx unica Platonis umbra: ueriusq̃ nomine: fuisse aliquãdo inter philosophos creditus: is inq̃ ita Bessariõis tui pater beatissime defensione perlecta: sapiẽtie ipsius Antistes: & uirtutis minime facate magister: oceano quidem uberior: facillime in oĩ scientiarq; genere excelluisse perspiciebatur. Platoq; ipse id quasi uolens: dum a maximo Bessarione laudet: reprehẽdi se a ceteris facile patietur. Quis ení tali ac tanto testimonio: aliorum siqua sint: aurita iudicia: nõ se putabit debere contẽnere? ut qđ de hoc diuino Platone nostro dixisse Antimachum: clarum poetam ferunt: qui cum conuocatis auditoribus: legeret eis magnum quoddam uolumẽ suum: & eum legentem omnes: preter Platonem: reliquissent: legam inquit nihilo minus. Plato enim mihi unus instar est omnium. Id uerissime ac sanctissime de Bessarione sapientissimo dici queat. Cuius cũ ea sit: ut ipse semper predicas pater sanctissime: in rerum omnium maximarum usu peritia: ea in cõsiliis: uel grauitas: uel perspiciẽtia: ut nihil de sũmis unq̃ rebus fiat: si Niceni unius desit autoritas. In studiis autem maioribus: & humanis oĩbus: & diuinis: ea facultas & copia: ut plura legisse credi neminẽ possit: acrius lecta: & rectius intellexisse: uberius paucissimos cultissimis quibusq; temporibus: clariusq; scripsisse: ipse iuste pro populo: seu malis: pro terrarq; orbe: Platonis defensor: unus satis esse censeatur: etsi in muscam aquila:

SEE NO. 9.

[9]

FIRST EDITION OF APULEIUS

APULEIUS (Lucius).

OPERA. [EDITED BY JOANNES ANDREAE, BISHOP OF ALERIA.]

First Edition. *Roman Letter with passages in Greek, 38 lines to a full page. On the first page a fine illuminated initial B in gold with foliate interlacings in white on a red, green and blue ground. Folio. Red morocco with blue morocco doublures, inside gilt border, g. e., by Trautz-Bauzonnet.*

ROME, CONRADUS SWEYNHEYM AND ARNOLDUS PANNARTZ, 28 FEBRUARY, 1469.

(*See Plate IV*). £550

Gesamtkatalog 2301. Hain 1314.

Editio Princeps of Apuleius. A very fine copy of this important production, which ranks among the earliest impressions from the first Roman press, and is the tenth on the list drawn up in 1472 by Andreae, Bishop of Aleria, who was editor to the press. 275 copies only were originally printed.

Lucii Apuleii platonici madaurẽsis philosophi metamorphoseos liber: ac nõnulla alia opuscula eiusdem: necnon epitoma Alcinoi in disciplinarũ Platonis desinunt. Anno salutis. M. CCCC. lxix. Paulo veneto regnante secundo. anno eius qnto. die vero ultima mensis Februarii. Rome in domo Petri de Maximo.

COLOPHON

[10]

THE FIRST BOOK PRINTED AT FULIGNO

ARETINO (Leonardo).

DE BELLO ITALICO ADVERSUS GOTHOS.

First Edition. *Large Roman type, 29 lines to a full page.* FOUR BEAUTIFUL XVTH CENTURY VENETIAN INITIALS PAINTED IN RED, BLUE AND GREEN, AND ILLUMINATED IN GOLD, the one at the *beginning of text having a side border with delicately interlaced floral design; at the foot of page is an illuminated escutcheon. Text rubricated in red. Some leaves show remains of original MS. signatures. Folio. Full red morocco, g. e.*

FULIGNO, JOHANN NEUMEISTER OF MAINZ, WITH AEMILIANUS DE ORSINIS, 1470.

(*See Plate V*). £325

Hain-Copinger 1558 (Not seen by Hain).

A VERY FINE, LARGE COPY; from the Utterson Library.

EDITIO PRINCEPS OF GREAT RARITY. The first book from a famous press, the fourth in Italy. About Neumeister, who is reputed to be one of Gutenberg's assistants, and his presses in Italy and France a whole literature exists. It is said that he came to Fuligno in 1463 to copy MSS. He went into partnership with Emeliano de Orsini, an engraver of coins and medals, and printed only three known books, the Aretino, a Cicero without date, and the first edition of Dante, 1472. Afterwards there was no printing press in Fuligno until 1541. (See Claudin, *Origines de l'imprimerie à Albi*, p. 45, etc., and Pulignani, *L'arte tipografia in Foligno*).

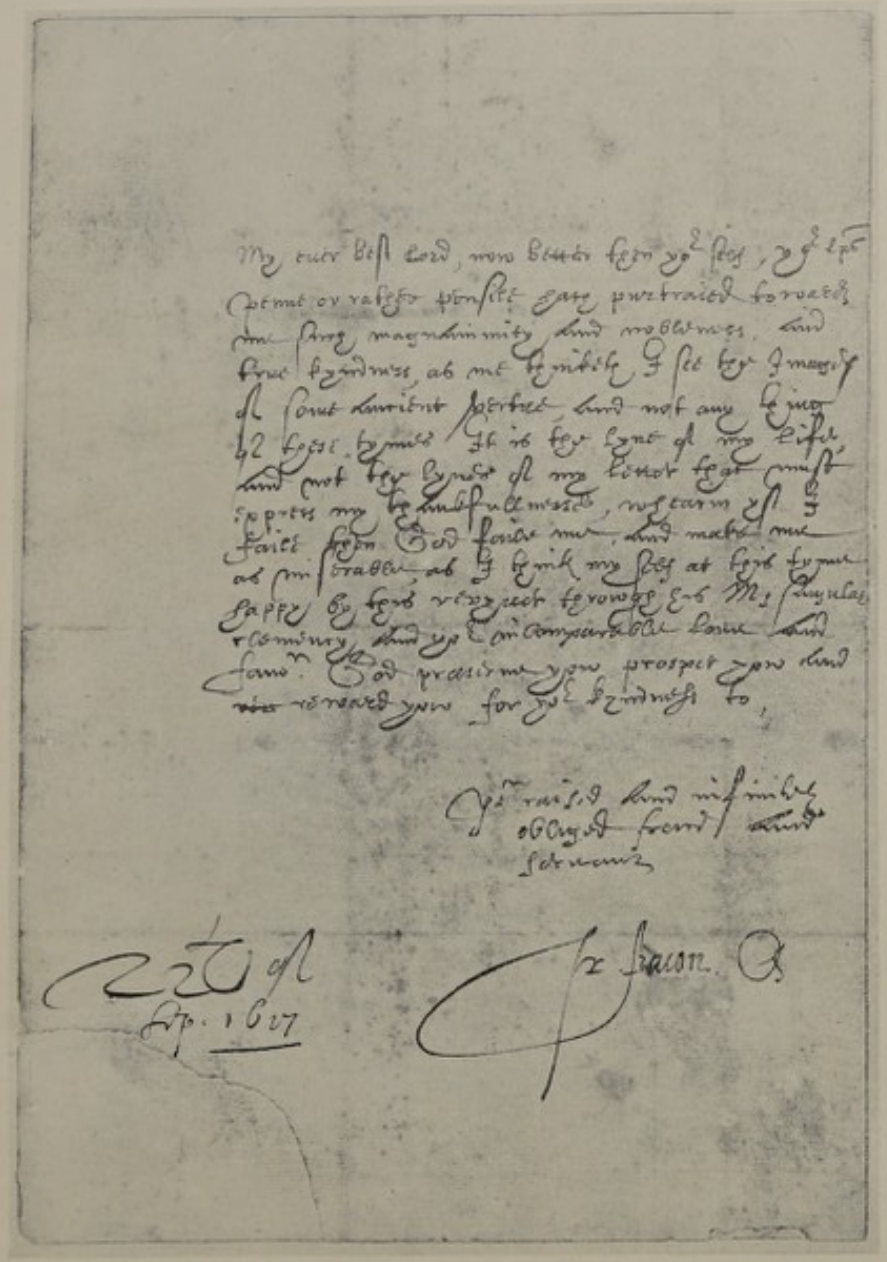
Hunc libellum Emilianus de Orſinis Fulginas
& Iohannes Numeiſter theutunicus: eiuſq; ſotii
feliciter impreſſerunt Fulginei in domo eiuſdē
Emiliani anno domini Milleſimoquadrihgēte-
ſimoſeptuageſimo feliciter.

[COLOPHON]

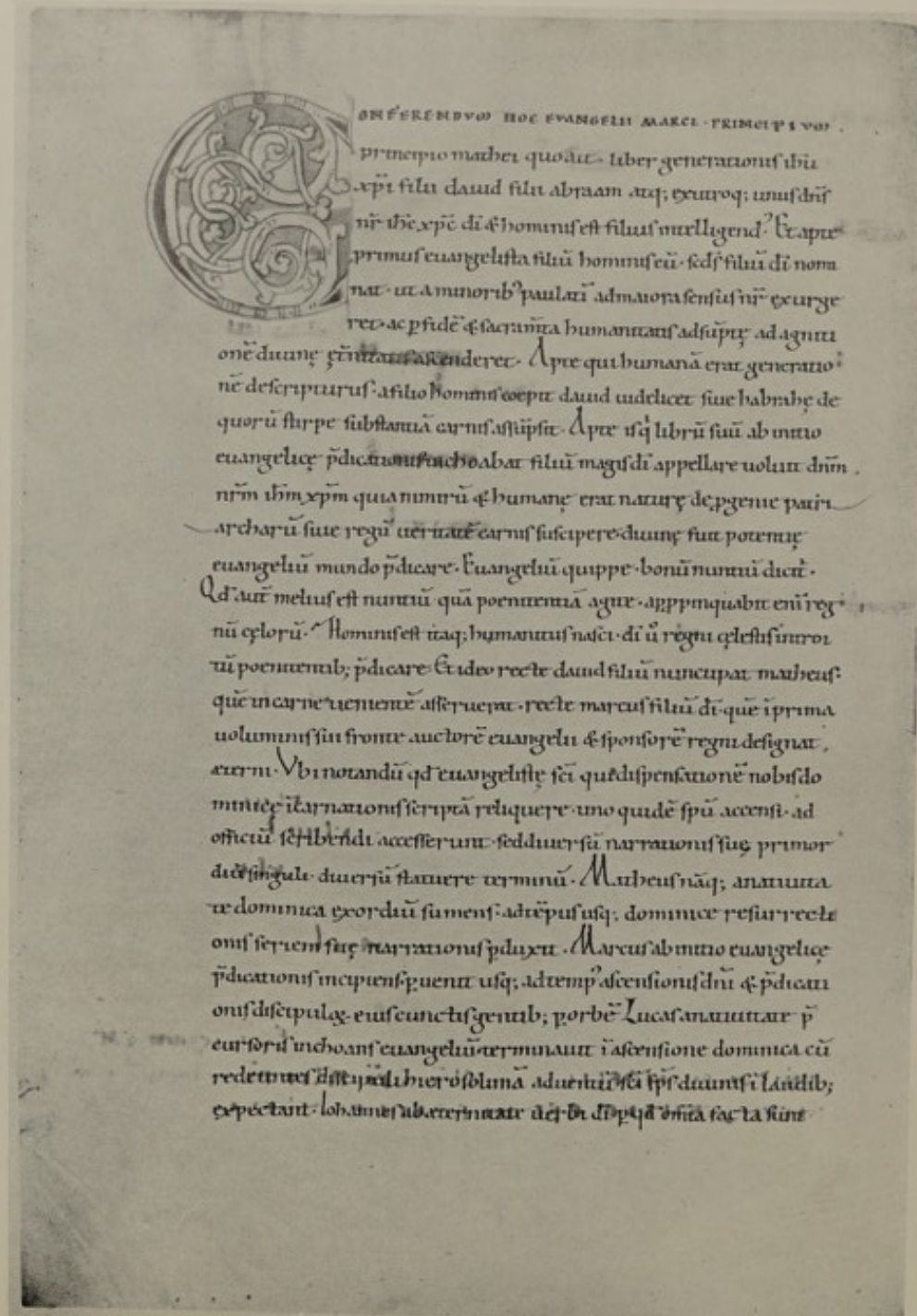
L. Perusc.

LEONARDI ARETINI DE BELLO ITALICO ADVERSVS GOTHOS

ETSI LONGE IOCVNDIVS mihi fuisset Italię felicitatẽ q̃ clades referre :tñ quia tempora sic tulerunt sequemur & nos fortune mutabilitatem Gothorumq; inuasionem & bellũ quo Italia tota pęne euersa fuit: in his libris describemus. Doloroſam ꝓfecto materiam :sed pro cognitione illorum temporum necessariam. Neq; enim Xenofontẽ Athenienſem ſummo ingenio uirũ cum obſidionem & famem ac diruta mœnia Athenarũ deſcripſit non dolenter id feciſſe reor: Scripſit tamen quia utile putabat illaꝝ rerum memoriã non deperire. Neq; Liuius noſter cũ urbem Romã a Gallis captam & incendiis conflagratã refert minorẽ meretur laudẽ q̃ cum P. Emilii triumphum illũ p̃clarum de Macedonibus aut P. Affricani uictorias enarrat. Hiſtorię quippe eſt: tam proſperas q̃ aduerſas res monimentis litterarum mandare. Itaq; optanda quidẽ meliora ſunt ſcribenda uero quecunq; contingerint. Me certe hęc ipſa ſcribẽtem quanq̃ multa pro ſingulari amore meo erga patriã conturbant: tamen illa ratio conſolatur q̃ etſi res tunc maxime aduerſas Italia perpeſſa fuit ad extremũ tamẽ ſuperatrix externarũ gẽtiũ noſtrarũ ad uſq; ętatẽ terra mariq; potẽtiſſima remanſit: Ciuitateſq; in ea ornatiſſime magnis opibus magnaq; auctoritate uiguerũt hactenus: hodieq; uigent quarum gloria et



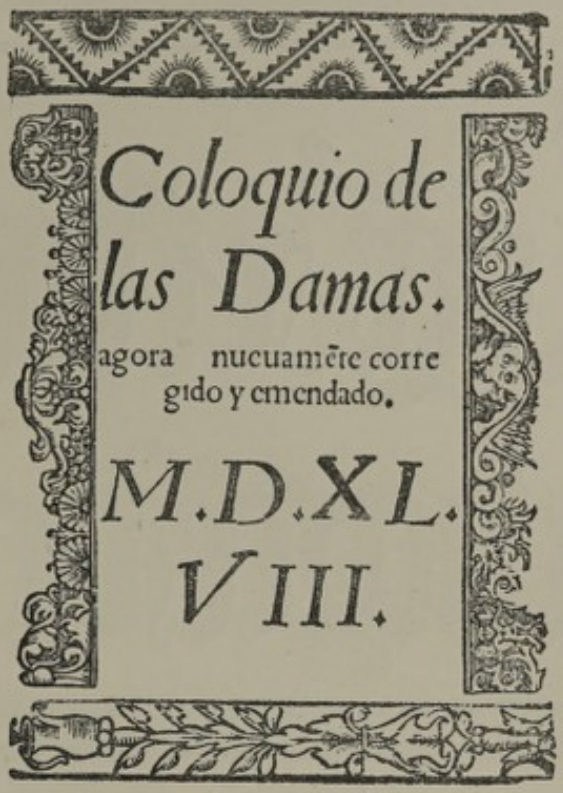
SEE NO. 14.



INCIPIT PROHEMIVM HOC EVANGELII MARCI · PRIMI CAPITVLVM ·

Principio matheus quoniam liber generationis ihū xp̄i filii dauid filii abraam atq; econtra unus dñs noīr ihc xp̄c dī & hominis est filius intelligend? Et apte primus euangelista filiū hominis eū · sed filiū dī nominat · ut a minoribus paulatī admonita sensus nr̄i exurgeret · ac p fidē & sacramēta humanitatis adsūptę ad agnitionē diuinę ṗstantiam ascenderet · Apte qui humanā erat generationē descripturus · a filio hominis cepit dauid uidelicet siue habitabę de quorū scilicet substantiā carnis assūpsit · Apte uſq; librū suū ab initio euangelicę ṗdicationis ihoabar filiū magistī appellare uoluit dñm nr̄m ihm xp̄m quia numinū & humanę erat naturę de ꝑgenie patriarcharū siue regū uenturę carnis suscipere · diuinę fuit potentię euangeliū mundo ṗdicare · Euangeliū quippe · bonū nūmū dicit · Qd aut melius est nūmiū quā poenitentiā agite · appropinquabit enī regnū cloꝝ · Hominis est itaq; humanitus nasci · dī ū regni celestis introitū poenitentib; ṗdicare · Credo recte dauid filiū nuncupat matheus · quę in carne uenturū asseruerat · recte marcus filiū dī · quę i prima uoluminis sui fronte auctorē euangelii & sponsorē regni designat · eterni · Vbi notandū qd euangelistę sci · qui dispensationē nobis domini ncę incarnationis scripta reliquere · uno quidē spū accensi · ad officiū scribendi accesserunt · sed diuersū narrationis suę primordia singula · diuersis statuere terminis · Matheus nāq; ab initio a dominica exordiū sumens · ad resurrectionis dominicę usq; · dominice resurrectionis seriem suę narrationis produxit · Marcus ab initio euangelicę ṗdicationis incipiens · peruenit usq; · ad tempus ascensionis dñi & ṗdicationis discipulorū · eius cunctis gentib; porrectę · Lucas ab initio ab ꝑ cursores inchoans euangeliū · terminauit i ascensione dominica cū redeuntes discipuli hierosolimā · aduentū sci spūs dominici laudib; expectant · Iohannes ab eterno natę dei · & hominis facta sunt

SEE NO. 17.



[TITLE-PAGE]

THE FIRST EDITION OF ARETINO'S DIALOGUES OF COURTESANS IN SPANISH FORBIDDEN BY THE SPANISH INQUISITION (LISTED IN THE FIRST INDEX OF FORBIDDEN BOOKS, 1559)

ARETINO (Pedro).

COLOQUIO DE LAS DAMAS.

First Edition. Small 8vo. Red morocco gilt fillet border, g. e.

SECRETLY PRINTED, 1548. £65

Salva, No. 1707. Palau's *Manual,* Vol. I, p. 104.

The first Spanish edition of this work, translated from the Italian by Fernan Suarez. The "colloquy" is supposed to take place between Lucrecia, a courtesan of Rome, and Antonia, her friend, in which they relate their views and experiences of low life. Palau supposes the book to have been printed at Lyons by Gryphius, but according to Salva, it seems to have been printed surreptitiously at Salamanca, although there is no proof of this, and the translator was a resident of Seville. This first edition is extremely rare and contains an interesting prologue by the translator who has written three verses at the end, pointing the moral of the transitory nature of earthly pleasures. He explains that his purpose in publishing this contribution to "profane" literature is to reveal to blind youth the abyss which lies at the end of the downward path. It is certain that this first edition was published secretly and that copies were only permitted to circulate *"sous le manteau."*

[TITLE-PAGE]

AVIS (Order of).

REGRA E STATUTOS DA ORDEM DAVYS.

First Edition. *Xylographic title in large Gothic Letter. With large woodcut of St. Benedict, within ornamental woodcut border; woodcut capitals; text in double columns, Gothic Letter. Small folio. Levant morocco, richly gilt, doublures of brown morocco, inside dentelles, g. e.*

ALMEIRIM, HERNAN DE CAMPOS, 1516.

(*See Illustration opposite and Plate III*). £400

Magnificent copy of an exceedingly valuable and rare Portuguese publication, in a fine binding.

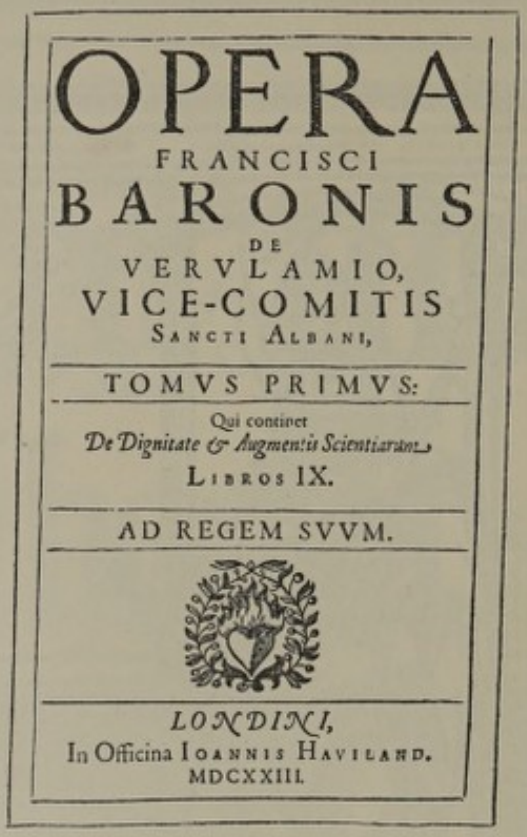
See *Early Portuguese Books in the Library of King Manuel* (London, Maggs Bros.), *Vol. I.*, pp. 300-321.

Anselmo No. 439 quotes only two copies; there is another at the British Museum, and one at Harvard College.

Typographically it is remarkable as an example of the very few works printed by Hernan de Campos, a German printer (whose publications are limited in all to some ten works), who worked in Lisbon from 1509 to 1518, and occasionally printed at Setubal and Almeirim.

The subject matter of this book relates to the statutes of the Order of Avis, the principal and most romantic of the Portuguese orders of Chivalry. There is no copy in the library of the Hispanic Society of America.

SEE NO. 12.


OPERA
FRANCISCI
BARONIS
DE
VERVLAMIO,
VICE-COMITIS
SANCTI ALBANI,

TOMVS PRIMVS:

Qui continet
De Dignitate & Augmentis Scientiarum
LIBROS IX.

AD REGEM SVVM.

LONDINI,
In Officina IOANNIS HAVILAND.
MDCXXIII.

[TITLE-PAGE]

BACON (Sir Francis).

DE AUGMENTIS SCIENTIARUM.

THE EXCESSIVELY RARE FIRST EDITION, published under the full title of: OPERA FRANCISCI BARONIS DE VERULAMIO, VICE-COMITIS SANCTI ALBANI; TOMUS PRIMUS; qui continet DE DIGNITATE & AUGMENTIS SCIENTIARUM LIBROS IX. *Folio. Old vellum.*

LONDINI, IN OFFICINA JOANNIS HAVILAND, 1623.

£350

This, the FIRST EDITION of Bacon's famous *De Augmentis Scientiarum* was considered by Archbishop Tenison as the "fairest and most correct edition."

Mr. Steeves, in his "Francis Bacon, 1910," states:—

"It is one of the rarest of English Classics and is seldom met with in the original. It was written in Latin, as Bacon had small hopes that his books would live in the English Tongue. Writing to his friend, Tobie Mathew, he says: "For these modern languages will at one time or another play the bank-rowte with books."

The Advancement of Learning, published in 1605, was the forerunner of the *De Augmentis*. The latter is, indeed, the expansion and remodelling of the former.

SO RARE IS THE PRESENT WORK THAT IT IS CONSIDERED THAT THE BOOK WAS PRIVATELY PRINTED FOR PRESENTATION PURPOSES ONLY.

[14]

BACON'S FAMOUS RECONCILIATION LETTER

BACON (Sir Francis).

AUTOGRAPH LETTER TO THE EARL OF BUCKINGHAM, SIGNED "FR. BACON, C.S."

1 page, folio. With Bacon's small wax Armorial seal.

22ND SEPTEMBER, 1617.

(See Plate VI). £500

Of the greatest interest and importance, being the famous letter of reconciliation from Bacon to Buckingham following their differences occasioned by the proposed marriage between Sir Edward Coke's daughter and the Earl of Buckingham's elder brother, Sir John Villiers. Bacon was against the marriage and wrote to the King to protest against it. This occasioned a serious quarrel between Bacon and Buckingham, who were previously most intimate friends.

This reconciliation letter reads as follows:—

"Yo^{r} Lps. penne or rather pencile hath purtraied towards me such magnanimity and nobleness and true kyndness as me thinketh I see the image of these tymes. It is the tyme of my life and not the lynes of my letter that must express my thankfullnesse, whearin if I faile then God faile me, and make me as miserable as I thinke myselfe at this tyme happy by this revyver through his M^{s}. singular clemency and yo^{r} incomparable love and favo^{r}." Etc.

Accompanying the letter is the very rare portrait of Bacon by S. de Passe, 1638, which bears Bacon's Arms at head.

In 1617 Sir Edward Coke agreed to a proposal, which he had formerly opposed, of a marriage between his youngest daughter, then only fourteen, and the elder brother of the Duke of Buckingham. Bacon saw in the project, what it no doubt really was, an attempt once more to ingratiate Coke with the King. He accordingly took part with the young lady's mother, who opposed the match, and wrote to James to protest against it. Lady Hatton took away her daughter to her cousin's house at Oatlands, and a famous and undignified squabble ensued. Coke applied for a warrant from the privy council, Bacon refused it but Winwood granted it. Coke, without his warrant, went to Oatlands and recovered his daughter by force. His wife, in turn, appealed to the privy council, where Bacon, now lord keeper, took up her quarrel, and information against Coke was filed in the Star-chamber.

Bacon found that Buckingham was warmly interested in the project, and was not only angry himself, but made James angry with the lord keeper's interference. It was only by this most profuse apology to Buckingham that Bacon made good his imperilled position, and secured the office of Lord Chancellor the following year.

[15]

WITH 75 ORIGINAL CONTEMPORARY SEPIA DRAWINGS ADDED AND BEAUTIFULLY BOUND IN CONTEMPORARY CRIMSON MOROCCO

BARTHELEMY (J. J.).

VOYAGE DU JEUNE ANACHARSIS EN GRECE, VERS LE MILIEU DU QUATRIÈME SIECLE AVANT L'ÈRE VULGAIRE.

Large Paper Copy. With magnificent portrait of Barthélemy after Gounod engraved by Langlois and with the addition of 75 ORIGINAL MAGNIFICENT CONTEMPORARY SEPIA DRAWINGS *of the Greek Sages and Heroes mentioned in the work. Also (in the Atlas 38) plates, maps, etc., some by Pillement after Bourgeois. 7 vols., large 4to, and 1 Atlas in folio. Beautifully bound in contemporary crimson morocco, large Grecian key-pattern border on sides, gilt panel backs, inside dentelles, g. e., in the style of Bozerian.*

PARIS, DE L'IMPRIMERIE DE DIDOT JEUNE, L'AN VII (1799).

(See Plate VII). £130

Brunet says: *"Belle édition, plus complete que les trois premières."* This copy is of the first issue exactly as described by Brunet, that is to say before the addition of map No. 1, which (published in 1811) was added to later issues only.

[16]

BARTHOLOMEW, the Englishman (*Bartholomaeus de Glanvilla*).

BOECK VAN DEN PROPRIETEYTEN DER DINGHEN.

Gothic Letter. Double columns of 38, 39 and 40 lines. Initial spaces, some with guide-letters. Illuminated initials from another work inserted at a later date. Printed signatures. Without printed head-lines and foliation. With 11 FINELY EXECUTED FULL-PAGE WOODCUTS BY *a Flemish artist depicting the Almighty, the Creation, the Fall of the Angels, the Seven Ages of Man, the Universe, Occupations of the Months of the Year, Animals, Birds and Fish, Plants, and a landscape representing the Earth. With large printer's device of Jacob Bellaert on the final leaf. The cuts are lightly touched with colour.*

Folio. Flemish binding of wooden boards covered with stamped leather decorated with motifs of a bee, a rose and a square stamp of two sea-horses. (Rebacked).

HAARLEM, JACOB BELLAERT, 24 DECEMBER, 1485.

(See Illustration opposite). £475

Hain 2522 (without seeing it). Campbell 258.

THE RARE FIRST EDITION IN DUTCH OF THIS FAMOUS WORK of Bartholomew, the Englishman, and one of the most interesting productions from the first press at Haarlem. The fine full-page woodcuts were designed by a Flemish artist especially for this edition, and are both unusual and charming. The first, which represents Jehovah, is remarkable for the strong black and white effects achieved by the artist. The twelve medallions representing the occupations of the months of the year are original in their design, and depict, amongst other subjects, hawking, cutting the corn, sowing, and for December—killing the pig. There is a fine full-page landscape representing the Earth and the woodcut of the Seven Ages of Man includes a spirited cut of a surgeon dressing a wound in the shoulder of a man, seated before him.

This book is the only one of Bellaert's productions in which he placed his name—*Meester Jacop Bellaert (born in Zerickzee)*. It is printed in a clear, rather large Gothic type, which had been used by Gerard Leeu at Gouda, and which Bellaert acquired from that printer. The end-leaves are made from portions of an Indulgence, written on vellum, which was granted in 1476 in aid of a hospital at Tournai (Flanders).

A GOOD COPY IN AN INTERESTING SPECIMEN OF CONTEMPORARY FLEMISH BINDING.

SEE NO. 16.

BEDE (The Venerable).

COMMENTARY ON SAINT MARK.

Latin manuscript written in neat upright minuscules by a German scribe of the XIIth Century on 112 leaves of vellum, 30 long lines to a full page. With two outline-initials decorated with branch work, in red, smaller initials in red or in black touched with red, triangular-shaped paragraph-marks touched with red. Contemporary quire numbers at the end of the gatherings. Lines rules with a pointed tool. Folio (299 x 202 m.m.). German 15th century binding of thick wooden boards covered with pigskin, the sides decorated with stamped fillets.

(GLADBACH), GERMANY, 12TH CENTURY.

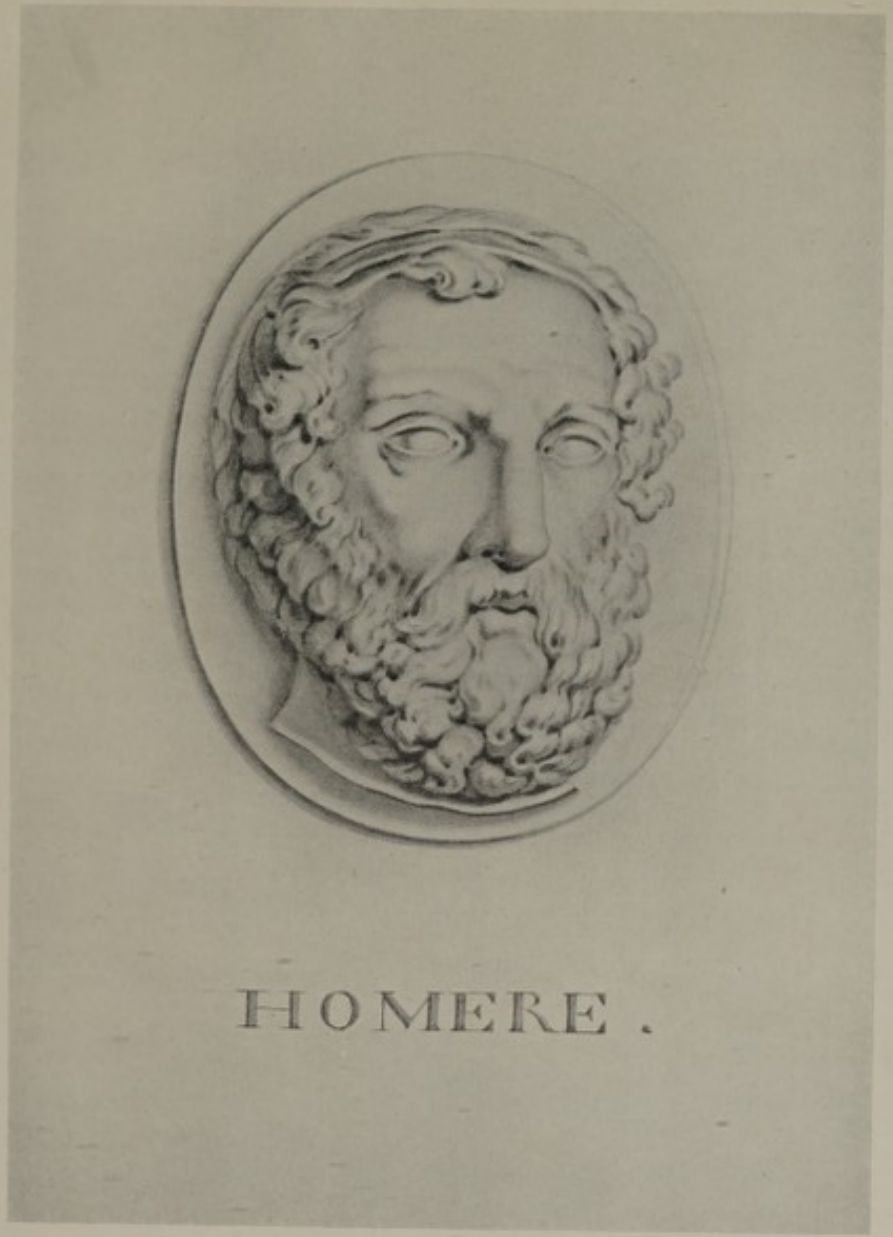
(See Plate VI). £315

Collation: i[8]-vi[8] (lacks the 6th leaf of quire vi) vii[8]-xiiii[8] (xv)[1].

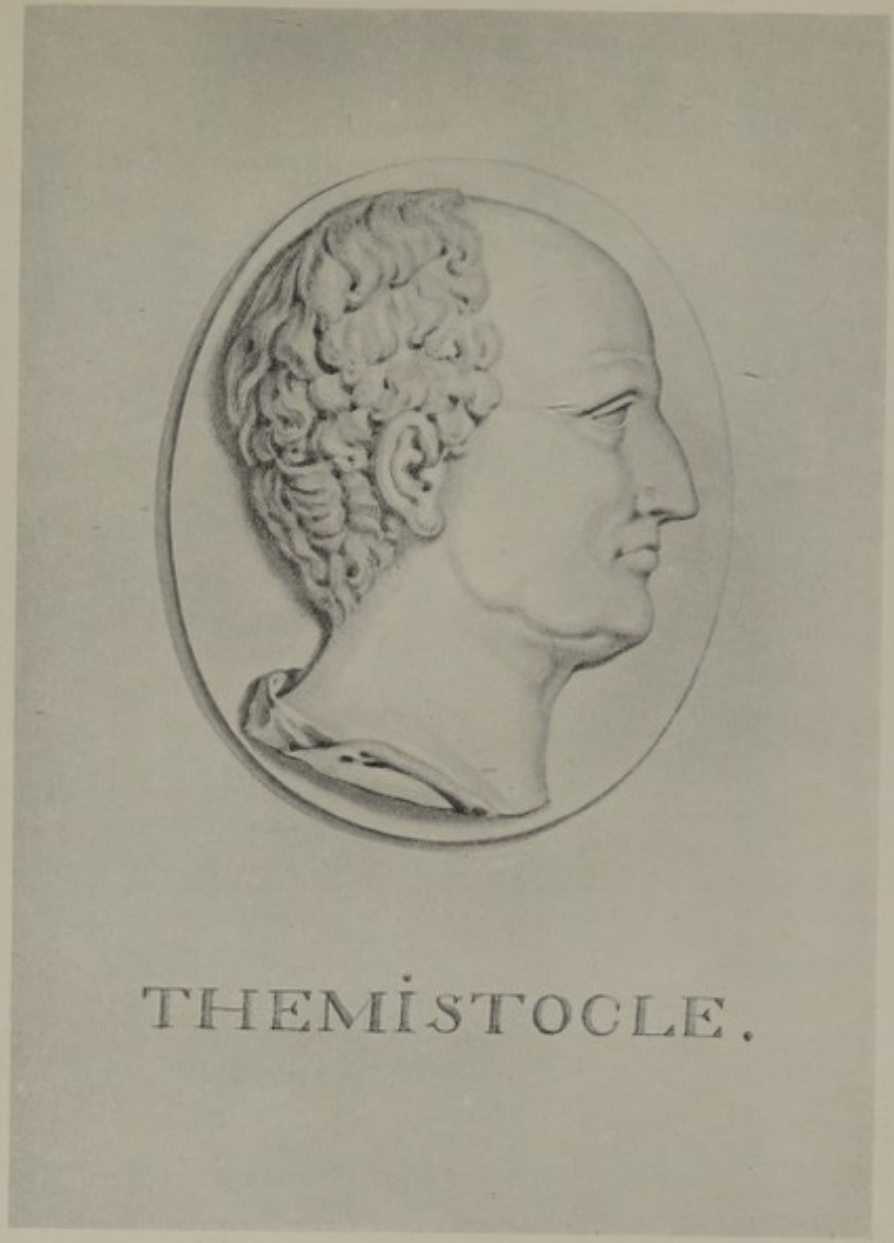
A fine XIIth century manuscript of Bede's commentary on Saint Mark, executed by a German Monk, presumably an inmate of the Benedictine Abbey of St. Vitus, the Martyr, at Gladbach, in the diocese of Cologne; for on folio 1a is the ownership inscription of the Abbey (in a XVth century hand): "Liber Monasterii Sancti Viti Martyris in Gladbach et est venerabilis beda super marcum." An older inscription above this has been erased. Along the outer edges of the MS. is written the MS. press-number in the Abbey Library, "B.19." The MS. is from the Phillipps' collection (No. 2225), and bears the crest of Sir T. Phillips stamped on folio 1a. The MS. is in a wonderfully good condition, and has practically full margins; down the edges of almost all the outer margins can still be seen the holes made by the scribe's needle when he sewed down the blank vellum sheets on a frame to keep them taut while he was writing.

The Abbey of Gladbach was founded in 973 by Archbishop Gero of Cologne and dedicated to St. Vitus. The Benedictine inmates evidently greatly venerated the writings of Bede, who was also a Benedictine, for two other fine Bede manuscripts of the same period, emanating from Gladbach, are in existence. One is Bede's commentary on St. Luke, a companion volume to the present, and which stood beside it on the shelves of the Abbey library, as is testified by its press-number, "B.18." This MS., formerly in the Phillips Collection, is now in the possession of A. Chester Beatty, and is fully described in E. G. Millar, "*The Library of A. Chester Beatty. A descriptive catalogue of the Western Manuscripts,*" 1927, No. 31. At the beginning is a similar note to the one in the present MS., and probably in the same fifteenth-century hand: "Liber monasterii sancti Viti Martyris in Gladbach et est Venerabilis Beda super lucam." This manuscript, though of the same period and in a handwriting of the same school as the *St. Mark* MS., is not, it seems, the work of the same scribe, for there are slight differences in the formation of certain letters, and some abbreviations are used in the *St. Luke* which are not met with in the *St. Mark* MS. The other manuscript from Gladbach, *Bedae Historiae*, also formerly in the Phillipps Library, is now in the John Rylands Library, Manchester. This, again, bears a fifteenth-century note of ownership: "Liber monasterii S. Viti Martyris in Gladbach." The MS. is described by Dr. M. R. James: "*A Descriptive Catalogue of the Latin Manuscripts in the John Rylands Library, Manchester,*" vol. I, No. 182.

The *Commentary on St. Mark* and the *Commentary on St. Luke* are the two gospel commentaries of which there is no doubt as to Bede's authorship, for they are included in the list of his works (up to the year 731), which Bede appended to his "*Historia Ecclesiastica.*"



HOMERE.

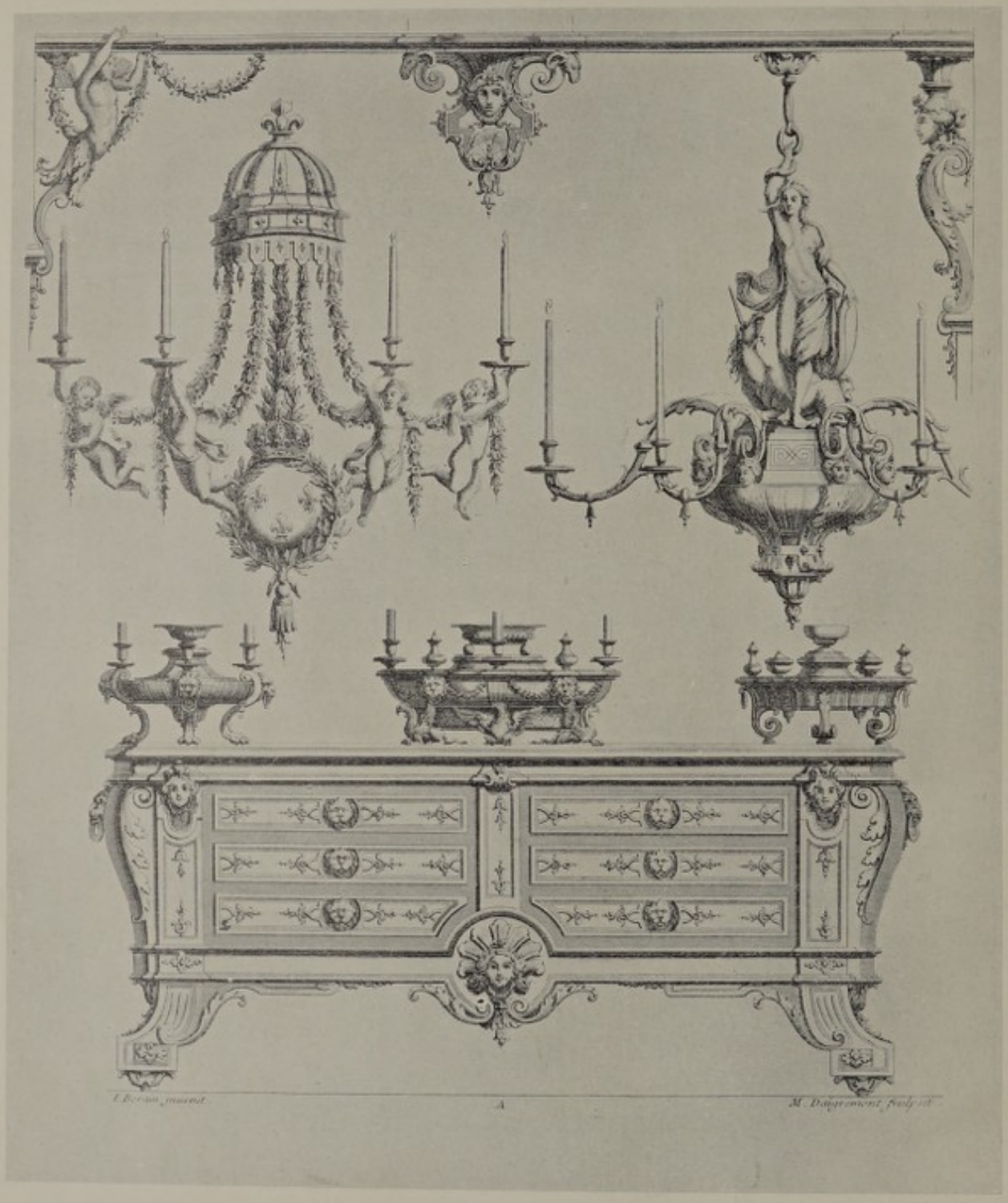


THEMISTOCLE.

PLATE VII.

SEE NO. 15.

PLATE VIII.



SEE NO. 18.

[18]

BERAIN.

ORNEMENS INVENTEZ PAR J. BÉRAIN ET SE VENDENT CHEZ MONSIEUR THURETAUX, GALLERIES DU LOUVRE, AVEC PRIVILEGE DU ROY.

Large portrait engraved by Duflos after Vivien and 127 MAGNIFICENT PLATES OF ORNAMENTS, *consisting of designs for Clocks, Candelabra, Chimney-pieces, Ceilings, Arabesques for Walls, Panels, Commodes, and other Decorative Subjects, brilliant Original Impressions and in very fine condition. Royal folio. Original calf.*

PARIS (1709).

(*See Plate VIII*). £125

[19]

ST. BERNARD, and others.

LES LAMENTATIONS DE ST. BERNARD (8 ff.); LA DESTRUCTION DE TROYE TRANSLATEE DE LATIN EN FRANCOYS MISE PAR PERSONNAGES PAR MAISTRE JACQUES MILLET ESTUDIANT EN LOYES A ORLEANS L'AN MIL CCCC ET I [1401], (IN VERSE, 441 ff.); LE MYSTERE DE LA PASSION DE NOTRE SAUVEUR JHESUS CRIST, TRADUITE DE LATIN POUR ISABELLE DE BAVIERE, REINE DE FRANCE (38 ff.).

Manuscript in French, 15th Century, written on 487 leaves of paper in lettres bâtardes. *Folio. Contemporary binding of wooden boards, covered with calf (repaired).*

[FRANCE, ABOUT 1460].

(*See Plate IX*). £205

A very interesting manuscript, apparently written by more than one scribe. The third item records that the "excellent and redoubtable and mighty Princess, Lady Isabel of Bavaria, Queen of France, had this *Passion of Christ* translated from Latin into French" in 1398. One leaf partly torn away.

[20]

ONE OF AN EDITION OF 35 COPIES ONLY

WITH PROOFS BEFORE LETTERS AND BOUND IN CONTEMPORARY FRENCH CRIMSON MOROCCO

BERNARD.

OEUVRES COMPLETES.

Printed on thick paper. With 6 proof PLATES BEFORE LETTERS *after Martini and Eisen, engraved by Duval, Helman, Letellier, Patas, Dupréel. Royal 8vo.* BEAUTIFULLY BOUND IN CONTEMPORARY FRENCH CRIMSON MOROCCO, *fillet borders on sides, gilt back au pointillé, light blue silk end-leaves, inside dentelles, g. e. Unsigned but undoubtedly by Bozerian.*

PARIS, DE L'IMPRIMERIE DE DIDOT LE JEUNE, AN III (1795). £75

IN PERFECT STATE OF PRESERVATION.

On the back of the title is the following printed sentence: *" Cette edition complète n'est tirée qu'à trente-cinq exemplaires."* It has therefore escaped the notice of Cohen-de Ricci.

[21]

BIBLE.

BIBLIA SACRA LATINA.

Latin manuscript beautifully written in small Gothic characters on 262 leaves of vellum; double columns of 63 lines, initials in blue and red with fine arabesque pen work, head-lines giving the names of the books in blue and red. Folio. Early 17th Century red morocco, two-line fillet round sides, three-line fillet forming a panel, with large Jacobean corner-pieces and large centre ornament of leafy spirals within a frame of geometrical design, at the outer corners of the panel and at the angles of the centre ornament the monogram of William III, " W. R." within palm sprays ensigned with a Royal Crown, gilt panelled back with the same cypher in the centre and at corners of each panel, raised bands. (16¾ x 11¼ inches).

[ENGLAND, XIVTH CENTURY.]

(See Plate IX). £185

A fine manuscript in splendid condition.

[22]

A MAGNIFICENT COPY IN ORIGINAL BINDING

BIBLE.

THE NINTH GERMAN BIBLE.

Gothic Letter, double columns, 50 lines to a full page. With initials and 109 MAGNIFICENT WOODCUTS IN CONTEMPORARY COLOURING. *2 vols. in 1. Folio, in its original magnificent binding of wooden boards covered with stamped pigskin, metal corner pieces and bosses.*

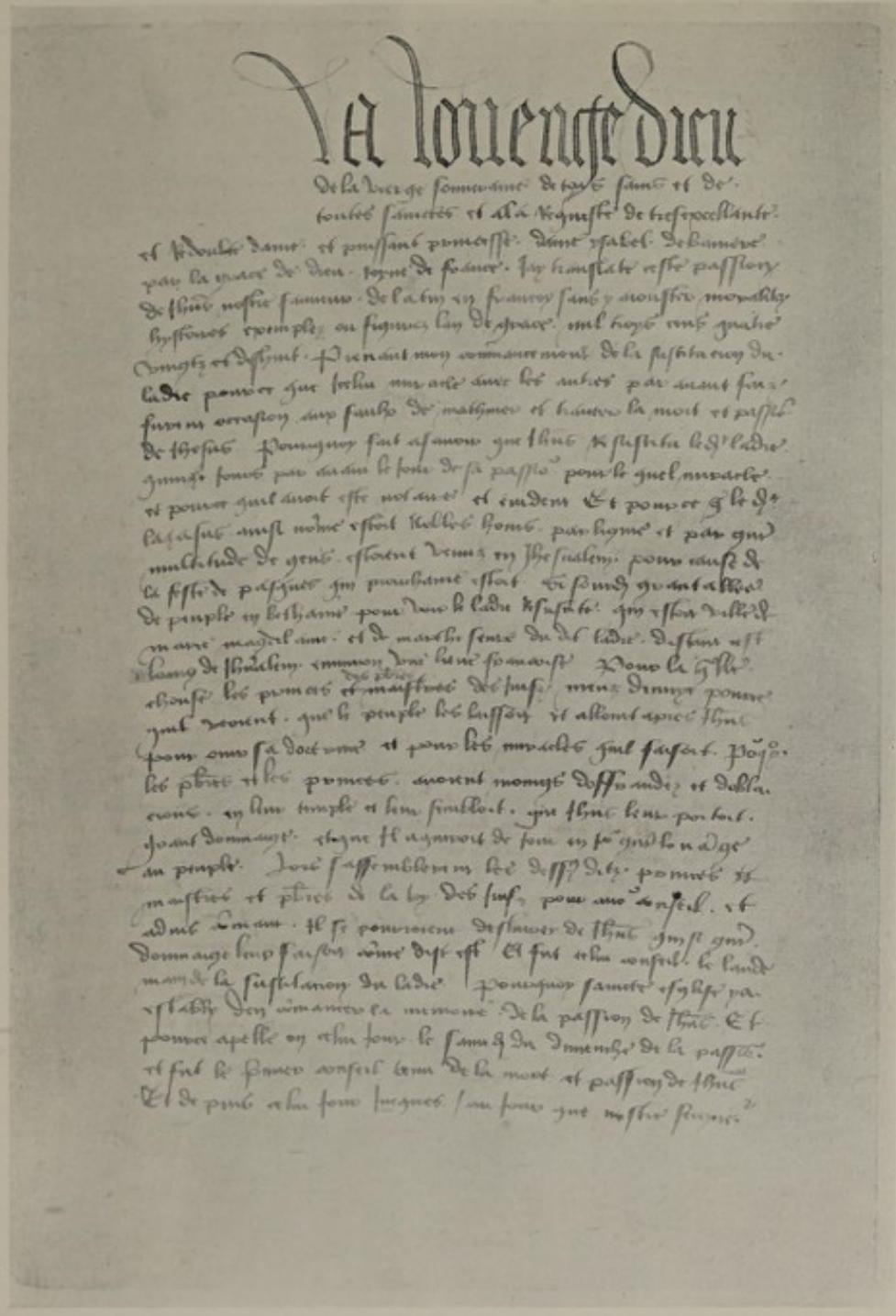
NUREMBERG, ANTON KOBERGER, 17TH FEBRUARY, 1483.

(See Plate X). £250

Hain *3137. Schreiber 3461. Muther 420.

The type was especially cut for this edition. The beautiful woodcuts are those of the famous Cologne Bible of Quentell of 1479.

In this edition Joseph's adventure is described as having taken place with Pharaoh's wife instead of Potiphar's wife.



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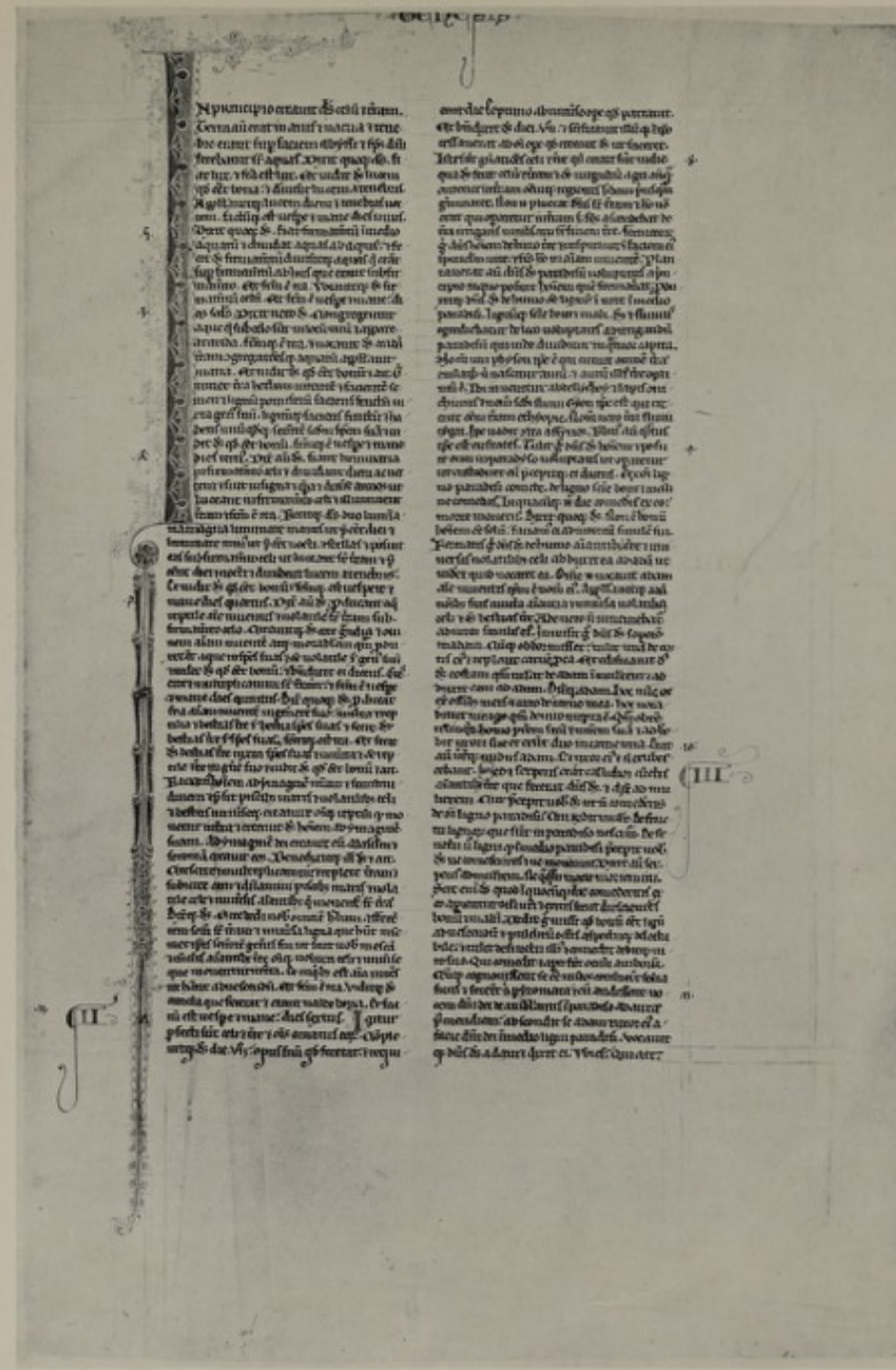

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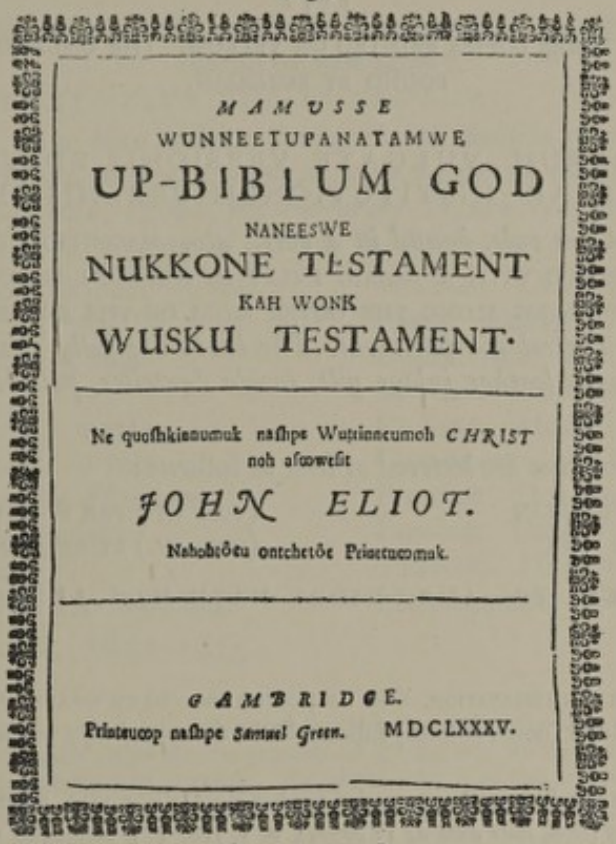
PLATE IX.

PLATE X.

SEE NO. 22.


MAMUSSE
WUNNEETUPANATAMWE
UP-BIBLUM GOD
NANEESWE
NUKKONE TESTAMENT
KAH WONK
WUSKU TESTAMENT.

Ne quoshkinnumuk nashpe Wuttinneumoh CHRIST
noh ascowesit
JOHN ELIOT.
Nohohtôtu ontchetôe Priestuconmuk.

CAMBRIDGE.
Printeuoop nashpe Samuel Green. MDCLXXXV.

[TITLE-PAGE]

A MAGNIFICENT FRESH COPY OF JOHN ELIOT'S INDIAN BIBLE

BIBLE IN THE MASSACHUSETTS LANGUAGE OF THE RED INDIAN TRIBE OF MASSACHUSETTS NOW EXTINCT. [MAMUSSE WUNNEETUPANATAMWE UP-BIBLUM GOD NANEESWE NUKKONE TESTAMENT KAH WONK WUSKU TESTAMENT. NE QUOSHKINNUMUK NASHPE WUTTINNEUMOH CHRIST NOH ASCOWESIT JOHN ELIOT.]

The Old and New Testaments and the Psalms in metre, all translated into the Language of the Indians of North America, and "Printed for the Right Honourable Corporation in London, for the propagation of the Gospel among the Indians of North America."

2 vols. in 1. Thick small 4to, old calf.

CAMBRIDGE (MASS.), SAMUEL GREENE, 1685-1680. £550

This is the rare Second Edition of Eliot's Bible. Carefully revised by the translator, with the assistance of John Cotton, minister of Plymouth.

Only a very few copies are known to be in existence of this Bible, practically all of them imperfect. Our copy is an extraordinary copy, having been entirely unused and sent to Europe at the time. Eight leaves are slightly shorter than the rest.

In September, 1672, the Commissioners ordered that all the remaining copies of the first edition of the Indian Bible should be bound. It is probable that the edition was soon exhausted. Many copies were lost or destroyed in the Indian war of 1675-6. As a new edition was much needed, Eliot began, about the year 1677, to revise the whole work, and he also petitioned the Commissioners to reprint it. His own account of the revision contains the words: "I obtained the favour to reprint the New Testam^{t} & psalmes, but I met w^{t} much obstruction for reprinting the old testam^{t}, yet by prayre to God, Patience & intreatye, I at last obteined y^{t} also, praised be the Lord."

The printing of the N.T. began, probably, early in 1680, and this section was completed towards the end of 1681, being closely followed by the Metrical Psalms, which were finished in 1682. The O.T., though begun in 1682, was not completed till the autumn of 1685.

[24]

ONE OF THREE COPIES PRINTED ON VELLUM. THE ONLY COPY KNOWN BOUND BY BOZERIAN.

BIBLIA LATINA.

BIBLIORUM SACRORUM VULGATE VERSIONIS EDITIO JUSSU CHRISTIANISSIMI REGIS AD INSTITUTIONEM SERENISSIMI DELPHINI.

PRINTED ON VELLUM. *2 vols. bound in 4 vols., 4to.* MAGNIFICENTLY BOUND BY BOZERIAN IN FULL DARK-BLUE MOROCCO WITH A MOSAIC INLAY OF CRIMSON MOROCCO GILT-TOOLED TO A GRECIAN KEY PATTERN RUNNING ALONG THE OUTER SIDES OF THE COVERS, *forming a crimson frame to the dark-blue central compartment. The backs are fully gilt with pointillé ground and bear crimson morocco leather inlays gilt, inside dentelles, pale-blue silk end-leaves, gilt edges.*

The backs of the Volumes are lettered at foot as follows:

(VOL. I.) IMPRIMÉ SUR VELIN
(VOL. II.) A PARIS EN 1785
(VOL. III.) PAR F. A. DIDOT L'AINÉ
(VOL. IV.) ET RELIÉ PAR BOZERIAN

PARIS, EXCUDEBAT FR. AMB. DIDOT NATU MAG., 1785.

(See Plate XI). £950

IN A MAGNIFICENT STATE OF PRESERVATION. ONE OF 3 COPIES PRINTED ON VELLUM. One of these copies was sold in 1821 by De Bure to the Royal (now National) Library, Paris; the second copy was sold in 1789 at the d'Hangard Sale already for 1350 livres.

The copy we offer for sale has not been on the market since about 1820, when it was offered for sale (in the "*Cat. de Livres précieux (in-8, sans date de 13 pages), p. 1, No. 3*"), according to Van Praet, *Catalogue de livres imprimés sur vélin, Vol. I, pp. 24-5.*

[25]

A MAGNIFICENT COPY PRINTED ON LARGE PAPER WITH THE PLATES PROOFS BEFORE LETTERS IN A PERFECT CONTEMPORARY FRENCH BLUE MOROCCO BINDING, BY BOZERIAN.

BIBLE (IN FRENCH).

LA SAINTE BIBLE CONTENANT L'ANCIEN ET LE NOUVEAU TESTAMENT, TRADUITE EN FRANÇOIS SUR LA VULGATE, PAR M. LE MAISTRE DE SACI, ORNÉE DE 300 FIGURES GRAVÉES D'APRÈS LES DESSINS DE M. MARILLIER.

A LARGE AND THICK PAPER COPY. *With 300 large plates* PROOFS BEFORE LETTERS (*204 for the Old and 96 for the New Testament*) *after Marillier and Monsiau finely engraved by Dambrun, de Launay jeune, Delignon, Dupréel, de Ghendt, Giraud jeune, Halbou, Hubert, Lebeau, Patas, Petit, Ponce, Trière, Varin and Viguet, and 1 folding map. 12 vols., 4to.* MAGNIFICENTLY BOUND BY BOZERIAN IN FULL DARK-BLUE MOROCCO, *a broad richly gilt floral and ornamental border along the sides, fully gilt backs, salmon silk end-leaves, inside dentelles, g. e., by Bozerian (with his name stamped in gold at the back of Vol. I).*

PARIS, DEFER DE MAISONNEUVE (DE L'IMPRIMERIE DE MONSIEUR) 1789-1804.

(See Plate XII). £900

A MAGNIFICENT WORK IN MAGNIFICENT STATE WITH ALL THE 300 FINE PLATES PROOFS BEFORE LETTERS IN MOROCCO BINDINGS BY BOZERIAN.

[26]

FRENCH TRAVELLING LIBRARY IN THE FORM OF A FOLIO VOLUME IN RED MOROCCO OF THE PERIOD OF NAPOLEON I.

BIBLIOTHÈQUE PORTATIVE DU VOYAGEUR.

Box in the form of a folio volume covered with straight-grained red morocco. Back decorated with gilt fleurons, roses and ships, dentelle border on sides. This contains, in four rows, as in a Library, 49 vols., 12 mo, contemporary French red morocco, with border of grape-vine design on sides, g. e., printed in Paris, by Fournier, 1802-1815, as follows:—

CORNEILLE. Chefs-d'Oeuvre. 5 vols.
RACINE. Oeuvres. 4 vols.
VOLTAIRE. Théatre. 5 vols.
BERNIS. Oeuvres.
LAFONTAINE. Fables. 2 vols.
LAFONTAINE. Contes. 2 vols.
VOLTAIRE. La Pucelle d'Orléans.
GRESSET. Oeuvres Choisies.
BERNARD. Oeuvres.
VERGIER AND GRECOURT. Oeuvres.
MOLIERE. Oeuvres. 7 vols.
PIRON. Oeuvres. 2 vols.
DEMOUSTIER. Lettres à Emilie. 3 vols.
BOSSUET. Discourse. 3 vols.
LE SAGE. Histoire de Gil Blas. 5 vols.
GRAMMONT. Mémoires. 2 vols.
BOILEAU. Oeuvres.
LONGUS. Daphnis et Chloé.
TRESSAN. Histoire.
MONTESQUIEU. Grandeur des Romains.

PARIS, FOURNIER, 1802-1815.

(*See Plate XIII.*) £105

Although the *Bibliothèque Portative* originated towards the end of the 18th century, its great vogue came in the time of Napoleon Bonaparte, who made a practise of giving sets to his generals and other people who accompanied him on his campaigns and voyages. The above copy is of that period, and its historical interest is enhanced by the fine condition of the case and its 49 volumes bound in morocco which are absolutely complete and in a very fresh state.

[27]

BOUND IN CONTEMPORARY FRENCH GREEN MOROCCO

BOCCACCIO.

IL DECAMERONE (IN ITALIAN).

With 5 engraved frontispieces, one portrait, 110 plates and 97 culs-de-lampe after Gravelot, Boucher, Cochin and Eisen, by Aliamet, Baquoy, Flipart, Legrand, Lemire, Lempereur, Leveau, Moitte, Ouvrier, Pasquier, Pitre-Martenaise, Saint Aubin, Sornique and Tardieu. 5 vols., 8vo. Beautifully bound in contemporary French dark-green morocco, fillets on sides, gilt backs, inside dentelles, g. e.

LONDON (PARIS), 1757.

(*See Plate XIV.*) £210

A VERY FINE COPY IN PERFECT STATE OF PRESERVATION.

[28]

THE ONLY COPY PRINTED ON VELLUM

BOCCACCIO

DECAMERONE (EDITED BY UGO FOSCOLO).

PRINTED ON VELLUM. *With portrait and 10 plates after Stothard. 3 vols. in 4, 8vo. Light brown morocco gilt, flat back decorated with flowers and sprays, gilt inside borders, t. e. g.*

LONDON, G. PICKERING, 1825. £95

This is the Hibbert-Hanrott-Vernon-Holford copy, with a manuscript dedication to Roger Wilbraham signed by Ugo Foscolo inserted in volume I.

[29]

PRESENTATION COPY ON VELLUM TO LORENZO DE MEDICI

BOSSUS (Mattheus).

DE VERIS AC SALUTARIBUS ANIMI GAUDIIS DIALOGUS.

PRINTED ON VELLUM. FIRST EDITION. Roman Letter, *26 lines to a full page. Initial spaces. Large initial S in gold on first page of text, finely illuminated in green, crimson, blue and white in the "white-vine" design, with the Arms of the Medici with sprays of flowers at the foot of the page. Other initials illuminated in the same way. 4to. Brown morocco, inside doublures of the same, with gilt border.*

FLORENCE, FRANCESCO BONACCORSI, 8 FEBRUARY, 1491.

(See Plate XV). £195

Hain 3672. Gesamtkatalog 4955.

A SPECIAL COPY PRINTED ON VELLUM FOR PRESENTATION TO LORENZO DE MEDICI, TO WHOM THE WORK IS DEDICATED. The initials are beautifully illuminated throughout, and the arms of the Medici appear at the foot of the first page. In the ordinary edition on paper printed capitals were supplied, but in this special vellum copy, spaces have been left for the rubricator.

[30]

BOSWELL (James).

AUTOGRAPH LETTER SIGNED TO MR. NICHOLS, THE PRINTER.

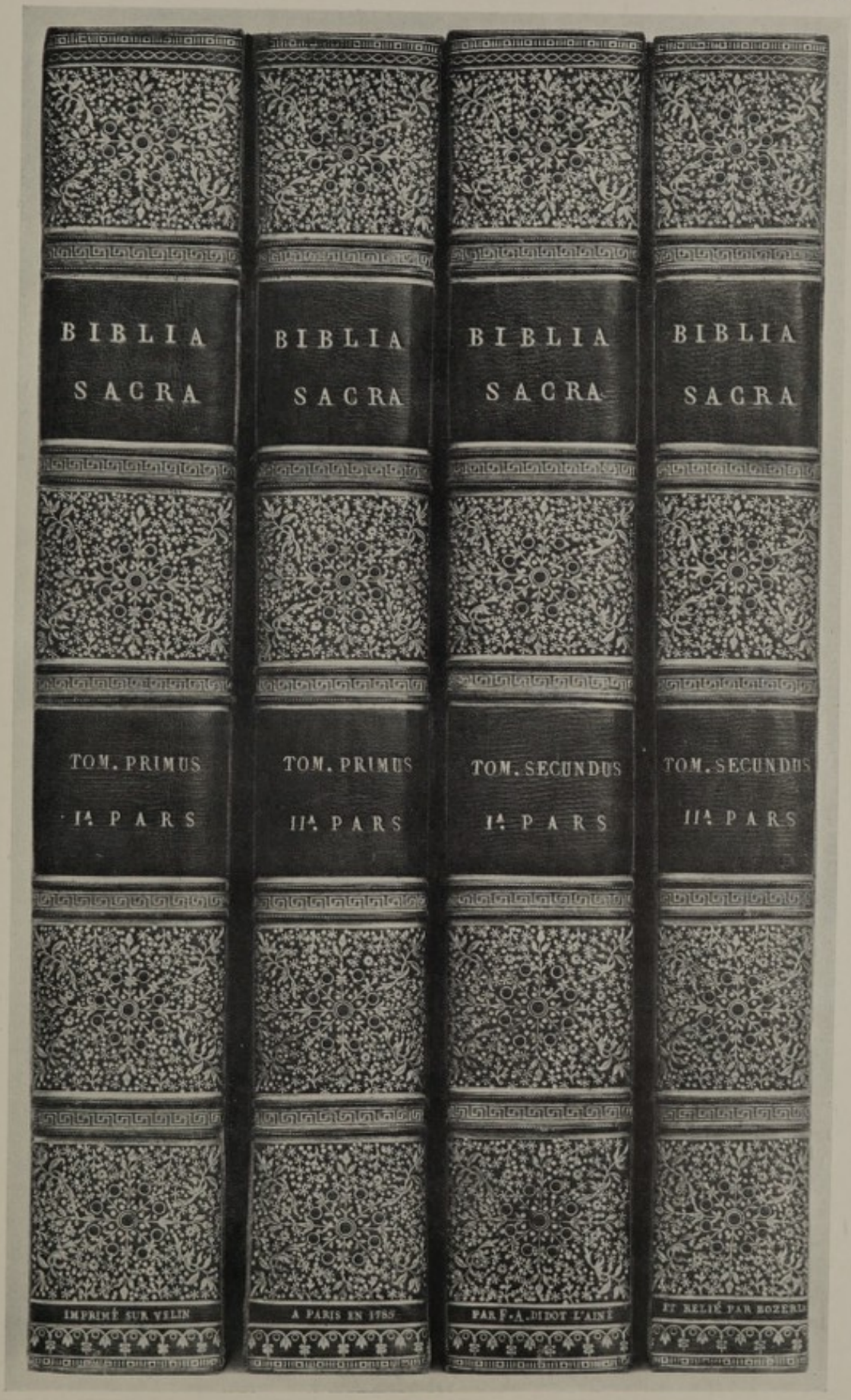
1 page, 4to.

GREAT QUEEN STREET. N.D. £75

A very fine letter concerning a statement made by Sir John Hawkins in his "Life of Dr. Johnson" that he possessed six folio volumes of Dr. Johnson's *Adversaria*.

"I send you a frank for Mrs. Green you will please to observe that Sir John Hawkins in Dr. Johnson's Life near the beginning (for I have it not by me at present) *admits possession* of his *Adversaria* extending to six folio volumes.

"I beg you may send a note to him to deliver that part which he has *kept back*."


BIBLIA
SACRA
TOM. PRIMUS
I^A. PARS
IMPRIMÉ SUR VELIN
BIBLIA
SACRA
TOM. PRIMUS
II^A. PARS
A PARIS EN 1785
BIBLIA
SACRA
TOM. SECUNDUS
I^A. PARS
PAR F. A. DIDOT L'AINÉ
BIBLIA
SACRA
TOM. SECUNDUS
II^A. PARS
ET RELIÉ PAR BOZERIAN

SEE NO. 24.

PLATE XII.

SEE NO. 25.

BRETON (R.).

DICTIONAIRE CARAIBE-FRANÇOIS, MESLÉ DE QUANTITÉ DE REMARQUES HISTORIQUES POUR L'ESCLAIRCISSEMENT DE LA LANGUE. COMPOSÉ PAR LE R. P. RAYMOND BRETON, RELIGIEUX DE L'ORDRE DES FRERES PRESCHEURS, & L'VN DES PREMIERS MISSIONAIRES APOSTOLIQUES EN L'ISLE DE LA GARDELOUPE & AUTRES CIRCONUOISINES DE L'AMERIQUE.

AVXERRE, GILLES BOVQVET, M.D.C.LXV.

DICTIONAIRE FRANÇOIS-CARAIBE, COMPOSÉ PAR LE R. P. RAYMOND BRETON, RELIGIEUX DE L'ORDRE DES FRERES PRESCHEURS, & L'VN DES QUATRE PREMIERS FRANÇOIS MISSIONAIRES APOSTOLIQUES EN L'ISLE DE LA GARDELOUPE, & AUTRES CIRCONUOISINES DE L'AMERIQUE.

AVXERRE, GILLES BOVQVET, M.D.C.LXVI.

GRAMMAIRE CARAIBE. COMPOSÉE PAR LE R. P. RAYMOND BRETON, RELIGIEUX DE L'ORDRE DES FRERES PRESCHEURS, & L'VN DES QUATRE PREMIERS MISSIONNAIRES APOSTOLIQUES EN L'ISLE DE LA GARDELOUPE, & AUTRES CIRCONUOISINES DE L'AMERIQUE.

AVXERRE, GILLES BOVQVET, M.D.C.LXVII.

PETIT CATECHISME OV SOMMAIRE DES TROIS PREMIERES PARTIES DE LA DOCTRINE CHRESTIENNE. TRADUIT DU FRANÇOIS, EN LA LANGUE DES CARAIBES INSULAIRES, PAR LE R. P. RAYMOND BRETON, SOUS-PRIEUR DU CONUENT DES FRERES PRESCHEURS DE BLAINUILLE.

AVXERRE, GILLES BOVQVET, M.D.C.LXIV.

4 vols. in 2, 8vo. Old calf.

(See Illustration overleaf). £95

COMPLETE SET OF THE FOUR SCARCE LINGUISTIC WORKS OF FATHER BRETON. "The Carribee Grammar is of especial rarity, while the dictionaries are a lexicographical production of extreme rarity. The author, a Dominican, was sub-prior of the Monastery of Preaching Friars at Blainville; and one of the first four French missionaries deputed to the Island of Gardeloupe, now called Guadeloupe, and the Caribbee Islands in America."

Father Raymond Breton, of the Order of Preachers; was one of the earliest French Missionaries to the West Indies. His works have become very scarce, and are all the more valuable as the knowledge of the Carrib language is almost lost, and they are the only works to shew the language spoken before the arrival of Europeans. Father Breton lived in the Antilles for twelve years, and died at Caen in 1679.

PETIT

CATECHISME

OV

SOMMAIRE DES TROIS PREMIERES parties de la Doctrine Chreſtienne.

Traduit du François, en la langue des Caraibes Inſulaires, par le R. P. Raymond Breton Sous-Prieur du Conuent des Freres Preſcheurs de Blaimille.

A AVXERRE.
Par GILLES BOVQVET, Imprimeur ordinaire du ROY.

M. D. C. LXIV.

DICTIONAIRE

FRANCOIS-CARAIBE,

Compoſé par le R. P. Raymond Breton, Religieux de l'ordre des Freres Preſcheurs, & l'vn des quatre premiers François Miſſionnaires Apoſtoliques en l'Iſle de la Gardeloupe, & autres circonuoiſines de l'Amerique.

A AVXERRE.
Par GILLES BOVQVET, Imprimeur ordinaire du Roy.

M. D. C. LXVI.

DICTIONAIRE

CARAIBE-FRANCOIS,

Meſlé de quantité de Remarques hiſtoriques pour l'eſclairciſſement de la Langue.

Compoſé par le R. P. Raymond Breton, Religieux de l'ordre des Freres Preſcheurs, & l'vn des premiers Miſſionnaires Apoſtoliques en l'Iſle de la Gardeloupe & autres circonuoiſines de l'Amerique.

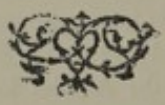
A AVXERRE.
Par GILLES BOVQVET, Imprimeur ordinaire du ROY.

M. D. C. LXV.

GRAMMAIRE

CARAIBE.

Compoſée par le R. P. Raymond Breton Religieux de l'Ordre des Freres Preſcheurs, & l'vn des quatre premiers Miſſionnaires Apoſtoliques en l'Iſle de la Gardeloupe, & autres circonuoiſines de l'Amerique.



A AVXERRE.
Par GILLES BOVQVET, Imprimeur ordinaire du ROY.

M. D. C. LXVII.

SEE NO. 31.

[32]

BRIGITTA (ST.).

REVELATIONES SANCTAE BRIGITTAE (EDITED BY FLORIAN WALDAUF).

Gothic Letter, double columns, 57 lines and head-line to a full page. Initials supplied in red and blue alternately. ILLUSTRATED WITH 18 WOODCUTS, 17 OF WHICH ARE FULL-PAGE. *Folio. Original binding of wooden boards covered with stamped leather, two clasps (rebacked).*

NUREMBERG, ANTON KOBERGER, 21ST SEPTEMBER, 1500.

(*See Illustrations overleaf*). £195

Hain 3205 (without seeing it). Dodgson, *Cat. of Early German and Flemish Woodcuts in the British Museum*, Vol. I, p. 263. *Fairfax Murray Cat. of Early German Books*, No. 173. Schreiber 3504.

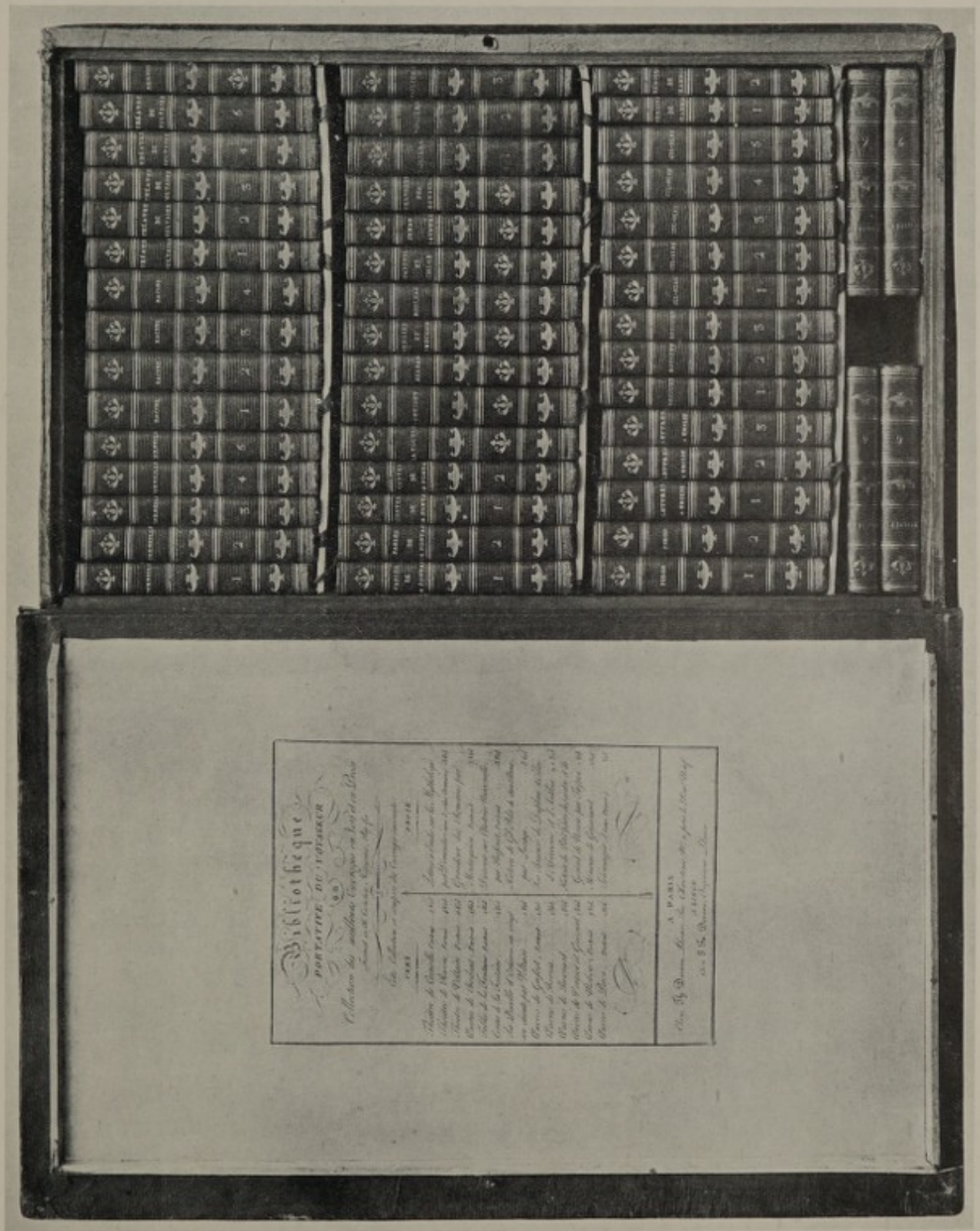
Second Latin Edition.

The credit for this production is due to Florian Waldauf, who also promoted and edited a German edition of the Revelations of St. Brigitta, which issued from Koberger's press in 1502. As the prologue informs us, Waldauf obtained the patronage of Emperor Maximilian for his undertaking, and at the beginning of the book has printed full-page cuts of the Imperial arms as well as his own.

Besides the two heraldic cuts, there are five full-page cuts pulled from a single block, ten full-page illustrations composed of several small cuts in different combinations, and one, the last, of smaller size. The total number of blocks used is twenty-nine. The eleventh cut, the Crucifixion, is not by the same hand as the series relating to St. Brigitta.

Mr. Dodgson considers that the heraldic cuts may possibly be the work of Dürer. "The remaining cuts are by a younger Nuremberg artist, influenced by Schongauer, and possibly by Dürer himself, through the Apocalypse; . . . but still more, . . . by the artist of the Narrenschiff, Ritter von Turn, and other illustrations attributed by Dr. Buckhardt to Dürer, and by Dr. Weisbach to an anonymous 'Master of the Bergmann Printing-house.' There are traces, too, of the influence of the Strassburg school of illustration, as seen especially in Grüninger's books. The custom of building a full-page illustration out of a number of separate cuts is peculiarly characteristic of that school, which is indebted in more essential points to Schongauer."

SEE NO. 32.



SEE NO. 26.

PLATE XIV.

SEE NO. 27.

To W. S. Williams Esq^r

Nov^r 17^th 1847

Dear Sir

The perusal of the "Era" gave me much pleasure, as did that of the "People's Journal". An author feels peculiarly gratified by the recognition of a right tendency in his works; for if what he writes does no good to the reader, he feels he has missed his chief aim, wasted, in a great measure, his time and his labour. The "Spectator" seemed to have found more harm than good in "Jane Eyre", and I acknowledge that distressed me a little.

I am glad to be told that you are not habitually over-sanguine: I shall now permit myself to encourage a little more freely the hopeful sentiment which your

ON JANE EYRE AND ITS CRITICS

BRONTE (Charlotte).

AUTOGRAPH LETTER SIGNED "C. BELL" TO W. S. WILLIAMS, READER TO SMITH, ELDER & CO.

2 pages, 8vo. 17 NOVEMBER, 1847. £375

ONE OF THE MOST INTERESTING LETTERS WRITTEN BY CHARLOTTE BRONTE. She writes about the criticism of "Jane Eyre," which had just been published, and refers to the printing of "Wuthering Heights," by her sisters Ellis and Acton Bell.

". . . An author feels peculiarly gratified by the recognition of a right tendency in his works; for if what he writes does no good to the reader, he feels he has missed his chief aim, wasted, in a great measure, his time and his labour. The 'Spectator' seemed to have found more harm than good in 'Jane Eyre,' and I acknowledge that distressed me a little.

"I am glad to be told that you are not habitually over-sanguine: I shall now permit myself to encourage a little more freely the hopefull sentiment which your letters usually impart, and which hitherto I have always tried to distrust. Still I am persuaded every nameless writer should 'rejoice with trembling' over the first doubtful dawn of popular goodwill; and that he should hold himself prepared for change and disappointment; critics are capricious, and the public is fickle; besides one work gives so slight a claim to favour." Etc.

BÜCHLEIN VON DER GEMAHLSCHAFT ZWISCHEN GOTT UND DER SEELE.

Gothic Letter, 26 lines to a full page. Numerous ornamental initials from several different alphabets. ILLUSTRATED WITH 106 EARLY AUGSBURG CUTS: *a frontispiece depicting Christ sinking down after the Flagellation, and 105 half-page cuts in the text. The cuts for the most part represent the soul in various situations, but not a few of the subjects are taken from the Bible. 2 vols. in 1, 4to. Early binding of wooden boards, half stamped white pigskin.*

AUGSBURG, JOHANN SCHÖNSPERGER, 4TH APRIL, 1497.

(*See Illustrations opposite*). £650

Hain 4039. Schreiber 3651. Muther 351.

A richly illustrated production of Schönsperger, highly esteemed for its many examples of early Augsburg woodcuts, some of which were executed twenty years before this book appeared.

Extremely fine and quite complete copy of this mystic tract. Firmin Didot remarks in his *Catalogue Raisonné*: "Cet ouvrage qui, dit l'auteur au commencement, est traduit du latin, parait du même genre que le *Miroir de l'âme*, ou bien que le *Speculum Humanae Salvationis*. Les gravures sont plus anciennes que la date de l'edition et se rapprochent de celles des xylographes allemands." The work is dedicated to the Empress Eleonora, wife of the Emperor Frederick III, who died in 1467.

Bound with:

ISSICKEMER (Jacob), *Ascetic of Nuremberg.*

BÜCHLEIN DER ZUFLUCHT ZU MARIA IN ALTEN-OETTING.

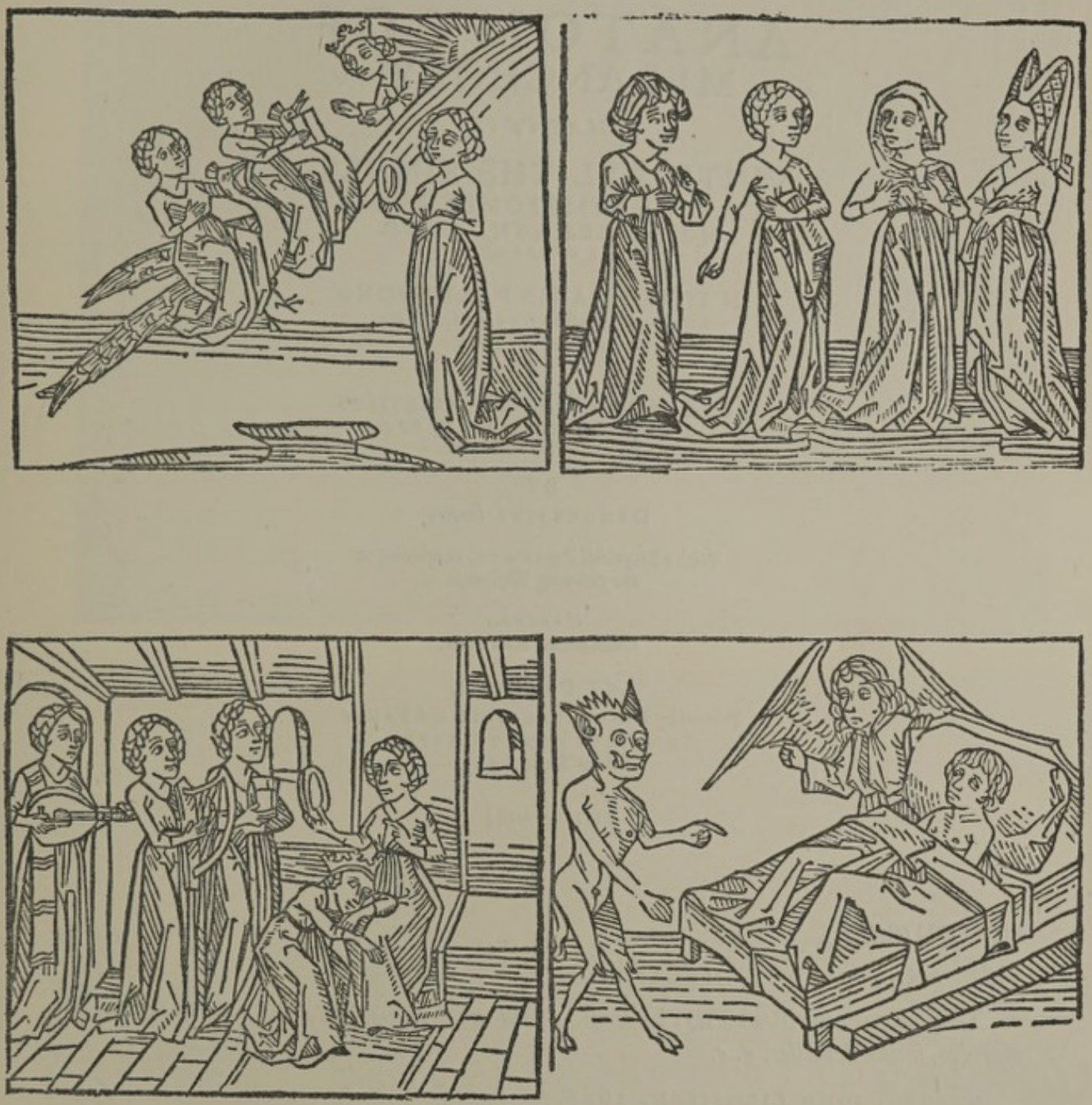
Gothic Letter, 34 lines to a full page. Some Lombardic capitals. Illustrated with a striking woodcut on the title-page, representing suppliants before the miraculous image of the Virgin at Alt-Oettingen—a man broken on the wheel and a cripple holding up a votive offering of a leg. Other votive offerings are suspended on either side of the image.

NUREMBERG, CASPAR HOCHFEDER, [AFTER 15 OCTOBER, 1497].

Hain *9319. Schreiber 4271.

This little work compiled by Jacob Issickem of Nuremberg, gives a detailed account of the miraculous cures effected by the Image of Our Lady in the Liebfrauen-Kapelle at Alt-Oettingen in Bavaria. From the beginning of the fourteenth century the famous shrine of Alt-Oettingen attracted a great number of pilgrims, who came from all parts, more especially from Austria and Swabia, to be made whole by the Miraculous Image.

The unusual and striking woodcut on the title-page was apparently designed specially for this edition, and as far as is known, it does not appear again.



SEE NO. 34.

THE
ANATOMY OF MELANCHOLY,
VVHAT IT IS.

VVITH ALL THE KINDES,
CAVSES, SYMPTOMES, PROG-
NOSTICKES, AND SEVE-
RALL CVRES OF IT.

IN THREE MAINE PARTITIONS
with their seuerall SECTIONS, MEMBERS, and SVBSECTIONS.

PHILOSOPHICALLY, MEDICI-
NALLY, HISTORICALLY, OPE-
NED AND CVT VP.

BY
DEMOCRITVS *Iunior.*

With a Satyricall PREFACE, conducing to
the following Discourse.

MACROB.
Omne meum, Nihil meum.

AT OXFORD,
Printed by IOHN LICHFIELD and IAMES SHORT, for HENRY CRIPPS.
Anno Dom. 1621.

[TITLE-PAGE]

BURTON (Robert).

THE ANATOMY OF MELANCHOLY.

THE EXCEEDINGLY RARE FIRST EDITION. *Small 4to. Remarkably fine copy in full levant morocco, inside dentelles, g. e.*

OXFORD, JOHN LICHFIELD, 1621. £290

There is a unique charm in Burton's "Anatomy of Melancholy."

Dr. Johnson said that it was the only book that ever took him out of his bed two hours sooner than he intended to rise. Ferriar, in his "Illustrations of Sterne" showed how "Tristram Shandy" was permeated with Burton's influence. Charles Lamb was an enthusiastic admirer of the "fantastic old great man," and to some extent he modelled his style on the "Anatomy." To the verses prefixed to Burton's work, Milton undoubtedly owed the inspiration of "L'Allegro" and "Il Penseroso."

MATTHAEI BOSSI VERONENSIS CANONICI REGVLARIS AD TIMOTHEVM VERON. CANON. REGVL. PRAECONEM DEI SVMMVM DE VERIS AC SALVTARIBVS ANIMI GAVDIIS. PROHOEMIVM FOELICITER INCIPIT

SI QVIS EST VTI SAPientem ac christianum uirum oportet: qui uel de sua/uel de comuni hominũ uita cogitet aliquãdo: illum equidem plurimum non admirari nõ posse existimo Thimothee pater/ mortales ipsos maiore ex numero i tantã cæcitatẽ errorum esse deductos: ut quod ab iis deberet curari maxime: uideatur negligi maxime. Id autẽ ipsum/quod est omnino spernendum/ac fugiẽdũ: totis uotis atq; animis appeti. Quis nobis his rẽponbus dabitur: qui non in tanta opinionis puersitate uersetur: ut sese prosternat/uel saltem incuruet honoribus/insanis uoluptatibus/imperiis/ ac populari gloriæ? qui nõ trudat naturã suam uel inuitam

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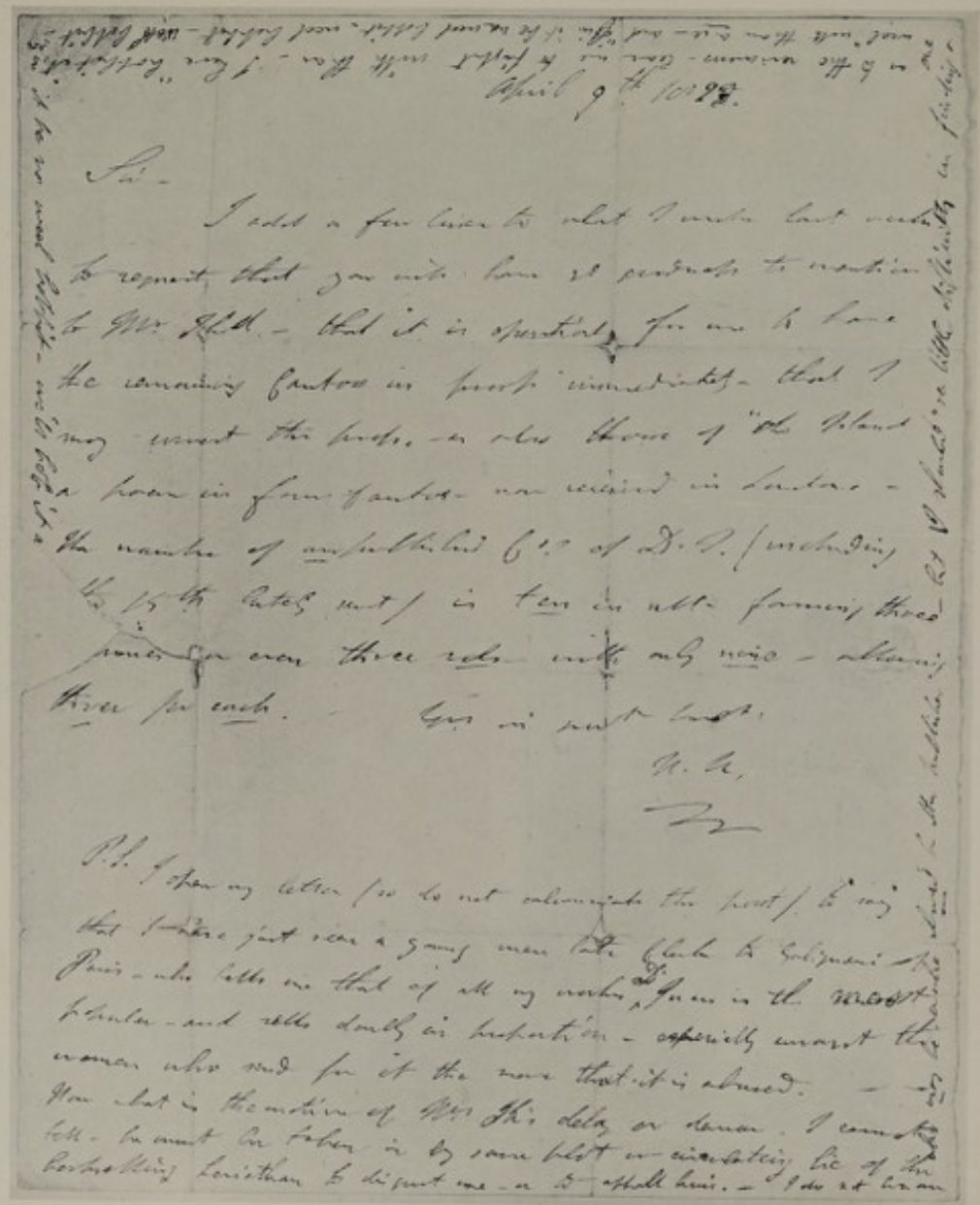
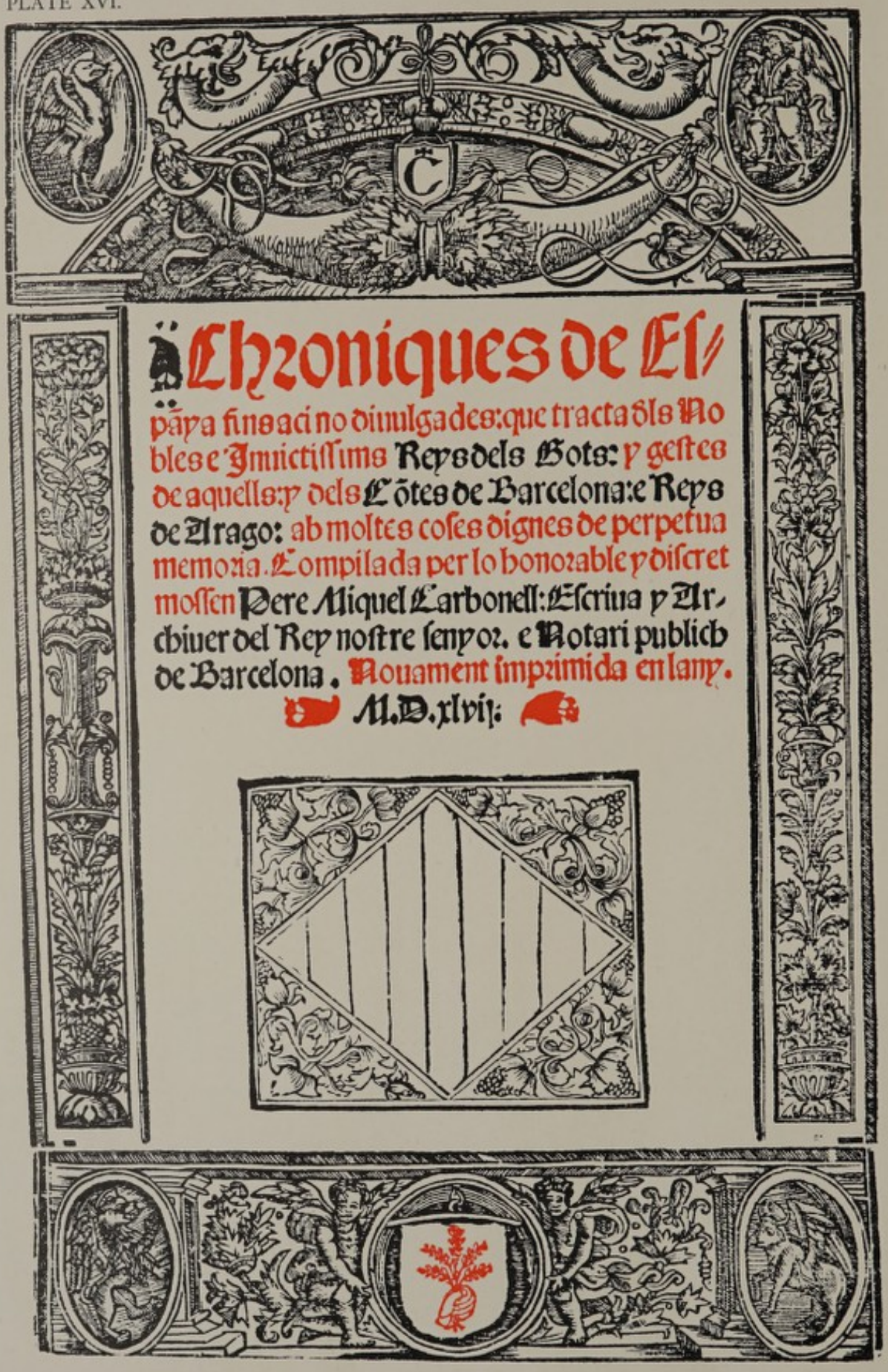


PLATE XV.

SEE NO. 37.

PLATE XVI.



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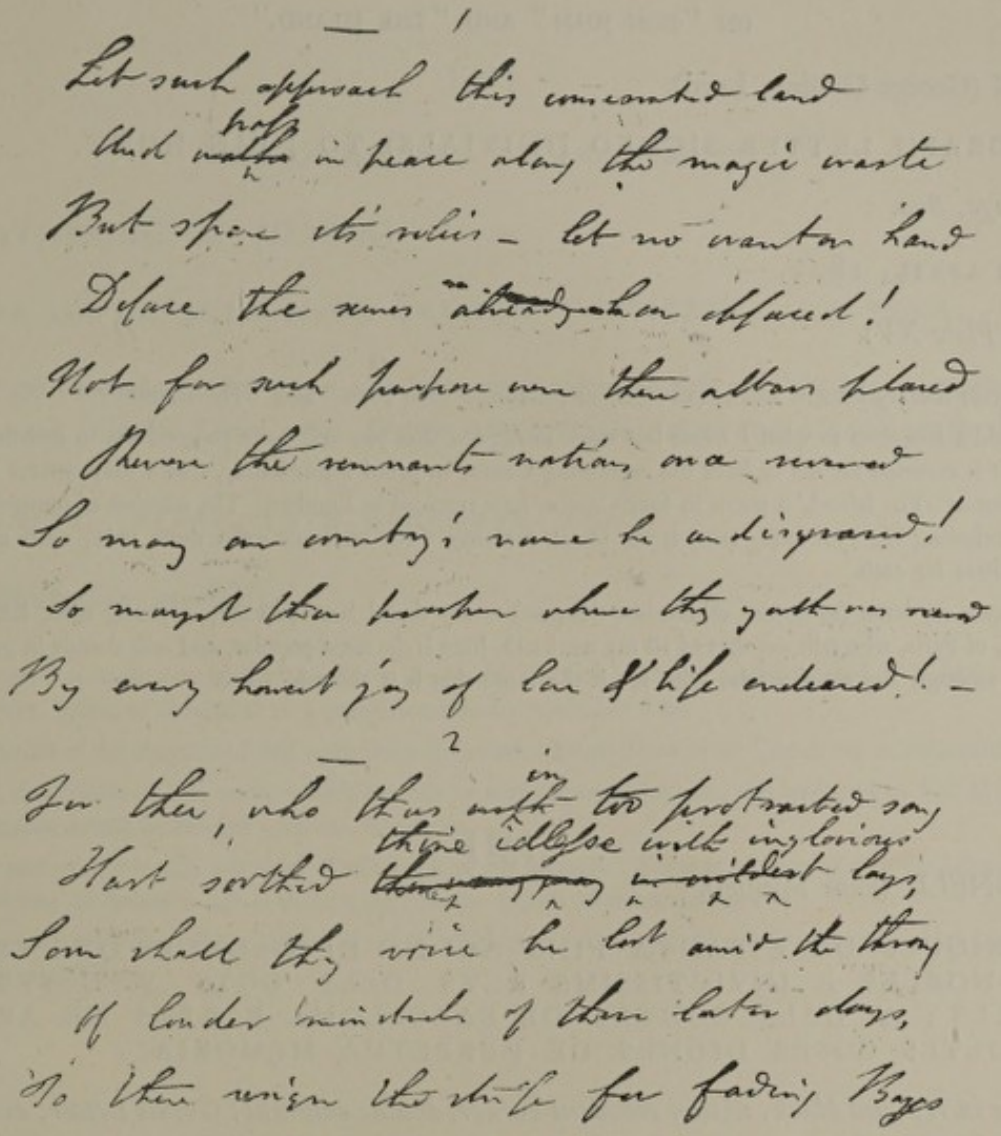


BYRON (George Gordon, Lord).

CHILDE HAROLD, CANTO 2, STANZAS 93 AND 94. AUTOGRAPH MANUSCRIPT ENTIRELY IN THE HAND OF LORD BYRON.

18 lines on 1½ pages, 4to. £375

Stanza 93 reads:—

"Let such approach this consecrated land,
And pass in peace along the magic waste:
But spare its relics, let no wanton hand
Deface the scenes already now effaced!
Not for such purpose were these altars placed:
Revere the remnants nations once revered.
So may our country's name be undisgraced!
So may'st thou prosper where thy youth was reared,
By every honest joy of love and life endeared!"

The manuscript differs slightly from the printed version.

[37]

ON "DON JUAN" AND "THE ISLAND."

BYRON (George Gordon, Lord).

AUTOGRAPH LETTER SIGNED (INITIALS) TO JOHN HUNT.

1 page, 8vo.

9TH APRIL, 1823.

(*See Plate XV*). £125

Of great literary interest and importance, mentioning "Don Juan" and "The Island."

"I add a few lines to what I wrote last week to request that you will have ye goodness to mention to Mr. Kd. that it is essential for me to have the remaining Cantos in proof immediately, that I may correct the press, as also those of 'The Island,' a poem in four Cantos, now received in London. The number of unpublished C's of D.J. (including the 15th lately sent) is ten in all, forming three series or even three vols., with only nine, allowing three for each.

"I open my letter (so do not calumniate the post) to say that I have just seen a young man, late clerk to Galignani, of Paris, who tells me that of all my works D. Juan is the most popular, and sells doubly in proportion, especially amongst the women who send for it the more that it is abused." Etc.

[38]

CARBONELL (Pere Miquel).

CHRONIQUES DE ESPANYA FINS ACI NO DIVULGADES QUE TRACTA DELS NOBLES E INVICTISSIMS REYS DELS GOTS Y GESTES DE AQUELLS : Y DELS CONTES DE BARCELONA E REYS DE ARAGO : AB MOLTES COSES DIGNES DE PERPETUA MEMORIA.

Title in red and black, within woodcut border, double columns; Gothic Letter; every page within woodcut lines; ornamental capitals; some small woodcuts depicting royal personages; woodcut printer's device at colophon. Small folio, mottled calf.

BARCELONA, CARLES AMOROS (LA DESPESAS DE JAUME MANESCAL, &C.), 1546.

(*See Plate XVI*). £105

Palau's *Manual* (II, p. 53) states that most of the copies of this work are incomplete or in bad condition, and that, "as the text is interesting and has never been reproduced, collectors are wont to supply the missing parts in manuscript or facsimile." Our copy is in perfect condition.

These fascinating chronicles are written in Catalan and relate to history of the Gothic Kings of Spain, the Counts of Barcelona, and the Kings of Aragon. The author was Crown Archivist of Aragon, and made some notable contributions to the finest catalan prose of the fifteenth century.

[39]

WITH 36 REMARKABLE FULL-PAGE WOODCUTS

[ST. CATHERINE OF SIENNA].

LA VIDA DE LA SERAPHICA SANCTA CATHERINA DE SENA.

With 36 remarkable full-page woodcuts, including the title and the page containing the printer's mark. Gothic Letter. 4to. Brown morocco, inside dentelles, gilt and gauffred edges.

VALENCIA, JOFFRE, 17TH DECEMBER, 1511.

(See Illustrations overleaf). £550

This woodcut book, one of the two finely illustrated Catalan woodcut books printed at Valencia by the famous printer, Joffre, is illustrated in a magnificent and remarkable way.

The initials of the chapters of this work form the words: Frare Thomas de Vesach me Arromansada.

A full description of this work, which has hardly ever appeared for sale, will be found in Vol. II (1915-20) of the *Bibliofilia*, edited by Miquel y Planas, Barcelona.

Palau was unable to cite any copy of this book in his Manual. There is no copy of it in the Library of the Hispanic Society of America, nor is there a copy in the British Museum Library.

At the end are some poems in honour of St. Catherine which are excessively rare and which were composed by Jerome Fuster.

Segona

Terçera

SEE NO. 39.

[40]

EL INGENIOSO HIDALGO DON QVIXOTE DE LA MANCHA.

Compueſto por Miguel de Ceruantes Saauedra.

DIRIGIDO AL DVQVE DE BEIAR, Marques de Gibraleon, Conde de Barcelona, y Bañares, Vizconde de la Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burgillos.

Año, 1605.

Con priuilegio de Caſtilla, Aragon, y Portugal.

EN MADRID, Por Iuan de la Cueſta.

Vendeſe en caſa de Franciſco de Robles, librero del Rey nro ſeñor.

[TITLE-PAGE]

CERVANTES SAAVEDRA (Miguel de).

EL INGENIOSO HIDALGO DON QUIXOTE DE LA MANCHA.

The Second Madrid Edition. *With woodcut printer's device on title. Small 4to. Original vellum (preserved in morocco case).*

MADRID, JUAN DE LA CUESTA, 1605. £750

Rius, No. 4. Palau's *Manual*, Vol. II, p. 142.

This is the Second Madrid Edition printed by Juan de la Cuesta, and is almost as rare as the *Editio Princeps* of the same year, only a few copies being known. The outward difference being the fact that (owing to two editions having appeared at Lisbon after the publication of the first Madrid edition) Juan de la Cuesta obtained a special privilege (dated Valladolid, February, 1605) for printing Don Quixote in "Castille, Aragon, and Portugal," and added these words to his title-page.

This is actually the fourth edition of Don Quixote, and, according to Palau, "the faulty foliation in the first issue has been amended, although fresh errors are committed. The text is more correct and complete. It has served as the model for almost all succeeding editions."

EL INGENIOSO HIDALGO DON QVIXOTE de la Mancha.

Compueſto por Miguel de Cervantes Saauedra.

DIRIGIDO AL DVQVE DE Bejar, Marques de Gibraleon, Conde de Benalcaçar, y Bañares, Vizconde dela Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burguillos.

Impreſſo con licencia, en Valencia, en caſa de Pedro Patricio Mey, 1605.

A coſta de Iuſepe Ferrer mercader de libros, delante la Diputacion.

[TITLE-PAGE]

CERVANTES SAAVEDRA (Miguel de).

EL INGENIOSO HIDALGO DON QUIXOTE DE LA MANCHA.

With small woodcut on title. Small 8vo. Original vellum.

VALENCIA, EN CASA DE PEDRO PATRICIO MEY, 1605.

£225

The First Issue.

Rius, No. 5. Palau's *Manual,* Vol. II, p. 143.

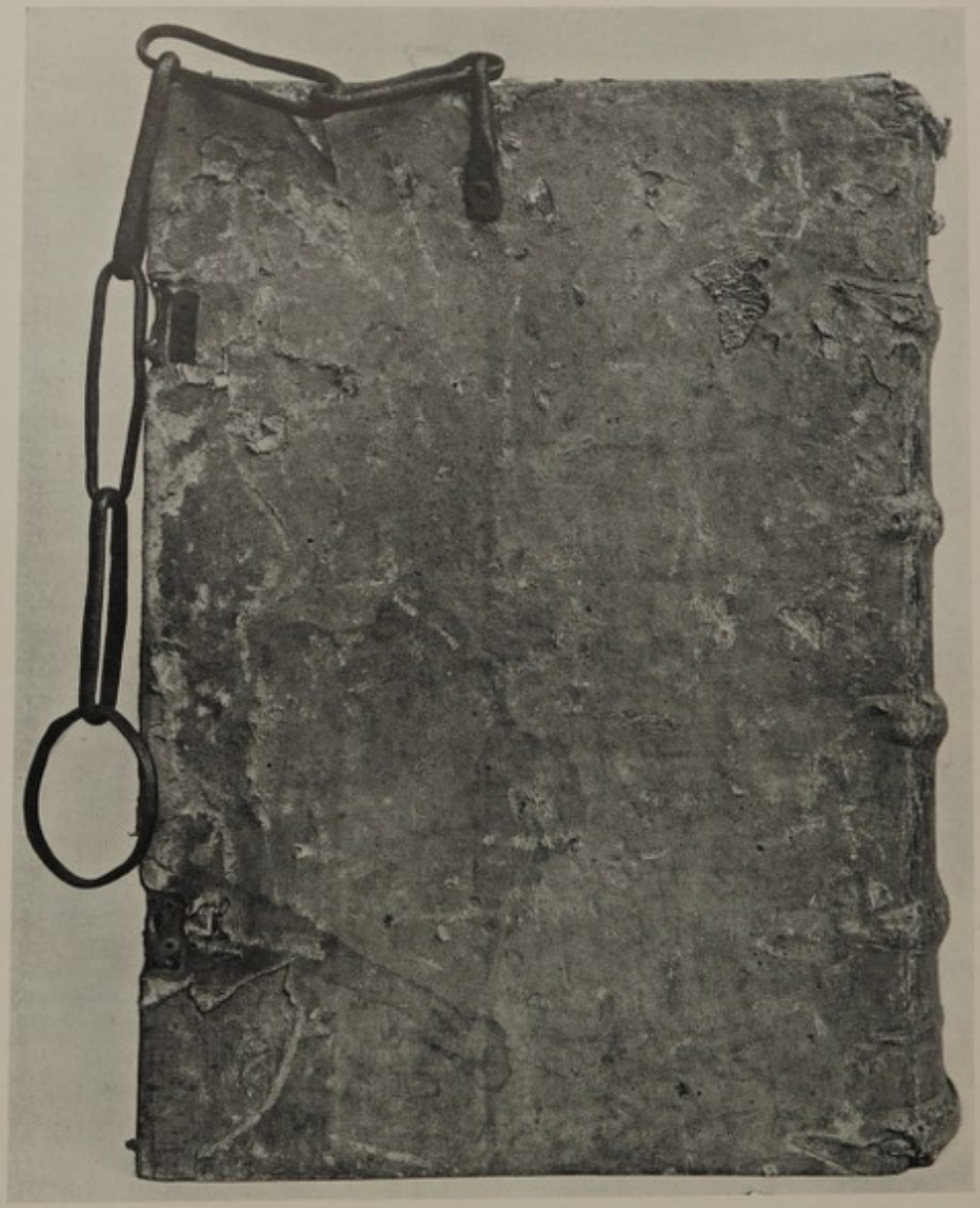
Published in the same year as the first Madrid editions and actually THE SIXTH EDITION of the "Immortal Don Quixote." It contains, curiously enough, a number of additional phrases which have been added to the text of the second Madrid edition, which it follows closely, and also some corrections.

Don Quichotte et Sancho, montés sur un Cheval de Bois, simaginent traverser les Airs, pour aller vanger Dolorida.

XXII.

SEE NO. 44A.

SEE NO. 45.



SEE NO. 46.

[42]

EL INGENIOSO HIDALGO DON QVIXOTE DE LA MANCHA.

Compueſto por Miguel de Ceruantes Saauedra.

DIRIGIDO AL DVQVE DE BEIAR, Marques de Gibraleon, Conde de Benalcaçat, y Banares, Vizconde de la Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burgillos.

Año 1608.

Con priuilegio de Caſtilla, Aragon, y Portugal.

EN MADRID, Por Iuan de la Cueſta.

Vendeſe en caſa de Franciſco de Robles, librero del Rey nro ſeñor.

[TITLE-PAGE]

THE STANDARD OR "ACADEMIC" EDITION

CERVANTES SAAVEDRA (Miguel de).

EL INGENIOSO HIDALGO DON QUIXOTE DE LA MANCHA.

THE THIRD MADRID EDITION. *With woodcut printer's device on title. Small 4to. Original vellum.*

MADRID, JUAN DE LA CUESTA, 1608.

£150

Rius, No. 8. Palau's *Manual*, Vol. II, p. 143.

THIS IS THE THIRD MADRID EDITION printed by Juan de la Cuesta; and contains the revised text upon which all other authentic editions were founded. These revisions were, according to Rius, "in all probability done by the author himself, as he was then already domiciled in Madrid." This edition is rare, and, being what might be termed the first "academic" edition, is now regarded as the authorized text.

SEGVNDO
TOMO DEL
INGENIOSO HIDALGO
DON QVIXOTE DE LA MANCHA,
que contiene ſu tercera ſalida : y es la
quinta parte de ſus auenturas.

Compueſto por el Licenciado Alonſo Fernandez de Auellaneda, natural de la Villa de Tordeſillas.

Al Alcalde, Regidores, y hidalgos, de la noble villa del Argameſilla. patria feliz del hidalgo Cauallero Don Quixote de la Mancha.

Con Licencia, En Tarragona en caſa de Felipe Roberto, Año 1614.

[TITLE-PAGE]

[CERVANTES]. ALONSO FERNANDEZ DE AVELLANEDA.

SEGUNDO TOMO DEL INGENIOSO HIDALGO DON QUIXOTE DE LA MANCHA QUE CONTIENE SU TERCERA SALIDA: Y ES LA QUINTA PARTE DE SUS AVENTURAS.

First Edition. *With woodcut of a knight on title. 12mo. Original vellum binding (preserved in calf case).*

TARRAGONA, FELIPE ROBERTO, 1614.

£250

Rius, Vol. II, No. 431, pp. 255-72.

A magnificent copy of the rare First Edition of this "continuation" to Cervantes' masterpiece. The author, whose pseudonym is said to have veiled the identity of a Dominican monk, was a bitter enemy of Cervantes, and makes offensive remarks about him in this work. Cervantes, who was engaged upon the second part of his own "Don Quixote" at the time, and had already written some three-quarters of it, works in a vigorous but dignified retort, in the latter part of that book. The second part of Quixote appeared in 1615, a year after this publication.

[44]

THE FIRST EDITION PRINTED IN ITALY

CERVANTES.

EL INGENIOSO HIDALGO DON QUIXOTE DE LA MANCHA.

With printer's device on title. Thick 12mo. Vellum.

MILAN, HEREDERO DE PEDROMARTIR LOCARNI Y JUAN BAUTISTA BIDELLO, 1610. £52 10s

Rius, No. 9.

THE FIRST EDITION TO BE PRINTED IN ITALY (in the Spanish language). It scrupulously follows the text of Cuesta's second edition.

[44A]

BOUND IN CONTEMPORARY FRENCH CRIMSON MOROCCO

CERVANTES.

LES PRINCIPALES AVANTURES DE L'ADMIRABLE DON QUICHOTTE, REPRÉSENTÉES EN FIGURES PAR COYPEL, PICART LE ROMAIN, ET AUTRES HABILES MAÎTRES.

With a fleuron on the title, a vignette by J. V. Schley above the dedication to the Prince of Poland, and 31 plates after Boucher, Cochin, Coypel, Lebas, Picart and Tremolières, engraved by Fokke, Picard, V. Schley and Tanjé. 4to. Beautifully bound in contemporary French crimson morocco, three-line fillet borders on sides, gilt floral back, inside dentelles, g. e. (Derome).

LA HAYE, CHEZ PIERRE DE HONDT, 1746.

(*See Plate XVII*). £95

Rius, No. 491.

Cohen-de Ricci writes: "*Superbes illustrations; livre très recherché.*" Rius writes: "There is no doubt as regards composition, movement, and richness of details, that nothing has been made which equals these engravings, both as regards the original sketch or the engraving."

CESSOLIS (Jacobus de).

SCHACHZABELBUCH.

A remarkable manuscript of a German translation of the libellus de ludo scacchorum or Chess-book, written in a neat Gothic book-hand on 85 leaves of vellum, 23 lines to a page. With 11 fine full-page miniatures representing chess-pieces used in the game, large initials in red and blue. (First leaf wanting).

Also:

DIE SIEBEN TAGZEITEN.

German manuscript on 55 leaves of vellum, large initials in red.

Also:

DER KALENDER.

German manuscript on 14 leaves of vellum, dated 1408.

Together 158 leaves of German manuscript.

4to. Wooden boards covered with leather (the original lower cover, the upper cover modern).

[GERMANY, NOT AFTER 1408 A.D.]

(*See Plate XVIII*). £450

A fine manuscript of a German version of Cessolis' famous *Treatise on Chess*. The most original and remarkable feature of his work is his treatment of the Pawns. Instead of regarding them as one group, representative of the commonalty in mass, as is the general method of the moralities, he differentiates between the eight pawns, and makes each typical of some group of allied trades or professions.

The interesting boldly executed full-page miniatures represent the following classes:—

1. Alphyns or Judges (=Bishops).
2. Knight.
3. Rook.

Pawns:

4. A workman or farm-labourer. Carries a rod and hoe. In his girdle a sickle or pruning-knife.
5. A smith. Carries an axe and hammer.
6. A clerk or artizan. Carries a pair of shears and a knife. In his girdle an ink-horn and pen.
7. A money-changer or merchant. Carries a balance and a yard measure. At his girdle a purse of money.
8. A doctor. Holds a book and a urinal: in his girdle a lancet.
9. An Innkeeper. Stands outside his tavern summoning his guests to eat.
10. A watchman or guard. Carries a key.
11. A gambler or dice-player. Carries money and dice.

The Calendar at the end, in a different hand from the Chess Manuscript, was finished in 1408; the Cessolis may have been written at the end of the fourteenth century.

[46]

CHAINED MANUSCRIPT.

LIBER SENTENTIARUM.

Latin manuscript on 545 leaves of paper, written in cursive Gothic script; initials and marginal notes in red; 28 long lines to a page.

Folio. Original wooden boards covered with pigskin; chain of five links and ring affixed.

[GERMANY, ABOUT 1475.]

(*See Plate XVIII*). £75

[47]

CHARLES V (Emperor).

ORIGINAL ROYAL MANUSCRIPT LETTER, SIGNED BY THE EMPEROR CHARLES V AS KING OF SPAIN, TO HERNANDO CORTES, AS GOVERNOR AND CAPTAIN GENERAL OF NEW SPAIN.

Folio, a page. Preserved in levant morocco case.

VALLADOLID, 19TH AUGUST, 1524.

(*See Plate XIX*). £250

The Emperor Charles V recommends Gonzala Hernandez de Ocampo for honours and benefits, and commands the great Cortes to favour him as much as he can.

(Translation):—"Hernando Cortes our Governor and Captain General of New Spain: Gonzalo Hernandez de Ocampo, who will hand you this, is a person who has served us, and a relative of our servants, and for my part it is my will that he be honoured and benefited; wherefore I command and charge you that, in all things pertaining to him, you shall regard him as recommended and will help and favour him and grant him appointments in our service, appropriate to his person, that he may be benefited; for in this I shall be well served.

At Valladolid on the nineteenth day of August, in the year one thousand five hundred and twenty-four."

(Signed) I, the King.

[48]

[CHINA]. JOAO TAVARES DE VELLES GUERREIRO.

JORNADA QUE O SENHOR ANTONIO DE ALBUQUERQUE COELHO, GOVERNADOR E CAPITAM GERAL DA CIDADE DO NOME DE DEOS DE MACAO NA CHINA, FES DE GOA ATHE CHEGAR A DITTA CIDADE. (IN PORTUGUESE).

Printed xylographically from wood-blocks on Chinese rice paper, in the Chinese fashion. [*Last page in manuscript*].

First Edition. *Large 8vo. Green morocco.*

[MACAO (CHINA), 1718.]

(*See Illustration opposite*). £150

The very rare original first edition of this book of travel printed in Macao xylographically, the text of which was reprinted in Lisbon in 1732.

Not quoted by Cordier, *L'Imprimerie Sino-Européenne en Chine*, but briefly described by him in his *Bibliotheca Sinica*, No. 2322, but he had not seen any copy, and could only mention the whereabouts of three copies, all in Portuguese Public Libraries (one of which has since been dissolved). The book has been described by Marques Pereira in the *Bol. Soc. Georg., Lisboa. Second Series*, 1880, pp. 32/34.

The book describes the journey from Goa to Macao, of Antonio de Albuquerque Coelho, Governor of Macao, who was accompanied by the author, a Portuguese naval captain, then serving in India. In lauding the Governor's temerity, the author explains how only an intrepid traveller would have undertaken what was at that time so perilous a journey; overcoming the difficulties presented by monsoons, floods, highway robbers and the hostility of certain tribes in the enemy territory of Sunda, whose King was at war with the State of India. The book is divided into two parts, and contains valuable descriptions of the countries traversed, and of the incidents which occurred.

[49]

[CHINA.] VARO (Padre Francisco).

ARTE DE LA LENGUA MANDARINA, ACRECENTADO Y REDUCIDA A MEJOR FORMA POR FR. PEDRO DE LA PINUELA DE LA MISSION DE CHINA.

Title within ornamental woodcut frame; the entire work xylographically printed on 54 double leaves of Chinese rice paper; foliation in Chinese characters and ordinary Arab figures (the Chinese figures appear on the lower part of the margin in text, and on the upper part in the prologue, which is not otherwise numbered). [*Without the last 10 leaves of Confessionario at end*]. *Small 4to. Old English red morocco gilt.*

CANTON, PRIVATELY PRINTED, 1703.

(*See Illustration opposite*). £125

A very remarkable publication of extreme rarity, in fine condition, two leaves being mended. Cordier (in his *l'Imprimerie Sino-Européenne en Chine*) declares that the copy he saw was one of two which had appeared on the market within a period of a hundred years.

Neumann states in the preface to his *Catechism of the Shamans*, 1831: "Only three copies are known of this great literary curiosity: one is in Rome, one in Paris, and one in my possession."

The work, which was written in 1682, is not only a Grammar of the Mandarin language in Spanish, but a most interesting guide to the social manners and customs prevailing in China at the time; the author—a Dominican Friar—being anxious to assist all other Missionaries in their daily social intercourse with the Chinese.

Jornada,

Que o Senhor

Antonio de Albuquerque Coelho

Governador, e Capitam geral

Da Cidade do Nome de Deos de Macao

na China,

Fes de Goa athe chegar a ditta Cidᵉ

Dividida em duas partes.

Offerece esta obra a Sua Senhoria

O Capitam

Joam Tavares de Velles Guerreyro

Seo menor Servidor

SEE NO. 48.

IHS

ARTE DE LA LENGUA MANDARINA

compuesto por el M.R.P.ᵉ fr. Francisco Varo de la sagrada Orden de N.P.S. Domingo, acrecentado, y reducido a mejor forma, por N.R.P. fr. Pedro de la Piñuela Pror y Comissario Pror. de la Mission Serafica de China.

Añadiose un Confesionario muy util y provechoso para alivio de los nuevos Ministros.

Impreso en Canton año de 1703.

SEE NO. 49.

CHINESE EARLY PRINTING IN 1415 A.D. (THIRTY YEARS BEFORE GUTENBERG'S FIRST SPECIMEN)

[CHINESE.]

SING LE TÄ TSEUEN SHOO. (IN CHINESE).

FIRST EDITION. *Printed xylographically from wooden blocks on Chinese paper in the usual Chinese manner. 70 books in 30 vols., royal 8vo. Contained in four Chinese cases closed with bone fasteners.*

CHINA, DATED 1415 A.D.

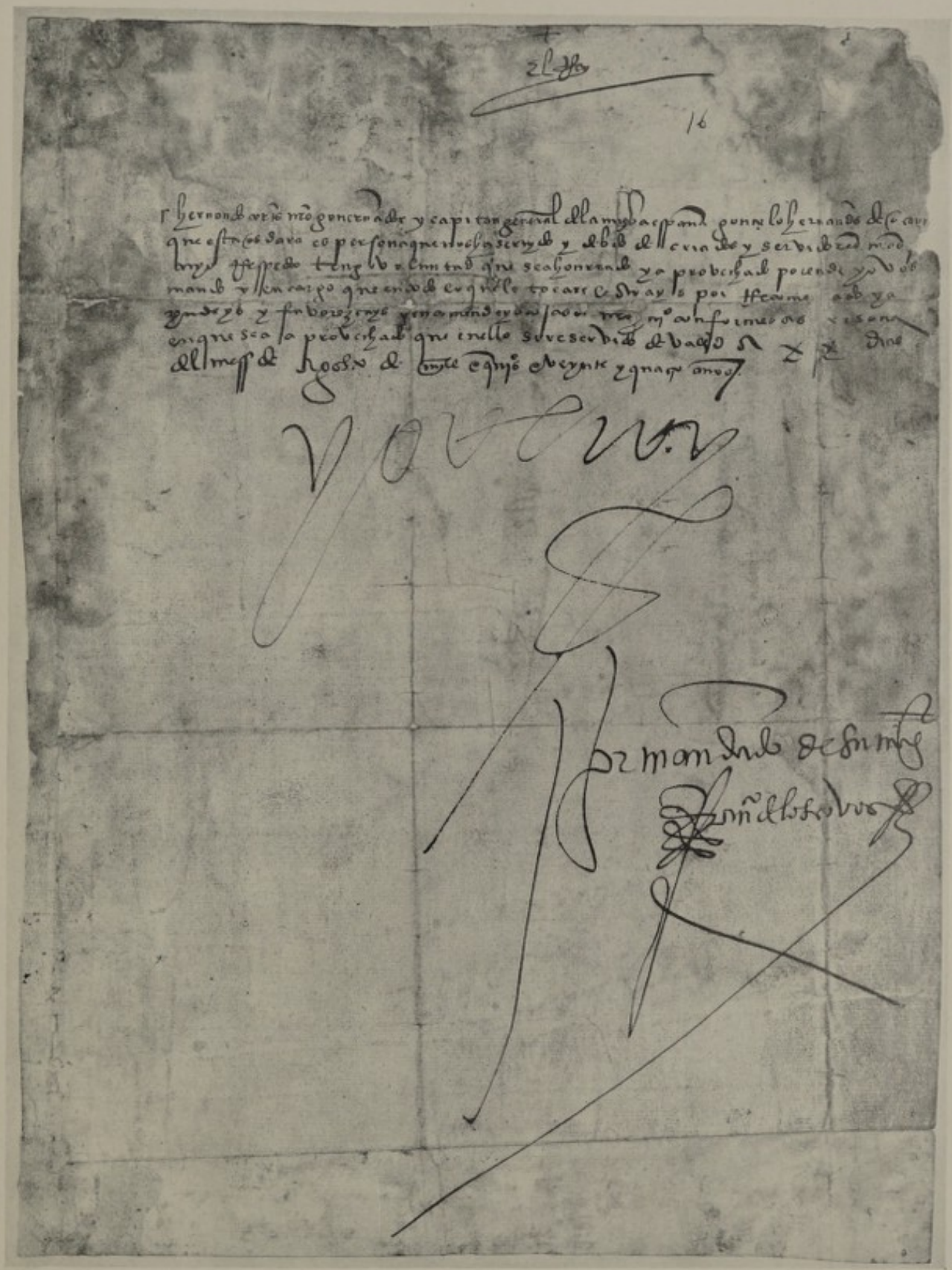
£250

"The Emperor Yung Lo, of the Ming dynasty, had a collection made of all the principal writings of this character, which was published in 1415, with the title Sing lé tá tseuen shoo, in 70 books, embracing the writings of 120 scholars. The first book contains Chow Lëen-ke's T'aé keih t'oó shwo; next is the same author's T'ung shoo, in 2 books; then the Se ming, 1 book, and Ching mûng, 2 books, both by Chang Ts'ae; next is the Hwâng keih king she shoo, in 7 books, by Shaou Yung; the Yik hëo k'e mung, in 4 books, and Këa le, in 4 books, both by Choo He; the Leih leu sin shoo, in 2 books, by Ts'aé Yuên-ting, and the Hung fán hwûng keih nuy pëen, in 2 books, by Ts'aé Ch'in. After these the work is divided into 13 heads, which are expounded and elucidated by miscellaneous quotations from all authors treating on the questions in hand. These sections are entitled: Cosmogony, Spiritual Powers, Metaphysics, First Principles, Sages, Literati, Education, Philosophers, Successive Generations, Principle of Rule, Principle of Government, Poetry, and Literature. The object of this voluminous compilation, being to embody the views of all the authors who had written on the several subjects embraced, there was necessarily a great deal of repetition, and many discrepancies, one part with another."

"The term Sing lè as a designation of mental philosophy, was first used by Ch'in Chun, one of Choo He's disciples, in the Sing lé tszè é, and afterwards by Heung Kang-tá, in a work entitled Sing lè k'eun shoo. From this time, the term became established, and numerous works were issued illustrating and developing the doctrines of the school of Choo."—Wylie's *Notes on Chinese Literature*, pp. 85-86.

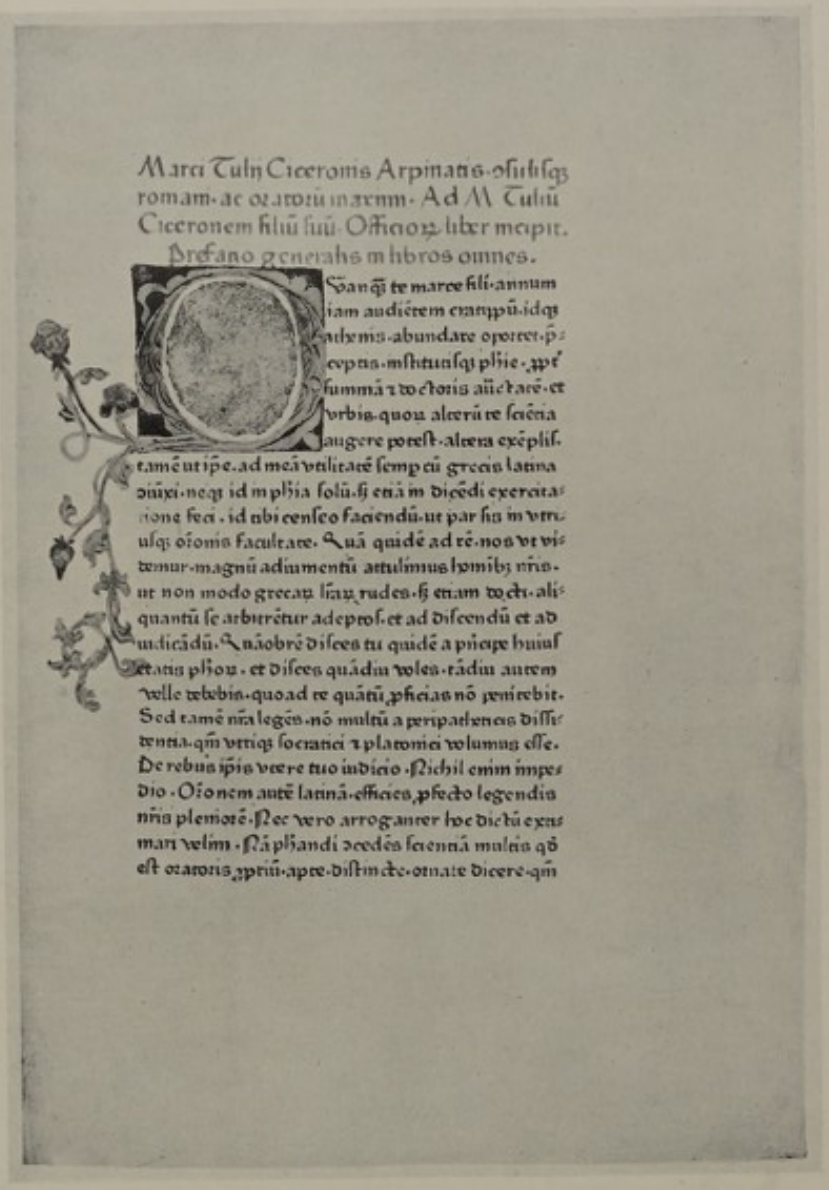
This book was owned by a Prince of the Imperial family.

On the cover is a seal impression on which is the personal name of the Prince, namely, Yeuh Yen. On the first page, that is the first page of the preface, are two seal impressions. The upper one is a repetition of the one on the cover. The lower one gives the title conferred upon the owner of the work by the editor, namely, Prince Tsao Pao. The large seal at the end of the preface simply means "The Library of Yueh Yen, Ch'ang Hua." The Ch'ang Hua was the owners second personal name.



SEE NO. 47.

SEE NO. 52.



Marci Tulij Ciceronis Arpinatis oratoris
romani ac oratorū maxim. Ad M Tullū
Ciceronem filiū suū Officiorū liber incipit.
Prefatio generalis in libros omnes.

Quanq̄ te marce fili annum
iam audientem cratippū idq̄
athenis abundare oporteat p̄
ceptis institutisq̄ philie xp̄e
summā tu doctis aūctaré et
verbis quou alterū re scientia
augere possit alterā exēplis.
tamē ut ipe ad meā vtilitatē semp cū greeis latina
iūxi neq̄ id mphia solū sī etiā in dicēdi exercita
tione feci id ubi censeo faciendū ut par sis in vtro
usq̄ oīonis facultate. Quā quidē ad rē nos vt vi
demur magnū adiumentū attulimus hominib; nīs
ut non modo grecaū lītaū rudes sī etiam docti ali
quantū se arbitrētur adeptos et ad discendū et ad
iudicādū. Quāobrē discēs tu quidē a principe huius
etatis philou et discēs quādiu voles rādiu autem
velle debebis quoad re quātū phicias nō dubitabis.
Sed tamē nīa legēs nō multū a peripatheticis dissi
dentia quā vtriq̄ socratici et platonici volumus esse.
De rebus ipis vere tuo iudicio Nichil enim impe
dio Oīonem autē latinā effectus phecto legendis
nīis plenorē Nec vero arroganter hoc dictū exis
mari velim Quāphandi deceptos scientiā multis qō
est oratoris ppriū apte distincte ornate dicere quā

This illustration is greatly reduced.

SEE NO. 53.

[51]

CHIPPENDALE (Thomas).

THE GENTLEMAN AND CABINET-MAKER'S DIRECTOR.

Being a large Collection of the most Elegant and Useful Designs of Household Furniture in the Gothic, Chinese and Modern Taste: Including a great variety of Book-cases for Libraries or Private Rooms, Commodes, Library and Writing-Tables, Bureaus, Breakfast-Tables, Dressing and China-Tables, China-Cases, Hanging-Shelves, Tea-Chests, Trays, Fire-Screens, Chairs, Settees, Sofas, Beds, Presses and Clothes-Chests, Pier-Glass Sconces, Slab Frames, Brackets, Candle-Stands, Clock-Cases, Frets, and other Ornaments.

To which is prefixed, a Short Explanation of the Five Orders of Architecture, and Rules of Perspective; with Proper Directions for executing the most difficult Pieces, the Mouldings being exhibited at large, and the Dimensions of each Design specified.

The whole comprehended in 160 copper-plates, neatly engraved, calculated to improve and refine the present Taste, and suited to the Fancy and Circumstances of Persons in all Degrees of Life. Second Edition. Folio. New half morocco, g. e.

LONDON, PRINTED BY J. HABERKORN, 1755.

£95

[52]

CHOIR BOOK OF THE BENEDICTINE ORDER.

MAGNIFICENT MANUSCRIPT ANTIPHONAL OR CHOIR BOOK OF THE BENEDICTINE ORDER, WRITTEN IN BLACK AND RED ON 182 LEAVES OF VELLUM.

With musical notation on four lines throughout and three magnificent illuminations in gold and colours, one occupying a quarter of the page. Folio. Original binding of wooden boards covered with leather, the corners brass bound, and with bosses in centre of each side.

The pages measure 22 x 14 inches.

[ITALY, XIVTH CENTURY.]

(*See Plate XX*). £315

The miniatures are as follows:—

1. Jesus sitting in glory, on a throne; below, his disciples look up to him. In the corners of the miniature are Benedictine nuns and monks. (The whole represents an historiated initial "A" measuring 9½ by 6½ inches).

At the bottom of the page are some heads of monks and nuns of the Benedictine Order.

2. The birth in the manger. (The whole represents an historiated initial "L" measuring 8 by 5 ins.).

At bottom of the page are seven figures of Benedictine monks and nuns and three miniatures in circles, representing (1) a chorus of angels, and (2) and (3) an angel appearing to a shepherd.

3. The baptism of Jesus in the River Jordan by St. John the Baptist. (The whole represents an historiated initial "H" measuring 8 by 5 ins.).

At the bottom of the page are half-lengths representations of a Benedictine monk and two nuns, each in a circle, on a red or blue background.

[53]

THE FUST AND SCHOEFFER CICERO OF 1466 ON VELLUM

CICERO (Marcus Tullius).

DE OFFICIIS ET PARADOXA.

Printed on vellum in red and black. Gothic Letter, 28 lines to a full page. Initial spaces. A large floral initial painted in colours at beginning; other initials supplied in red or blue. Folio. Handsome English binding of brown straight-grained morocco gilt, inside dentelles, g. e. Preserved in a case of French red morocco gilt.

MAINZ, JOHANN FUST AND PETER SCHOEFFER, 18 FEBRUARY, 1466.

(See Plate XX). £550

Hain *5239. British Museum Cat. Incun., Vol. I, p. 24.

De Ricci, *Catalogue des Premières Impressions de Mayence*, 85.

AN UNUSUALLY LARGE AND BEAUTIFUL COPY ON VELLUM OF THE 1466 CICERO. The last leaf (containing only an ode of Horace) is lacking from this copy and a facsimile has been supplied.

This copy is evidently No. 58 of De Ricci's *Exemplaires disparus*, and the following is as much of its history as was known to De Ricci: "Vente [du comte Léon d'Ourches, de Nancy], (Paris, décembre 1811, p. 36, n. 185), à Treuttel; vente [de Treuttel et Würtz] chez Sotheby (Londres, 12 juin, 1817, pp. 30-31, n. 421). Van Praet records this copy in his *Catalogue des Vélins du Roi*, Tome II, p. 57, 6°.

[54]

COLERIDGE (Samuel Taylor).

AUTOGRAPH LETTER SIGNED TO JAMES GILLMAN.

2 pages, 4to.

13TH OCTOBER, 1832.

£115

An extremely fine letter, containing several lines of verse in the text, urging Gillman to stay at Calais for another week; referring to his own pains, etc.

"Mrs. Gillman will cheerfully pay the ultra-marine postage of this letter, on the mere chance of its influencing you to stay away another week or so.

And free from sick-rooms, free from midnight calls,
To sojourn yet awhile among the Gauls.

Coleridge.

"What an affectionate Wife! what a complimentary Request! We are all quite happy without you, and everything (with exception of my Right Thigh which is at this very moment playing the Devil with me, and the Devil certainly playing his Grandam in it) is going on right cannily. . . .

For with grunts I indite,
And grin while I write.

Coleridge.

"By the bye, in proof of commencing . . . I wrote the following lines, and regret that I cannot at present peel off a strip large enough to make a real Facsimile for you." Etc.

COLUMNA (Franciscus).

HYPNEROTOMACHIA POLIPHILI.

THE FIRST EDITION. *Roman Letter, 39 long lines to a full page. Fine ornamental woodcut initials in three styles. The 170 magnificent woodcut illustrations are entirely uncoloured. Folio. Brown morocco, panelled sides, g. e., by F. Bedford.*

VENICE, ALDUS MANUTIUS, DECEMBER, 1499.

(*See Illustration overleaf.*) £575

Hain *5501. Essling 1198. British Museum Catalogue, Vol. V, pp. 561-2.

A LARGE AND FINE COPY. Complete with the errata leaf at end; the "Priapus" woodcut on sig. m6 unmutilated.

"The 'Poliphilus,' the only illustrated book printed by Aldus, the most famous Italian printer, has long been celebrated as *'the most beautiful of all illustrated books.'* This is not because its illustrations are the most beautiful pictures to be found in printed books, for they are far indeed from being that, but because among early Italian picture books its illustrations are most completely subjected to, and assimilated in color and line by, the type and the type page. It is as though a book of verse were to be spoken of as the most beautiful of all poetry books because the printed lines of verse made a lovely formal pattern. A learned romance, containing pictures, lists, and descriptions of antiquities and works of art, this book may be regarded as the first, though not the last, imaginative museum catalogue and guide." (See W. M. Ivins—*Notes on Prints.*)

"The Strife of Love in a Dream, as its Elizabethan translator prettily rendered the title of the *Hypnerotomachia,* is an archæological love-story, perhaps with Antiquity itself, as its heroine, and with much more attention bestowed on the sights which she displays to her lover than on the progress of his suit. Poliphilo, 'the lover of Polia,' falls asleep, and in his dream, to quote the preface, 'sees many antiquities, worthy of memory, in all their details, and describes them in appropriate terms with elegant style,' and not only describes them but gives their measurements. Polia takes him to the palace of Queen Eleuterylida and to see the triumphs or festivals of Jove and his earthly loves, of Bacchus and Vertumnus and Pomona, and the feast of the garden god, Priapus. She persuades him to enter a ruined temple, where she is frightened by a vision of hell. Then Cupid carries off the lovers in a boat rowed by six nymphs. They come to the island Cytherea and see all its wonders, and the grave of Adonis, where they are told of the festival in his honour. Polia recounts her history to the nymphs and the story of her love, with an incidental reference to the building of Treviso and the fortunes of the Lelii. Attacked by the plague, she had devoted herself to Diana; Poliphila had found her in the temple and told her what he had suffered for her love. Terrified by a sight of the vengeance of Cupid on cruel maids, she had consoled him, whereupon they were driven from the temple, made their plaint to the priestess of Venus, and were united by the goddess. At this point the dream ends, and Poliphila, saddened by the envious day, brings his Hypnerotomachia to an end, dating it at Treviso on May Day, 1467.

"As regards the authorship of the wonderful illustrations, the signature .b. on the third has led to their being attributed to numerous celebrated artists, but it is now fairly well recognized that celebrated artists in Italy did not concern themselves with bookwork, and that .b. is probably the signature of a woodcutters' workshop. Attempts to make a list of other books illustrated by the same hand are baffled by the dual personality which has to be dealt with. The present writer is inclined to doubt whether the same designer and the same illustrator worked together in any other book."—A. W. Pollard (*Catalogue of Italian Books in the C. W. Dyson Perrins' Collection*).

PLATE XXII.

SEE NO. 58.

[56]

A MAGNIFICENT COPY PRINTED ON LARGE PAPER IN CONTEMPORARY FRENCH RED MOROCCO WITH THE ARMS OF MADAME DE POMPADOUR

COMMINES (Philippe de).

MEMOIRES DE MESSIRE PHILIPPE DE COMINES, SEIGNEUR D'ARGENTON, OU L'ON TROUVE L'HISTOIRE DES ROIS DE FRANCE, LOUIS XI & CHARLES VII. NOUVELLE EDITION, REVUE SUR PLUSIEURS MANUSCRITS DU TEMS, ENRICHIE DE NOTES & DE FIGURES, AVEC UN RECUEIL DE TRAITÉS, LETTRES, CONTRATS & INSTRUCTIONS, UTILES POUR L'HISTOIRE, & NÉCESSAIRES POUR L'ETUDE DU DROIT PUBLIC & DU DROIT DES GENS. PAR MESSIEURS GODEFROY. AUGMENTÉE PAR M. L'ABBÉ LENGLET DU FRESNOY.

PRINTED ON LARGE PAPER.

With frontispiece after Bernard Picart by Duflos, and numerous fine portraits by Babel and others. 4 vols., 4to. Beautifully bound in contemporary French crimson morocco, fully gilt floral backs, g. e., with the large arms on side of Madame de Pompadour.

LONDRES & PARIS, 1747.

(See Plate XXI). £400

IN PERFECT STATE OF PRESERVATION. From the Holford Collection. No. 2696 in the *Catalogue des livres de la Bibliothèque de feue Madame la Marquise de Pompadour*, 1765.

This copy contains the portraits of Maurice Comte de Saxe, and the dedication of the editor the Abbé du Fresnoy to the Marshal.

[57]

CORNEILLE.

ANDROMEDE. TRAGEDIE. REPRESENTÉE AVEC LES MACHINES SUR LE THEATRE ROYAL DE BOURBON.

FIRST EDITION. *12mo. Full red morocco, inside dentelles, g. e., by Mercier.*

ROUEN, LAURENS MAURRY, ET SE VENDENT A PARIS, CHEZ CHARLES DE SERCY, 1651.

£60

FIRST EDITION.

This is the only play by Corneille, which appeared in two sizes, and of which the 12mo edition preceded the 4to; it is, therefore, the real first edition.

Le Petit, p. 172; Picot, No. 55.

[58]

BOUND IN CONTEMPORARY FRENCH CITRON MOROCCO

CORNEILLE.

THÉATRE DE P. CORNEILLE, AVEC DES COMMENTAIRES, ET AUTRES MORCEAUX INTÉRESSANS. NOUVELLE EDITION AUGMENTÉE.

With 34 plates after Gravelot, engraved by Baquoy, Flipart, Lemire, Lempereur, De Longueil, and Radigues, within borders designed by Gravelot himself. 8 vols., 4to. Beautifully bound in contemporary French citron levant morocco, three-line fillet borders on sides, fully gilt floral backs, g. e.

GENEVE, 1774.

(*See Plate XXII*). £160

In this edition the beautiful borders to the plates, designed by Gravelot, appear for the first time.

[59]

CORONICA DO CONDE-ESTABRE DE PORTUGALL DOM NUNO ALVAREZ PEREYRA PRINCIPIADOR DA CASA DA BRAGANÇA. SEM MUDAR DANTIGUIDADE DE SUAS PALAVRAS NEM ESTILO. E DESTE CONDEESTABRE PROCEDEM AGORA EL REY DOM JOHAM TERCEYRO NOSSO SENHOR, E O EMPERADOR, E NOS MAYS DOS REYNOS DE CHRISTÃOS DE EUROPA OS REYS OU REYNHAS OU AMBOUS.

Title in large Gothic Letter within ornamental woodcut border; woodcut capitals, text in Gothic Letter, double columns; fine full-page woodcut portrait of the Constable of Portugal, as a warrior on verso of title; another fine woodcut of him as a Carmelite monk. Small folio. In contemporary Portuguese binding of green morocco with gilt geometrical lines and fleurons, gilt gauffred edges (beautifully preserved).

LISBON, GERMAO GALLARDE, 1554.

(*See Illustration opposite*). £450

MAGNIFICENT COPY OF AN EXCEEDINGLY RARE WORK. Rodrigues, *Bibliotheca Brasiliense*, 661. Anselmo (No. 653) only knows of four copies of this rare edition. No copy in the British Museum.

This work deals with the life of the great Nuno Pereira, Constable of Portugal, and renowned Portuguese hero and statesman, who ended his life as a Carmelite monk.

By his daughter, Brites' marriage with Dom Affonso (natural son of Joam de Avis, and first Duke of Braganza), the Constable became the patriarch of the royal house of Braganza, and of numerous rulers of European Kingdoms, including Charles II of England and his consort Catherine of Braganza.

SEE NO. 59.

[COSTUMES.]

RECUEIL DE LA DIVERSITÉ DES HABITS, QUI SONT DE PRESENT USAIGE TANT ES PAYS D'EUROPE, ASIE, AFFRIQUE ET ILLES SAUVAGES, LE TOUT FAIT APRES LE NATUREL.

First Edition. *Caractères de Civilité, all pages within ornamental woodcut borders; 121 woodcuts. 8vo. Crimson morocco, inside dentelles, g. e.*

PARIS, RICHARD BRETON, 1562.

(*See Illustrations opposite*). £210

This first edition of the First French Costume Book is exceedingly rare.

The woodcuts depict national types taken from all countries, and include fabulous creatures, such as Cyclops and mermen; the "Bishop of the sea" possessing a head shaped like a mitre, and elegant, flowing fins for robes.

Brazil is represented by a female savage and child, and a male savage. There is a quatrain beneath each woodcut. Those beneath the Brazilian man and woman, respectively, are as follows:

Le Bresilien.
L'homme du lieu auquel le bresil croist,
Est tel qu'icy à l'oeil il apparoist,
Leur naturel exercice s'aplique,
Coupper bresil pour en faire trafique.

La Brasilienne.
Les femmes là sont vestues ainsi,
Que ce pourtrait le monstre e represente,
Là des Guenons et paroquets aussi,
Aux estrangers elles mettent en vente.

Recueil de la diuersité des habits

qui sont & prosent en ce saige tant es pays d'Europe, Asie, Affrique et Isles sauuages, Le tout fait après le naturel.

A Paris.

De l'Imprimerie de Richard Breton, Rue S. Jacques, à l'Escrevisse. 1562.

Auec priuilege du Roy.

La rusticque de brece.

Si ie n'a esté en la Brece iamais,
Par ce pourtrait naturel et antiquo,
Tu pourras bien cognoistre desormais,
Le vray habit d'vne Brece rusticque.

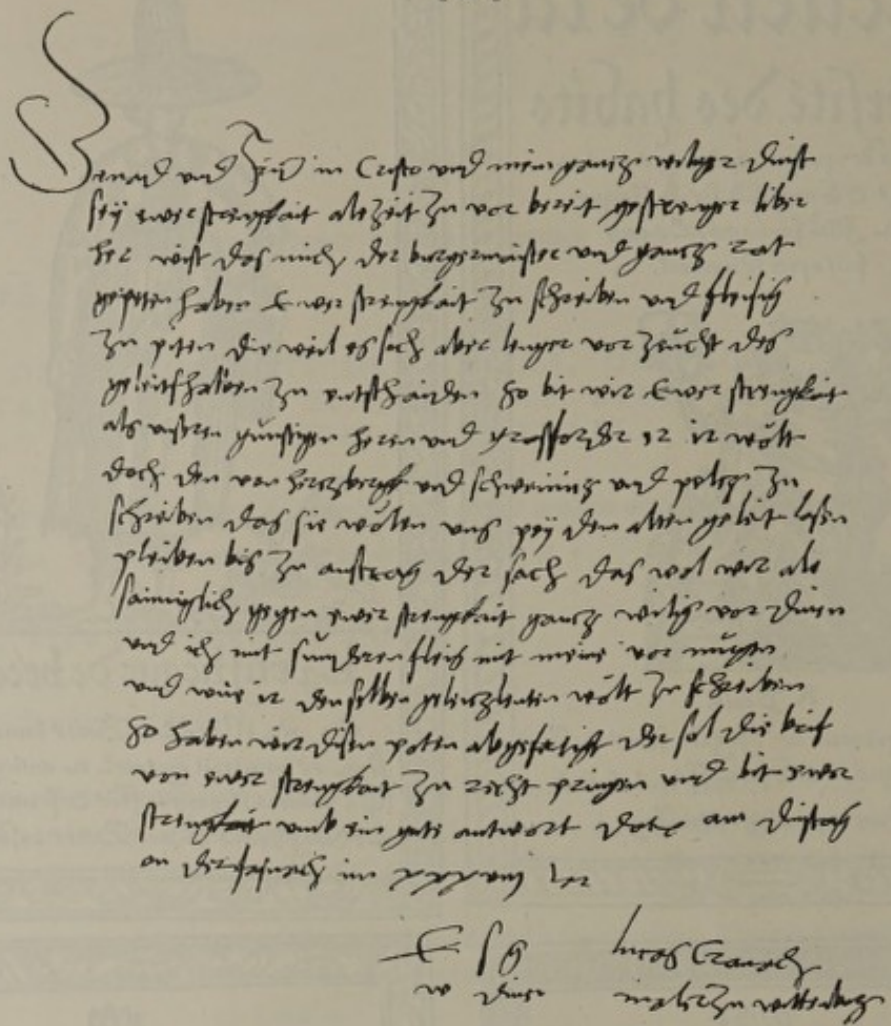
La bresilienne.

Les femmes là sont vestues ainsi,
Que ce pourtrait le monstre et represente,
Là des Guenons, et paroquets aussi,
Aux estrangers elles mettent en vante.

Le bresilien.

L'homme du lieu auquel le bresil croist,
Est tel qu'icy à l'œil il apparoist,
Leur naturel exercice s'aplique,
Couper bresil pour en faire trafique.

SEE NO. 60.



CRANACH (Lucas).

AUTOGRAPH LETTER SIGNED (IN GERMAN) TO LANDRENTMEISTER HANS VON TAWENHEIM.

1 page, folio. With superscription and seal.

SHROVE-TUESDAY, 1538.

£150

A very fine letter entirely in the great painter's handwriting.

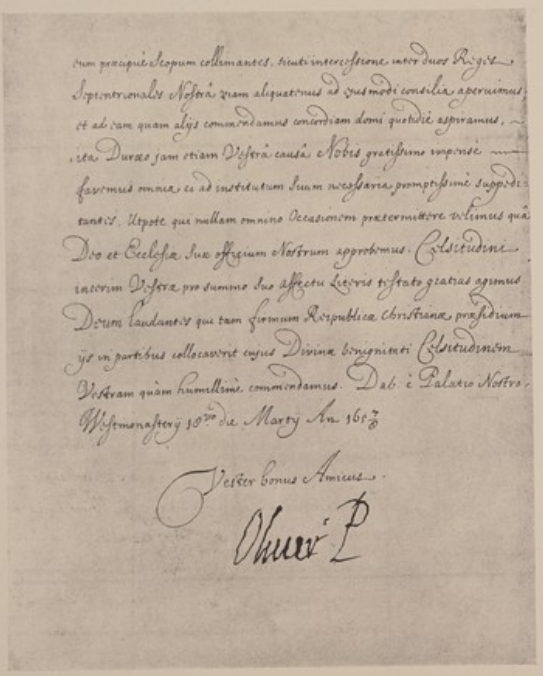
The writer, who was Court Painter to the Elector of Saxony, held a high position in the public life of Wittenberg. He was twice elected Burgomaster of this town, and the above letter was written whilst he held this office. It is addressed to the Landrentmeister Hans von Tawenheim and deals with a dispute about a safe conduct.

(Trans.):—"My Lord, dear Master, know ye that the Burgomaster and the whole Council have asked me to write to your Worship and to ask you most diligently that, as the decision concerning the safe conduct has been delayed, we beg of Your Worship as our kind Master and Grand Patron, to write to Herzbergk and Schweining and Pelcz they should grant us the old safe conduct until the matter is settled. We shall also try to be deserving of this from Your Worship by special diligence and through my fortune. Will you please also send an escort to them." Etc.

This illustration is greatly reduced.

SEE NO. 62.

PLATE XXIII.



cum præcipuè scopum collimantes, tenuit interea sermone, inter duos Reges
Sapientissimaliter Nostrâ ziam aliquatenus ad quosmodi consilia aperuimus
et ad eam quam alijs commendamus concordiam domi quotidie aspiramus,
ita Deus jam etiam Vestrâ causâ, Nobis gratissimus imperiet
favemus omnia, ea ad institutum Suum necessaria, promptissimè suppedi-
taverit. Utpote qui nullam omnino occasionem prætermittere volumus quâ
Deo et Ecclesiæ Suæ officium Nostrum approbemus. Celsitudini
vestrorum Vestræ pro summo Suo affectu Literis testato gratias agimus
Deum laudantes qui tam firmum Reipublicæ christianæ præsidium
jis in partibus collocaverit cujus Divina benignitati Celsitudinem
Vestram quàm humillimè commendamus. Dat. è Palatio Nostro
Westmonasterij 10mo die Martij An. 1607

Vester bonus Amicus

Henri P

SEE NO. 63.

SEE NO. 64.

[62]

WITH PROOF PLATES BEFORE LETTERS AND THE ORIGINAL EAUX-FORTES AND BOUND IN CONTEMPORARY FRENCH GREEN MOROCCO

CREBILLON (Pére).

OEUVRES DE CRÉBILLON, EDITION ORNÉE DE FIGURES DESSINÉES PAR PEYRON ET GRAVÉES SOUS SA DIRECTION.

LARGE AND THICK PAPER COPY.

With the portrait of Crebillon after Peyron engraved by Petit and 9 PLATES, PROOFS BEFORE LETTERS, *after Peyron engraved under his supervision by Baquoy, Huber, Lemire, Patas, Thomas and Trière. Together with all the* 10 ORIGINAL EAUX-FORTES (*etchings*) *for the same plates engraved by Baquoy, Lemire, Pélicier and Petit. 2 vols., royal 8vo. Beautifully bound in a contemporary French dark-green morocco binding with delicately tooled and gilt ornamental borders on the sides, gilt straight panel backs, inside dentelles, g. e. Unsigned but undoubtedly by Bradel or Bozerian, and lettered outside "Eaux-fortes et Figures avant La Lettre."*

PARIS, DE L'IMPRIMERIE DE DIDOT JEUNE, CHEZ MAILLARD (L'AN V.), 1797.

(*See Plate XXIII*). £125

IN PERFECT STATE OF PRESERVATION.

[63]

ONE OF JOHN MILTON'S LATIN LETTERS

CROMWELL (Oliver).

LETTER SIGNED "OLIVER P." (IN LATIN).

2 pages, folio. With impressed seal.

WESTMINSTER, 18TH MARCH, 1657-8.

(*See Plate XXIV*). £150

A remarkably fine letter written only six months before his death—the signature shows that he was at this time a very sick man.

The famous poet, John Milton, was at this period Latin Secretary to Cromwell, and all State letters were composed by him. This letter is therefore Milton's composition dictated by him to his clerk.

It is written to one of the Northern princes (the recipient's name has been cut away from the fly-leaf) concerning John Durie.

John Durie (1596-1680), protestant divine, had formed a scheme for uniting all the evangelical churches, which Gustavus Adolphus, whom he visited, approved, but Oxenstiern disallowed. He worked at his idea without success in Sweden and Denmark, but was welcomed by the Duchess of Brunswick. He was favourably received in Switzerland, the Netherlands, and North Germany, having the approbation of Cromwell and the English Universities, 1654-7.

(Trans.):—"As we have judged most worthy the laudable efforts of our Durie in reconciling the minds of the evangelicals, which efforts we have promoted by our authority, so since we have received your Highness's most gracious letter, which everywhere breathes humanity and a truly Christian piety with the most splendid declaration of your good will. For that same end, although to our zeal in that matter, which was verily supreme, nothing could be added, we nevertheless feel ourselves in no mean measure strengthened in that conviction of ours by your support; and what we have always desired relating to evangelical pacification now also henceforth to be hoped for. For we have known how much your illustrious family has done for a purer religion, and how from the beginning they have refused no labours in establishing and defending it; and we recognise and rejoice at that ancient piety of your ancestors perfected in your Highness. And if by a like inclination of mind, as we also hope, the other Protestant princes also be willing to watch over the common affairs of the Church we can expect and promise ourself everything for the most happy success of this undertaking." Etc.

[64]

A MAGNIFICENT CUIR-CISELÉ BINDING BY MEIR JAFFÉ, THE MASTER OF ULM

[CUT LEATHER BINDING.]

A MEDICAL PHARMACEUTICAL MANUSCRIPT WRITTEN ON PAPER IN GERMAN ON 380 LEAVES IN THE FIFTEENTH CENTURY. NEATLY WRITTEN, PARTLY RUBRICATED.

4to. Contemporary brown calf over wooden boards, the front cover with stamped rosettes on the borders, and a most unusual cut leather representation of a cleric, his head covered by an academic cap, sitting in an armchair surmounted by a canopy. Before him is his desk with an open book in front of him. The back cover is ornamented with stamped designs which point to Nuremberg as the place of origin. (Slight repair to back and one small portion of front cover).

NUREMBERG, CIRCA, 1470.

(See Plate XXIV). £475

The above binding, with its extraordinary cut leather design, has been described by Dr. Max Josef Husung (the chief of the department of incunabula in the Prussian State Library, Berlin), in a monograph entitled "*Dreimal das gleiche Lederschnittmotiv*," in the *Festschrift für Georg Leidinger*, Munich, 1930.

Dr. Husung is able to prove that the artist of the three specimens of the same *cuir ciselé motif* is the Jewish engraver and bookbinder Meir Jaffe, of Ulm, who bound several volumes in *cuir ciselé* for the Council Library of the city of Nuremberg. In all thirteen *cuir ciselé* bindings can now be safely ascribed to the travelling Jewish leather carver, Meir Jaffe of Ulm.

The especially interesting fact about this binding is that the cleric represented on the cover is definitely a portrait of the owner of the manuscript for whom Meir Jaffe bound this manuscript. It is known that the two other bindings with a similar representation were bound for a cleric Georg von Gottsfeld, whose portrait and arms were carved on them. This volume not only does not bear the Gottsfeld arms, but Meir has cleverly altered the face of the cleric to represent a different person.

As regards the medical and pharmaceutical contents of the manuscript, the following may be said: There are recipes for blood-letting, preparation of ointments (both curative and to rub into wounds), remedies against cancer, ruptures, gangrene, preparation and application of plasters, and details of medical plants.

A detailed chapter gives accounts of diseases of the eye and their treatment, another tractate deals with the nature and virtues of the oak which "Doctor Arnolt of the King of France has described."

Of importance are also the sections "*Ein gut puchlein der ertzney dasz erst von mancherlei Wasser*," "*Von dem Aussatz*," "*Ein licht zu machen*," "*Die arzney maister aristotilles von wirspurg*."

Chapters follow on coughing, consumption, and finally a treatise on the preparation of gunpowder.

[65]

DANIELL (Thomas and William).

ORIENTAL SCENERY, OR VIEWS IN HINDOSTAN.

The Four Series Complete, consisting of 96 very fine coloured aquatint plates.

1795-1807.

HINDOO EXCAVATIONS IN THE MOUNTAINS OF ELLORA, NEAR AURUNGABAD, IN THE DECCAN.

24 coloured aquatint plates.

1803.

Together 120 magnificent plates in colours, drawn and engraved by Thomas and William Daniell. 5 vols., elephant folio. Contemporary half russia. £95

THIS IS THE FINEST WORK EVER PUBLISHED ON INDIA. It was originally published at £210. It contains 120 exquisitely finished engravings in aquatinta (24 inches by 17 inches), coloured in imitation of drawings.

First series. Twenty-four views of Hindostan, drawn and engraved by Thomas Daniell. 1795.

Second series. Twenty-four views in Hindostan, from the Drawings of Thomas Daniell, engraved by himself and William Daniell. 1797.

Third series. Twenty-four views, drawn and engraved by Thomas and William Daniell. 1801.

Fourth series. Twenty-four landscapes, views in Hindostan, by Thomas and William Daniell. 1807.

Hindoo Excavations in the Mountains of Ellora, near Aurungabad, in the Deccan: in twenty-four views: engraved from the Drawings of James Wales, by, and under the Direction of, Thomas Daniell. 1803.

AN ILLUSTRATED MANUSCRIPT BOOK OF BLACK MAGIC WRITTEN IN SHAKESPEARE'S ENGLAND

[DEMONOLOGY.]

BOOK OF INVOCATIONS TO THE DEMONS, VERCAN, MAYMON, SUTH, SAMAX, SARABOTRES, MEDIAC OR MODIAC, AND ARCAN.

Manuscript in Latin written by an Elizabethan necromancer in England on 23 leaves of vellum. On the first page a roughly drawn Crucifixion lettered Tetragramaton enclosed within a circular inscription "Jesus Nazaranus Rex Judeorum, etc.," on the verso of the first leaf a drawing of the Almighty (Θεος) *invoked by the four evangelists within a circular inscription, then follow 13 very striking, full-page representations (some coloured) of the demon Vercan, who is shown in various shapes and with various attributes; opposite each drawing a Latin invocation arranged in a circle within a circular inscription either in Latin or Hebrew, 6 full-page drawings of the other demons mentioned above (Maymon, Suth, etc.), follow, each with his invocation in Latin on the opposite page.*

It is, actually, a book of conjurations for each day of the week, compiled from the instructions laid down in the fourth book of "Occult Philosophy" attributed to Cornelius Agrippa, and the "Magical Elements" of "Peter de Abano," the two manuals of ceremonial magic then in vogue.

4to. Black leather, by C. Meyer.

[ENGLAND, ABOUT 1600 A.D.]

(See Plate XXV). £275

AN ELIZABETHAN MAGICIAN'S "BOOK OF SPIRITS."

This most extraordinary manuscript contains the words and directions for invoking and exorcising certain demons, namely, Vercan, Maymon, Suth, Samax, Sarabotres, Mediac or Modiac, and Arcan. Coloured representations of the demons are given. Vercan, who was evidently the most powerful of the demons, and is described by "Peter de Abano" as "King of the angels of the air ruling on the Lord's Day," is invoked or exorcised in thirteen prayers. He is chiefly summoned by the power belonging to the names of things sacred. He is pictured in various forms. Mostly he is shown as a kind of human-monster, with a grotesque human face, horns on his head, hairy body, and bird's feet; twice he appears with three heads, once riding on a bear. The "invocator" is shown together with Vercan in several drawings; always he is surrounded by a magic circle.—The other demons of the book are each linked up with a different celestial body; Maymon with Saturn (Saturday), Suth with Jupiter (Thursday), Samax with Mars (Tuesday), Sarabotres with Venus (Friday), Mediac or Modiac with Mercury (Wednesday), and Arcan with the moon (Monday). "King" Maymon is depicted as a black devil, with two bird-heads, riding on a kind of dragon. "King" Suth is a brown-bodied demon, crowned and flourishing a sword, seated astride a stag. "King" Samax has antlers on his head and rides a wolf with a bushy tail. "King" Sarabotres is a green-bodied demon with sceptre, riding a camel. "King" Mediac or Modiac is a horned-demon in a red suit of armour, riding a bear. "King" Arcan is a black demon with

saucer-eyes and exposed fangs hunting with bow and arrow on the back of a doe. These representations follow the "familiar forms" of the planetary spirits, as given by the spurious-Agrippa.

There appears to be no clue to the identity of the compiler of the MS. It may well have been one of the books of magic of Dr. John Dee, the famous magician and astrologer, who was popularly reputed "a companion of the helhounds, and a caller, and a conjurer of wicked and damned spirits." Dee, in his house on the bank of the Thames at Mortlake, Surrey, collected a noble library of the most curious books in all sciences, and a large number of valuable manuscripts.

This book (i.e., what was then known as a "Liber Spirituum") was written at a time of great credulity in England, when people believed themselves beset by supernatural powers. The fashionable magician of the period had a most lucrative practice, though his calling was a dangerous one, powerful patrons being necessary to keep him from the rough hands of the Church or the College of Physicians. It was customary for the ladies of the Court to seek the aid of a magician in their intrigues. Simon Forman, a notorious Elizabethan necromancer, astrologer, and quack-doctor, somewhere described as

> ". . . that fiend in human shape,
> That by his art did act the devil's ape,"

had a tremendous practice among the court ladies, few great names were lacking from his book of female clients. The aid of Forman's magic was invoked by the Countess of Essex seeking a divorce from her husband Essex and marriage with the Earl of Somerset. Ambitious noblemen of the court often kept in their employ an astrologer to give them prognostications and to decide auspicious days. Queen Elizabeth herself found many uses for the magician Dr. John Dee, whom she highly esteemed and rewarded chiefly with promises of ecclesiastical preferments. On one occasion his services were hurriedly demanded in order to prevent mischief to her Majesty's person apprehended from a waxen image of her, with a pin stuck in its breast that had been found in Lincoln's Inn Fields. With the accession of James to the English throne, credulity was the order of the day. It seems probable that James I's strong taste for the occult was largely responsible for the strong supernatural element in Shakespeare's "Macbeth" and "The Tempest." The witches of "Macbeth" must have accorded well with the king's superstitious beliefs in demonology.

It is an interesting thought that Shakespeare was writing his plays at the time when this book of conjurations was being used. Shakespeare's plays well reflect the superstition-laden atmosphere of Tudor England, and doubtless his mind was impregnated with tales of demon-worship, witchcraft, and sorcery. He has given us the picture of an exorcist in Dr. Pinch (*Comedy of Errors*).

This manuscript is of outstanding importance as an original source of information about the state of ceremonial magic in England at the end of the sixteenth century.

DICKENS (Charles).

TWENTY-FOUR AUTOGRAPH LETTERS SIGNED ON "THE VILLAGE COQUETTES" TO JOHN P. HULLAH, THE MUSICAL COMPOSER.

51 pages, 8vo and 4to.

1836-1866.

£650

An exceedingly interesting collection of letters, twenty-one of which were written between 1836 and 1837, dealing at length with the production of "The Village Coquettes," an opera set to words by Dickens, the music being composed by J. P. Hullah, to whom this correspondence is addressed.

"The Village Coquettes" was produced at the St. James' Theatre 5th December, 1836, under the management of Mr. Braham, and ran for sixty nights with great success. Mr. Braham also produced in September, 1836, Dickens' "The Strange Gentleman" (founded on one of the "Sketches" called the "Great Winglebury Duel"), written expressly for Mr. Harley, and also mentioned in these letters.

Dickens also refers to a tale he is finishing, undoubtedly one of the numbers of "Pickwick" which he was writing at this time, and in 1837 to the birth of his eldest son, and later to Miss Coutts' home for young women in which he was much interested.

". . . I have a little story by me which I have not yet published, which I think would dramatize well. If you approve of my idea, it is done in a twinkling, if not, I will work out your original notions, but I will frankly confess that while I am at home in England, I am in Venice abroad indeed." Etc.

"I was obliged to notice a new piece at the Olympic last night, and have been engaged the greater part of the day. I have, however, got on—the first scene (a long one) is nearly completed, and as far as I have gone it is copied, but I had rather not send it till it is finished."

"I opened the opera this afternoon, and shall not close it again! Please God, until it is finished. I enclose the new words for Lucy's song, and the 'Fair Home,' as it will stand. I have made no further alteration in the latter than was absolutely necessary.

"I have some alterations to make in the Poetry. These you shall have, either to-morrow evening, or Thursday morning. The sooner, the better, of course, as your words must tally with mine. This remark applies especially to 'Love is not a feeling'—the duett 'Some folks who have grown old and sour' and as I best recollect, that's all.

"If convenient to you, I think we had better fix Saturday, for the return of the opera. I have some difficulty in getting it copied, and as there will be two clear months from that day before the 1st of October, there can be no doubt that it will be most excellent time. James bears the following letter to Braham, which if you approve, he will take on at once. I have blown the trumpet." Etc.

"When, oh when, will this music be ready? I really begin to grow alarmed lest Braham think we are playing him some nonsense; and there is every reason to fear that he will have left town, long before it reaches his hands. A day's loss now, may be a month's after the season has commenced. It is very disheartening.

". . . It was of very great importance that I should finish a Tale I am writing, *to-night*. I have tried hard this morning, but the Muse was unpropitious, and I am reluctantly compelled to remain at home. You know, I am sure, that in so doing I deny myself a pleasure proportionate to the interest I take in your proceedings, but I have two consolations—the first that it is of much greater importance that Mr. Hogarth should hear the opera than that I should, and secondly the hope that we may have a great evening here, in a week's time, when I may hear it all." Etc.

"Have you seen the Examiner? It is *rather* depreciatory of the opera, but, like all their inveterate critiques against Braham, so well done that I cannot help laughing at it, for the life and soul of me.

"Mr. Hogarth has just been here, with news which I think you will be glad to hear. He was with Braham yesterday, who was *far more full* of the opera, than he ever was; speaking highly of my works and 'fame' (!) and expressing an earnest desire to be the first to introduce me to the Public, as a dramatic Writer. He said that he intended opening at Michaelmas; and added (unasked) that it was his intention to produce the opera, within *one month* of his first night. He wants a low comedy part, introduced, without singing: thinking it will take with the audience. As he is desirous to explaining to me, what he means, and who he intends to play it, I am to see him on Sunday morning. Full particulars of the Interview, shall be duly announced." Etc.

"Braham having sent to me, about the farce, I called on him this morning. Harley wrote, when he had read the whole of the opera, saying: 'Its a sure catch—nothing wrong there. Bet you ten pound it runs fifty nights, come, don't be afraid. You'll be the gainer by it, and you needn't mind betting, it's a capital custom. They tell the story with infinite relish. I saw the fair manageress, who is fully of Harley's opinion, so is Braham. The only difference is, that they are far more enthusiastic than Harley, far more enthusiastic than ourselves, even. That's a bold word, isn't it? It is a true one, nevertheless.

"'Depend upon it, Sir'—said Braham to Hogarth yesterday, when he went there to say I should be in town to-day. 'Depend upon it, Sir, that there has been no such music since the days of Shiel, and no such piece since the Duenna.' 'Everybody is delighted with it,' he added to me, to-day. 'I played it to Stansbury, who is by no means an excitable person, and he was *charmed.*' This was said with great emphasis, but I have forgotten the great point. It was not 'I played it to Stansbury,' but 'I sang it, *all through.*'!

"I begged him, as the choruses are to be put into rehearsal, directly the company get together, to let us have, through Mrs. Braham, the necessary passports to the stage, which will be forwarded. He leaves town on the 8th of September. He will be absent a month, and the first rehearsal will take place immediately on his return; previous to it (I mean the 1st rehearsal, not the return) I am to read the piece. The only remaining suggestion is, that Miss Rainforth will want another song, when the piece is in rehearsal, a bravura, something in the 'Soldier tired' way. We must have a confab about this, on Wednesday morning." Etc.

"Mr. Hogarth succeeded in obtaining an Interview with Braham this morning. He expressed his entire and perfect satisfaction with the opera, and his regret that you could not wait on him to-morrow morning. His theatrical avocation prevented his fixing any other day but to-morrow week; and for that time your next visit is fixed.

"Between ourselves I am rather inclined to think that the production of our opera at this advanced period of the season, chiefly depends on the success of *Fra Diavolo.* Braham said this morning that he was extremely anxious to get it (The Village Coquettes) out, but that he could not just at this moment distinctly please himself whether it would appear this season; or whether they would begin with it, at the opening of the next. The matter is still undecided of course. We shall know for certain, I imagine, next Sunday.

"Immediately after I left you the other day, I fell into the arms of Bentley; and immediately after that, into the ditto's of Harley, who dragged me home with him, and forced me into town, again to-day. He is delighted with the farce, and it will certainly be got up well. He has copied out his part in The Village Coquettes, himself, for the convenience of learning, and looks over it daily. They want to open, if they possibly can, *to-morrow fortnight.*

"The immediate object of my writing is to say that I am going to the Theatre on Tuesday at a little after one to see Harley (who perhaps you know is Stage Manager) about the farce, and if you can make your arrangements so as to accompany me after we have been to Cramers', it will be a good opportunity. I shall not read the farce that day, but most probably the next.

"What Bentley said about the opera, I defer till I see you, on Tuesday morning."

". . . The farce is in active rehearsal, and the company have begun business. I would rather you didn't see it, till they drop the written parts (about the end of the week), but you will find me at the Theatre every day at half past 12 o'clock." Etc.

". . . I am not proud of my share in the Village Coquettes, and would rather let the songs (the words of the songs, I mean) die quietly, than revive them with the name of their respective parent attached. But if you like to republish them as compositions of yours, making no mention of the ingenious author's name (but leaving him to blush anonymously) you are at perfect liberty to do so."

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Together 5 vols., f'cap 8vo. Original cloth gilt, g. e., as issued.

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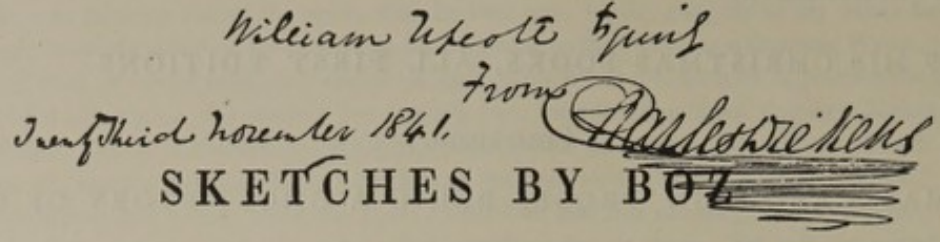
[69]



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ILLUSTRATIVE OF

EVERY-DAY LIFE AND EVERY-DAY PEOPLE.

PRESENTATION COPY

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Presentation Copy from Charles Dickens, with inscription in his autograph on the title, as shown above.

[70]

THE TRIAL ISSUE
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DICKENS (Charles).

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THE TRIAL ISSUE OF THE FIRST EDITION, *with the title-page and half-title in red and green. With coloured plates and woodcuts by John Leech. 12mo. Original brown cloth, gilt edges, yellow end papers.*

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£315

THE EXCESSIVELY RARE TRIAL ISSUE, ISSUED IN DECEMBER, 1843, CANCELLED BY DICKENS BECAUSE HE PREFERRED THE TITLE-PAGE IN RED AND BLUE. It was, and still is, the custom of the English publishers to date a book for the coming year when the publication date is in November or December. This Dickens did not approve of, and decided that, as the "Christmas Carol" was for Christmas 1843, the title-page should be so dated.

[71]

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(See Plate XXVI). [SOLD]

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[72]

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[NUREMBERG, 1511]. £250

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Joachim's Offering rejected by the High-Priest. (*Before the Text.*)
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St. Joachim embracing St. Anne.
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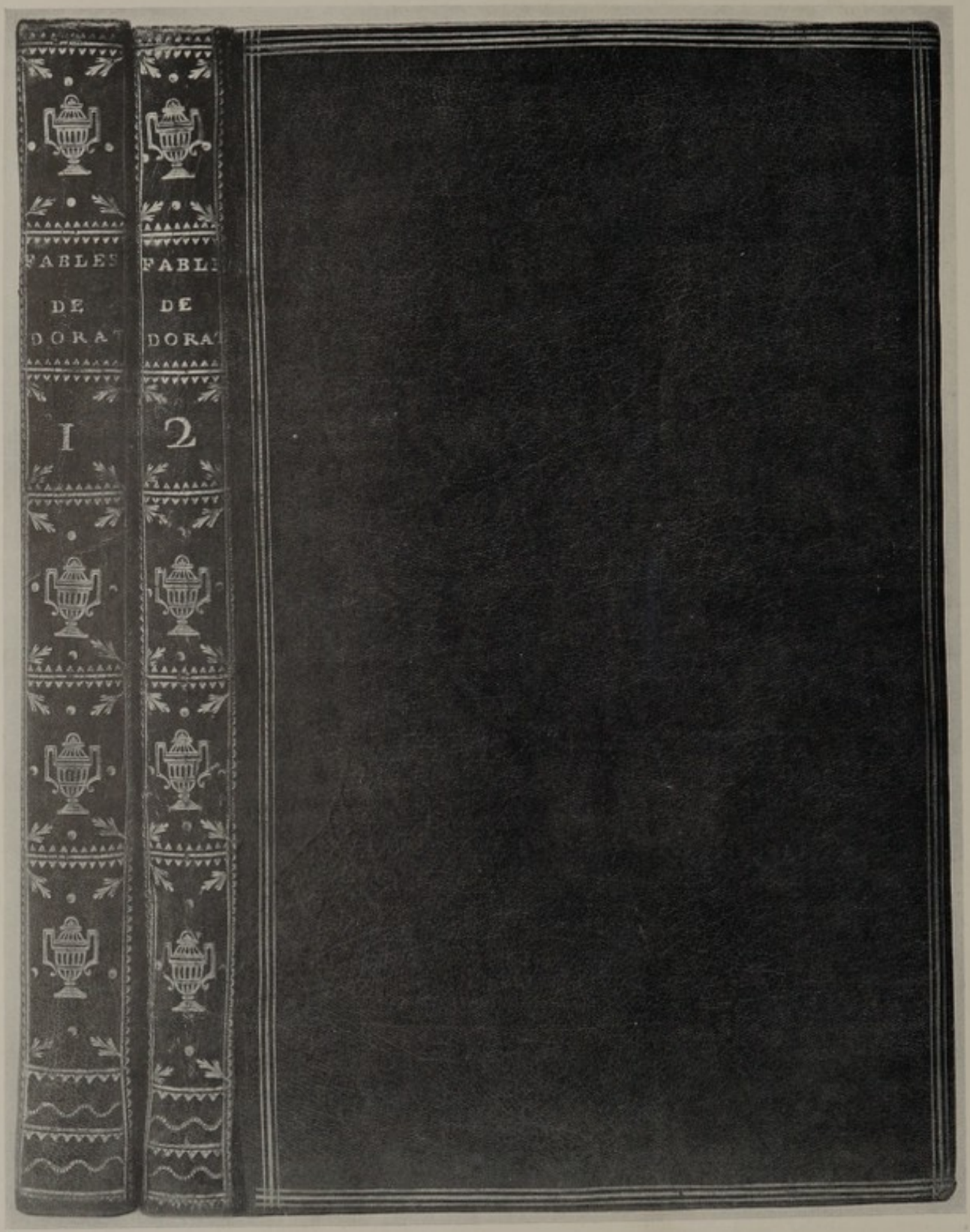
SEE NO. 66.

SEE NO. 66.

PLATE XXV.

PLATE XXVI.



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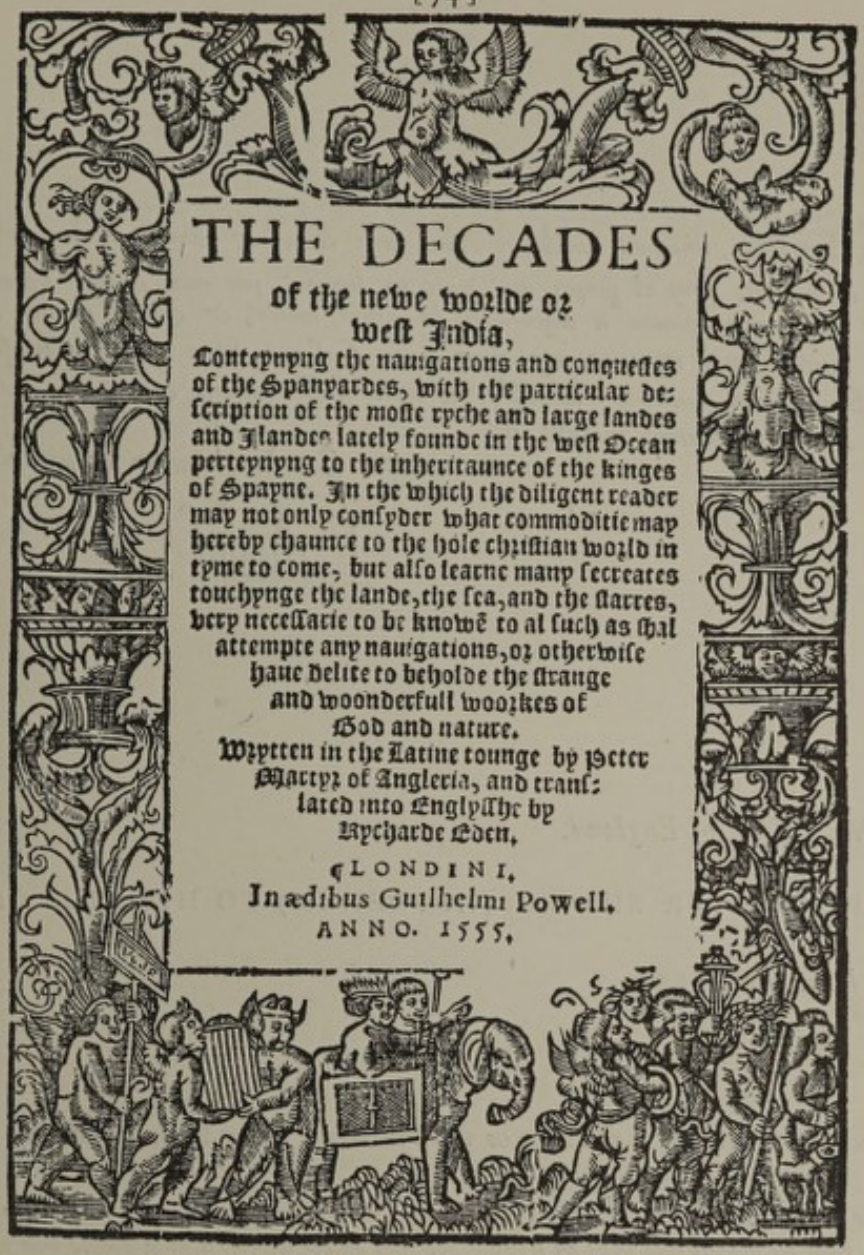

[TITLE-PAGE]

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First Edition. *Woodcut border to title. Printed in Gothic Letter. Small thick 4to. Morocco.*

LONDON, WILLIAM POWELL, 1555. £650

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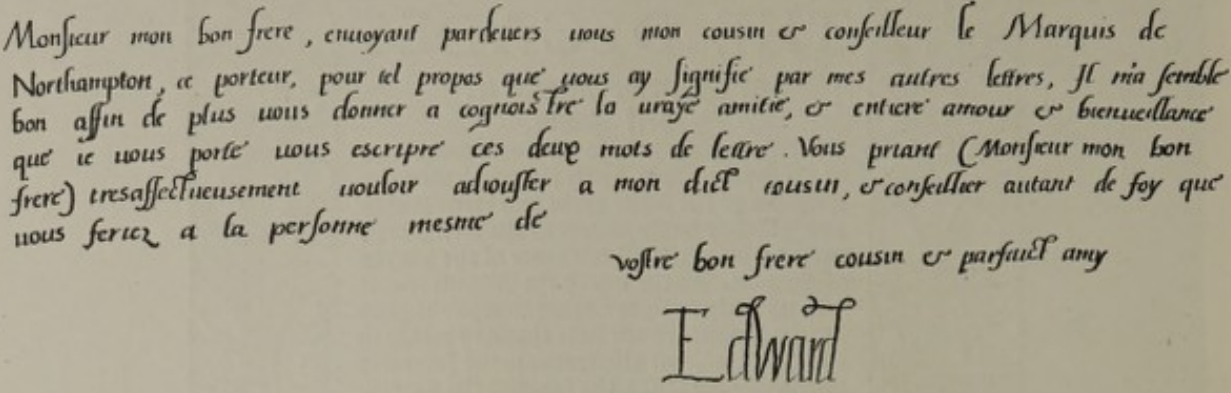
"Besides the first Three Decades of Peter Martyr, it contains a translation of that author's writings on the recently discovered islands, '*De nuper sub D. Carolo repertis Insulis*,' first printed in 1521. It also contains the Bull of Pope Alexander VI, in Latin and English, by which the world was divided between Spain and Portugal, as well as translations of the most important parts of the works of Oviedo, Maximilian of Transylvania, Vespuccius, Gomara, and others, pertaining to the maritime discovery of the New World.'"

This copy contains the rare leaf after folio 312, entitled "The coppie of the Duke of Moscovie and Emperoure of Russia his letters, sent to Kinge Edwarde the Syxte." This was issued after the book and inserted in some copies.


Monsieur mon bon frere, enuoyant pardeuers uous mon cousin & conseilleur le Marquis de Northampton, ce porteur, pour tel propos que uous ay signifie par mes autres lettres, Il mia semble bon affin de plus uous donner a cognoistre la uraye amitie, & entiere amour & bienueillance que ie uous porte uous escripre ces deux mots de lettre. Vous priant (Monsieur mon bon frere) tresaffectueusement uouloir adiouster a mon dict cousin, & conseillier autant de foy que uous feriez a la personne mesme de

vostre bon frere cousin & parfaict amy

Edward

EDWARD VI. *King of England.*

AUTOGRAPH LETTER SIGNED (IN FRENCH) TO HENRI II OF FRANCE.

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A VERY FINE LETTER ENTIRELY IN THE HAND OF THE BOY KING, Edward VI, introducing the Marquis of Northampton.

"Monsieur mon bon frère, envoyant par devers vous mon cousin & conseilleur le Marquis de Northampton, ce porteur, pour tel propos que vous ay signifie par mes autres lettres, il m'a semble bon affin de plus vous donner à cognoistre la vraye amitie & entiere amour & bienveillance que je vous porte vous escripre ces deux mots de lettre." Etc.

The Holy Roman Empire and France were at war in the summer of 1552, and Edward VI watched the struggle with the utmost interest. On 19th June, 1552, he signed letters of congratulation addressed to both combatants. The present letter is the one introducing the Earl of Northampton, whom Edward sent with the congratulatory letter.

This Earl of Northampton was William Parr, brother of Catherine Parr, who was married to Henry VIII in 1543. In June, 1551, he conducted an embassy to France to invest Henry II of France with the order of the Garter; and he was one of those commissioned to suggest the marriage between Edward VI and the French King's daughter. On Edward's death in 1553 he espoused the cause of the unfortunate Lady Jane Grey, was condemned to death, but pardoned.

"ELIOT (George," MARIAN E. LEWES). *The Novelist.*

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A very fine and exceptionally interesting collection of letters written by George Eliot to Frederic Harrison, the Positivist and writer, to whom she frequently appealed for assistance and guidance in legal matters for use in "FELIX HOLT," the plot of which turns to a large extent on an intricate legal imbroglio.

She expresses her delight on reading his article on Industrial co-operation, mentions her book "ROMOLA," and that she had again taken up "THE SPANISH GYPSY" which had been laid aside owing to ill-health, a copy of which she afterwards sends him in grateful remembrance.

In the concluding letter of the collection she gives quotations from Wordsworth's "Prelude" which she thought Harrison could use in his lectures on Positivism, a subject in which she was deeply interested.

The above letters formed the basis of an interesting essay "Reminiscences of George Eliot," by Frederic Harrison, published in his "Memories and Thoughts," 1906. He there points out that the Attorney-General's "opinion," as quoted in Chapter XXXV of "FELIX HOLT," was printed by George Eliot from his own words.

"The ample and clear statement you have sent me with kind promptness has put me in high spirits—as high spirits as can belong to an unhopeful author suffering from a billious attack. Your hypothetical case of a settlement suits my needs surprisingly well. I shall be thankful to let Sugden alone and throw myself entirely on your goodness, especially as what I want is simply a basis of legal possibilities, and not any command of detail. I want to be sure that my chords will not offend a critic accomplished in Thorough Bass—not at all to present an Exercise in Thorough Bass." Etc.

". . . In proportion as compliments (always beside the mark) are discouraging and nauseating, at least to a writer who has any serious aims, genuine words from one capable of understanding one's conceptions are precious and strengthening.

". . . I have no confidence that the book will ever be worthily written. And now I have something else to ask. It is that if anything strikes you as untrue in cases where my Drama has a bearing on momentous questions, especially of a public nature, you will do me the great kindness to tell me of your doubts.

"On a few moral points, which have been made clear to me by my experience, I feel sufficiently confident —without such confidence I could not write at all. But in every other direction, I am so much in need of fuller instruction as to be constantly under the sense that I am more likely to be wrong than right.

"Hitherto I have read my MS. (I mean of my previous books) to Mr. Lewes, by 40 or 50 pages at a time, and he has told me if he felt an objection to anything. No one else has had any knowledge of my writing before their publication (I except, of course, the publishers).

"But now that you are good enough to incur the trouble of reading my MS., I am anxious to get the full benefit of your participation." Etc.

"I have received both your precious letter—the 2nd edition of the case—and the subsequent note. I don't finally reject the notion of making Esther a Transome. I retain the point for consideration. But I have mentioned the matter to Mr. Lewes this morning and he concurs in my present reasons for disinclination to adopt this additional coincidence. Setting it aside, the story is sufficiently in the track of ordinary probability, and

the careful trouble you have so generously given to it, has enabled me to feel a satisfaction in my plot which beforehand I had sighed for as unattainable. . . .

"If you are able to read this second volume, I think I shall perhaps not need to trouble you with the third. *Can* you read it? If you say Yes—Mr. Lewes shall leave it at your address at Lincoln's Inn as soon as possible." Etc.

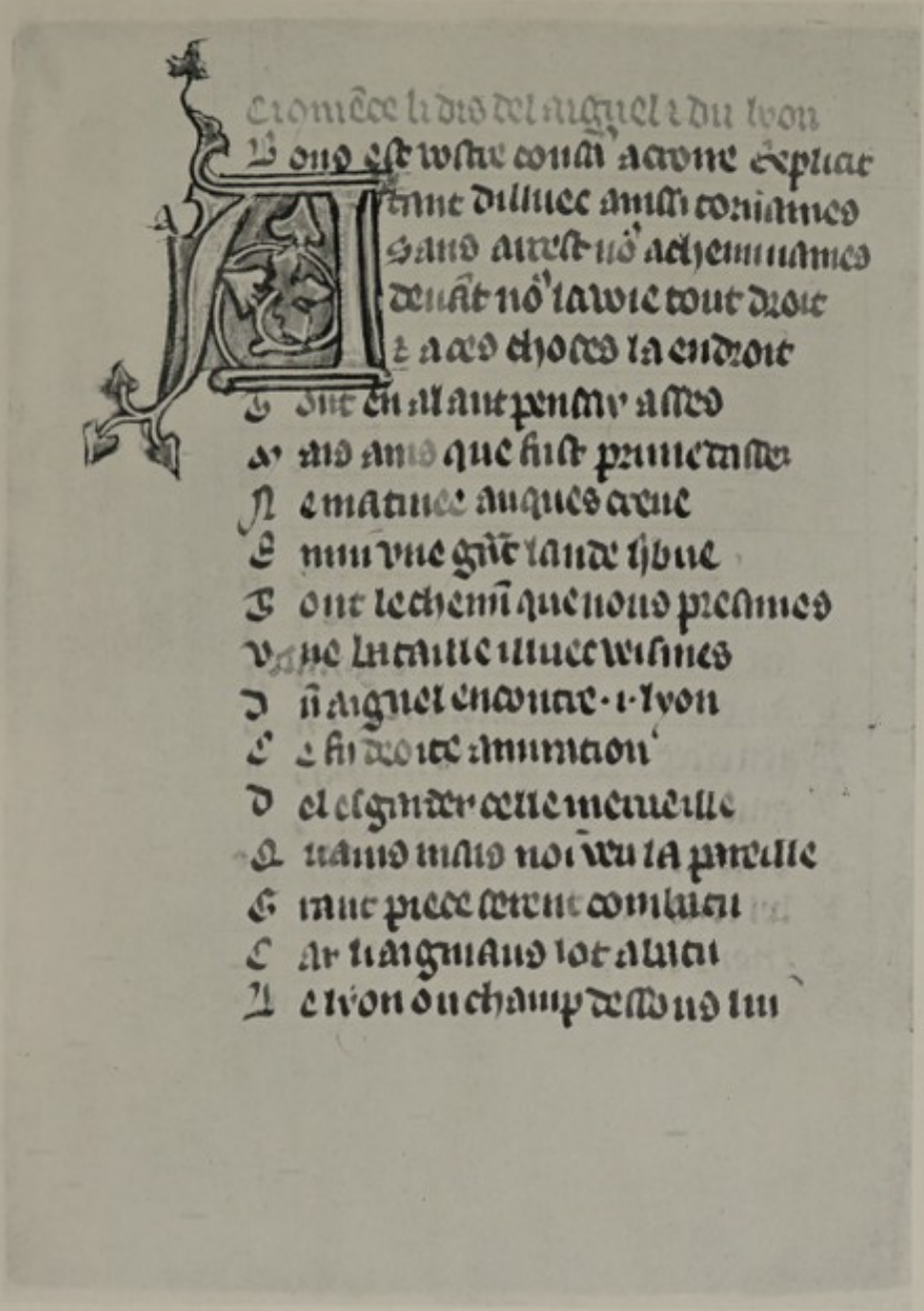
". . . I wished you to read the first 100 pages of my 3rd volume: but I fear now that I must be content to wait and send you a duplicate proof of a chapter or two that are likely to make a lawyer shudder by their poetic license." Etc.

". . . Now I have read your letter, I see there are one or two points which I might have used with advantage, had I known them earlier. But the only thing that seems to impose an alteration in the nature of transposition is, that the witnesses to character should come last. This morning, in order to produce a certain slackening of interest before Esther comes in, I unfortunately just made the wrong transposition to put the two witnesses who swear to a fact—the effort of Felix to make the mob go down Hobb's Lane—*last*. But this can be altered in proof. Alas—I am a miserable wretch."

"I took unspeakable pains in preparing to write Romola—neglecting nothing I could find that would help me to what I may call the 'Idiom' of Florence, in the largest sense one could stretch the word to. And there I was only trying to give *some* out of the normal relations. I felt that the necessary idealization could only be attained by adopting the clothing of the past. And, again, it is my way (rather too much so perhaps) to urge the human sanctities through tragedy—through pity and terror as well as admiration and delight.

"At present I am going to take up again a work which I laid down before writing 'Felix.' It is—*but please let this be a secret between ourselves*—an attempt at a Drama, which I put aside at Mr. Lewes' request, after writing four acts, precisely because it was in that stage of Creation or 'Werden' in which the idea of the characters predominate over the incarnation. Now I read it again, I find it impossible to abandon it: the conceptions move me deeply, and they have never been wrought out before. There is not a thought or symbol that I do not long to use; but the whole requires recasting, and as I never recast anything before, I think of the issue very doubtfully. When one has to work out the dramatic action for oneself under the inspiration of an idea instead of having a grand myth, or an Italian novel ready to one's hand, one feels anything but omnipotent. Not that I should have done any better if I had had the myth or the novel, for I am not a good user of opportunities. I think I have the right locus and historic conditions, but much else is wanting." Etc.

"Before we set off for Germany, I want to tell you that a copy of 'The Spanish Gypsy' will be sent to you. If there had been time before our going away, I should have written on the fly-leaf that it was offered by the author 'in grateful remembrance.' For I especially desire that you should understand my reasons for asking you to accept the book, to be retrospective and not prospective." Etc.



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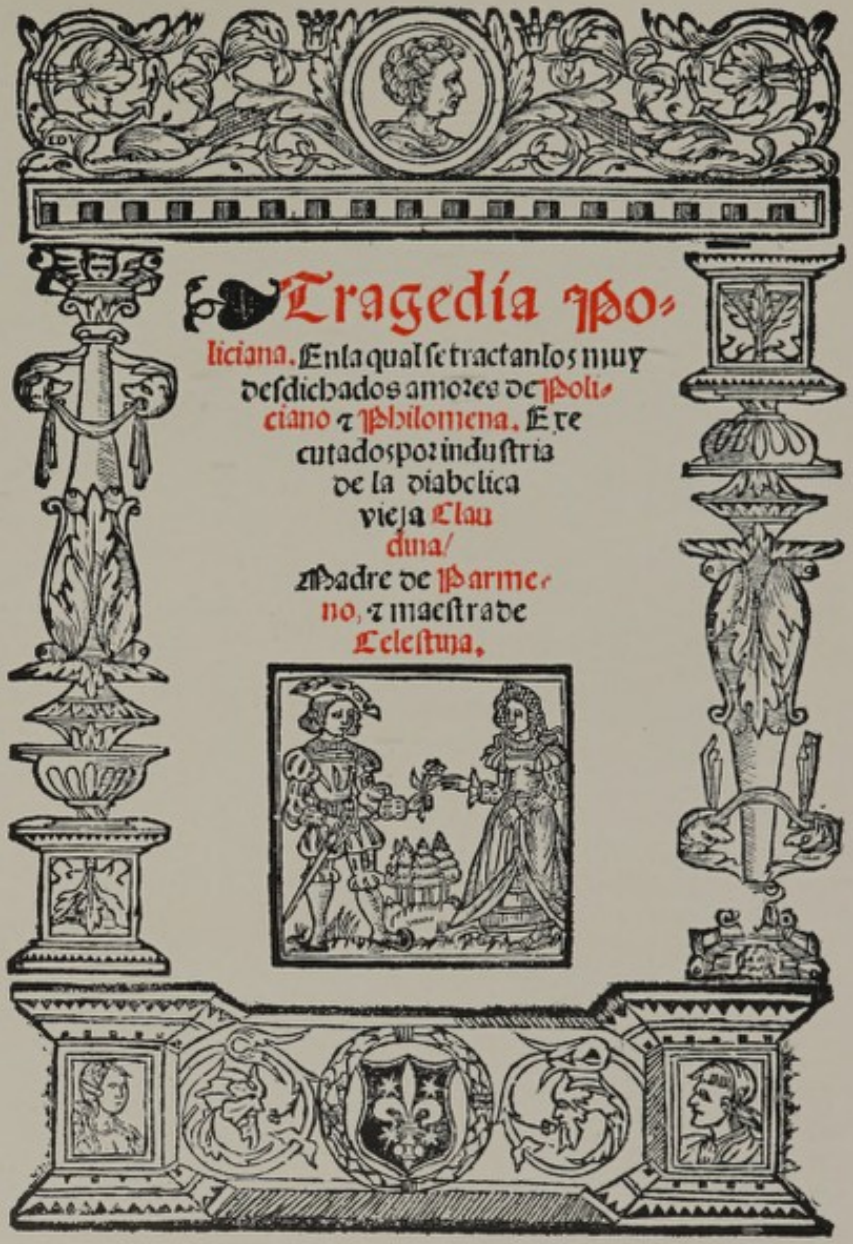

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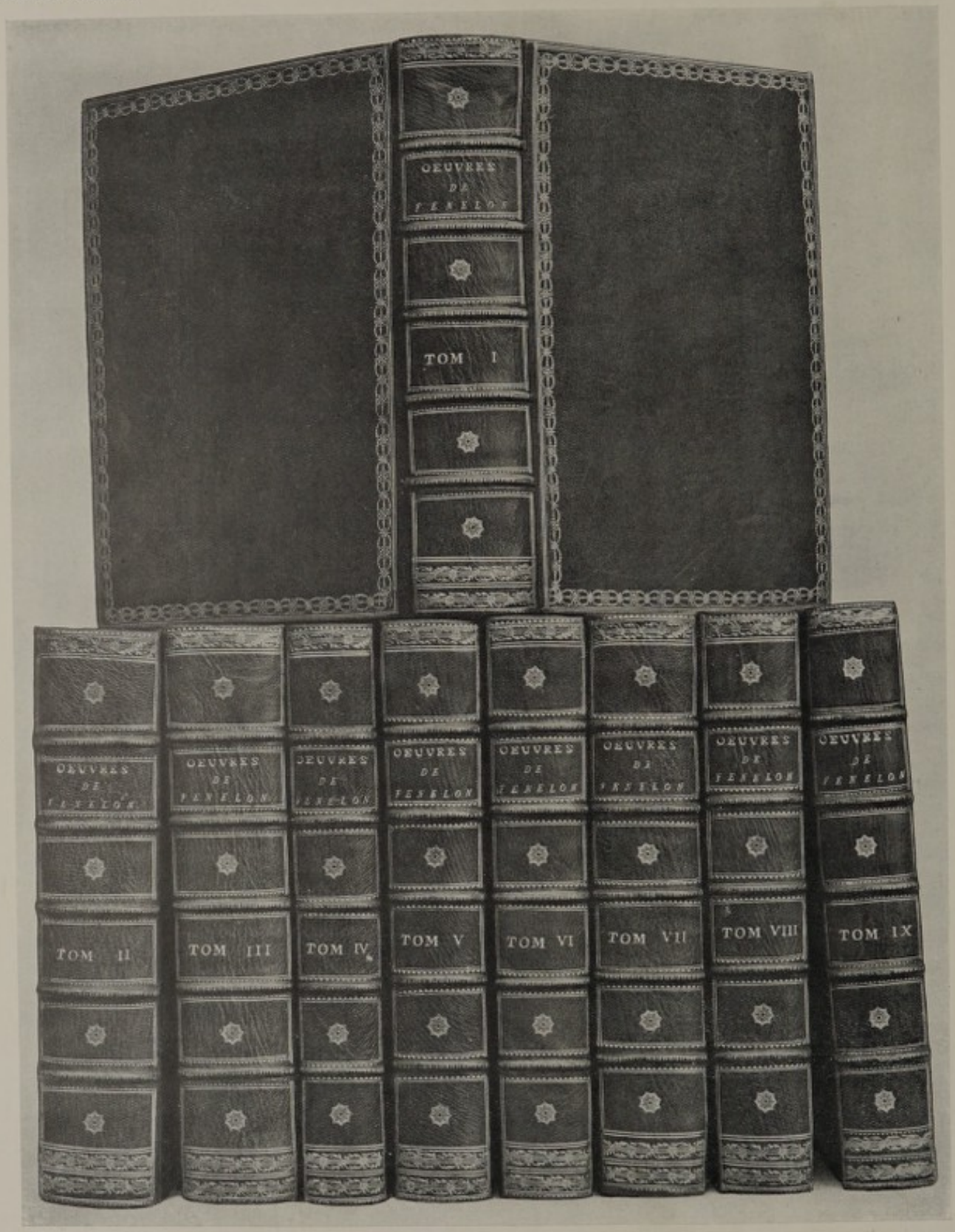
PLATE XXVII.

PLATE XXVIII.



This illustration is greatly reduced.

SEE NO. 79.

THE PAPAL BULL EXCOMMUNICATING QUEEN ELIZABETH

[ELIZABETH (Queen).]

SENTENTIA DECLARATORIA CONTRA ELISABETH PRAETENSAM ANGLIAE REGINAM, & EI ADHAERENTES HERETICOS. QUA ETIAM DECLARANTUR ABSOLUTI OMNES SUBDITI A IURAMENTO FIDELITATIS & QUOCUNQUE ALIO DEBITO ET DEINCEPS OBEDIENTES ANATHEMATE ILLAQUEANTER.

The Original Printed Proclamation issued by Pope Pius V, excommunicating Queen Elizabeth and all those who adhered to her. Printed in Latin on one side of a large folio sheet. Preserved in full morocco case.

ROME, 25TH FEBRUARY, 1569 (1570).

(See Illustration overleaf). £500

This Bull excommunicates Queen Elizabeth ("Pretended Queen of England) and the Heretics who support her, by which also all her subjects are declared absolved from their oath of allegiance and from all other obligations; and finally let all those who obey her be accursed."

THIS IS ONE OF THE MOST IMPORTANT PAPAL PROCLAMATIONS EVER ISSUED. No event in English history, not even the Gunpowder Plot, produced so deep and enduring an effect on England's attitude to the Catholic Church. Englishmen never forgot their Queen's excommunication. Whenever in later ages men's minds were stirred up against the Roman Church, the remembrance of 1570 was enough to justify their implacable hatred. It resulted in the Romish Schism in England—Anglo-Catholicism as opposed to Anglo-Romanism is said to date from 1570. Elizabeth's excommunication has been called "the supreme effort of the counter-reformation." It was the church's last and most striking attempt to withstand the reformation in the spirit of the middle ages and restore her broken unity by the aid of spiritual and temporal weapons combined.

The authorities at Rome had been exasperated by finding that the English Catholics were becoming, year by year, more satisfied with the state of ecclesiastical affairs in their native country under Queen Elizabeth; and that having renounced all allegiance to the papal throne, they were not prepared to accept the decrees of the Tridentine Council.

As a result Pope Pius V, one time a Dominican inquisitor, austere, zealous and determined, devoted all his energies to the suppression of heresy and an endeavour to bring the Anglo-Catholics back to the Mother Church. Though a man of fervent piety and blameless life, he shrunk from no measures which were likely to put down the schism. He proceeded to the excommunication of Queen Elizabeth; but he did it secretly that it might not be prevented by the remonstrances of France or Spain. The Bull was issued on 25th February, 1570. It had, however, the opposite effect to the one desired. It was felt by Elizabeth and her Ministers to be a declaration of war; and was resented by the mass of the English people as an act of aggression. The Queen issued a complimentary address to the Anglo-Catholics, mostly timely and well advised. It showed to Englishmen how her reforming government could distinguish between Anglo-Catholics and Papists: it proclaimed to all Europe that the disturbances in her realm were occasioned, not by her own subjects, but by the intrigues of the foreigner, and by the malcontents at Rome and in the Romish Seminaries.

In England this Bull first came to light by the instrumentality of John Felton, a Catholic layman. Obtaining copies from the Spanish Ambassador's chaplain, he published it in this country by affixing a copy to the gates of the Bishop of London's palace in the early hours of the morning of May 15th, 1570. The result was his speedy apprehension and execution. He was beatified by decree of Pope Leo XIII, dated 29th Dec., 1886.

The following is a translation of the most important passages in this rare proclamation. The Pope first generalises on his efforts to suppress heresy and unite the Roman Catholic Church, then takes the particular case

S. D. N. PII PAPAE V.

Sententia declaratoria contra Eliſabeth prætenſam Angliæ Reginam, & ei adhærentes Hereticos.

Qua etiam declarantur abſoluti omnes ſubditi a iuramento fidelitatis & quocunque alio debito

Et deinceps obedientes Anathemate illaqueantur.

PIVS Epiſcopus Seruus ſeruorum Dei, Ad futuram rei memoriam.

REGNANS in excelſis, cui data eſt omnis in cœlo, & in terra poteſtas, vnam ſanctam Catholicam & Apoſtolicam Eccleſiam, extra quam nulla eſt ſalus, vni ſoli in terris videlicet Apoſtolorum Principi Petro, Petriq. ſucceſſori Romano Pontifici, in poteſtatis plenitudine tradidit gubernãdam. Hunc unum ſuper omnes gentes, & omnia regna principem conſtituit, qui euellat, deſtruat, diſsipet, diſperdat, plantet, & ædificet: vt fidelem populũ mutuæ charitatis nexu conſtrictum, in unitate ſpiritus cõtineat; ſaluumq. & incolumem ſuo exhibeat ſaluatori. Quo quidem in munere obeundo, nos ad prædictæ Eccleſiæ gubernacula Dei benignitate vocati, nullũ laborem intermittimus, omni opera contendentes, ut ipſa unitas, & Catholica religio (quam illius author ad probandam ſuorum fidem, & correctionem noſtram, tantis procellis conflictari permiſit) integra conſeruetur. Sed impiorum numerus tantum potentia inualuit, ut nullus iam in orbe locus ſit relictus, quem illi peſſimis doctrinis corrumpere non tentarint; adnitente inter cæteros, flagitiorum ſerua Eliſabeth prætenſa Angliæ Regina, ad quã veluti ad aſylum omnium infeſtiſsimi profugium inuenerunt. Hæc eadem regno occupato ſupremi Eccleſiæ capitis locum in omni Anglia, eiuſq. præcipuam auctoritatem atque iuriſdictionem monſtruoſe ſibi vſurpans, regnum ipſum iam tum ad fidem Catholicam & bonam frugem reductum, rurſus in miſerum exitium reuocauit. Vſu namque veræ religionis quam ab illius deſertore Henrico octauo olim euerſam, claræ memoriæ Maria regina legitima, huius ſedis præſidio reparauerat; potenti manu inhibito, ſecutiſq. & amplexis hæreticorum erroribus, regium conſilium ex Anglica nobilitate confectum diremit; illudq. obſcuris hominibus hæreticis compleuit, Catholicæ fidei cultores oppreſſit, Improbos concionatores, atque impietatum adminiſtros repoſuit. Miſſæ ſacrificium, Preces, Ieiunia, Ciborum delectũ, Cœlibatum, Rituſque catholicos aboleuit: Libros manifeſtam hereſim cõtinentes, toto regno proponi: impia myſteria, & inſtituta ad Caluini præſcriptum a ſe ſuſcepta, & obſeruata, etiam a ſubditis ſeruari mandauit: Epiſcopos, Eccleſiarũ Rectores, & alios ſacerdotes Catholicos, ſuis Eccleſiis, & beneficiis eiicere, ac de illis, & alijs rebus Eccleſiaſticis, in hæreticos homines diſponere, deque Eccleſiæ cauſis decernere auſa; Prælatis, clero, & populo, ne Romanam Eccleſiam agnoſcerent, neue eius præceptis, ſanctionibuſque Canonicis obtemperarent, interdixit: pleroſq. in nefarias leges ſuas venire, & Romani Pontificis auctoritatem atq. obedientiam abiurare, ſeq. ſolam in temporalibus & ſpiritualibus dominam agnoſcere, iureiurando coegit: pœnas & ſupplicia in eos, qui dicto nõ eſſent audientes, impoſuit, eaſdemq. ab iis, qui in unitate fidei & prædicta obedientia perſeuerarunt, exegit: Catholicos Antiſtites, & Eccleſiarum rectores in uincula coniecit: vbi multi diuturno languore & triſtitia confecti, extremum vitæ diem miſere finiuerunt. Quæ omnia cum apud omnes nationes perſpicua & notoria ſint, & grauiſſimo quamplurimorum teſtimonio ita comprobata, ut nullus omnino locus excuſationis, defenſionis, aut tergiuerſationis relinquatur: Nos multiplicantibus alijs atque alijs ſuper alias impietatibus, & facinoribus, & præterea fidelium perſecutione, religioniſque afflictione, impulſu, & opera dictæ Eliſabeth quotidie magis ingraueſcente; quoniam illius animum ita obfirmatum atque induratum intelligimus, ut non modo pias Catholicorum principum de ſanitate, & conuerſione preces, monitioneſq. contemperit, ſed ne huius quidem ſedis ad ipſam hac de cauſa nuncios in Angliam traiicere permiſerit, ad arma iuſtitiæ contra eam de neceſſitate cõuerſi dolorem lenire non poſſumus, quod adducamur in unam animaduertere, cuius maiores de Rep. Chriſtiana tantopere meruere. Illius itaq. auctoritate ſuffulti, qui nos in hoc ſupremo iuſtitiæ throno, licet tãto oneri impares, uoluit collocare, de Apoſtolicæ poteſtatis plenitudine declaramus prædictam Eliſabeth Hereticam, & hereticorũ fautricem, eiq. adhærentes in prædictis, anathematis ſententiam incurriſſe, eſſeq. a Chriſti corporis vnitate præciſos: Quinetiam ipſam prætenſo Regni prædicti iure, necnon omni, & quocunq. dominio, dignitate, priuilegioque priuatam: & item proceres, ſubditos, & populos dicti Regni, ac cæteros omnes, qui illi quomodocunq. iurauerunt, a iuramento huiuſmodi, ac omni prorſus dominii fidelitatis, & obſequii debito, perpetuo abſolutos, prout nos illos præſentium auctoritate abſoluimus: & priuamus eandẽ Eliſabeth prætenſo iure Regni, aliiſq. omnibus ſupradictis; Præcipimusq. & interdicimus vniuerſis, & ſingulis proceribus, ſubditis populis, & aliis prædictis, ne illi eiuſuemonitis, mãdatis, & legibus audeant obedire: Qui ſecus egerint, eos ſimili anthematis ſententia innodamus. Quia vero difficile nimis eſſet, præſentes quocunq. illis opus erit perferre, volumus vt earũ exempla, notarii publici manu, & prælati eccleſiaſtici, eiuſue curiæ ſigillo obſignata, eandem illam prorſus fidem in iudicio, & extra illud ubiq. gentium faciant, quam ipſæ præſentes facerent, ſi eſſent exhibitæ, uel oſtenſæ. Datum Romæ apud S. Petrum, Anno incarnationis Dominicæ milleſimo quingenteſimo ſexageſimo nono, Quinto Kl. Martii, Pontificatus noſtri anno quinto.

Cæ. Glorierius.

H Cunya.

SEE NO. 77.

of Queen Elizabeth, detailing her many crimes against the Catholic Church, before passing a sentence of Excommunication :—

"But the number of the wicked have obtained such power that there is now no place in all the Earth which they have not sought to corrupt with their evil doctrines; foremost amongst them works Elizabeth, slave of wickedness, pretended Queen of England, to whom the most pernicious of all have fled and there found refuge.

"It is she who, having seized the throne, monstrously usurped the position of the Supreme Head of the Church in England and the chief jurisdiction and authority of the same, and has cast the same kingdom which formerly was restored to the Catholic Faith, and which then brought forth good fruit, into miserable ruin. For she by the strength of her power has forbidden the exercise of the true religion which formerly was overturned by Henry VIII, the deserter of the same, and was since restored, by the aid of this court, by Mary, Queen of England, of illustrious memory; she has followed and adopted the errors of the Heretics; has destroyed and filled with obscure men and heretics the royal council which was composed of English Nobles; she has oppressed those who remained faithful to the Catholic Faith; she has set up again the unworthy preachers and the Ministers of wickedness. She has abolished the sacrifice of the Mass, the prayers (for the dead), Fasts, Distinction of Meats, Celibacy and Catholic ceremonies; she has caused to be distributed throughout all the kingdom books containing manifest heresy; she has received and observed according to the writings of Calvin. She has expelled Bishops, Rectors and Priests from their Churches and Benefices, and has disposed of these and of other Ecclesiastical property to heretics. She has forbidden the Bishops, Clergy and people to recognise the Roman Church, and ordered them to obey her ordinances and Canon Laws. She has forced many people to keep her detestable laws, to abjure the authority and power of the Roman Pontif, and to recognise her as sole ruler in matters temporal and Spiritual. She has imposed penalties and punishment on those who give hearing to us and exacts the same on those who preserve in the Unity of the faith and in obedience to the Church; she has thrown into prison Bishops and Rectors of the Catholic Church, where many of them, overwhelmed by long weariness and grief have ended their days in misery. . . . Being impelled by necessity, we can no longer hold in our displeasure from punishing her, whose ancestors have merited so much from the Christian Commonweal.

"Having thus undertaken the authority of him who set us up, according to his will, in his sovereign seat of Justice, although unworthy of so great a position, We, by the fulnesse of our Apostolic Power, do declare that the said Elizabeth, Heretic and Protector of Heretics, and those who support her in the aforesaid matters, having incurred sentence of Excommunication and are cut off from the Unity of the Body of Christ. (We do declare) that she is deprived of the right, which she pretends to the aforesaid Kingdom, and from all and every Lordship, Dignity and Privilege, and that the Nobles and People of the said realm and all others who have in any way sworn faith to her, are completely and for ever absolved from such oath and from all Feudal duties and obedience,—for We by this present authority do absolve them, and We do deprive the said Elizabeth of the right which she pretends to the said kingdom and from all other rights aforesaid.

"We command and enjoin that everyone of her nobles, subjects and peoples and others aforesaid shall not obey her or her proclamations, ordinances and laws. Those who do so shall in like manner be liable to the sentence of Excommunication.

"And to those who shall find it too inexpedient to carry out these present orders we desire them to carry out this work—that copies of the same should be written out by hand of the Public Notary and sealed with the seal of a Bishop of the Church or with the seal of his Court, and that all people shall practice their faith both in court or without (i.e., both in times of trial and otherwise), throughout all the World to the end that these present orders be exhibited and displayed.

"Given at Rome from St. Peter's, 25th February, in the year of our Lord, 1569 (1570), and in the 5th year of our Pontificate."

WE HAVE ONLY BEEN ABLE TO TRACE TWO OTHER COPIES OF THIS EXTREMELY RARE PROCLAMATION, BOTH OF WHICH ARE IN THE VATICAN.

[78]

EARLY FRENCH FABLIAUX IN MANUSCRIPT

FABLIAUX DIVERS.

LI DIS DEL AIGNEL ET DU LYON. LI DIS DE LA RIVIERE QUI IST HORS DE SON CHANEL. LI DIS DU PREU CHEVALIER. LI DIS DES SEPT VERTUS. LI DIS DE LA NOIS.

Manuscript in French, written in rhyming verse on 88 pages of vellum, 18 lines to a page. The first 21 pages contain another fabliau, which begins imperfectly. With five large initials in colours on a gold ground, other initials in gold on grounds of blue and magenta. 8vo. Stamped calf over wooden boards (rebacked).

[FRANCE, EARLY 15TH CENTURY].

(See Plate XXVII). £95

A very interesting and unusual manuscript of early French *Fabliaux*.

[79]

PRINTED ON LARGE AND THICK PAPER AND BOUND IN CONTEMPORARY CRIMSON MOROCCO

FENELON.

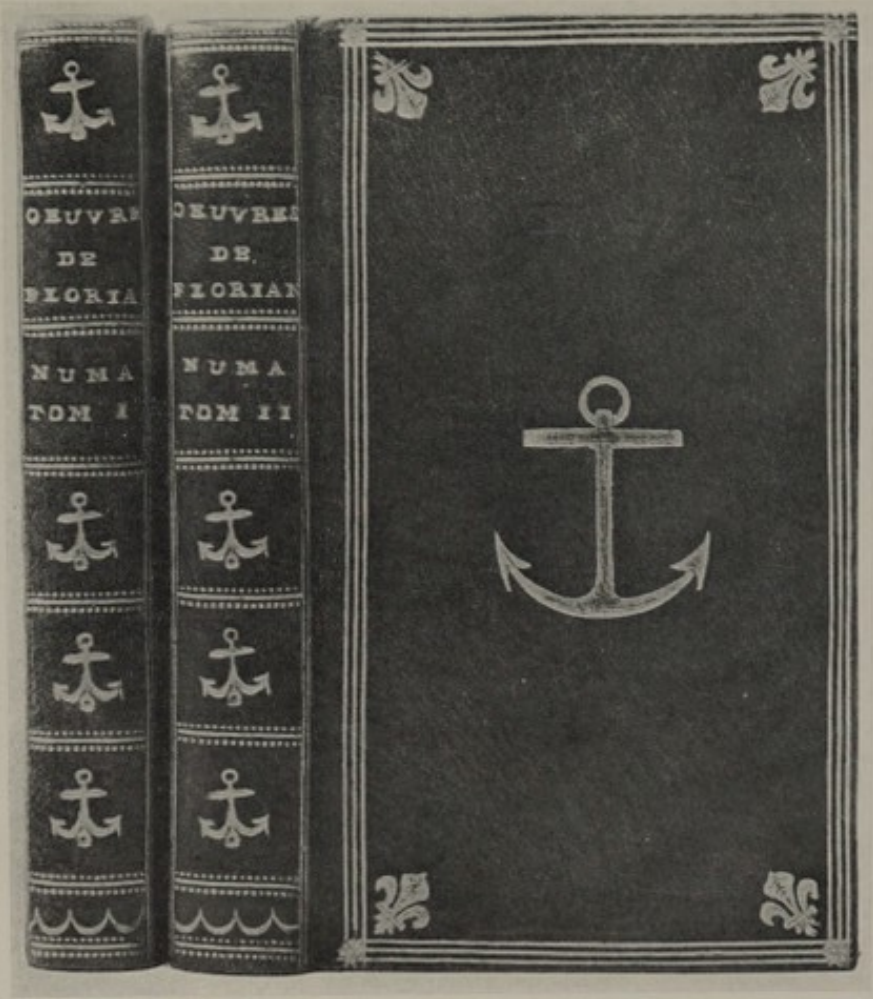
OEUVRES DE M. FRANÇOIS DE SALIGNAC DE LA MOTHE FÉNÉLON, PRÉCEPTEUR DES ENFANTS DE FRANCE, ARCHEVÊQUE-DUC DE CAMBRAI.

Large and thick paper copy. With fine portrait of Fénélon after Vivien by Saint-Aubin. 9 vols., large 4to. Magnificently bound in contemporary crimson morocco, floral ornamental border on sides, gilt panel backs, inside dentelles, g. e.

PARIS, DE L'IMPRIMERIE DE FRANÇ. AMB. DIDOT, 1787-1792.

(See Plate XXVIII). £65

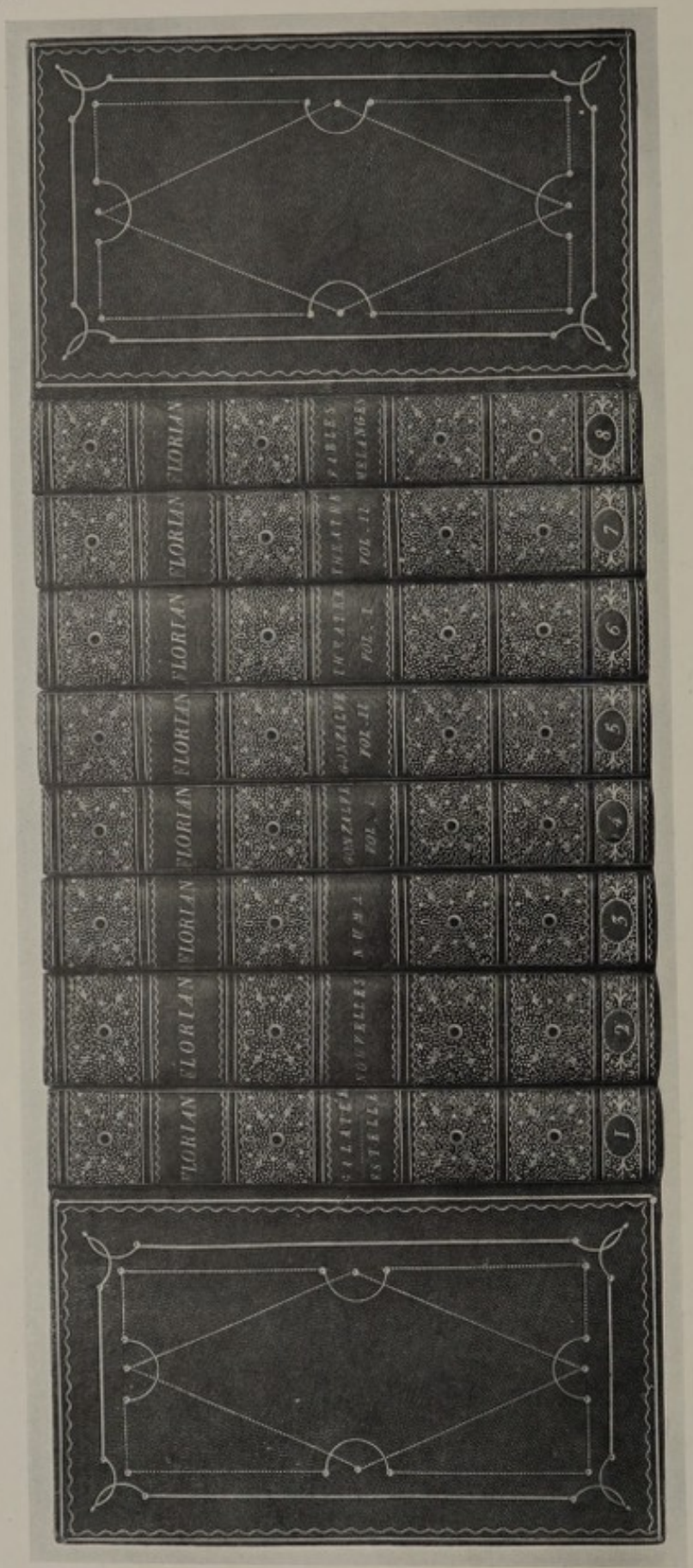
SEE NO. 82.



SEE NO. 83.

PLATE XXIX.

PLATE XXX.



SEE NO. 84.

[80]

A RARE SPANISH TRAGEDY

FERNANDEZ (Sebastian).

TRAGEDIA POLICIANA. EN LA QUAL SE TRACTAN LOS MUY DESDICHADOS AMORES DE POLICIANO E PHILOMENA, EXECUTADOS POR INDUSTRIA DE LA DIABOLICA VIEJA CLAUDINA, MADRE DE PARMENO Y MAESTRA DE CELESTINA.

First Edition. *Title in red and black, within woodcut border, woodcut vignette, and others in text. Gothic Letter. Small 4to. Crimson morocco, inside dentelles, g. e., by Bedford.*

TOLEDO, A COSTA DE DIEGO LOPEZ, 1547.

(*See Plate XXVII*). £120

First Edition.

Palau's *Manual* (VII, 63) only cites the copy as described by Wolfe, who observes that the author's name is revealed in acrostic-fashion, in four preliminary stanzas; the initial letters of these lines spelling " El Bacheller Sebastian Fernandez."

Perez Pastor (*Imprenta en Toledo*), No. 221, attributes the work to Luis Hurtado, whose name appears in the epilogue to the second edition; but, in the opinion of Menendez Pelayo, Hurtado was not the author but the proof-corrector.

No copy in the British Museum.

[81]

THE

HISTORY

OF

TOM JONES,

A

FOUNDLING.

In SIX VOLUMES.

By HENRY FIELDING, Esq;

——*Mores hominum multorum vidit.*——

LONDON:

Printed for A. MILLAR, over-against
Catharine-ſtreet in the *Strand.*
MDCCXLIX.

[TITLE-PAGE]

FIELDING (Henry).

THE HISTORY OF TOM JONES. A FOUNDLING.

FIRST EDITION. FIRST ISSUE. *6 vols., small 8vo. Fine copy in original calf.*

LONDON, PRINTED FOR A. MILLAR, 1749. £325

A fine copy, with the Errata leaf in Vol. I and the text uncorrected.

"Tom Jones" is one of the greatest novels in the English Language.

[82]

A RARE SPANISH COMEDY

FLORIAN (Juan Rodriguez).

COMEDIA LLAMADA FLORINEA, QUE TRACTA DE LOS AMORES DEL BUEN DUQUE FLORIANO, CON LA LINDA Y MUY CASTA Y GENEROSA BELISEA, NUEVAMENTE HECHA.

FIRST EDITION. *Title in red and black, within woodcut border. Gothic Letter. Small 4to. Old brown calf.*

MEDINA DEL CAMPO, GUILLERMO DE MILLIS, 1554.

(See Plate XXIX). £125

Palau's *Manual*, Vol. VI, p. 317.

Salva (No. 1380), who describes this book as *excessively rare*, reproduces the title-page of his copy, which lacked the line giving the author's name. It was for this reason that he "did not know why Ticknor calls the author Rodriguez Florian, since the dedication gives his name plainly as Juan Rodriguez."

This work is a dramatic composition in prose, with some verse interspersed, and is divided into forty-three scenes. The author's object was to imitate the style of the *Celestina*. "Some of the scenes are as indecent as any in the Celestina; but it ends with an honourable love-match between Floriano and Belisea, the hero and heroine of the drama, and promises to give their wedding in a continuation, which, however, never appeared."

Little is known of Juan Rodriguez Florian, beyond the facts that he was a sixteenth-century writer, a Bachelor of Arts, and a resident of Valladolid, where he is believed to have been born.

[83]

COPY BOUND IN MOROCCO FOR PRESENTATION BY THE AUTHOR, TO HIS PATRON, THE DUC DE PENTHIEVRE, WITH HIS EMBLEMS

FLORIAN.

NUMA POMPILIUS, SECOND ROI DE ROME.

On papier vélin, containing the 13 original coloured drawings by Quéverdo in place of the plates engraved by Dambrun, an engraved frontispiece by Desrais after Gaucher (proof before letters), a portrait of Florian engraved by Gaucher, and 8 plates by Desenne. 2 vols., 18mo. Contemporary green morocco, gilt lines on sides, fleur-de-lys at corners, anchors in centres of sides and in back-panels, inside dentelles, pink silk ends, g. e. (Derome).

PARIS, DIDOT, 1786.

(See Plate XXIX). £750

The history of this copy (mentioned by Cohen-Ricci, col. 402) is as follows: IT WAS BOUND BY DEROME, CONTAINING THE DRAWINGS, FOR PRESENTATION BY FLORIAN TO HIS PATRON THE DUC DE PENTHIÈVRE, HEREDITARY LORD HIGH ADMIRAL OF FRANCE (whose emblems were the fleur-de-lys and anchor). It was next in the possession of Renouard, who inserted the Desenne engravings, which were made for an edition published by him. He describes the copy as follows in his 1819 catalogue (vol. III, p. 217):—

"Numa Pompilius, second roi de Rome, par M. de Florian, sèconde édition. Paris, de l'imprimerie de Didot l'ainé, 1786, 2 vols. in 18, Pap. vél. mar. vert. tabis. Avec les treize dessins originaux de Queverdo. Ils sont coloriés. J'ai aussi ajouté mes huit gravures, par Desenne, sur papier de Chine."

It occurs as No. 2061 in the Renouard sale (1854), then as No. 1508 at the Hebbelinck sale, and as No. 230 at the Richard Lion sale (1885).

Two years later (1887) it came up again, with the same description, as No. 430 in the Hartmann sale.

[84]

PRINTED ON THICK PAPER AND BOUND IN CONTEMPORARY FRENCH GREEN MOROCCO

FLORIAN.

OEUVRES.

Printed on thick paper. With 68 engravings. 8 vols., 8vo. A charming set beautifully bound in contemporary French green morocco, gilt ornamental designs on sides, fully gilt straight backs in pointillé manner with red morocco inlays, inside dentelles, g.e., Unsigned, but by Bozérian.

PARIS, DE L'IMPRIMERIE DE DIDOT L'AINÉ, 1784-1792.

(*See Plate XXX*). £120

The illustrations contained in this delightful edition are as follows:—

Vol. I. Galatée; portrait and 4 charming plates after Flouest, engraved by Guyard.

Estelle; 6 charming plates after Quéverdo, engraved by Dambrun, Delignon and de Longueil.

Vol. II. Nouvelles & Nouvelles Nouvelles; 12 charming plates after Quéverdo engraved by Dambrun, Delignon and de Longueil.

Vol. III. Numa Pompilius; a frontispiece and 12 delightful plates after Quéverdo engraved by Dambrun.

Vols. IV & V. Gonzalve de Cordoue, 15 plates after Quéverdo, engraved by Delignon, Gaucher, Hubert, Dambrun and Ingouf.

Vol. VI & VII. Theatre; 12 plates after Quéverdo, engraved by Dambrun, Patas and de Longueil.

Vol. VIII. Fables; portrait after Villiers and 5 remarkably delicate plates after Flouest, engraved by Delignon, Gauchet and de Longueil.

Mélanges; 4 charming plates after Quéverdo, engraved by Dambrun, Delignon and de Longueil.

[85]

PRINTED ON LARGE PAPER, WITH FOUR PLATES PRINTED IN COLOURS, PROOFS BEFORE ALL NUMBERS AND LETTERS, AND BOUND IN CONTEMPORARY GREEN MOROCCO

FLORIAN.

GALATÉE, ROMAN PASTORAL IMITÉ DE CERVANTES.

A Large Paper Copy. With the 4 magnificent proof plates before all numbers and letters printed in colours, engraved by Cazenave and Colibert after Schall. Large 4to. Beautifully bound in contemporary green morocco with sides gilt to a charming design, gilt back, inside dentelles, g. e.

PARIS, CHEZ DEFER DE MAISONNEUVE, 1793.

(*See Plate XXXI; for reproduction of similar Binding, see Plate LXV*). £200

This work is very rarely found in full morocco binding of the period, as it appeared at a troubled time when purchasers refrained from having books bound expensively. Normally copies are found in boards, or, at the best, in half-bindings; sometimes they were bound later in full morocco.

The above is on the best paper, and the plates are before all numbers and letters.

PRINTED IN COLOURS.

SEE NO. 85.

PLATE XXXII.

This illustration is greatly reduced.

SEE NO. 86.

[86]

FONTENELLE.

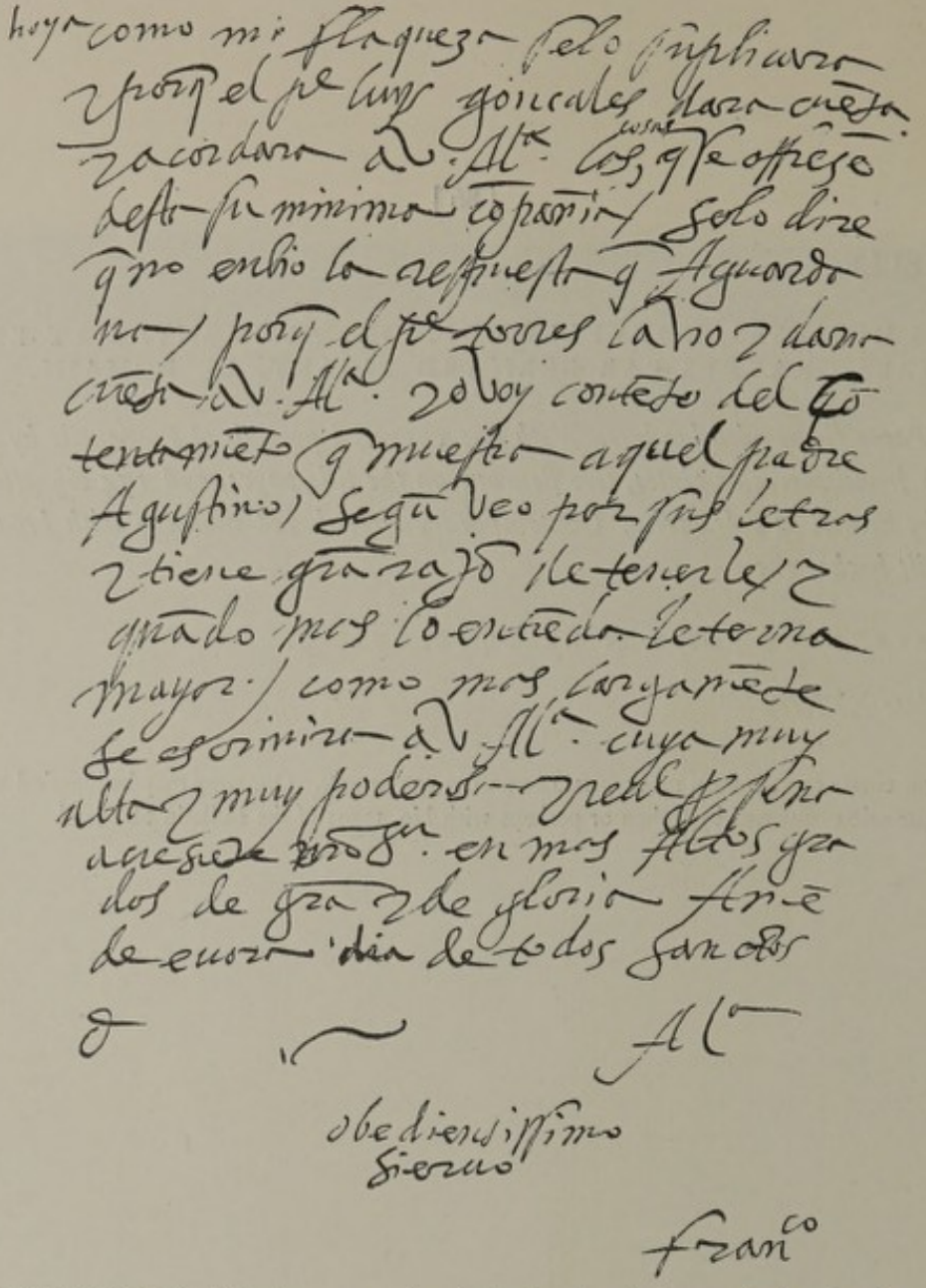
OEUVRES DIVERSES, NOUVELLE EDITION, AUGMENTÉE ET ENRICHIE DE FIGURES GRAVÉES PAR BERNARD PICART, LE ROMAIN.

Large Paper Copy with borders. With one engraved portrait of Fontenelle by Picart after Rigaud, six frontispieces or plates, two fleurons on the title-pages, and 174 vignettes and culs-de-lampe by Picart. 3 vols., folio. Contemporary French red morocco with broad dentelles on sides, gilt backs, g. e.

LA HAYE, CHEZ GOSSE ET NEAULME, 1728-9.

(See Plate XXXII). £250

VERY FEW COPIES OF THIS BOOK IN A DENTELLE BINDING ARE KNOWN. Our copy may be identical with No. 1499 of the Béhague sale mentioned by Cohen or perhaps with No. 17504 of the Bulletin Morgand.



ST. FRANCISCO BORGIA (1510-1572). Joined the Society of Jesuits in 1546, then recently founded by Ignatius Loyola: in 1565 was elected general of the order. Canonised in 1671.

AUTOGRAPH LETTER (IN SPANISH) SIGNED BY SAINT FRANCISCO BORGIA ADDRESSED TO QUEEN CATHERINE OF PORTUGAL.

2 pp., folio.

EVORA (1ST NOVEMBER, 1557). £150

A VERY FINE LETTER, AND EXTREMELY RARE, BEING ENTIRELY IN THE HAND OF THE FAMOUS SAINT FRANCISCO BORGIA, and signed "Franco."

(Trans.):—". . . although I have taken the liberty of sending Padre Dr. Torres to your Highness with a message relating to this matter, I would—to manifest my gratitude—wish to repeat it every day, were it not burdensome. . . . Father Luis Gonzales will give you an account and will remind Your Highness of the matters concerning this, your most humble Company.

"I will only say that I am not sending the reply which I was awaiting, because Padre Torres has seen it and will inform Your Highness. I am content with the satisfaction which that Augustinian Father expresses, judging by the way he writes, and he has every reason to be satisfied. Indeed, as the matter becomes clearer to him, so will his satisfaction increase, as will be explained more fully in writing to Your Highness." Etc.

THE FAMOUS APOSTLE OF THE INDIES

ST. FRANCIS XAVIER (1506-1552). The Apostle of the Indies.

ORIGINAL LETTER (IN PORTUGUESE) SIGNED BY SAINT FRANCIS XAVIER ADDRESSED TO THE KING OF PORTUGAL (DON JOHN III).

3 pages, folio.

COCHIN, 31ST JANUARY, 1552. £1000

THIS PRECIOUS AND EXCESSIVELY RARE MANUSCRIPT LETTER IS ENTIRELY UNKNOWN, and was therefore not recorded by the *Monumenta Xaveriana*.

(A few words missing from last page.)

IT IS A CONFIDENTIAL REPORT TO THE KING OF PORTUGAL, REFERRING TO THE PORTUGUESE SUBJECTS IN THE FAR EAST, WHOM THE SAINT RECOMMENDS FOR REWARD AND RECOGNITION. He records the work of Ferdinand Mendes Pinto and others of the historical personalities with whom he came into contact in Japan, India and Malacca during the Siege; and the missionary work carried on in the Maldive Islands, Cape Comorin, and other parts of the Orient. He also petitions the King to reward some of the gallant defenders of Diu, who had struggled through its memorable siege; revealing throughout his meticulous justice and compassion towards all.

St. Francis Xavier's scrupulousness is never more apparent than when he is soliciting recognition for the services of the famous Portuguese traveller and writer, FERDINAND MENDES PINTO, whose descriptions of the Far East, though temporarily discredited by the sceptics of his own time, were subsequently recognized as the most authentic information that had reached Europe.

FERDINAND MENDES PINTO HAD, WITH ST. FRANCIS, BEEN AMONGST THE EARLIEST EUROPEANS TO SET FOOT IN JAPAN AFTER THE DARK AGES, AND IT WAS HE WHO FURNISHED THE SAINT WITH THE NECESSARY FUNDS FOR ESTABLISHING THE FIRST JESUIT MISSION HOUSE AND CHURCH IN JAPAN. Later, Jesuits who were prejudiced against Mendes Pinto, not only omitted all mention of his assistance to the Society of Jesus, but even erased his name from such records as had mentioned his services, when preparing their chronicles for publication; thereby not only depriving Mendes Pinto of the credit that was due to him, but indirectly misrepresenting the gratitude of St. Francis himself, who had (as this indisputably proves) duly reported to the King of Portugal the services rendered by Ferdinand Mendes Pinto and his brothers, and urged the King to reward them.

(Trans.):—"Having regard to the service of God and Your Highness, I will remind you of certain persons, of whose services it is necessary that your Highness should know, so that you may render your thanks and they may continue to serve you; because the men who spend their all in the service of Your Highness would appreciate nothing so much as the knowledge that what they had done had been rewarded by the honour of a letter of thanks from you.

"During this siege, all the residents of Malacca served you well, both with personal service and with money. Please write to them, thanking them, and giving them the opportunity to exalt once again the ruined and lost city of Malacca.

"Francisco Borgos, Gaspar Mendes and Mateu de Brito, bachelors, spent a great deal of money during this siege. They are wealthy, and what they have left is reserved to serve your Highness. Your Highness should write and thank them, each one separately, for they have rendered great assistance; and in order to allow Father Francisco Perez to report at length upon the affairs of Malacca, I shall not mention them myself.

"From Molucca I wrote to your Highness, requesting certain favours; and the better to induce people to serve, and restore that country, Your Highness should—for the sake of the benefits accruing to you in Indian affairs—obtain information regarding these affairs from Mel. de Sousa, a man who understands these matters and with whom Your Highness should reckon, because he has served you well in this country.

"I find great news from the Christians of Cape Comorin, for which God be praised. The beneficent results are largely due to Ml. Rodriguez Coutinho. The four Christians and Padre Amrique Amriquez are writing to Your Highness about it, and about some matters which are necessary to the service of God and of Your Highness. For the love of God, grant them; and if you wish for Christianity in those parts, order that Ml. Rodriguez Coutinho should be there for life, in the time of India's present need for Your Highness's decision relating to the service of God. . . .

"FERNAO MENDEZ [PINTO] HAS SERVED YOUR HIGHNESS IN THESE PARTS, AND LENT ME, WHEN IN JAPAN, THREE HUNDRED CRUZADOS TO ESTABLISH A RESIDENCE AT AMANPUCHI. HE IS A WEALTHY MAN AND HAS TWO BROTHERS, ALVARO MENDEZ AND ANTONIO MENDEZ TO INDUCE TO SPEND WHAT THEY HAVE AND DIE IN THE SERVICE OF YOUR HIGHNESS. YOU WILL DO ME A FAVOUR IF YOU ACCEPT THEM AS GENTLEMEN-IN-WAITING. Alvaro Mendez was present during the siege of Malacca. Guillermo Pereira and Diego Pereira are two brothers, very wealthy men, and they have rendered much service to Your Highness, both in person and with monetary assistance. Please write to thank them, and honour them, so that they may be encouraged to continue to serve you. They are great friends of mine; but I do not commend them to you on account of my friendship, but because of what is due in regard to the service of Your Highness. In the time of Simâo de Mello, Diego Pereira spent and fought a great deal, in order to destroy the Macherns.

"Pero Perez, Vicar of Cochin, serves Your Highness well. In the past you did him the favour of accepting him as chaplain. He now asks of Your Highness that, having regard to his services and the expenses which he has defrayed in respect of the Christians, you should grant that he be paid the expenses of his establishment, or increase his allowance. He has a nephew here, Pero Gez by name. Some time ago, through my intercession, Your Highness granted him letters patent for the post of gentleman-in-waiting if and when he returned to Portugal. He is, however, not leaving this country, as he is married, and serves Your Highness in the Navy here. Please do me the favour of sending him the letters patent for the post of gentleman-in-waiting. Moreover, having regard to his services, grant him the appointment of secretary to the Department of Pearl-fisheries or the post of Notary at Coulâo. . . .

"Diego Borges has worked and defrayed expenses in the Maldive Islands, so that the King has now become a Christian. He has served Your Highness with the fleet and is ready to serve further. Please write to thank him for what he spent in procuring the conversion of the King of the Islands to Christianity.

"Gregorio da Cunha died here during the Cochin war, with Francisco da Silva. He left a widow and little daughter who are destitute. Please make them a grant so that the daughter may have a dowry.

"Pero de Mesquita has served Your Highness for many years in India. Remember him.

"Gonçalo Fernandez, Patrâo Mor in India, has served Your Highness for many years. In consideration of his services, he begs that you will do him the favour of confirming him in his appointment of Patrâo Mor for life.

"Luis Alvares, an old man and a great pilot of twenty-seven years' service, requests that, in recognition of his services, Your Highness should appoint him chief Pilot for life. This would be a great favour to me." Etc.

PRINTED IN COLOURS.

SEE NO. 92.

PLATE XXXIV.

SEE NO. 93.

ONE OF THE MAIN SOURCES FOR THE EARLIEST HISTORY OF CANADA AND THE U.S.A.

GALVANO (Antonio).

O LIVRO DOS DESCOBRIMENTOS DAS ANTILHAS E INDIA.

TRATADO, QUE COMPÔS O NOBRE & NOTAUEL CAPITÃO ANTONIO GALUÃO, DOS DIUERSOS & DESUAYRADOS CAMINHOS, POR ONDE NOS TEMPOS PASSADOS A PIMENTA & ESPECEARIA VEYO DA INDIA ÁS NOSSAS PARTES, & ASSI DE TODOS OS DESCOBRIMENTOS ANTIGOS & MODERNOS, QUE SÃO FEITOS ATE A ERA DE MIL & QUINHENTOS & CINCOENTA. COM OS NOMES PARTICULARES DAS PESSOAS QUE OS FIZERAM: & EM QUE TEMPOS & AS SUAS ALTURAS, OBRA CERTO MUY NOTAUEL & COPIOSA.

Small 8vo. Red morocco gilt. (Preserved in levant morocco case).

LISBON, JOAM DA BARREIRA, 1563.

(See Illustrations overleaf). £1250

The title reads (*in translation*): "Treatise composed by the noble and remarkable Captain Antonio Galvano, of the different and astounding routes by which in times gone by pepper and spices came from India to our parts, and also of all the discoveries ancient and modern which have been made up to the year one thousand five hundred and fifty. With the particular names of the persons who made them, and in what seasons and in what latitudes, a work certainly very remarkable and copious.

In the colophon the book's title is given as "*O Livro dos descobrimentos das Antilhas & India,*" and this more nearly describes the book as it is devoted to the Early History of Discovery in North and South America, and constitutes one of the main sources for the history of the Corte Reals and Cabot in Canada.

A MAGNIFICENT COPY OF THE ORIGINAL PORTUGUESE EDITION of Antonio de Galvano's treatise of the discoveries of the new world, ONE OF THE GREATEST RARITIES AMONG EARLY AMERICANA. A book of outstanding American importance, containing the account of Sebastian Cabot's discovery of North America, upon which the English later on based their claim to the northern part of the American continent.

THE SUPERLATIVE RARITY OF THIS LITTLE BOOKLET IS WELL KNOWN AMONG AMERICAN BIBLIOGRAPHERS. As early as 1601, when Richard Hakluyt published the translation of Galvano's work from a manuscript long in his possession, he was not able to get sight of a single copy of the original Portuguese edition, although he made enquiries during the space of 12 years. Hakluyt states in his preface: "Though I have made much inquirie, and sent to Lisbon, where it seemeth it was printed, yet to this day I could never obtaine the originall copie; whereby I might reforme the manifold errours of the translator."

When the Hakluyt Society, in 1862, published Galvano's book in English and Portuguese, the original text was done from a copy, then believed to be unique, in the J. Carter Brown Library. Sabin speaks of only three copies known to exist.

There is no record of the book ever having appeared at auction in any country. Nor does the book figure in catalogues of Ternaux-Compans, Trömel, Ramirez, Leclerc, Sunderland, Salva, Heredia, Huth, Hoe, Rodriguez, and others. The book has even escaped the attention of the latest hispano-american bibliographer, Palau (*Manuel del librero hispano-americano*).

Galvano's *Tratado* gives an account of all the discoveries, ancient and modern, which had been made up to the year 1550. In this respect it is the very first book of its kind. The matter is arranged in chronological order, the pre-Columbian discoveries occupying leaves 1-22, the greater part of the work (leaves 23-80) being devoted to voyages of discoveries made during the years 1493-1550. In this latter part the writer includes his own experiences.

TRATADO.

Que compôs o nobre & notauel capitão Antonio Galuão, dos diuersos & desuayrados caminhos, por onde nos tempos passados a pimenta & especearia veyo da India ás nossas partes, & assi de todos os descobrimentos antigos & modernos, que são feitos ate a era de mil & quinhentos & cincoenta. Com os nomes particulares das pessoas que os fizeram: & em que tempos & as suas alturas, obra certo muy notauel & copiosa.

Foy vista & examinada pela santa Inquisição.

Impressa em casa de Ioam da Barreira impressor del rey nosso senhor, na Rua de sã Mamede

DESCOBRIMENtos das Antilhas & Indias pollos Espanhões feytas.

NO anno de 1492. estando el Rey dom Fernando de Castella sobre a cidade de Grada, despachou Christouam Colom Italiano, cõ rres Nauios ao descobrimento da noua Espanha o q̃l primeiro viera a Portugal a el rey dom Ioão & o nam quis aceitar. Partio da villa de Pallos aos tres dias do mes Dagosto leuando consigo por capitães & pilotos Martim alonso pição, Francisco martíz pição, Vicéte anez pição, & Bartholameu Colõ seu hirmão, & cẽto & vinte pessoas. E querem dizer algũs q̃ fossem os primeiros q̃ nauegassem por alturas, nas ilhas Canarias tomarã refresco, dahi foram na volta do Sagarço: & vendo o mar del le coalhado ficaram espantados, & com gran dearreceo chegaram às Antilhas a dez dias do mes de Outubro. E a primeira ilha que viram se chamaua Greinani, sayram em terra, tomaram posse della, poseram lhe nome sam Saluador:

NO anno de 1494 & mes de Ianeiro se auerigarão as differenças que antre estes dous Reys auia: & foy a isso Ruy de sousa & dõ Ioão seu filho, & o doctor Ayres Dalmada: & da parte de Castela dom Anrique Anriquez, dom Iorge de Cardines, & o doctor Maldonado, ajuntaram se todos em Torresilhas, & partiram ha redondeza de Norte Sul por hum meridiano q̃ está ao ponente das jlhas do Cabo verde 370. legoas, & que ametade que ficasse ao Leuante fosse de Portugal, & Ocidente de Castella, & o mar & terra pera caminhar fosse a todos igual. No anno seguinte de nouenta & cinco faleceo el Rey dom Ioão, & começou a reynar dõ Manoel seu primo.

NO anno de 1496 achandose hum Venezeano por nome Sebastião Gaboto em Inglaterra, & ouuindo noua de tam nouo descobrimento como este era: & vendo em hũa poma como estas jlhas acima ditas estão quasi em hũ paralelo & altura, & muyto mais perto de sua terra hũa a outra, que de Portugal né Castella, o amostrou a el Rey dõ Anrrique o septimo de que elle ficou tam satisfeito, que mandou logo armar dous nauios, partio na primavera cõ trezẽtos companheiros, fez seu caminho a Loeste à vista da terra, & quarẽta & cinco graos daltura

Neste mesmo anno de 534. diz que fez hũ Frances chamado Iaques cartiel, cõ tres galeões a terra dos Cortes Reais, & Golfam quadrado tomaua em quorenta graos da banda do Norte: foy por ella ate cincoenta & hum por ver se achaua

achaua saida á outra banda da China, & trazer della a França as especearias, & drogas das Indias: & segundo contauam a terra era abastada de mantimentos, casas, & bem pouoada, q̃ auia nella muitas & grandes ribeiras, & que foram por hũa contra o ponente trezentas legoas, poseram lhe nome a Noua França: & como agoa era doçe bem viram que nam atrauessara a outra parte pello que se tornaram.

NEste anno de. 534. ou na entrada de quinhentos & trinta & cinco chegou dom Antonio de mendoça à cidade de Mexico, por Visorey da noua Espanha & era ja partido Fernã cortez catar gente pera continuar seu descobrimento, & mandou logo a elle contra ocidente dous nauios que achou acabados, & capitães delles Fernam de grijaluarez, & Diogo bezerra de mẽdoça, & pilotos hum Portugues que se dizia da costa, & do outro Furtum Ximenez Biscainho, dadas as vellas foram descobrindo os secretos daquellas ribeiras, & apartados hum do outro, Furtũ ximenes matou o capitam Bezerra & feriram os de sua valia, & deita

SEE NO. 89.

The following is the English version of GALVANO'S VERY IMPORTANT ACCOUNT OF CABOT'S DISCOVERY as given in the Hakluyt Society's volume (1862):—

"In the yeere 1496 there was a Venetian in England called Sebast. Cabota, who hauing knowledge of such a new discouerie as this was (viz., the discovery by Columbus), and perceiuing by the globe that the islands before spoken of stood almost in the same latitude with his countrey, and much neerer to England than to Portugall or to Castile, he acquainted King Henrie the seuenth, then king of England, with the same.

"Wherewith the saide king was greatly pleased, and furnished him out with two ships and three hundred men: which departed and set saile in the spring of the yeere, and they sailed westward til they came in sight of land in 45 degrees of latitude towards the north, and then went straight northwards till they came into 60 degrees of latitude, where the day is eighteen howers long, and the night is very cleere and bright.

"There they found the aire cold, and great islands of ice, but no ground in [seventy, eighty], an hundred fathomes sounding, [but found much ice, which alarmed them]; and so from thence [putting about], finding the land to turne eastwards, they trended along by it [on the other tack], discouering all the bay and riuer named Deseado, to see if it passed on the other side; then they sailed backe againe, [diminishing the latitude], till they came to 38 degrees toward the equinoctiall line, and from thence returned into England. There be others which say that he went as far as the Cape of Florida, which standeth in 25 degrees."

THE FOLLOWING ORIGINAL NOTICES RELATING TO THE CORTE-REALS ARE GIVEN BY GALVANO:—

"In this same yeere 1500 it is reported that Gaspar Cortereal craued a generall licence of the king Emmanuel to discouer the New found land. He went from the Island Terçera with two ships well appointed at his owne cost, and he sailed vnto that climate which standeth vnder the north in 50 degrees of latitude, which is a land nowe called after his name; and he came home in safetie vnto the citie of Lisbon: and making another time this voiage the ship was lost wherein he went, and the other came backe into Portugall. Wherefore his brother, Michael Cortereal, went to seeke him with three ships well appointed at his owne cost; and when they came vnto that coast, and found so many entrances of riuers and hauens, euery ship went into her seuerall riuer, with this rule and order, that they all three should meete againe the 20 day of August. The two other ships did so, and they seeing that Michael Cortereal was not come at the day appointed, nor yet afterwards in a certaine time, returned backe into the realme of Portugall, and neuer heard any more newes of him nor yet any other memorie. But that countrey is called the land of Cortereall vnto this day."

ANOTHER INTERESTING NOTICE IS THE REFERENCE TO THE JAQUES CARTIER EXPEDITION TO CANADA:

"In this same yeere 1534 a Breton, called Jaques Cartier, with three ships, went to the land of Corterealis, and the Bay of Saint Laurence, otherwise called Golfo Quadrato, and fell in 48 degrees and an half towards the north; and so sailed till he came vnto 51 degrees, hoping to haue passed that way to China, and to bring thence drugs and other marchandise into France. The next yeere after he made another voiage into those partes, and found the countrey abounding with victuailes, houses, and good habitations, with many and great riuers. He sailed in one riuer toward the southwest 300 leagues, and named the countrey thereabout Noua Francia: at length finding the water fresh he perceiued he could not passe through to the South sea (and hauing wintered in those parts, the next yeere following) he returned into France."

"Antonio Galvano was born at Lisbon in 1503. He embarked for India in 1527, where he soon distinguished himself. He was selected by the Viceroy Don Nunho da Cunha, to reduce and govern the Moluccas. After a time he succeeded in bringing these islands under Portuguese sway; and by exercising strict justice and kind dealing towards the natives he earned the title of the *'father of the country.'* Having spent many years in benefiting the people committed to his charge, he was recalled to Europe, and was coldly received by his sovereign, John III. Finally, he was reduced to such a state of indigence, that he was formed to find refuge in the Royal Hospital at Lisbon, where he died in 1557.

"He spent the latter part of his life in compiling an account of all known voyages, and thus he may be styled the *'founder of historical geography.'* His papers were left at his death to his friend Don Francisco de Sousa Tavares, who published them as this work."

A copy of the Hakluyt Society's volume which give the original text and English translation (published in 1862) of Antonio Galvano's book is presented with this item.

GARCILASSO DE LA VEGA, (*The Inca*).

LA FLORIDA DEL INCA. HISTORIA DEL ADELANTADO HERNANDO DE SOTO, GOVERNADOR Y CAPITAN GENERAL DEL REYNO DE LA FLORIDA, Y DE OTROS HEROICOS CAVALLEROS ESPAÑOLES E INDIOS.

FIRST EDITION. *Small 4to. Vellum.* (*Preserved in levant morocco case*).

LISBON, PEDRO CRASBEECK, 1605.

(*See Illustration opposite.*) £150

The Church Catalogue (329) only knows of five libraries, including the British Museum, that possess copies of this book. Field, in his *Indian Bibliography* (pp. 144-145), devotes a long note to this author and his works.

This is a contemporary narrative of Hernando de Soto's Conquest of Florida, and the second to be published. The work is based upon the relations of eye-witnesses, and was written forty years after the events which it narrates, and with the professed object of doing justice to the memory of De Soto.

The author, who is always designated the '*Inca*' to distinguish him from the Spanish poet of the same name, who was his cousin, was the son of a third Garcilaso de la Vega (a warrior and one of the *Conquistadores* of Peru) and a native Princess, Chimpa Ocllo, grand-daughter of the great Inca Tupac Yupanqui, and a kinswoman of Atahuallpa, the last of the Inca rulers of Peru. Garcilaso was born at Cuzco in 1540, and spent his early childhood in Peru, where he committed to memory the wonderful legends and traditions of his mother's race. He left his native land as a youth, and, from the age of twenty, resided at Cordoba in Spain, where he died (1615) and was buried. Possessing some of the best racial characteristics of the Indians and the Spaniards, his education and culture were entirely Spanish. He was proud of both paternal and maternal origin, and spoke Spanish and Quichua from infancy. He was a gentleman of much learning, and a most industrious and careful historian of his race and its conquerors; but he only began to write in the early days of the seventeenth century, when he was already sixty years of age.

The first book gives a description of Florida, its people and customs, and its discoverer. The first part of the second book describes the arrival of the Governor, and how he tracked Pamphilo de Narvaez and a Christian captive, the terrible life and cruel torments to which the latter was subjected by the Indians.

The second part of the fifth book treats of the abandonment of Florida by the Spaniards: their intolerable trials until they reached Rio Grande: etc.

The sixth book describes the numbers of canoes against the Spaniards: the manner in which the fight was carried on for eleven days: the deaths of eight Castilians through the foolhardiness of one of them: the return of the Indians to their homes: the arrival of the Spaniards at the sea: the encounter they had with the coastal tribes: the success of their navigation after one hundred and five days, until they reached Panuco: the splendid welcome given them by the City of Mexico, and how they were dispersed all over the world.

LA FLORIDA DEL YNCA.

HISTORIA DEL ADELANTADO Hernando de Soto, Gouernador y capitan general del Reyno de la Florida, y de otros heroicos caualleros Eſpañoles è Indios; eſcrita por el Ynca Garcilaſſo de la Vega, capitan de ſu Mageſtad, natural de la gran ciudad del Cozco, cabeça de los Reynos y prouincias del Peru.

Dirigida al ſereniſſimo Principe, Duque de Bragança. &c.

Con licencia de la ſanta Inquiſicion.

EN LISBONA.

Impreſſo por Pedro Crasbeeck.

AÑO 1605.

Con priuilegio Real.

SEE NO. 90.

[91]

UNCUT COPY WITH MUSICAL SCORE IN FIRST STATE

GAY (John).

THE BEGGAR'S OPERA. AS IT IS ACTED AT THE THEATRE-ROYAL IN LINCOLNS-INN-FIELDS. TO WHICH IS ADDED, THE MUSICK ENGRAV'D ON COPPER-PLATES.

First Edition. *With the Music in first state. 8vo. Fine copy in original boards (new back), edges entirely untrimmed.*

LONDON, PRINTED FOR JOHN WATTS, 1728.

£105

This is the Issue without the three bars of music in the text on page 53, and consequently with the text ending on page 58, page 59 blank, and with the Advertisements on pp. 60-61.

The 16 pp. of Music which follow page 61 are, however, engraved on the large scale. Thus it is an issue unknown to Mr. Wise, and must be placed *between* his First and Second Issues.

The present copy being uncut, the Music although on the large scale is not cut into, as is the case with nearly every extant copy of the book.

[92]

WITH THE 6 PLATES PRINTED IN COLOUR, PROOFS BEFORE ALL NUMBERS AND LETTERS AND BOUND IN CONTEMPORARY GREEN MOROCCO

GESSNER.

LA MORT D'ABEL, POËME DE GESSNER, TRADUIT PAR HUBER.

With the superb frontispiece and five plates, proofs before all numbers and letters finely printed in colours *engraved by Colibert, Casenave and Clement, after Monsiau. Large 4to. Beautifully bound in contemporary green morocco, gilt sides and back, inside dentelles, g. e.*

PARIS, CHEZ DEFER DE MAISONNEUVE, 1793.

(*See Plate XXXIII*).

£200

This work is very rarely found in full morocco binding of the period, as it appeared at a troubled time when purchasers refrained from having books bound expensively. Normally copies are to be found in boards, or, at the best, in half-bindings; sometimes they were bound later in full morocco.

The work is on the best paper, and the plates are before all numbers and letters.

[93]

PRINTED ON LARGE PAPER WITH PROOF PLATES BEFORE NUMBERS AND BOUND IN CONTEMPORARY GREEN MOROCCO

GESSNER.

OEUVRES DE SALOMON GESNER.

LARGE AND THICK PAPER COPY. *With two frontispieces, three title-pages, after Le Barbier, engraved by Ponce and by Ingouf, 72* PLATES BEFORE THE NUMBERS, *4 vignettes and 66 culs-de-lampe after Le Barbier, engraved by Alix, Baquoy, Dambrun, Delignon, Gaucher, Giraud le jeune, Godefroy Halbou, Langlois jeune, Le Beau, Lépine, Le Villain, de Longueil, Pauquet, Petit, Ponce, Texier, Thomas, Trière, and Viguet. 3 vols., folio. Beautifully bound in contemporary dark-green morocco, dentelle borders on sides, gilt panel backs, inside dentelles, g. e.*

PARIS (1786-93).

(*See Plate XXXIV*). £600

IN MAGNIFICENT STATE OF PRESERVATION.

ONE OF 12 FOLIO COPIES PRINTED ON LARGE AND THICK BLUISH PAPER WITH THE PLATES BEFORE THE NUMBERS.

Cohen-de Ricci notes: "*Belle édition bien illustrée, il en existe des exemplaires tirés sur grand papier (généralement bleuté) de format in-folio avec figures avant les numéros.*" Two other copies bound in old dark-green morocco are still known to exist (according to Cohen-de Ricci) viz. in the collections of M. Louis Cartier and M. Henri Béraldi.

ITINERARIO
Y COMPENDIO DELAS
cosas notables que ay desde Espana,
hasta el Reyno dela China, y dela Chi
na à España, boluiendo por la India
Oriental, despues de auer da-
do buelta, a casi todo el
Mundo.
ENEL QVAL SE TRATA DE
los ritos, cerimonias, y costumbres
dela gente que en todo el ay, y dela
riqueza, fertilidad, y fortaleza de
muchos Reynos, y la descripcion de
todos ellos..

¶ Hecha por el muy Reuerẽdo padre Maestro fray Iuã
Gonçalez de Mendoca de la orden de S. Augustin, assi
por lo que el ha visto, como por relacion verdadera
que tuuo del padre Martin Ignacio de Loyola y sus
compañeros religiosos Descalços dela Orden
de sant Francisco, que lo anduuieron
todo el año de 1584.

¶ Impresso em Lixboa em S. Phelippe
el Real. Año de M. D. Lxxxvj.
¶ Con Licença da Sancta y
Geral Inquisição.

[TITLE-PAGE]

STIMVLO DE LA PRO
PAGACION DELA FEE.
Contiene
EL VINCVLO
DE HERMANDAD ENTRE
los Padres descalços, de nue-
stra Señora del Monte
Carmelo,
y del Seraphico Padre Sant Fran-
cisco, para ayudarse y fauorescer se
en la conuersion de la Gentilidad.
¶ Y vna Exortacion para ello:
Hecha por Fray Hieronymo
Gracian, de la madre de
Dios, Carmelita
descalço.
¶ Con licencia de la sancta y
General Inquisicion.
¶ Impresso en Lisboa en Sant Phi-
lippe, de los Carmelitas descalços,
por Andres Lobato. Año de
M. D. Lxxxvj.

[TITLE-PAGE]

TWO PRIVATELY PRINTED PUBLICATIONS

TO INDUCE CARMELITE MISSIONARIES TO VOLUNTEER FOR SERVICE IN NEW MEXICO

GONZALEZ DE MENDOZA (Fr. Juan).

ITINERARIO Y COMPENDIO DE LAS COSAS NOTABLES QUE AY DESDE ESPANA HASTA EL REYNO DE LA CHINA, Y DE LA CHINA A ESPANA, BOLVIENDO POR LA INDIA ORIENTAL, DESPUES DE AVER DADO BUELTA A CASI TODO EL MUNDO. EN EL QUAL SE TRATA DE LOS RITOS, CERIMONIAS Y COSTUMBRES DE LA GENTE QUE EN TODO EL AY, Y DE LA RIQUEZA, FERTILIDAD Y FORTALEZA DE MUCHOS REYNOS, Y LA DESCRIPCION DE TODOS ELLOS.

First Edition of this Version.

LISBON, ANDRÉ LOBATO, IN THE CONVENT OF SANT PHELIPPE DE LOS CARMELITAS DESCALÇOS, 1586.

Together with:

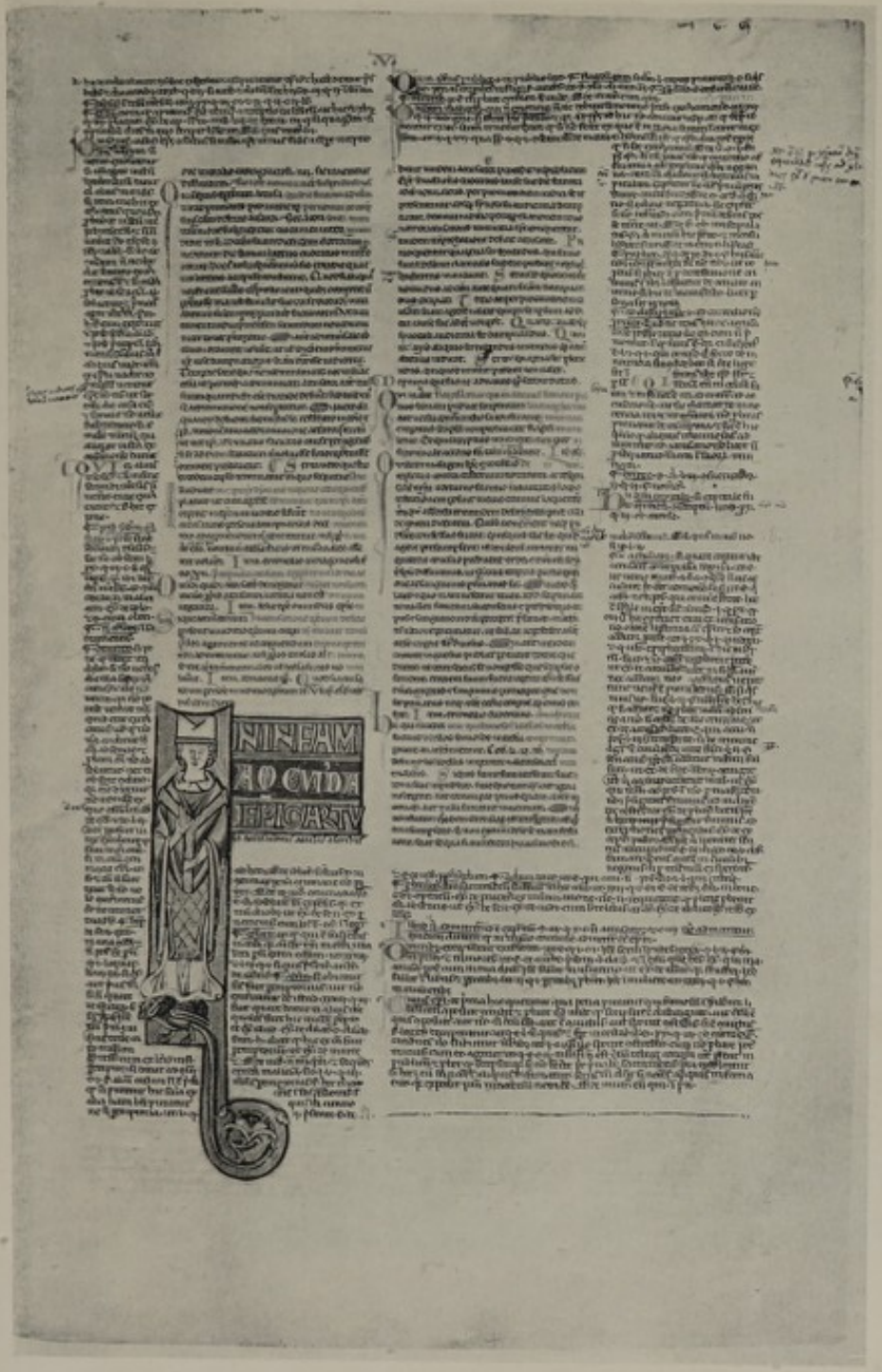
GRACIAN (Jeronimo).

STIMULO DE LA PROPAGACION DE LA FEE. CONTIENE EL VINCULO DE HERMANDAD ENTRE LOS PADRES DESCALÇOS DE NUESTRA SENORA DEL MONTE CARMELO Y DEL SERAPHICO PADRE SANT FRANCISCO.

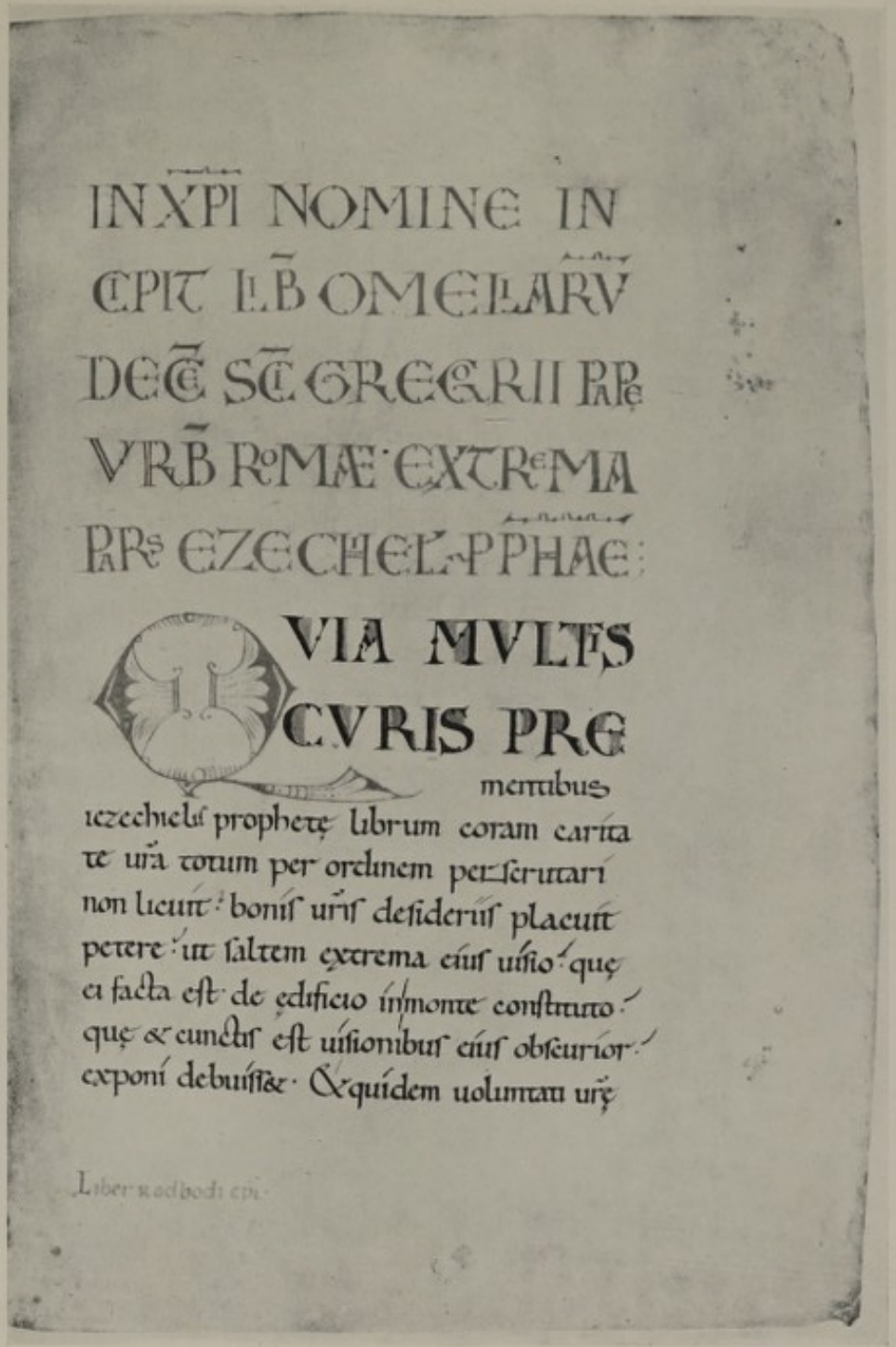
First Publication to be printed at this press.

LISBON, ANDRÉ LOBATO, IN THE CONVENT OF SANT PHELIPPE DE LOS CARMELITAS DESCALÇOS, 1586.

2 works bound in 1 vol., 12mo. Old vellum (preserved in levant morocco case). £400



SEE NO. 98.



IN XPI NOMINE IN
CIPIT LIB OMELIARV
DE SCI GREGRII PAPE
VRB ROMAE EXTREMA
PARS EZECHEL PPHAE:

VIA MVLTIS
CVRIS PRE
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iezechielis prophete librum coram cari
te uia totum per ordinem perscrutari
non licuit: bonis uiris desiderius placuit
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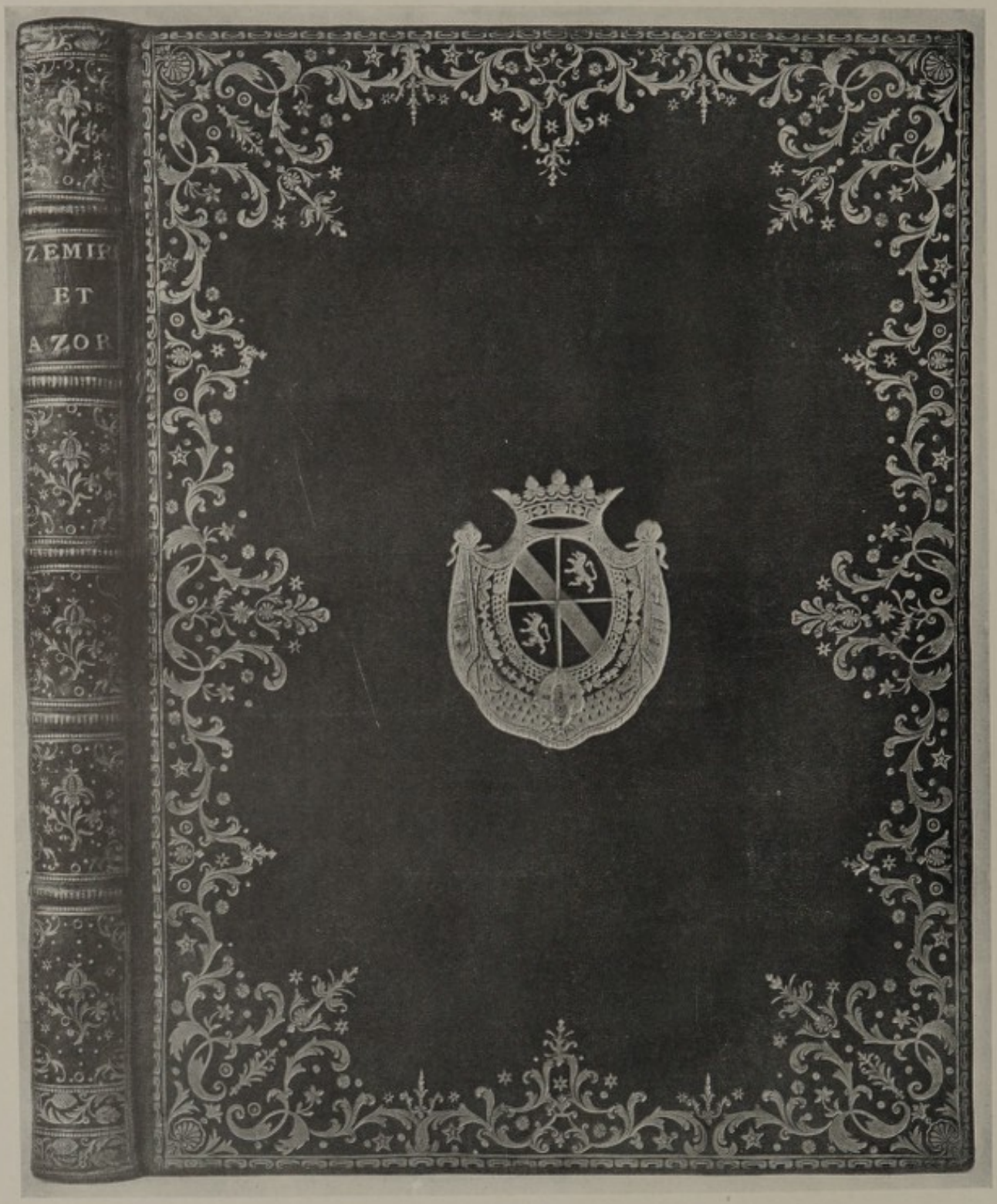
que & cunctis est uisionibus eius obscurior:
exponi debuisset. Equidem uoluntati ue

Liber s ad bodi cpi.

SEE NO. 99.

PLATE XXXV.

PLATE XXXVI.



This illustration is greatly reduced.

SEE NO. 100.

Anselmo, *Bibliografia das obras impressas em Portugal no seculo XVI* (London, Maggs Bros., 1927), 784 and 785, Wagner's *Spanish South-West* (7y) does not cite this edition.

THE FIRST OF THESE TWO SEPARATE BOOKS IS NOT EVEN MENTIONED BY AMERICAN BIBLIOGRAPHERS, WHO PROBABLY DID NOT KNOW OF ITS EXISTENCE. The reason for this is easily explained by the remarks contained in a prefatory address by the author of the second publication in this volume, to the Barefoot Carmelites of the San Phelipe Convent in Lisbon, at whose private press the two publications in this volume were printed by Andrés Lobato, in an extremely limited edition. Padre Jeronimo Gracian states: "By the ships from India, which arrived in Lisbon in August this year, 1586, I received letters from our brother, Padre Fray Martin Ignacio de Loyola, commissary for China; in which he gives an account of the great possibilities there are of bringing innumerable souls within the pale of the Church; and he again charged me with what I had offered at the time we made our pact of brotherhood: that is to say, I promised to inspire Your Reverences to undertake this great work. And in order to rouse your enthusiasm, I thought I would print this *Itinerario* in this kingdom of Portugal. Fray Martin wrote it regarding his previous voyage. This will be a book for the use of those who have permission to go to the Indies, an itinerary and guide which may light their path and give them information on some things."

THIS, THEREFORE, EXPLAINS ITS PUBLICATION IN LISBON, AND THE REASON FOR ITS EXTREME SCARCITY, SINCE IT WAS PROBABLY ONLY TO BE FOUND IN THE POSSESSION OF THOSE PORTUGUESE CARMELITE MISSIONARIES WHO VOLUNTEERED FOR SERVICE IN AMERICA.

The chapters principally dealing with America are chapters four to eleven inclusive, which contain Espejo's *relacion* of the discovery of New Mexico; and long descriptions of Mexico.

The second item in this volume is also an excessively rare little publication, emanating from the same private Carmelite press in Lisbon, which is, according to the author's note, " the first publication to be printed at the press of this Convent of St. Phelipe, after the Cruzada bulls "; the only other copies of this work known are in the library of the *Academia das Sciencias,* Lisbon, and a copy in the private library of the late Herschell V. Jones of Minneapolis.

Father Robert Streit, in his admirable and exhaustive *Bibliotheca Missionum,* 1916, Vol. I, pp. 67-68, states that he was unable to find a copy of this book (although search was made in all the libraries of Rome, including the Vatican, the British Museum, and the National Libraries of Paris and Madrid, and the Public Libraries of Seville, Bologna, Cordoba, Florence and Milan). He writes as follows: " All efforts to trace a copy of the above-cited first edition of this missionary publication remained unsuccessful."

The volume contains various essays by the author, with regard to the affiliation of the Carmelites and Franciscans and their missionary work in the Philippines and China; and exhortation to preach the Gospel to the heathen; account of the entry of the Jesuits into China in 1585, and their work there; some verses composed by a Mandarin; comments on the reports from Fray Martin Ignacio de Loyola on the evangelical work amongst the Indians of New Mexico, and the Yumanos, Tiguas, Quires, Cumanas, and other tribes.

[95]

GOYA (Francisco). *The famous Spanish Painter and Etcher.*

AUTOGRAPH NOTE SIGNED (IN SPANISH). ADDRESSED TO A LADY.

1 page, small oblong 8vo.

MADRID, 22ND MAY, 1819. £135

(Trans.):—"It is very flattering to me to have made the acquaintance of so beautiful a person. You retain first place in my memory, so that you may command, as you will, your affectionate friend."

[96]

AN ORIGINAL SET OF GOYA'S CAPRICHOS (CAPRICES), WITH THE RARE PORTRAIT OF THE ARTIST BY HIMSELF

GOYA.

CAPRICHOS.

The Complete Series of the 80 remarkable and justly appreciated etchings illustrative of Spanish Life, Manners and Costume.

ALL BRILLIANT EARLY IMPRESSIONS *with large margins. Folio. Bound in half morocco gilt, t. e. g.*

MADRID, 1803. £250

[97]

GOYA

LOS DESASTRES DE LA GUERRA.

The Complete Series of 80 etchings, title-page and the appreciation of Goya.

Very fine set of the first issue dated 1863, printed in the light-brown ink (which Hofman has stated is characteristic of the especially fine and early impressions) and on vellum paper with the water-mark J. G. O. and "Little Palm." Bound in half morocco, 1863.

£105

(Hofman, 145-224. Delteil, 120-199.)

"*The Disasters of War*" are done in mixed etching and aquatint, in which Goya recorded his impressions of the Napoleonic invasion of Spain. Since the time of Rembrandt no artist had so drawn the pathos and the misery of life, or come to such rude grips with it. These plates represent the pictorial discovery of the under-dog, not in his picturesqueness but in his thinking, emotional agony, and foreshadow the nineteenth century's discovery that the crowd was composed of human beings with immortal souls. It is almost impossible to find even traces of "humanitarianism" in any earlier prints or pictures.—(W. M. Ivins, "*Notes on Prints*").

[98]

GRATIANUS.

DECRETALS. [WITH THE COMMENTARY OF BARTHOLOMEW OF BRESCIA.]

Magnificent Latin manuscript in Gothic characters on 254 leaves of vellum; double columns of text, enclosed by commentary; with 38 ornamental capitals, many being historiated and richly illuminated in gold and colours; small initials in text in red or blue, with calligraphic ornamentation; handsomely rubricated. Large folio. Old mottled calf.

[FRANCE, XIVTH CENTURY.]

(See Plate XXXV). £450

There are some interesting Latin inscriptions on the fly-leaves, written in a fifteenth-century hand, which record that an early owner of the book, one Beraudus de Lenchomo, was ordained priest at the Church at Brive-la-Gaillard, France, in 1395, and that he purchased the volume from Dyonisius, bookseller to the University of Paris, in 1406.

This inscription not only confirms the period of the manuscript, but points to its having emanated from a school in the north of France.

[99]

GREGORIUS MAGNUS.

HOMILIAE DECEM SUPER EXTREMAM PARTEM EZECHIELIS.

Together with:

RADBODI EPISCOPI SERMO DE NATIVITATE MARIAE VIRGINIS.

Two eleventh-century Latin Manuscripts beautifully written on 119 leaves of vellum, in black and red, with ornamental capitals. Folio. Red velvet binding.

[PROBABLY EXECUTED AT TOURNAI, BEFORE 1098 A.D.]

(See Plate XXXV). £420

Each of these very interesting manuscripts is written in a clear, square, *Carolingian* hand of the same period, but by different hands, and belonged to the Bishop of Tournai, Radbod II, the author and possibly the writer of the second manuscript.

The first manuscript is the text of Gregorius Magnus' commentary on the Book of Ezekiel, and is executed in an elegant script in black; the title and ending being written in large red capital letters, and the opening lines of each chapter in red and black, with ornamental initial letter in red.

In the preface, Gregorius refers to his perturbation in writing the commentary: first, on account of the obscurity of Ezekiel's text, and secondly in view of the news received concerning Agilulf, King of the Lombards, who was marching on Rome, and had already passed the river Po.

On the lower margin of the first page of the *Gregorius* is the original owner's autograph inscription: *Liber Radbodi epi.* This was obviously written by the Bishop himself, and as it is in the same writing as the *Sermon on the Nativity of the Virgin,* which is the Bishop's composition, this must therefore be also in his autograph. This Radbod (the second) was elected Bishop of Noyon and Tournai in the year 1067-8, and died in 1098. The works attributed to him are: A *Life of St. Medard,* his predecessor, and of *St. Godoberta, Virgin of Noyon;* a *Sermon on the Conception of the Virgin,* and, lastly, the sermon on the *Nativity of the Virgin*—of which the second manuscript in this volume is the original autograph.

Fabricius, *Bibliotheca Latina Mediae et Infimae aetatis,* mentions two manuscripts of the *Sermo de Nativitate B. Virginis,* one in the Vatican, and the other in the library of St. Martin at Tournai, which probably is the one here offered for sale, especially as the calligraphy of this *Gregorius* is also of Tournai origin, and was once the property of Rabdod, the Bishop of Tournai.

There were four blank leaves to the Gregorius originally, and the sermon is written on them. At the end of the manuscript are two pages of moral precepts derived from Seneca, etc., in a thirteenth-century script. There are some marginal corrections in a later mediaeval hand.

This manuscript is very highly ruled in lead-pencil, many of the guide-lines being clearly preserved. It is one of the earliest examples of this method of ruling manuscripts. There are a few isolated examples of such, executed towards the end of the tenth century—as, for instance, the two leaves from a manuscript of the end of the tenth century, containing some legends of the Saints, formerly preserved in the Louvain University Library—but the practice did not become general until the beginning of the twelfth century.

This volume is from the White Knight's and Henry Drury Libraries.

[100]

BOUND IN CONTEMPORARY FRENCH CRIMSON MOROCCO, WITH ARMS

GRETRY.

ZEMIRE ET AZOR, COMÉDIE-BALLET EN VERS ET EN QUATRE ACTES, REPRÉSENTÉE DEVANT SA MAJESTÉ À FONTAINEBLEAU LE 9 NOVEMBRE, 1771, ET À LA COMÉDIE ITALIENNE LE LUNDI 16 DÉCEMBRE, 1771. DÉDIÉE À MADAME LA COMTESSE DU BARRY PAR M. GRETRY, PENSIONNAIRE DU ROI ET DE L'ACADÉMIE DES PHILARMONIQUES DE BOULOGNE. GRAVÉE PAR J. DEZAUCHE.

THE TEXT IS ENGRAVED THROUGHOUT. *Large 4to. Beautifully bound in contemporary French crimson morocco, large dentelles on sides, fully gilt back, inside dentelles, g. e., with Arms in centre of sides, of the Marquis de Durfort Duras, Marshal of France.*

PARIS, CHÉS HOUBART, N.D. (C. 1771).

(See Plate XXXVI). £315

FROM THE COLLECTION OF EDMOND DE GONCOURT, WHO HAS WRITTEN THE FOLLOWING NOTE IN RED INK ON THE FLY-LEAF:

"Exemplaire habillé d'une reliure magnifique aux armes du marquis de Durfort Duras, maréchal de France."
"Edmond de Goncourt."

THE BALLET WAS DEDICATED TO MADAME DU BARRY.

WITH THE SUPPRESSED WOODCUT SHOWING PIERRE GRINGOIRE BEING MOCKED AS JESUS BY A COMPANY OF ITALIAN STROLLING COMEDIANS

GRINGOIRE (Pierre).

HEURES DE NOSTRE DAME TRANSLATÉES DE LATIN EN FRANCOYS ET MISES EN RYME. ADDITIONÉES DE PLUSIEURS CHANTZ ROYAULX FIGUREZ ET MORALISEZ SUR LES MISTÈRES MIRACULEUX DE LA PASSION DE NOSTRE REDEMPTEUR JESUCHRIST. AVEC PLUSIEURS BELLES ORAISONS ET RONDEAUX CONTEMPLATIFZ COMPOSEZ PAR PIERRE GRINGOIRE.

First Issue of the First Edition. *Printed in Gothic Letter in red and black. With printer's mark. With 20 remarkable large woodcuts. Small 4to. Brown levant morocco, gilt lines on sides, inside dentelles, g. e.*

PARIS, JEAN PETIT (1527). £145

This is the first issue of the first edition of the *Heures* with the *Chantz Royaulx*, with the suppressed cut on folio LXVI, of which only one copy is extant, according to Robert Brun's newest monograph, *Le livre illustré en France au XVI siècle, Paris*, 1930.

This is a paraphrase in verse of *"Les Heures de Nostre Dame,"* by Pierre Gringoire, written in compliance with the wishes of the Duc de Lorraine, and dedicated to the Duke's wife, Renée de Bourbon.

Pierre Gringoire, whose perplexing figure Victor Hugo revived romantically in *Notre Dame,* has been called the Villon of the French stage and shone as the official mouthpiece of Louis XII. who was aware of the poet's power.

This volume, considered as the most beautiful of Jean Petit's, is luxuriously printed in red and black, and embellished by twenty remarkable full-page woodcuts (thirteen for the *"Heures"* and seven for the *"Chants royaulx"*) without counting the printer's marks on the title-page and at the finish of the *"Heures,"* and the anatomical figure of a man on the recto of the fifth page.

"Les Heures" by Gringoire was a huge success. M. Picot, at the end of his curious sketch, *"Pierre Gringoire et les Comédiens italiens"* mentions at least eight published editions between 1525-1544, which are only distinguishable by the calendars, forming headings. It is divided into two parts: the first part contains *"les Heures"*; in the second part is found *"les Chants Royeaux,"* of 32 pages.

Amongst the thirteen woodcuts which illustrate the first part is a singular representation of the Crowning with Thorns, in which the figures are grotesquely garbed.

In order to fathom the meaning of this engraving, E. Picot (*Gringoire et les Comédiens italiens*) made a searching study and was able to prove that Gringoire, had represented himself as Jesus Christ, and has shown that the other individuals mocking him were Italian comedians, recently arrived in France, and who were enjoying great favour at court. This curious engraving drew the attention of Parliament and was suppressed in the second issue.

It is signed with a monogram G.S. and with the cross of Lorraine. According to Aug. Bernard, the monogram would point to Geoffroy Tory, but the plate is not like those of that artist; Brulliot (I. 2256) says it must be attributed to Jean Scoore, Sig. Gelenius or Gabriel Schlusselburger.

The engraving of the seven woodcuts in the *"Chants royeaux"* differs; they are more like the old woodcuts of the French school.

In the *Heures* there, are, besides the Anatomical Man, 13 full-page cuts of a character quite different from those in the usual *Livres d'Heures.*

It must be noted that by the *arrêt* of Parliament dated 28 Aug. 1527, these *Heures* by Gringoire were ordered not to be reprinted, and that no printer for the future was to publish any book of Scripture in French, unless by special permission. This, however, was followed by the new Privilege of 15 Nov. 1527, granted by François I., which perhaps indicates that Gringoire obtained a re-consideration of his book.

In the Rahir sale catalogue for May, 1931, there is a defective copy of this book offered for sale; it is wanting a leaf, and the woodcut of the anatomical man is mutilated. At the end of the catalogue it is stated that there are only two copies in all of this book known, the second copy wanting another leaf—and the *Chantz Royaulx.* Our complete copy was quite unknown to the cataloguer.

[102]

GULSHAN I ISHK.

"THE GARDEN OF LOVE."

A Hindustani Romance, composed in 1028 A.H. = 1618 A.D., written in large Nasta'liq in double columns within gold and coloured rules on 251 leaves of paper, the first two pages fully illuminated, the readings of the chapters rubricated.

With 97 miniatures lavishly embellished with gold, many of them full-page, signed Achmad ibn Abdullah. Folio. Oriental flap binding of gold stamped leather.

INDIA, DATED A.H. 1155 = 1742 A.D.

(See Plate XXXVII). £385

The provenance of the volume is recorded in a manuscript note pasted inside the front cover: "This book (a Persian Tale) was found in the Harem of Tippoo Saib at Seringapatam when taken in 1799 and given me by Sir Henry Wellesley—younger brother to Lord Wellesley, then Governor-General of India, and to Sir Arthur Wellesley, now Duke of Wellington, 1818—but given me in 1802."

[103]

HAFIZ.

THE DIWAN, OR THE "COMPLETE LYRICAL WORKS," (IN PERSIAN).

Persian manuscript, written in Nasta'liq, in double columns, within gold and coloured ruled borders, on 391 leaves of paper.

With illuminated sarlow in gold and colours. Illustrated with 5 finely executed miniatures of the Herat School, each of which, together with the opposing page, is surrounded by a border of animals, in gold. 4to. Oriental binding of lacquer, with calf back.

[PERSIA, XVIITH CENTURY.]

(See Plate XXXVII). £105

"Love and wine, and the nightingale and the rose, form the burden of Hafiz' lyric songs; but there is considerable difference of opinion, especially in the Occident, regarding the manner in which these tender, passionate effusions are to be interpreted. Hafiz is often called 'the Persian Anacreon,' and there can be no doubt that there is much that is anacreontic in his verses; at the same time considerable weight must justly be given to the common Oriental interpretation of them, by the mystic Sufis, as symbolic or allegorical expressions of Divine Love under the guise of human passion. The view, therefore, that is probably nearest the truth is that which holds the mean between the extremes in interpreting the odes of this profoundly human and ideally poetic master of lyric song."—Jackson and Yohannan.

SEE NO. 102.

ظلام وهم وشبهت وخیالات وشک وریب باشد واس مصباح را
بحس حیوانی ادراک نتوان کرد من زیرا که مقام حیوانی اسفل
سافلین است وایشان را از بهر عمارت صورت عالم اسفل افریدند
در حواس مدرک ایشان دایره کشیدند که از ان تجاوز
نکند ذلک تقدیر العزیز العلیم یعنی مقدار رسیدن نظر
ایشان وجولان عملشان بدید کردیم که هر ستاره را
مقدار ربت وکارکاهی از فلک که ناشه معین عمل ایشان بود
یا همچون حاکم شهری که حکم او در ان شهر نافذ باشد پس در و
را ر توابع شهر او حاکم نباشد عصمنا الله من حسبه وختمه
وما جبه به المجبون امین والحمد لله رب العالمین والصلوة
والسلام علی رسوله محمد وآله و
اصحابه اجمعین الطیبین الطاهرین

PLATE XXXVII.

SEE NO. 103.

MERVEILLEVX ET ESTRANGE
RAPPORT, TOVTESFOIS FIDELE, DES
COMMODITEZ QVI SE TROVVENT EN
VIRGINIA, DES FACONS DES NATVRELS HABI
TANS D'ICELLE, LAQVELLE A ESTÉ NOVVELLE
MENT DESCOVVERTE PAR LES ANGLOIS QVE ME
SSIRE RICHARD GREINVILE CHEVALIER Y MENA
EN COLONIE LAN 1585 A LA CHARGE PRINCIPALE
DE MESSIRE WALTER RALEIGH CHEVALIER SVRINTEN
DANT DES MINES D'ESTAIN, FAVORISÉ PAR LA ROYNE
D'ANGLETERRE, ET AVTORISÉ PAR
SES LETTRES PATENTES.
PAR THOMAS HARIOT SERVITEVR DV SVSDIT
MESSIRE WALTER EVN DE CEVX DE LA DITE COLO
NIE, ET QVI Y A ESTE EMPLOYÉ
A DESCOVVRIR.
TRADVIT NOVVELLEMENT D'ANGLOIS E FRACOIS
FRANCOFORTI AD MOENVM
TYPIS IOANNIS WECHELI, SVMTIBVS VERO THEODORI
DE BRY ANNO CD D XC.
VENALES REPERIVNTVR IN OFFICINA SIGISMVNDI FEIRABENDII

SEE NO. 105.

THE ORIGINAL SIGNED AND CORRECTED MANUSCRIPT

HARDY (Thomas).

NOTES ON STINSFORD CHURCH. THE ORIGINAL MANUSCRIPT (TYPEWRITTEN) SIGNED AND SUBSCRIBED AT END BY—

Yours very truly,
Thomas Hardy."

Written in the form of a letter to the Restoration Committee of Stinsford Church, expressing his opinion as to the best means of preserving the building.

4 pages, folio, consisting of 96 lines.

On the second page is a pen and ink sketch by Thomas Hardy showing alterations to the coping, with notes written in his hand. On page three there are two additional words in ink by Hardy.

THE DOCUMENT IS DATED ATHENAEUM CLUB, PALL MALL, APRIL, 1909.

£250

This is a most interesting record of Thomas Hardy in his character of an architect, as he goes into minute details concerning the preservation of the Church so as not to interfere with its antiquarian interest. Moreover, this is a most personal connection with Hardy, for the memorial service was held in this Church, and his heart is buried there. Furthermore, Hardy's family connections with Stinsford Church date back to the novelist's grandfather, who lived in the parish of Stinsford.

In Mrs. Hardy's new Life of her Husband (where a sketch of Stinsford Church is given as one of the illustrations) she writes as follows:—

"Jemima's husband's father, our subject's grandfather (the first Thomas of three in succession), when a young man living at Puddletown before the year 1800, had expressed his strong musical bias by playing the Violin-cello in the Church of that parish. He had somewhat improvidently married at one-and-twenty, whereupon his father John had set him up in business by purchasing a piece of land at Bockhampton in the adjoining parish of Stinsford, and building a house for him there. On removing with his wife in 1801 to this home (Stinsford) provided by his father John, Thomas Hardy the First (of these Stinsford Hardys) found the church music there in a deplorable condition, it being conducted from the gallery by a solitary old man with an oboe. He immediately set himself, with the easy-going vicar's hearty concurrence, to improve it, and got together some instrumentalists, himself taking the bass-viol as before, which he played in the gallery of Stinsford Church at two services every Sunday from 1801 or 1802 till his death in 1837, being joined later by his two sons, who, with other reinforcement, continued playing till about 1842, the period of performance by the three Hardys thus covering inclusively a little under forty years.

"In this church the Hardys became well known as violinists, Thomas the Second, the poet and novelist's father aforesaid, after his early boyhood as chorister beginning as a youth with the 'counter' viol, and later taking on the tenor and treble.

"They were considered among the best church-players in the neighbourhood, accident having helped their natural bent. This was the fact that in 1822, shortly after the death of the old vicar Mr. Floyer, the Rev. Edward Murray, a connection of the Earl of Ilchester, who was the patron of the living, was presented to it. Mr. Murray was an ardent musician and performer on the violin himself, and the two younger Hardys and sometimes their father used to practise two or three times a week with him in his study at Stinsford House, where he lived instead of at the Vicarage.

"As if the superintendence of the Stinsford choir were not enough distraction from business for Thomas Hardy the First, he would go whenever opportunity served, and assist other choirs by performing with his violincello in the galleries of their parish churches, mostly to the high contentment of the congregations. Although Thomas the Third had not come into the world soon enough to know his grandfather in person, there is no doubt that the description by Fairway in The Return of the Native of the bowing of Thomasin's father, when lending his services to the choir of Kingsbere, is a humorous exaggeration of the traditions concerning Thomas Hardy the First's musical triumphs as locum-tenens."

A FINE COPY WITH THE PLATES AND MAPS ILLUMINATED IN GOLD AND COLOURS

HARIOT (Thomas).

HARIOT'S VIRGINIA [IN FRENCH]. MERVEILLEUX ET ESTRANGE RAPPORT TOUTESFOIS FIDELE DES COMMODITEZ QUI SE TROUVENT EN VIRGINIA, DES FAÇONS DES NATURELS HABITANTS D'ICELLE, LAQUELLE A ESTÉ NOUVELLEMENT DESCOUVERTE PAR LES ANGLOIS QUE MESSIRE RICHARD GREINVILLE CHEVALIER Y MENA EN COLONIE L'AN 1585, À LA CHARGE PRINCIPALE DE MESSIRE WALTER RALEIGH, CHEVALIER SURINTENDANT DES MINES D'ESTAIN, FAVORISÉ PAR LA ROYNE D'ANGLETERRE, ET AUTORISÉ PAR SES LETTRES PATENTES.

PAR THOMAS HARIOT, SERVITEUR DU SUSDIT MESSIRE WALTER, L'UN DE CEUX DE LA DITE COLONIE, ET QUI A ÉTÉ EMPLOYÉ À DESCOUVRIR.

TRADUIT NOUVELLEMENT D'ANGLOIS EN FRANÇOIS AVEC PRIVILÈGE DU ROY POUR QUATRE ANS.

FIRST AND ONLY EDITION IN FRENCH AND THE FIRST ISSUE OF THE PLATES, *which were used later in the English, Latin, and German Issues.*

With magnificent impressions, all with fine contemporary illumination in gold and colours, of the important double-page map of Virginia, and the 28 full-page engraved plates, the elaborately engraved title with magnificent border, and the three-quarter page engraved Coat-of-Arms of William, Count Palatine. All the plates are engraved by Theodore de Bry.

Folio. Bound in full blue morocco, gilt lines on sides, gilt back, inside dentelles, g. e.

FRANKFURT, THEODORE DE BRY, 1590.

(*See Plate XXXVIII*). £1250

Sabin No. 28. Church Catalogue No. 203.

THIS FRENCH TRANSLATION OF HARIOT'S VIRGINIA IS OF THE VERY GREATEST RARITY, AND CONTAINS THE PLATE OF ADAM AND EVE, WHICH IS RECOGNISED AS THEODORE DE BRY'S MASTERPIECE.

Brunet calls attention to the fact that the plates in the French edition, being the earliest, are superior to those in the Latin Edition.

This is the only part of De Bry's Collection that was published in French, which by the date of its dedication, "24 de Mars 1590" appears to have been published before the English *Virginia*, dated "the first of Apprill, 1590," the Latin *Virginia*, dated "KL. Aprilis MDXC," and the German *Virginia*, dated "den 3 Aprill im funffzehen hundert und neuntzigsten."

This is the copy that belonged to the famous French bibliophile Ballesdens, with his autograph inscription on last leaf.

[106]

PRINTED ON LARGE PAPER AND BOUND IN CONTEMPORARY FRENCH CRIMSON MOROCCO

HELVETIUS.

OEUVRES COMPLÈTES.

LARGE AND THICK PAPER COPY. *14 vols. 12mo. Beautifully bound in contemporary French crimson morocco, sides ornamented with a large border of interlacing rings, with a double fillet on the outside. Undulating gilt fillet on cover edges. Straight backs decorated with divisions, ornamented with fillets, g. e., unsigned but doubtlessly by Bozérian.*

PARIS, DE L'IMPRIMERIE DE DIDOT L'AINÉ, AN III (1795).

(See Plate XXXIX). £36

IN AN EXCEPTIONAL STATE OF FRESHNESS.

[107]

MAGNIFICENT COPY PRINTED ON LARGE PAPER AND BOUND IN CONTEMPORARY FRENCH CRIMSON MOROCCO

HOMER.

OEUVRES COMPLÈTES D'HOMÈRE, TRADUCTION NOUVELLE, DÉDIÉE AU ROI, AVEC DES NOTES LITTÉRAIRES, HISTORIQUES ET GÉOGRAPHIQUES, PAR M. GIN.

LARGE PAPER COPY. *With the frontispiece containing the portrait of Homer and 24 superb plates after Marillier engraved by Dambrun, Delignon, de Ghendt, de Launay, Lingée, Patas, Ponce and Trière and a map. 4 vols., large 4to. Beautifully bound in a French eighteenth-century crimson morocco binding, an ornamental dentelle border on sides, ornamental gilt-tooled backs, inside dentelles, g. e.*

PARIS, IMPRIMERIE DE DIDOT L'AINÉ, 1786.

(See Plate XL). £275

A MAGNIFICENT TRANSLATION OF HOMER'S ILIAD (ALL THAT WAS PUBLISHED) WITH 24 SUPERB PLATES IN A PERFECTLY PRESERVED CONTEMPORARY FRENCH CRIMSON MOROCCO BINDING.

[108]

RARE WORK ON THE TREATMENT OF HORSES AND KNOWLEDGE OF THEIR POINTS

[HORSES.]

DIS BUECHLIN SAGT WIE MAN PFERD ARTZNYEN UND ERKENEN SOLL.

Gothic Letter. With very interesting cut repeated, of a horse-dealer looking into a horse's mouth and examining its teeth, while a veterinary surgeon stands behind him and advises him. The reins of the horse are tied to a shed. In the background are seen the fortifications and towers of a mediaeval town. On last full page is the woodcut printer's device of Mathias Hüpfuff. 4to. Levant morocco, inside dentelles, g. e., by Sangorski and Sutcliffe.

STRASSBURG, MATHIAS HUEPFUFF, 1502.

£84

The only copy cited by Schmidt *Répértoire Bibliographique Strasbourgeois* is the copy in the Dresden Library. This book is not quoted by Weller.

See *Proceedings of the Royal Society of Medicine,* Vol. XXIII. No. 1, Sept., 1930, pp. 1593 foll.

[109]

CALLIGRAPHIC MANUSCRIPT FROM THE LIBRARY OF PRINCE MAURICE OF NASSAU

INGLIS (Esther).

LES CL PSEAUMES DE DAVID ESCRITES EN DIVERSES SORTES DE LETTRES PAR ESTHER ANGLOIS, FRANÇOISE.

Manuscript in French, written on 198 leaves of paper, including a folding leaf with pen-work portrait of the scribe, written for Prince Maurice of Nassau, ornamental title with Arms on verso, historiated initial M before dedication, full-page drawing on fol. 197, ornamental headpiece to every Psalm, about 16 varieties of beautiful script exemplified.

16mo. Original presentation binding of brown velvet embroidered with silver thread, on the sides the Nassau crest, within a laurel wreath surmounted by a coronet, edges gilt, gauffred and painted, in a box of purple velvet and cardboard, silver guards, clasp and catch.

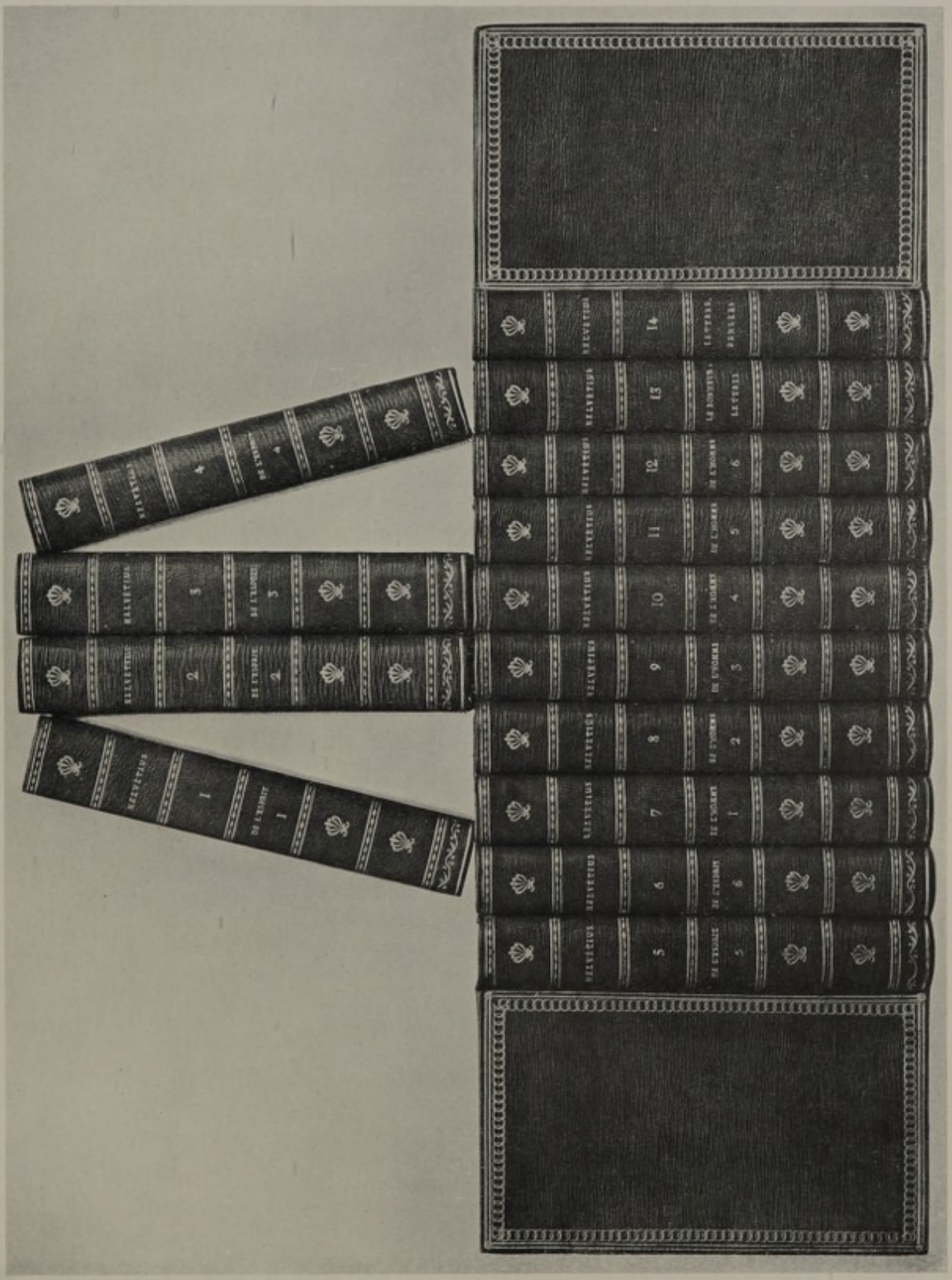
EDINBURGH, 1599.

(*See Plate XLI*). £315

This superb specimen of calligraphy consists of the Psalms on 198 leaves, written by that Esther Inglis who was brought from France to Scotland by her Father, Nicholas Langlois, after the Massacre of St. Batholomew. Taught by her mother, Esther became a most skilful scribe and miniaturist, and among those who admired her work were Queen Elizabeth and James I.

Queen Elizabeth, indeed, presented one of her copies of the Psalms to Christ Church, Oxford. A second copy, dated 1612, is in the Royal Library, Stockholm, and a third, dated 1624, is in the Royal Library, Copenhagen. It will be gathered that her father's name became anglicised into Inglis, and it is on record that Nicholas Inglis was master of the French school in Edinburgh.

Esther married Bartholomew Kello, "*minister of God's Word,*" and there are historical grounds for the statement that she became nurse and governess to Henry, Prince of Wales, elder brother of Charles I. who died in 1612. The manuscript written in French, contains her own pen-portrait, and is dedicated to Prince Maurice of Nassau, being bound in brown velvet with silver thread. The brilliant penmanship, "*escrites en diverses sortes de lettres,*" exhibits sixteen varieties of beautiful script.



SEE NO. 106.

PLATE XL.

SEE NO. 107.

[110]

A LARGE PAPER COPY BOUND BY THE ROYAL BINDER

JAMES I., King of England.

WORKS.

First Edition. Large Paper. *With fine engraved portrait of the King by S. Pass, engraved title by R. Elstrack, etc. Folio. Fine copy magnificently bound by Bateman, the royal binder, in contemporary olive-green morocco, the sides and back completely covered with gold tooling, large centre and corner-pieces within a central panel surrounded by ermine tooling, etc.*

LONDON, PRINTED BY ROBERT BARKER AND JOHN BILL, 1616.

(*See Plate XLII*). £145

Evidently bound for the King. Elstrack's engraved title-page is considered one of the finest examples of the art.

The *Works* include the famous "Counterblast to Tobacco," the "Daemonologie," "Basilicon Doron," "Discourse of the Powder Treason," etc.

[111]

WITH 50 MAGNIFICENT AQUATINTS OF RHINE VIEWS PRINTED IN COLOURS

JANSCHA.

COLLECTION DE CINQUANTE VUES DU RHIN LES PLUS INTÉRESSANTES, ET LES PLUS PITTORESQUES DEPUIS SPIRE JUSQU'À DÜSSELDORF, DESSINÉES SUR LES LIEUX D'APRÈS NATURE, PAR JANSCHA ET GRAVÉES PAR ZIEGLER.

With 50 magnificent aquatints printed in colours of views along the Rhine. Oblong folio. Original leather binding.

VIENNA, ARTARIA & COMPAGNIE, 1798.

(*See Plate XLIII*). £315

The plates comprise:—

1. View of Speyer.
2. View of Manheim.
3. Views of Worms.
4. View of Oppenheim.
5. 6. View of Kostheim and Hocheim.
7. View of the town of Mainz.
8. View of Elfeld and Erbach.
9. View of Ostrich towards the Johannesberg.
10. View of Rüdesheim.
11. Bingen.
12. The Mouse-tower near Bingen.
13. View of Asmannshausen.
14. View of Bacharach.
15. The Castle of Pfalz.
16. View of Caub towards Oberwesel.
17. View of Oberwesel.
18. View of St. Goar and Rheinfels.
19. The Mouse.
20. View of Bornhofen and Salzig.
21. View of Boppart.
22. View of Braubach.
23. The Royal Throne.
24. Capellen towards Niederlahnstein.
25. View of Ober and Niederlahnstein.
26. Lahneck Castle.
27. Coblenz.
28. View of Ehrenbreitstein.
29 & 30. Ruins near Andernach.
31. View of Andernach.
32. View of Leutesdorf.
33. The Town Hall at Remagen.
34. View of Unkel.
35. View of Rolandsecke.
36. View of the seven mountains.
37 & 38. Mineral well at Gottesberg.
39. The redoubt at Gottesberg.
40. The ruins of Gottesberg.
41. Marienforst.
42. View of the Castle Herzogsfreude.
43. The Castle of Poppelsdorf.
44 & 45. View of Bonn.
46. View of the Palace at Bonn.
47. The Castle of Bruhl.
48. View of Cologne.
49. The Domplatz in Cologne.
50. View of Düsseldorf.

[112]

THE VOYAGE OF THE GALLEON SAN FELIPE AND THE FRANCISCAN MARTYRS OF NAGASAKI

[JAPAN]. ANDRES DE CUACOLA.

RELACION DE LA ARIVADA DEL GALEON S. FELIPE AL XAPON Y LO DEMAS QUE SUBCEDIO DE SU ARIVADA ES COMO SIGUE.

THE AUTOGRAPH RELATION SIGNED, containing a full account of the voyage of the galleon San Felipe from Cavite, 12th July, 1596, to Japan, 21st March, 1597, and detailed information from an eye witness of events in Japan, the Persecutions of the Japanese Christians, and the martyrdoms at Nagasaki.

19 pp., folio. (On native rice paper.) Preserved in levant morocco case by Rivière.

(JAPAN, 1597.) £350

This original manuscript contains an interesting relation of some of the early Franciscan activities in Japan, and the antagonism of the Jesuits who were then endeavouring to obtain a social footing with the Japanese officials. Being apparently the diary of a passenger, and not the report of a priest of one of the rival brotherhoods who sent missionaries to the Far East, it is a valuable contribution to the mass of literature which indicts the methods of the Jesuits in relation to other missionaries; and confirms, from an apparently impartial source, the statements made against the Society by the priests of other Orders.

[113]

PRINTED ON VELLUM

ST. JEROME.

EPISTOLAE.

TWO VOLUMES PRINTED ON VELLUM IN RED AND BLACK. *Gothic Letter, double columns of 56 lines. The first page of text within a full bar-border of ivy-leaf pattern in red, blue and white on a gold ground; this page also decorated with a very large initial D (90 mm. by 90 mm.) containing a miniature of St. Jerome in a cardinal's robes seated at a desk with his lion, and a large initial B in blue and white on a gold ground and decorated with ivy-leaf spirals in red, blue and white; nine other large initials of similar design painted on gold grounds, most of them with marginal decoration of feather-work spirals; two large initials containing miniatures, one of the Nativity (fol. 281), the other of the Assumption of the Virgin (fol. 285); 180 large initials in blue and gold with pen-work arabesque ornament in red and black, a few other initials in burnished gold on red and blue grounds with spiral or feather decoration in white. Schoeffer's device printed in red at end.*

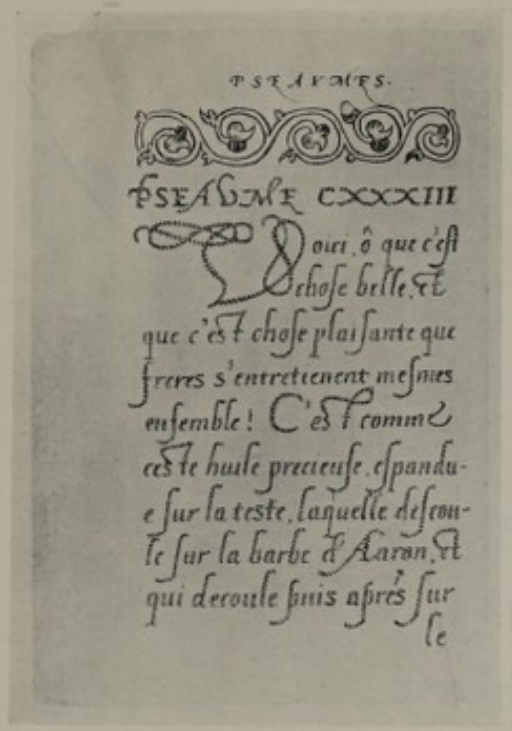
2 vols., large folio (460 mm. by 325 mm.), BOUND IN GREEN MOROCCO BY DEROME LE JEUNE WITH HIS LABEL, *three-line fillet in gold round sides, gilt panelled back, watered pink silk linings, g. e.*

MAINZ, PETER SCHOEFFER, 7 SEPTEMBER, 1470.

(See Plate XLIV). £2500

Hain 8554. British Museum Cat. Incun. Vol. I., pp. 26-27 (The British Museum copy on vellum lacks 4 leaves). Van Praet, *Catalogue des vélins du roi,* Tome 1, p. 271, No. 377 and 378.

TWO MAGNIFICENT VOLUMES FINELY PRINTED ON VELLUM AND SPLENDIDLY ILLUMINATED. Certainly this is one of the most beautiful copies known of a very rare and monumental work from the press of Peter Schoeffer. Van Praet in *Catalogue des livres sur vélin* recorded the existence of only fourteen vellum copies, and some of these were imperfect.

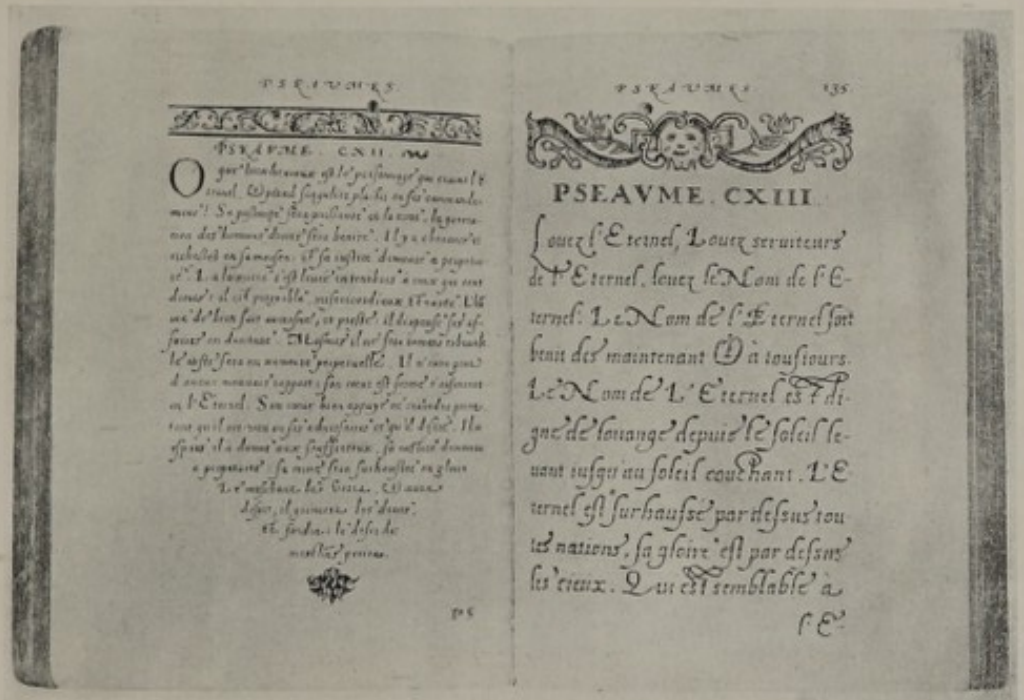


PSEAVMES.

PSEAVME CXXXIII

Oüi, ô que c'eſt
choſe belle, Et
que c'eſt choſe plaiſante que
freres s'entretienent meſmes
enſemble! C'eſt comme
ceſte huile precieuſe, eſpandu-
e ſur la teſte, laquelle deſcen-
le ſur la barbe d'Aaron, Et
qui decoule puis aprés ſur
le

LES C. L.
PSEAVMES
DE DAVID
ESCRITES EN DI-
verſes ſortes de lettres
par Eſther Anglois
Françoiſe.
A LISLEBOURG
CI. IↃ. LXXXIX.



PSEAVMES.

PSEAVME CXII.

O que' bonheur auons nõ le' preſumeux' qui craint le'
eternel. Qui aime fort ſes pl. ſis en ſes commandemẽs!
Sa poſterité ſera puiſſante en la terre, la generatiõ
des hommes droits ſera benite. Il y a richeſſes et
richeſſes en ſa maiſon, et ſa iuſtice demeure a perpetu-
ité. La lumiere s'eſt leuée en tenebres a ceux qui ſont
droits: il eſt pitoyable, miſericordieux et iuſte. Vn
homme de bien fait misericorde, et preſte. Il disp
ſera ſes affaires en iugement. Mais il ne ſera iamais ebranlé
le iuſte ſera en memoire perpetuelle. Il n'aura point
d'autre mauuais rapport, ſon cœur eſt ferme, s'aſſeure
en l'Eternel. Son cœur bien appuyé n'aura point
peur qu'il ait rien en ſa deſcharge, et qu'il l'oſte. Il a
diſpẽſé, il a donné aux pouures, ſa iuſtice demeure
a perpetuité, ſa corne ſera ſurhauſſée en gloire.
Le' meſchans le verra, et aura
deſpit, il grincera les dents,
et ſeche de deſir de
mort les deſirs des
meſchans perira.

ps

PSEAVMES. 135

PSEAVME CXIII.

Louez l'Eternel, Louez ſeruiteurs
de l'Eternel, louez le Nom de l'E-
ternel: Le Nom de l'Eternel ſoit
benit des maintenant & à touſiours.
Le Nom de l'Eternel eſt digne de louange depuis le ſoleil le-
uant iuſqu'au ſoleil couchant. L'E
ternel eſt ſurhauſſé par deſſus tou
tes nations, ſa gloire eſt par deſſus
les cieux. Qui eſt ſemblable à
l'E

ESTHER ANGLOIS

IN PSALMOS DAVIDIS

Eſtheræ Anglis cuius effigiem
hic vides manu deſcripſit.

Si mihi mens, tibi quæ manus eſt, ego pingere tentem
Monte meo, manus hoc quod et aperuit opus.
Si mihi, quæ tibi mens, manus eſſet, pingere tentem
Ipſe manu, mens hoc quod tulit, finxit opus.
Sed mihi nec manus hæc, nec mens, tua pingere ſedula
Et mentem manus, et manus ipſa vna manum.

AD EANDEM.

Quod natura, quod ars, quod mens, natura, nec illa ars
Poterit hoc tua mens, poterit illa manus.

ANDREAS MELVINUS.

PLATE XLI.

SEE NO. 109.

SEE NO. 110.

INCIPIT SCI IERONIMI CONTRA IOVINIANV

QVOMODO DIES SVNT

SEE NO. 114.

[114]

ST. JEROME.

CONTRA JOVINIANUM LIBRI II.

Together with:

VENERABILIS BEDAE PRAESBYTERIS COMMENTARIUS IN ACTA APOSTOLORUM.

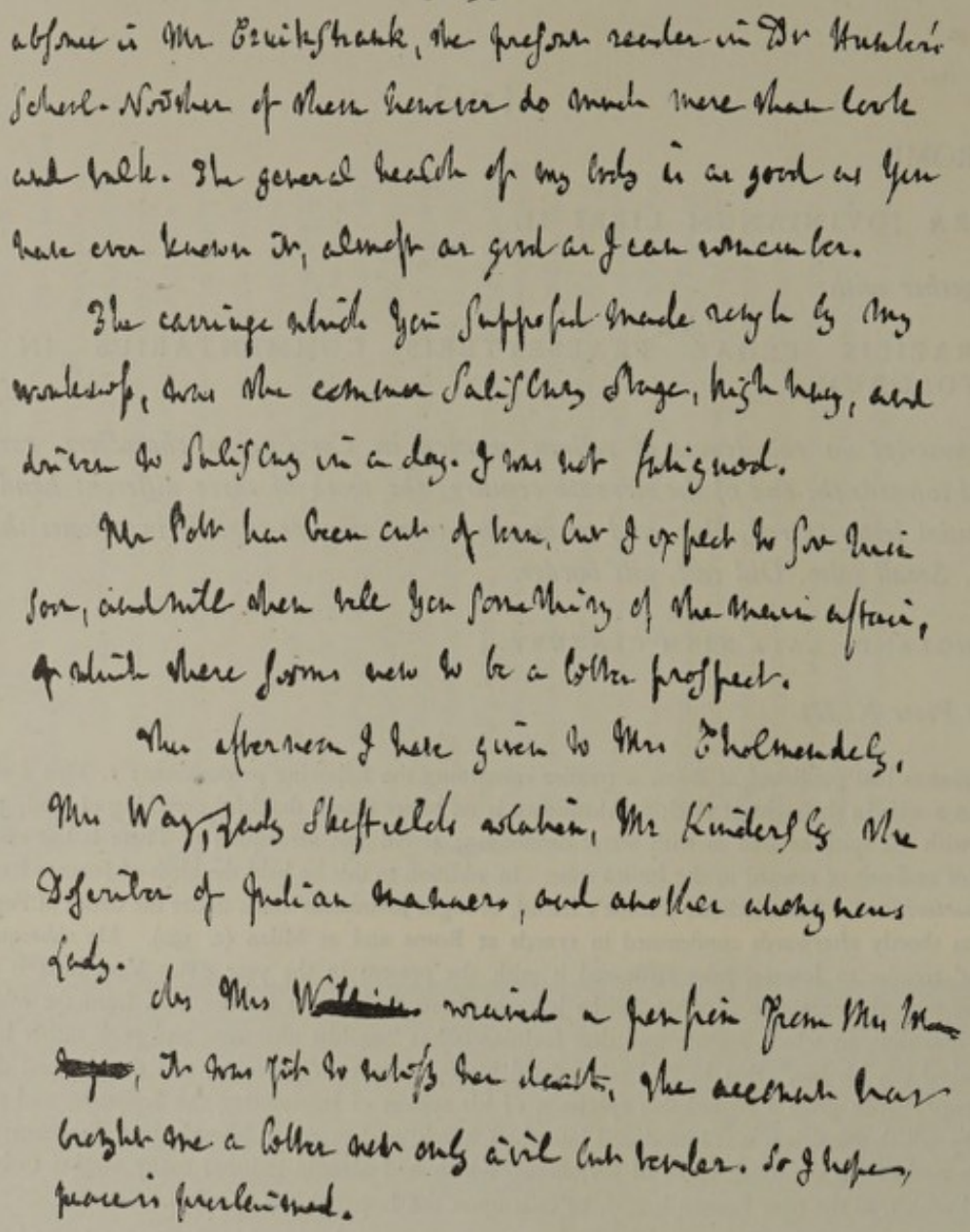
Manuscript on 101 leaves of vellum, written in Carolingian characters, executed in England towards the end of the eleventh century, the work of three different hands. With large initial letter in red, blue, and green, and some smaller capitals in colours throughout the text. Small folio. Old calf, gilt border.

[ENGLAND, LATE XITH CENTURY.]

(See Plate XLII). £195

Jovinianus had published at Rome a treatise containing the following propositions: 1. That a virgin is no better than a wife in the sight of God; 2. Abstinence is no better than a thankful partaking of food; 3. A person baptized with the spirit as well as with water cannot sin; 4. All sins are equal; 5. There is but one grade of punishment and one of reward in the future state. In addition to this he held the birth of Jesus to have been by a "*true parturition.*" Pammachius, Jerome's friend, brought Jovinianus' book under the notice of Pope Siricius, and it was shortly afterwards condemned in synods at Rome and at Milan (c. 390). He subsequently sent Jovinianus' treatise to Jerome, who answered it with the present in the year 393. Very little is known of Jovinianus, with the exception of what can be inferred from the present treatise, and from the other written against Vigilantius, in which Jerome says that Jovinianus has "amidst pheasants and pork rather belched out than breathed out his life," that he had transmitted his opinions to Vigilantius, and that he had died before 409. Jerome's work gives a remarkable specimen of his system of interpreting the Scripture, and also of the methods by which asceticism was introduced into the Church, and marriage brought into disesteem; in closing he appeals against the licentious views of Jovinianus, which had already induced many virgins to break their vows, and which, as the new Roman heresy, he calls upon the Imperial city to reject.

The writings of Jovinianus are lost, but some fragments are to be found in the two mentioned tracts of St. Jerome, manuscripts of which are of extremely rare occurrence. From the library of the Rev. Henry Drury.



JOHNSON (Dr. Samuel).

AUTOGRAPH LETTER SIGNED TO MRS. THRALE.

3 pp., 4to.

LONDON, 6TH OCTOBER, 1783. £250

A very fine and interesting letter addressed to Mrs. Thrale at Bath while Dr. Johnson was recovering from an attack of gout.

". . . I yet sit without shoes, with my foot upon a pillow, but my pain and weakness are much abated, and I am no longer crawling upon two sticks. To the gout my mind is reconciled by another letter from Mr. Mudge, in which he vehemently urges the excision, and tells me that the gout will secure me from every thing paralytick: if this be true, I am ready to say to the arthritick pains, Deh! venite ogni di, durate un anno. . . .

"This afternoon I have given to Mrs. Cholmondely, Mrs. Way, Lady Sheffield's relation, Mr. Kindersley the describer of Indian manners, and another anonymous lady." Etc.

SEE NO. 111.

Ad laudem trinitatis exaltationem
uelis eccēn honorificentiā gl̄iosissimi Jeronimi
Incip lib Jeronimianus sic dictus eo q epl̄as
bn Jeronimi ad diuisos et diuersoū ad ipm: ꝙ
et felicē eius transitū ex hoc mūdo at) imitacōe
eius post mortē ipius memis diuina Virtute pa-
rrata omneat. Et ponitur po epl̄e damasiane.
Damasus ip̄ Jeronimo de quīq; q̄mbo epl̄a ꝛ.

Omnientē te et longo iam tpe legētem ponius
q̄ scribentē questiuculis ad te missis exatare
disposui: nō quo et legē nō detras. hoc enim
uelun conchano cibo alitur a pmgueſat oratō:
ꝙ quo lectōis fructus sit ille si scribas. Ita-
q; qm et bn tabellario ad me remisso nullas
iam te epl̄as habere dixisti exceptas bīs q̄b
in heremo aliq̄n dictaueras. quasq; tota au-
ditate legi atq; descripsi: et ultro pollicitus es
te missurum noctiū opibo aliq̄s si uelle posse dic-
tare: libenter accipio ab offerente q̄d rogasē
uoluerā enā si negasset. Neq; uero ullā puto
dignioē disputacōis nre ofabulacōem fore:
q̄ si de scripturis inter nos sermo caneritur est
ut ego interrogē tu rideas. Qua vita mihi
in hac luce puto iocundius: quo aīe pabulo
oia mella superantur. Quā dulcia inquit ꝑphā
faucibo meis eloquia mea: super mel ori meo.
Nam cū ideoreo ut ait papinius oratoi boies
a bestijs differamus q̄ loqui possimus: q̄ lau-
de dignius est qui in ea re supat ceteros m q̄
boies bestias antecellūt. Accingē igitur et mi-
chi q̄ subiecta sūt dissere tuans utrobiq; mo-
deramen: ut nec ꝓposita solucōes desideriū: nec
epl̄a breuitatē. Fateoe enī mihi eos libros q̄s
michi tā pridē lectitatj lectitādos dederas ido
non libenter legoiquia et plurime eius epl̄e usq;
ad mille versuus spacia tenduntur: et raro de
nro dogmate disputāt. Quo fit ut et legenti
fastidiu gñet longitudo: et si qua breuia sunt
scolastico magis sint apta q̄ nobili de metris
et regionū situ et phīs disputātes. mīro gaudio

Quid sibi vult qō in greco scriptū est. omis
qui occident eam septem vindictas exsoluet.
Soia fece deus valde bona. quare mirogacō
noe de mūdis et immūdis aialibus mandat.
cum immundū michil bonū esse possit. et in no-
uo testamēto post visionem que petro fuerat
ostensa dicēn abhit dñe a me q̄ omune et im-
mundū nunq̄ intrount in os meū vox de celo
responderit: qō deus mūdauit tu ne oīe dixeris.
Cur deus loq̄tur ad abrahā. q̄ interrogacō.
quarta gñatiōe filij israhel de egipto essent reuer-
suri: et postea moyses scripsit. quīta aūt pge-
me exierit filij israhel de terra egipti. Qō vnq;
mihi exponatur viōi esse contrariū. interrogacō.
Cur abrahām fides sue signū in circūcisione
susceperit. Interrogano.
Cur ysaac vir iustus et deo carus non illi cui
voluit: ꝙ cui nolut deceptus errore bñdixit.
Jerommus damaso ꝑpe. Rufina ad q̄nes
ꝓpositas. Epl̄a secūda.

Beatissimo pape damaso
Jeronimus. Post q̄
epl̄am tue scitatis acce-
pi: ofestim acuto notario
ut exciperē imperaui. Q no
ad officium ꝑparato qō
erā voce, pmptius an
michi cogitacōe pingebā. Interim iā et ego
linguam et ille arundinem mouebamus: cū subito
hebreus mouemt: deferēs non pauca volumi.a
que de synagoga q̄si ceturus acceperat. Et illico
batos inquit qō postulauerat: meq; dubiū et
q̄d facere nec ea tem ita festinus exterruit: ut
omnibo ꝓtermissis ad scribēdū trāsuolarē. Qō
quīq; usq; in pīs facio. Verū q; beni diacono
ad me missō ut tu putas epl̄am ut ego sentio
omētariū te exspectare dixisti: breuē responsio-
nē ad ea q̄ desideras annectens q̄ singula ma-
gnoꝝ volumiū indigēt disputacōe: duabo
tm questiuculis ꝓtermissis: nō q; nō potuerim
et ad illas aliq̄d respondere. sed q; ab eloquē-
tissimis viris tertulliano nro sci et nouatiano
ianno fmōe sint edite: et si noua voluerimus
disserē sit tanus disputandū. Certe exspecto
quid placeat: vtrū ne epl̄ari breuitate sni as
abi velis digei: an singlos libros ofici. Nam
et origenes in quarto pauli ad romanos epl̄e
thomo de circūcisione magnifice disputauit. et
de mūdis atq; immūdis aialibo i leuitico pl̄a
disseruit: ut sitpe memire mi possem. de eius tri
tomis bus mutuarē: et ut versus loq̄r dictimi de
spū scō libru in mambo babro. que transtuli ti-
bi dedicare cupio: ne me estimes tmmō do imi-
tare. qui lectionē sine stilo somnū putas. Ante
tanq; intraq; p bleumanbo que epl̄e mee sbiecerat
quid michi videtur annexin vemā postulans

[116]

I LOVE THE THRALES AND THE THRALITES

JOHNSON (Dr. Samuel).

AUTOGRAPH LETTER SIGNED TO MRS. THRALE.

2 pp., 4to.

23 JUNE, 1775. £225

A most interesting letter concerning a regatta to which Mrs. Thrale had been, and stating that he loves "the Thrales and the Thralites."

"So now you have been at the regatta, for I hope you got tickets some where, else you wanted me, and I shall not be sorry, because you fancy you can do so well without me, but however I hope you got tickets, and were dressed fine and fanciful, and made a fine part of the fine show, and heard music, and said good things, and staid on the water four hours after midnight, and came well home, and slept, and dreamed of the regatta, and waked, and found yourself in bed, and thought now it is all over, only I must write about it to Lichfield. . . . The cherries are ripe at Stowhill, and the currants are ripening, and the ladies are very kind to me. . . .

"As to my hopes and wishes I can keep them to myself. They will perhaps grow less, if they are laughed at. I needed not tell them, but that I have little else to write, and I needed not write, but that I do not like to be without hearing from you, because I love the Thrales and the Thralites."

[117]

IN A SPECIAL BINDING BY THE DOVES BINDERY

[KELMSCOTT PRESS.]

CHAUCER'S WORKS.

With woodcut illustrations by Burne-Jones and ornamental borders. Folio. Bound by the Doves Bindery in full white pigskin, the front cover bearing the Title and Press, together with Tudor Roses, leafy stems, outer ornamental border, etc., the back cover containing large leaves, with the Tudor Rose in centre, diamond-shaped design, with criss-cross lines, the whole blind tooled, with metal clasps, g. e.

KELMSCOTT PRESS, 1896. £550

One of 46 paper copies, bound by the Doves Bindery.

[118]

[KELMSCOTT PRESS.]

CHAUCER'S WORKS. ANOTHER COPY.

Folio. In the original boards, with canvas back, uncut as issued.

KELMSCOTT PRESS, 1896. £360

[119]

INLAID BINDINGS BY SANGORSKI AND SUTCLIFFE

KIPLING (Rudyard).

THE JUNGLE BOOK.

THE SECOND JUNGLE BOOK.

BOTH FIRST EDITIONS, *with illustrations by J. L. Kipling, W. H. Drake, and P. Frenzeny. 2 vols., post 8vo. Most elaborately bound by Sangorski and Sutcliffe in blue levant morocco, leather joints, real sharkskin doublures and real snakeskin fly-leaves, g. e. The whole binding elaborately inlaid with symbolic designs, enclosed in a double bookform thumb case having the backs covered snakeskin.*

LONDON, 1894-5. £75

The binders, Sangorski and Sutcliffe, have depicted the theme of the book in the binding of these two delightful volumes.

The front cover of the Jungle Book contains a drawing of *Hathi*, the elephant, with lotus flowers inlaid white in the background, the eye being a small ruby. The back cover has *Rikki-Tikki-Tavi* the mongoose inlaid in leather.

The front cover of the Second Jungle Book contains the white Cobra *Kaa* inlaid in snakeskin. The back cover has the head of Akela, the lone wolf, with a ruby set for the eye. The borders of the sides and the back panels conist of floral decoration with emblematical tools, surrounding each doublure runs an inscription consisting of extracts from "The Law of the Jungle."

[120]

MAGNIFICENTLY ILLUMINATED KORĀN

KORĀN.

ARABIC MANUSCRIPT.

Arabic manuscript most beautifully written on 811 magnificently illuminated pages, of which the first eight are fully illuminated; the remaining pages (over 800) are surrounded by exquisite broad borders composed of arabesques and floral scrolls, blue and gold ornamental pieces, interspersed in endless variety of designs on pairs of pages throughout the volume, with burnished red and dull gold and silver, the former most lavishly used throughout. An exquisite manuscript inlaid throughout to the edges of the original borders.

Folio. Bound in a beautiful early 19th century lacquer binding. Both the inner and outer covers are decorated with ornate floral designs, within side borders.

(PERSIA, 1715 A.D.)

(See Plate XLV). £650

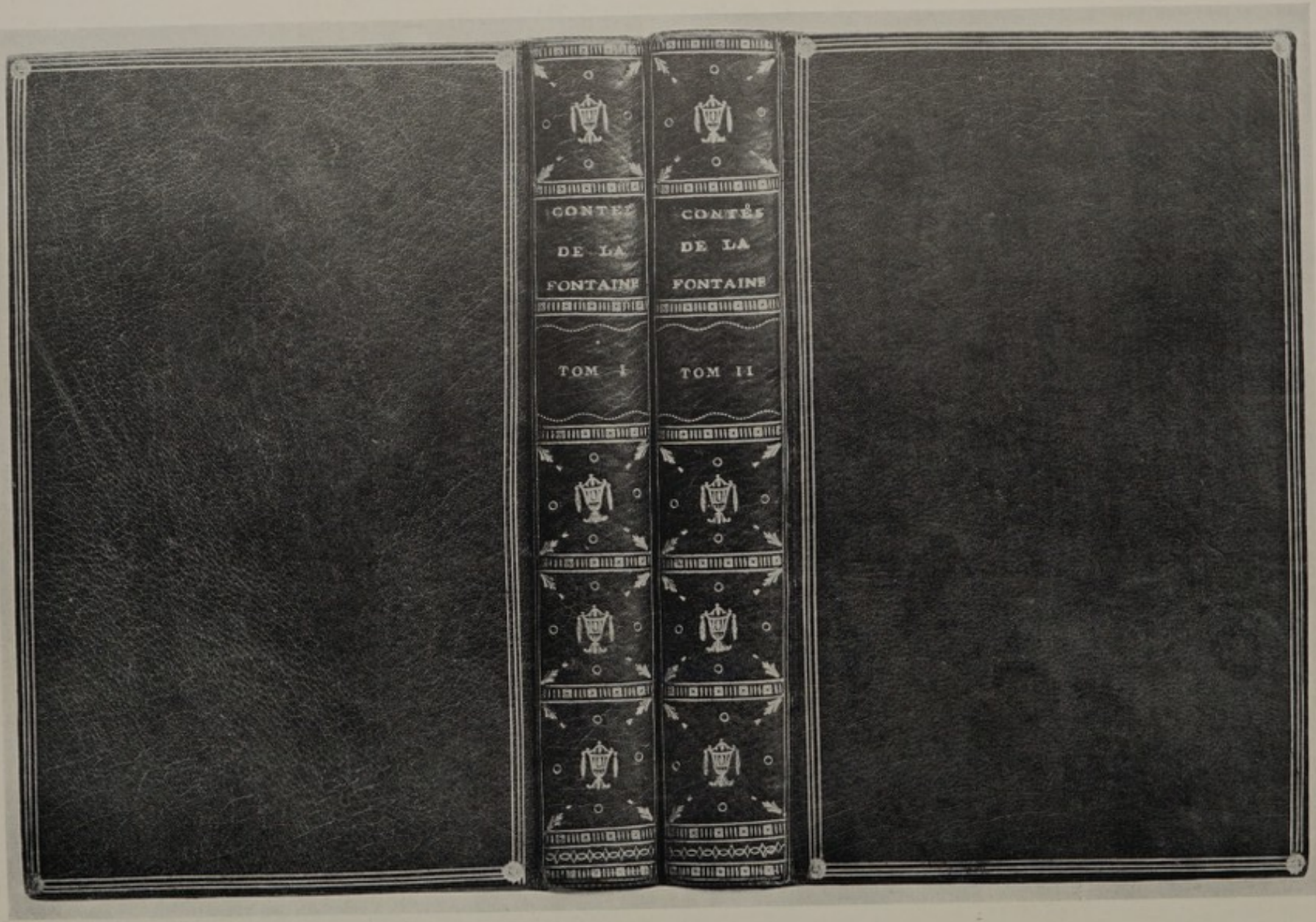
THIS MAGNIFICENT VOLUME MUST HAVE TAKEN MANY YEARS TO FINISH; IT IS A SUPERB EXAMPLE OF A KORAN, AND IS SIGNED BY THE CALLIGRAPHER MIRZA AHMAD TABRIZI, WHO EXECUTED IT.

The opposite pages are matched, but there are no two pairs alike. This wonderful variation is obtained solely by design, for all the indescribably rich effects are by the skilful use of but three colors, crimson, lake, blue, and gold. The use of gold upon gold to obtain subtle shading is particularly remarkable.

PLATE XLV.

This illustration is greatly reduced.

SEE NO. 120.



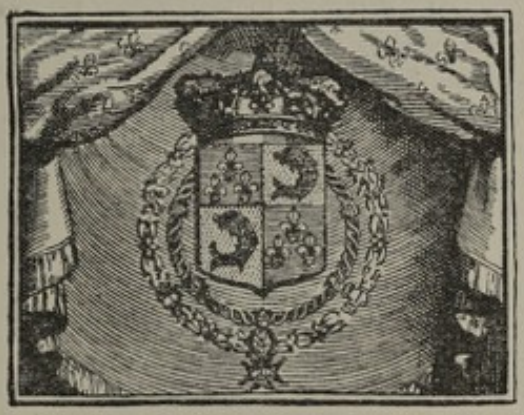
SEE NO. 122.

[121]

FABLES CHOISIES,

MISES EN VERS

Par M. de la Fontaine.



A PARIS,

Chez DENYS THIERRY, ruë ſaint Jacques,
à l'Enſeigne de la Ville de Paris.

M. DC. LXVIII.
AVEC PRIVILEGE DV ROY.

[TITLE-PAGE]

THE FIRST EDITION OF LA FONTAINE'S FABLES

LA FONTAINE.
FABLES CHOISIES, MISES EN VERS.

THE FIRST EDITION. *Many engravings by François Chauveau, and culs-de-lampe. The vignette on the title-page contains the arms of the Grand Dauphin, to whom the book is dedicated. 4to. 18th century calf (back repaired).*

PARIS, DENYS THIERRY, 1668. £210

THE FIRST EDITION OF LA FONTAINE'S FABLES, CONTAINING 124 FABLES IN SIX BOOKS.

[122]

THE "FERMIERS GÉNÉRAUX" EDITION WITH 7 "REFUSED" PLATES AND BOUND IN CONTEMPORARY FRENCH GREEN MOROCCO

LA FONTAINE.

CONTES ET NOUVELLES EN VERS.

With two portraits and 80 engravings after Eisen, engraved by Aliamet, Baquoy, Choffard, Delafosse, Flipart, Lemier, de Longueil and Ouvrier, 4 vignettes and 53 culs-de-lampe by Choffard. 2 vols., 8vo. Beautifully bound in contemporary French green morocco, three-line fillet border on sides, fully gilt backs with centre design of an urn, inside dentelles, g. e. (Derome).

PARIS, 1762.

(See Plate XLVI). £385

THIS REMARKABLY FINE COPY HAS IN ADDITION TO ALL THE USUAL PLATES THE FOLLOWING "REFUSÉS" (REJECTED PLATES) BOUND IN AT THE TIME, VIZ., "LA SERVANTE; LE PETIT CHIEN; LES OIES DE FRÈRE PHILIPPE; L'ORAISON DE ST. JULIEN; LE RÉMOIS; LE DIABLE EN ENFER AND LE TABLEAU."

IN ADDITION THE SECOND PLATE OF "LE FAUCON" IS A PROOF BEFORE THE BRACELET; THE MEDALLION PORTRAIT OF CHOFFARD IN VOL. II, P. 306, IS "AVANT LES TAILLES" AND THE TWO PLATES "LE DIABLE DE PAPEFIGUIÈRE" AND "LE CAS DE CONSCIENCE" ARE IN THE FIRST STATE WITH THE "FIGURES DÉCOUVERTES."

A MOST DESIRABLE COPY OF THIS FAMOUS BOOK.

[123]

WITH THE 4 PLATES PRINTED IN COLOURS PROOFS BEFORE ALL NUMBERS AND LETTERS AND BOUND IN CONTEMPORARY GREEN MOROCCO

LA FONTAINE.

LES AMOURS DE PSYCHÉ ET DE CUPIDON.

With the four plates PROOFS BEFORE ALL NUMBERS AND LETTERS, FINELY PRINTED IN COLOURS, *engraved by Bonnefoy, Demonchy, Mme. Demonchy, and Colibert after Schall. Large 4to. Beautifully bound in a fine contemporary green morocco binding, with charmingly gilt sides, gilt back, inside dentelles, g. e.*

PARIS, CHES DEFER DE MAISONNEUVE, IMPR. DE P.-FR. DIDOT JEUNE, 1791.

(See Plate XLVII; for similar Binding, see Plate LXV).

£200

THIS WORK IS VERY RARELY FOUND IN FULL MOROCCO BINDING OF THE PERIOD, AS IT APPEARED AT A TROUBLED TIME WHEN PURCHASERS REFRAINED FROM HAVING BOOKS BOUND EXPENSIVELY. NORMALLY COPIES ARE FOUND IN BOARDS, OR, AT THE BEST, IN HALF-BINDINGS; SOMETIMES THEY WERE BOUND LATER IN FULL MOROCCO.

THE BOOK IS ON THE BEST PAPER, AND THE PLATES ARE BEFORE ALL NUMBERS AND LETTERS.

PRINTED IN COLOURS.

SEE NO. 123.

Elle trouve Adonis près des bords d'un ruisseau:
Couché sur des gazons, il rêve au bruit de l'eau.

SEE NO. 124.

[124]

PRINTED ON LARGE PAPER AND BOUND IN CONTEMPORARY MOROCCO

LA FONTAINE.

LES AMOURS DE PSYCHÉ ET DE CUPIDON, AVEC LE POÈME D'ADONIS PAR LA FONTAINE.

PRINTED ON LARGE AND THICK PAPER. *With the portrait of La Fontaine after Rigault, and 8 plates after Moreau, engraved by Dambrun, Duhamel, Dupréel, de Ghendt, Halbou, Petit, and Simonet. Large 4to. Beautifully bound in contemporary morocco, ornamental fillets on sides, fully gilt straight back au pointillé, light-blue silk end leaves, inside dentelles, g. e., unsigned but doubtlessly by Bozérian.*

PARIS, DE L'IMPRIMERIE DE DIDOT LE JEUNE, L'AN III (1795).

(*See Plate XLVIII*). £135

LES
TROIS MONDES

PAR LE SEIGNEVR
de la Popelliniere.

A PARIS,
A L'Oliuier de Pierre L'Huillier,
rue Sainct Iaques.

1582.

Auec priuilege du Roy. e

THE FIRST FRENCH EXPEDITIONS TO NORTH AMERICA

LA POPELLINIERE (Lancelot Voisin, Seigneur de).
LES TROIS MONDES.

First Edition. *With woodcut borders, double-page map of the world showing America in great detail, including California (not named), Kingdom of Quivira, New France, Chiliago, etc. Small 4to. Original calf. (Preserved in levant morocco case).*

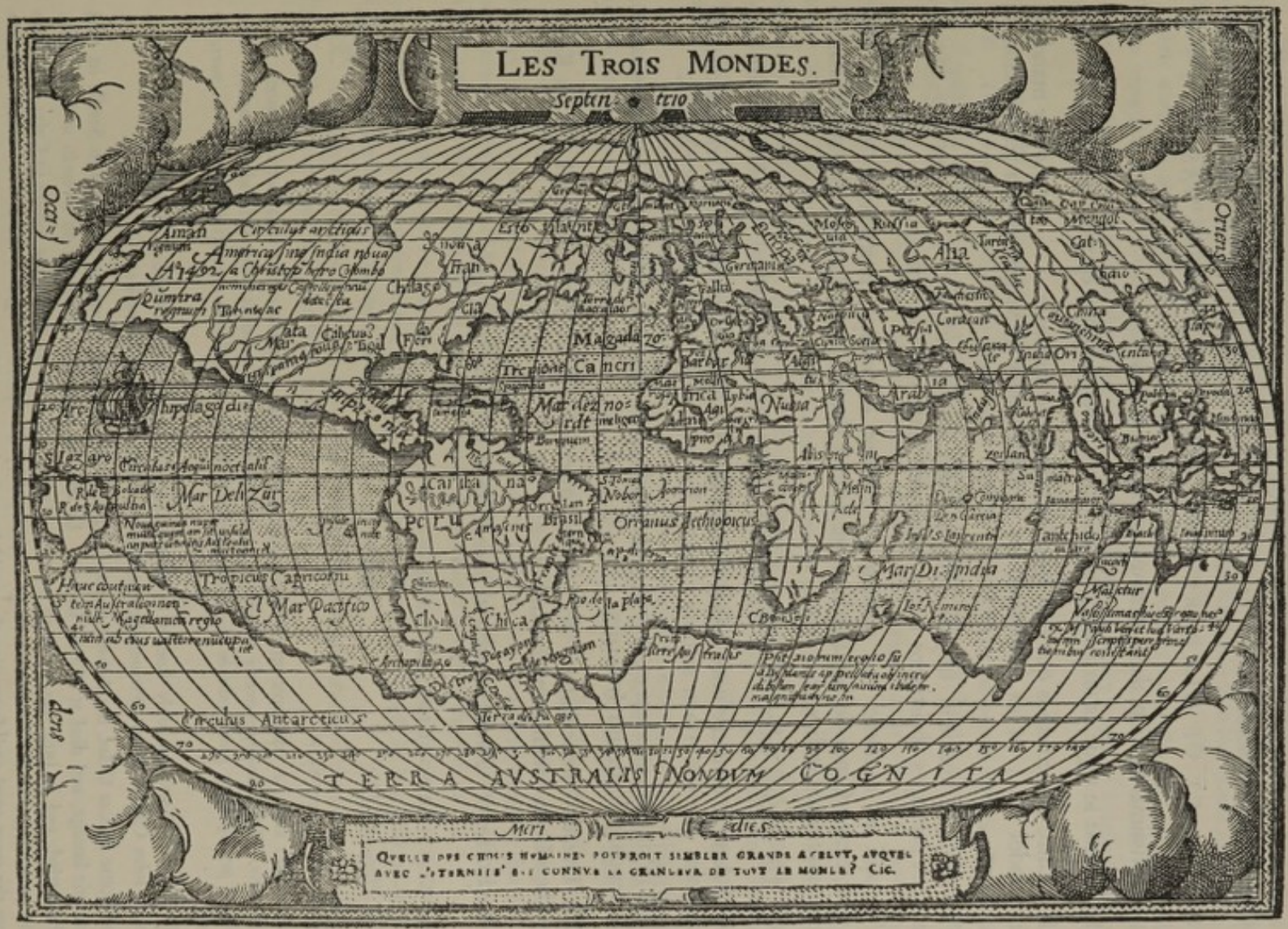
PARIS, PIERRE L'HUILLIER, 1582.

(See Illustration opposite). £750

A MAGNIFICENT COPY OF THE FIRST EDITION, A VERY RARE WORK ON THE HISTORY OF AMERICA. The first book is entirely devoted to the naval exploration of the Old World by the Spanish and Portuguese.

The second book treats of the voyages of Columbus, his discoveries, and the expedition of Pizarro, and of the French and English expedition to the New World, a curious relation of the discovery of Florida, and the French colonization of that country, and also the relations of Captain Jehan Ribaut and de Gourges.

The third book gives an account of the navigations of Villegagnon to Brazil, and the navigations of Vespucci and Magellan. This book is very important, as it forms a collection of the first French expeditions to America. It is specially important as a work of reference for the unfortunate French expeditions to Florida and Brazil.


LES TROIS MONDES.
Septentrio
Oriens
Occas
Meri
dies
Amazon
Amerique ou Inde nouuelle
Quinzay
Mar Del Zur
El Mar Pacifico
Tropicus Capricorni
Circulus Antarcticus
Orianus Aethiopicus
Mar Dindica
TERRA AVSTRALIS NONDVM COGNITA
Malacca
QVELLE DES CHOSES HVMAINES POVRROIT SEMBLER GRANDE A CELVY, AVQVEL AVEC L'ETERNITE' ET L'VNIVERS LA GRANDEVR DE TOVT LE MONDE? Cic.

SEE NO. 125.

A COMPLETE SET OF THE FIRST EDITIONS OF THE WORKS OF THE "PROTECTOR OF THE INDIANS"

LAS CASAS (Bartholome de).

COMPLETE SET OF HIS RARE AMERICAN TREATISES, NAMELY:

(I.) Brevissima relacion de la destruycion de las Indias.

(II.) Lo que se sigue es un Pedaço de una carta y relacion que escrivio cierto hombre, etc.

(III.) Entre los remedios que don fray Bartolome de las Casas . . . referio por mandado del Emperador . . . en los ayuntamientos y mando hazer su Magestad para reformacion de de las Indias. . . .

(IV.) Aqui se contiene treynta proposiciones muy juridicas . . . al derecho que la yglesia y los principes christianos tienen o pueden tener sobre los infieles, etc.

(V.) Aqui se contiene vna disputa . . . entre el obispo Bartholome de la Casas . . . y el doctor Gines de Sepulveda sobre que el doctor contendia: que las conquistas de las Indias contra los Indios eran licitas, etc.

(VI.) Un tratado sobre la materia de los Indios que se han hecho en ellas esclavos.

(VII.) Aqui se contiene unos avisos y reglas para los confessores que oyeren confessiones de los Españoles que son o han sido en cargo a los Indios de la Indias del mar Oceano.

(VIII.) Principia quedam ex quibus procedendum est in disputationibus ad manifestandam et defendendam Justiciam Indorum.

(IX.) Tratado comprobatorio del Imperio soberano y principado universal que los Reyes de Castilla y Leon tienen sobre las Indias.

First Editions. *The nine parts as issued. In 1 vol., 4to, calf, gilt.*

SEVILLE, TRUGILLO, 1552-3.

(*See Plate XLIX*). £210

Church Catalogue, 87-96.

Excessively rare. A complete set of these original treatises, containing the nine parts as issued. All First Editions. With title-pages nearly all printed in red and black with woodcut borders. Dibdin remarks: *"This History is a prodigiously great gain in the bibliographical battery of collectors; especially if the . . . parts be complete."*

The Church Catalogue only knows of sets in the following nine libraries: British Museum, Huth, Rothschild, John Carter Brown, Pequet, Lenox, Halsey, Hoe, and Ayer Libraries.

Bartolome de Las Casas, the Apostle to the Indians of the Sixteenth Century, was born in Seville in 1474 of aristocratic lineage, and died at Madrid in 1566. In 1502 he went with Nicholas de Ovando to Hispaniola, where he settled, and in 1510 was ordained a priest. In 1511 he went as curate to a village in Cuba. He soon began to preach against the atrocious wrongs committed by the Spaniards against the natives, under a system of slavery the most cruel and destructive the world has ever known. This drew upon him the animosity of his countrymen. Unable, by any means in his power, to check this cruelty, in 1515 he returned to Spain to make

a personal appeal to his sovereign. Ferdinand's death, which happened soon after his arrival in Seville, put an end to his hopes in this direction, but he found sympathetic friends in Cardinals Ximenes and Adrian, the Regents, though he encountered general hostility to his views.

He returned to Hispaniola, Nov. 11, 1516, fortified with the title of *The Protector of the Indians*. He made numerous voyages between the Indies and Spain, in his endeavours to alleviate their condition. At last wearied with his efforts and lack of success, he retired to a Dominican convent in San Domingo, in 1522. He there spent eight years in retirement, occupied in study and writing.

His work was not at first allowed to be printed, but was submitted to the Emperor and his ministers. Twelve years later the work was published with a dedication to Philip, the heir to the throne. Though the number of victims was contested, it should be remarked that the acts of cruelty which he described were never called in question.

NOTES.

I. One of the most gruesome books ever written.

II. These four leaves which are appended to the *Brevissima Relacion* are usually mentioned as a separate tract, though it is really a part of that work. It contains the narrative of a Spanish traveller who witnessed some of the cruelties practised upon the natives by the Spaniards.

III. This tract gives the eighth of the proposed remedies, and assigns twenty reasons to prove that the Indians should not be given to the Spaniards in any form of slavery.

IV. The Bishop, during his absence in Mexico attending a council, had written twelve rules to the confessors whom he had appointed in his diocese to govern them in giving absolution. The rites of the Church were, by a Bull of Pope Paul III, refused to all who held Indians in slavery, and restitution of goods obtained by violence from them was required by the rules of the Bishop founded upon this great authority. Complaint having been made to the Council of the Indies of the rigour of these rules, the thirty propositions were written to sustain them.

V. This tract contains a strong enunciation of Las Casas' convictions, which grew out of his controversy with Sepulveda. It contains, first a summary, by Domingo de Soto, of the differences between the two disputants; second, the arguments of Sepulveda; and, third, the twelve replies of Las Casas to the same.

VI. This tract contains judicial authorities and reasons why the natives should be restored to freedom.

VII. This tract was written in America in 1546 or 1547, for the direction of Confessors, during La Casas' attendance at the council held in the City of Mexico, in 1547, and may first have been printed in that city. By these rules the Confessors of his Bishopric were instructed to deny the offices of the Church to all such persons as held *repartimientos*, or who did not restore the avails of unrequited labour to the Indians.

VIII. This tract gives the principles on which Las Casas conducted his defence of the rights of the natives, and was evidently written to familiarize the Clergy with the principles upon which he based his whole theory of the rights of the Indians to personal liberty and rights of property.

IX. The purpose of this tract is to prove the sovereign Empire and universal dominion by which the Kings of Castile and Leon held the West Indies.

L'HISTOIRE

NOTABLE DE LA FLORIDE SITVEE ES INDES

Occidentales, contenant les trois voyages faits en icelle par certains Capitaines & Pilotes François, deſcrits par le Capitaine Laudonniere, qui y a commandé l'eſpace d'vn an trois moys : à laquelle a eſté adiouſté vn quatrieſme voyage fait par le Capitaine Gourgues.

Miſe en lumiere par M. BASANIER, *gentil-homme François Mathematicien.*

A PARIS,
Chez Guillaume Auuray, ruë ſainct Iean de Beauuais, au Bellerophon couronné.
M. D. LXXXVI.
AVEC PRIVILEGE DV ROY.

[TITLE-PAGE]

I

L'HISTOIRE DES TROIS VOYAGES DES FRANÇOIS *en la Floride.*

LA partie de la Terre, que auiourd'huy nous nommons la quatriéme partie du monde, ou l'Amerique, ou bien l'Inde Occidentale, a eſté incognuë des anciens, à raiſon de ſa trop longue diſtance : meſme toutes les iſles de l'Occident, & les Iſles Fortunees n'ont eſté deſcouuertes que par les modernes : encores que quelques vns ayent voulu dire qu'elles l'ayẽt eſté du temps d'Auguſte Ceſar, & que Virgile en a fait mention au ſixiéme de ſon Eneide, quand il dit, qu'il y a vne terre delà les eſtoilles, & le voyage de l'An & du Soleil, là où Atlas porte-ciel ſouſtient le pole ſur ſes eſpaules : Toutesfois il eſt aiſé de iuger qu'il n'entend parler de ceſte terre, de laquelle il ne ſe trouue que perſonne ait

A

[FIRST PAGE]

ONE OF THE RAREST SOURCE BOOKS RELATING TO FLORIDA.

LAUDONNIERE (Réné de).

L'HISTOIRE NOTABLE DE LA FLORIDE, SITUÉE ES INDES OCCIDENTALES, CONTENANT LES TROIS VOYAGES FAITS EN ICELLE PAR CERTAINS CAPITAINES ET PILOTES FRANÇOIS, DESCRITS PAR LE CAPITAINE LAUDONNIERE, QUI Y A COMMANDÉ L'ESPACE D'UN AN TROIS MOYS, A LAQUELLE A ESTÉ ADIOUSTÉ UN QUATRIESME VOYAGE FAIT PAR LE CAPITAINE GOURGUES. MISE EN LUMIERE PAR M. BASANIER.

Small 8vo. Printed in Roman type, bound by Lortic in full levant morocco, gilt lines on sides, gilt back, inside dentelles, g. e.

PARIS, GUILLAUME AUVRAY, 1586. £750

Sabin, 39234. Church Catalogue, 131.

ONE OF THE RAREST SOURCE-BOOKS RELATING TO FLORIDA. A compilation of the narratives of four different French expeditions: Ribout's voyage in 1562, Laudonnière's in 1564, Ribaut's second voyage in 1565, and that of Gourgues in 1567. The first three are covered by the letters of Laudonnière, the last is an anonymous account, perhaps by Basanier, the editor of the collection under whose name the book is frequently catalogued. Excepting the account to be found in the Relacion of Nuñes Cabeça de Vaca, this work gives the first description of the Indian tribes in Florida (a name which at that time covered a more extensive territory than now). This account is highly interesting, and its relation of the atrocities and massacres of the French by Menendez de Avilez (whose autograph we are offering as No. 158 of this catalogue) is truly appalling.

P
V
Brevissima rela
cion de la destruycion de las In-
dias: colegida por el Obispo dõ
fray Bartolome de las Casas ó
Casaus de la orden de Sãcto Do
mingo.
Año. 1552.

SEE NO. 126.

PLATE L.

SEE NO. 128.

[128]

ON THE LAWS FOR AMERICA

LEON PINELO (Antonio de).

TRATADO DE CONFIRMACIONES REALES DE ENCOMIENDAS, OFICIOS I CASOS EN QUE SE REQUIEREN PARA LAS INDIAS OCCIDENTALES.

Engraved title-page, incorporating coats-of-arms and allegorical figures of Peru and New Spain. Small 4to. Old calf, with gilt arms of Marquis de Caracena on sides.

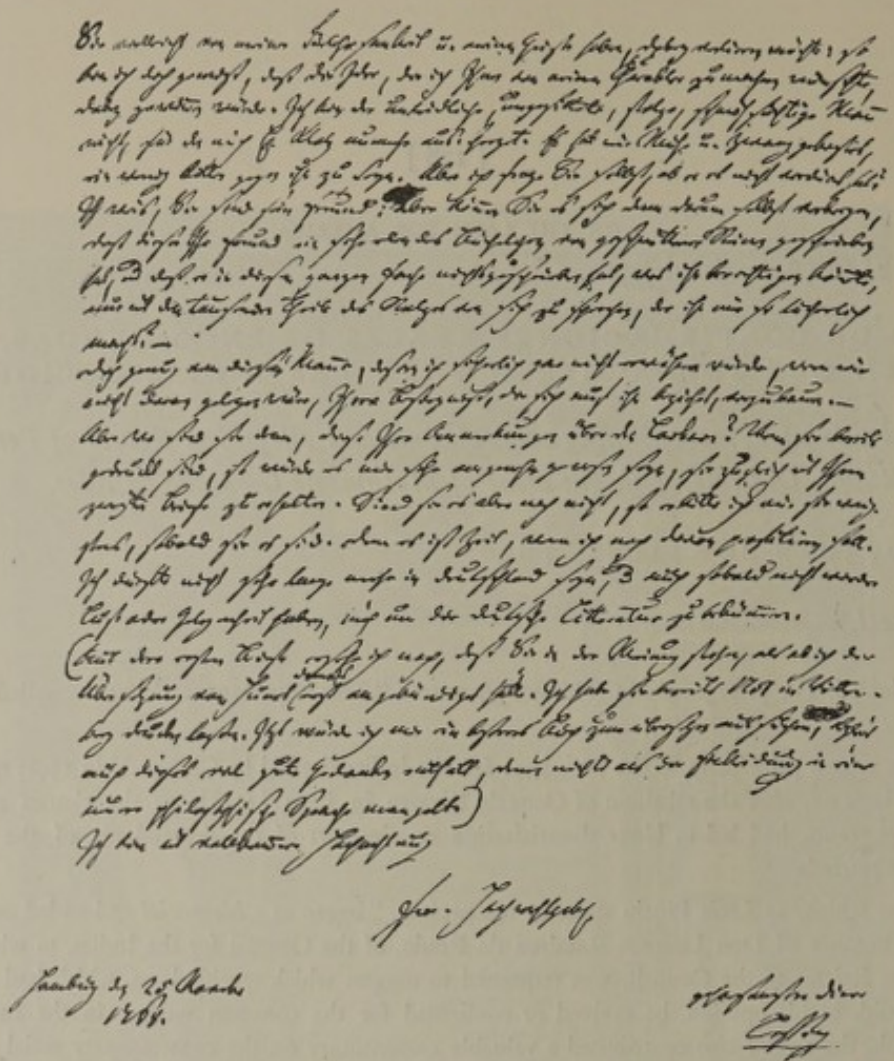
MADRID, JUAN GONZALEZ, 1630.

(See Plate L). £135

Palau's Manual, IV, p. 215. Sabin (No. 40057) states: "This important work was compiled from original documents."

This work relates principally to the new laws for the Indies drafted by Charles V in 1542; many of which were rescinded later on, after the rebellion of Gonzalo Pizarro in Peru [1548], as the clauses affecting land-tenure and slave-grants, had led to bitter dissatisfaction on the part of the descendants of the first Spanish settlers and *conquistadores*.

This work, which, as Leon Pinelo states in his preface, "began as a *Memorial* and ended as a book," was written at the instance of Don Lorenço Ramirez de Prado, of the Council for the Indies, to whom it is dedicated. Leon, as *Relator* to the Council, was requested to suggest which specific laws, which had formerly been laid down, should, in his opinion, be revived or confirmed for the common welfare in the Indies. In performing this task, the author also contributed a valuable commentary on the contemporary social and economic history of America.



LESSING (Gotthold Ephraim). *The Father of Modern German Literature.*

AUTOGRAPH LETTER SIGNED.

2 pp., folio.

HAMBURG, 25TH NOVEMBER, 1768. £150

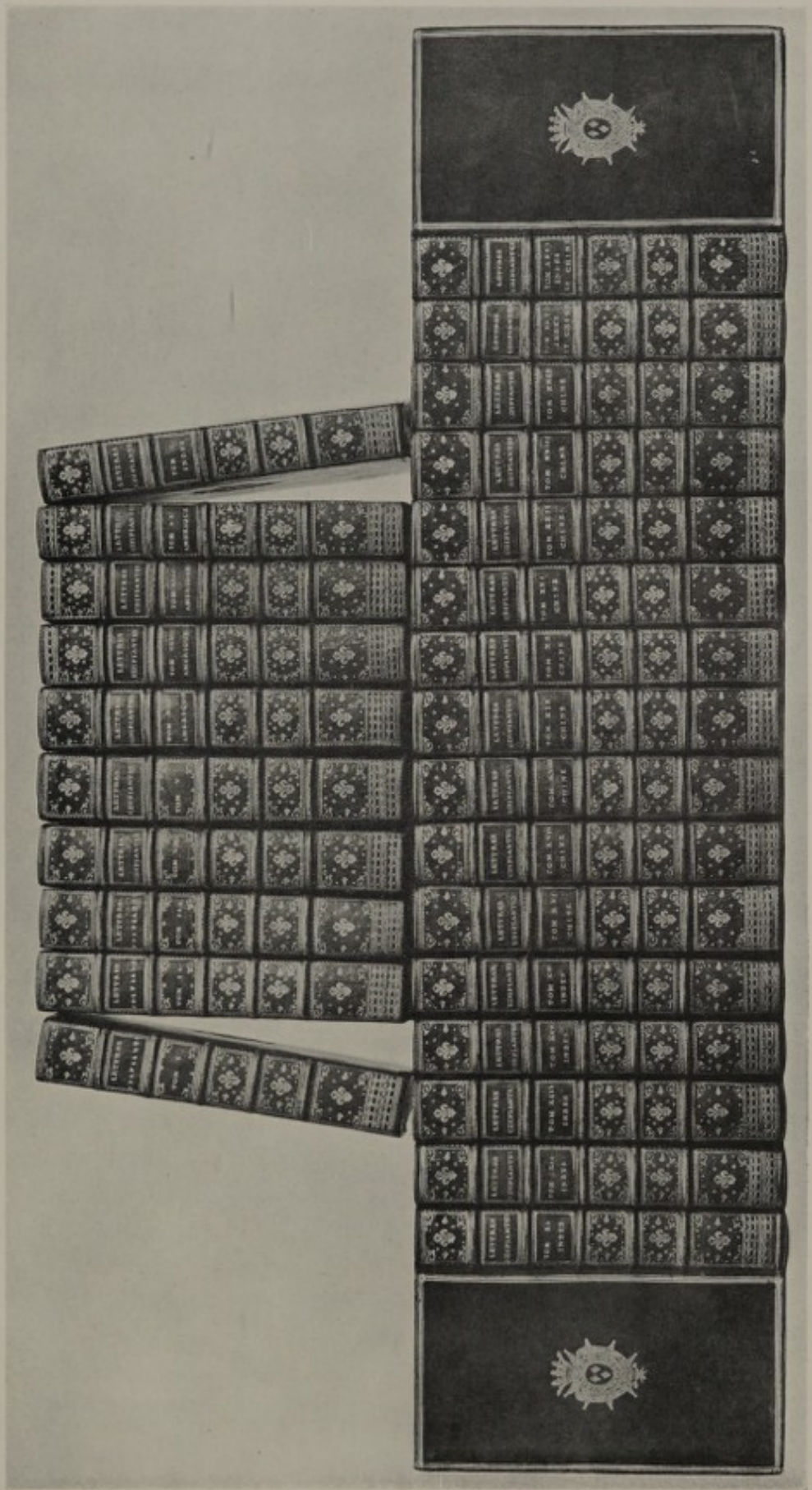
A fine and most important letter chiefly dealing with the Philologist C. A. Klotz, with whom Lessing had a well-known quarrel, and anticipating his correspondent's doubts whether the writer would receive critical remarks on his "Laocoon" without objection.

(Trans.):—"I should have much welcomed written remarks on my Laocoon, and I shall also welcome them if already printed.

"I notice your apprehension that I might perhaps not accept them without rancour. This is no doubt caused by my attitude towards Mr. Klotz and by the tone I was compelled to use against him in my antiquarian letters. I am however fully convinced that you would not act in the way Mr. Klotz did, that you would not proclaim in all papers your objections on a writer's work as 'unpardonable mistakes' which you have pointed out to him.

"I am quite sure that you would show more insight, better knowledge and more deliberation in your criticism than Mr. Klotz; and that your refutations or objections would only be made for the sake of the truth and for the purpose of explanation, but not out of vanity and in order to show that you know everything better.

"The more mistakes you show me the more I shall learn from you, the more I learn from you the more grateful I shall be, and my gratitude will show in every word of my answer."



This illustration is greatly reduced.

SEE NO. 130.

PLATE LII.

PRINTED IN COLOURS.

SEE NO. 132.

[130]

THE SET OF 26 VOLUMES BEAUTIFULLY BOUND IN CONTEMPORARY FRENCH RED MOROCCO WITH THE ARMS OF THE DUC DE BERRY

LETTRES ÉDIFIANTES ET CURIEUSES ÉCRITES DES MISSIONS ÉTRANGÈRES, PAR QUELQUES MISSIONAIRES DE LA COMPAGNIE DE JÉSUS. (EDITED BY THE ABBÉ QUERBEUF).

With 53 engraved plates altogether, partly folding, including 27 maps. 26 vols., 8vo. BEAUTIFULLY BOUND IN CONTEMPORARY FRENCH RED MOROCCO, *richly gilt backs, three-line fillet border on sides,* WITH THE ARMS ON SIDES OF CHARLES FERDINAND, DUC DE BERRY, *and the fleur-de-lys repeated four times on the backs, g. e.*

PARIS, 1780-83.

(*See Plate LI*). £180

IN PERFECT STATE OF PRESERVATION. THE BEST EDITION, THE CONTENTS BEING SYSTEMATICALLY ARRANGED.

[131]

THE FIRST DATED LIVY

LIVIUS (Titus).

HISTORIAE ROMANAE DECADES. [EDITED BY JOANNES ANDREAE, BISHOP OF ALERIA.]

Roman Letter, 49 lines to a full page. 2 vols., folio. Red straight-grained morocco, g. e., by C. Kalthoeber of London.

VENICE, VINDELINUS DE SPIRA, 1470.

£500

Hain 10130.

THE FIRST DATED LIVY. A FINE AND UNUSUALLY LARGE COPY OF THIS BEAUTIFUL EDITION, WHICH IS CONSIDERED ONE OF THE MASTERPIECES OF PRINTING OF THE FIFTEENTH CENTURY. From the state of the type the British Museum places it second in their list of books printed by Wendelin alone after John of Speier's death.

[132]

ONE OF THE FINEST SPANISH WOODCUT BOOKS OF THE SIXTEENTH CENTURY

LIVIUS (Titus).

LAS QUATORZE DECADAS DE TITO LIVIO, HYSTORIADOR DE LOS ROMANOS: TRASLADADAS AGORA NUEVAMENTE DE LATIN EN NUESTRA LENGUA CASTELLANA.

Title beneath large woodcut Coat-of-Arms of the Emperor Charles V, printed in red, black, yellow and light blue; full-page woodcut on verso of title, representing a king on his throne, surrounded by the royal family and court, and to whom the author is presenting his book (probably intended for Charles V); numerous fine woodcuts in the text illustrating Livy. Gothic Letter, 45 lines to a full page; colophon in red and black, with woodcut printer's device. Thick folio. Old calf.

SARAGOSSA, GEORGE COCI, 1520.

(*See Illustrations opposite and Plate LII*). £150

Salva, No. 2786. Palau's *Manual*, Vol. IV, p. 247.

THE MOST SUMPTUOUS EDITION OF LIVY THAT WAS PRINTED IN THE SIXTEENTH CENTURY, EITHER IN OR OUT OF SPAIN, AND IT IS CERTAINLY THE BEST WORK THAT EMANATED FROM COCI'S PRESS. A point of interest is the title-page in colours, an early specimen of four-colour printing.

Although the translation of this history is regarded as the work of Lopez de Ayala, the translator's name does not appear anywhere; and as this edition was edited by Fray Pedro de la Vega, who dedicates the work to the Emperor Charles V, it is quite probable that Nicolas Antonio's statement to the effect that he was the translator, is correct. James Lyell, who reproduces some of these woodcuts in his "Early Book Illustration in Spain," says of this work: "The year 1520 was notable for two productions from this press of outstanding interest from the point of view of their illustrations. The first was *Aurea expositio hymnorum* of Nebrissensis, and the second *Las quatorze decadas* of Livy. . . . The very marked German influence on the book illustration of the Coci press is conspicuously evidenced in *Las quatorze decadas*. A substantial and imposing folio volume of upwards of 500 leaves, it is one of the most finely printed books of the period. Throughout the book there are a large number of spirited half-page cuts. This edition of Livy is rarely found in perfect condition."

[133]

THE RARE ORIGINAL ISSUE IN CONTEMPORARY FRENCH CRIMSON MOROCCO

LONGUS.

LES AMOURS PASTORALES DE DAPHNIS ET CHLOÉ (TRADUITES DU GREC PAR AMYOT).

FIRST EDITION. *With frontispiece after Coypel, and the series of 28 plates after the designs of the Regent Phillipe d'Orléans, engraved by Audran, one vignette by Scotien, and six ornamental initial letters. Small 8vo. Beautifully bound in full French crimson morocco gilt, three-line fillet on sides, fully gilt back, g. e.*

(PARIS, QUILLAN), 1718. £175

A VERY FINE COPY.

y destruyo el capo tripolitano. Estas cosas hechas arrebatadamẽte: tornaronse a Larissa al rey: y sobrevinieron quãdo el tenia cõsejo q̃ deuia hazer de Larissa. E alli las sentẽcias erã diuersas: vnos dezia q̃ deuia poner en ello fuerças y no diferirlo mas: q̃ luego deuia cõ trabucos y pertrechos cõbatir a todas ptes los muros dela ciudad assentada en llano/y abierta y ligera de entrar por el capo. Otros dezia q̃ las fuerças desta ciudad no se deuiã cõparar cõ los Phereos: y q̃ era inuierno tiẽpo a ninguna cosa de guerra dispuesto: y mucho menos pa sitiar ciudades. Estãdo el rey incierto entre la esperãça y temor/los enbaxadores de Pharsalo q̃ a caso hauiã venido a darle su ciudad/le acrescentaron animo. Ensste medio Marco bebio encõtrãdose cõ Philippo en los Bassaretes: de cõsejo delos dos enbio a Apio claudio a socorrer a Larissa. El q̃l a grãdes jornadas por macedonia llego ala cũbre delos mõtes q̃ esta sobre Vlõnos. Y la ciudad de Vlõnos esta a treynta millas de Larissa assentada enlas angosturas dl bosque llamado Tẽpe. Adõde assentãdo mas anchamẽte el real q̃ era menester: y encẽdiẽdo fuegos: hizo alos enemigos la demostraciõ q̃ el buscaua (esto es) q̃ todo el exercito romano estaua alli cõ Philippo. Y viẽdo esto el rey: dio por escusa alos suyos q̃ el inuierno se acercaua: y estãdo alli vn solo dia/se fue de Larissa a Demetriade. Y los Etolos y Atamanes se tornaron a sus tierras. E Apio abũ q̃ vido el cerco leuãtado (por cuya causa hauia sido enbiado) descẽdio empo a Larissa pa cõfirmar paldelãte los animos dlos amigos: dõde era el gozo doblado: lo vno porque los enemigos se hauiã ido: el otro por q̃ veyan dentro de sus muros el socorro Romano.

Cap. v. de como el rey Antioco tomado a Calcis: se enamo

y por esto dexãdo la batalla sin acabar/ se torno a roma y demãdo el triũpho sin hauer alcãçado la victoria. E como esto oyerõ los padres: indignaronse y negaronle la hõra del triũpho hasta q̃ tomasse la ciudad pedana. E por esta causa el ꝓsul emilio se aparto de los padres: y fue fauorecedor dspues de discordias todo el tpo de su cõsulado. E no hazia sino sembrar males entre los padres y el pueblo (no le cõtradizidõ su ꝓpañero porq̃ era plebeyo) y dio grã lugar alo q̃ dezia: el capo latino diuidido al pueblo. E como se acabasse el año de su cõsulado: fue necessario nõbrar ditador cõtra los latinos q̃ se rebellauan. y nombro el cõsul emilio a su cõpañero ditador: el qual escogio a junio bruto por maestro de caualllos. Mucho fue esta ditaduria cõtraria alos pricios: estableciẽdo el ditador leyes cõtra la nobleza delos padres. Mas daño crehiã los padres q̃ hauiã recebido este año del ditador y cõsules/ q̃ no de gloria por las victorias q̃ hauian hauido de fuera. El año siguiẽte fueron consules lucio furio camillo/y meneyo. En este año se acabo lo que contra los pedanos hauia comẽçado emilio. Y estauan con los pedanos los tiburtinos/velitres/preneſtrinos/y anciates: y todos fueron por los romanos vencidos. E despues tomaron los consules el exercito vencedor y fueron contra los Latinos: y sojuzgaron toda la tierra latina al señorio romano. E dexadas sus guarniciones en toda la tierra/tornaronse a roma: y fueron recebidos con grã triũpho: y fueles añadido

esta honra al triũpho/que les hizieron dos estatuas de caualllo: y las pusieron enla plaça: la qual honra se acostumbraua muy raro en aquellla edad.

Capitulo. v. delas leyes que hizieron los romanos contra los latinos y los otros pueblos por ellos vencidos.

SEE NO. 132.

[134]

FROM THE LIBRARY OF LOUIS XIII AND HIS QUEEN, ANNE OF AUSTRIA

[LOUIS XIII]. ANTOINE D' AVEROULT.

FLEURS DES EXEMPLES, OU CATHECHISME HISTORIAL: CONTENANT PLUSIEURS MIRACLES & EXCELLENS DISCOURS, TIREZ TANT DE L'ESCRITURE SAINCTE QUE DES SAINCTS PERES, & ANCIENS DOCTEURS DE L'EGLISE.

2 vols., 8vo. Contemporary blue morocco gilt, decorated sides and backs, g. e., with the crowned cyphers of Louis XIII and his Queen, Anne of Austria.

PARIS, BUON, 1608.

(See Plate LIII). *£375*

A FINE RULED COPY OF THE BOOK, IN A BEAUTIFUL BINDING OF ITS KIND; the volumes come from the collections of Lignerolle (1894 sale, n. 226), Montgermont (1914 catalogue, n. 84), and Rahir (1930 sale, n. 25).

SEE NO. 134.

This illustration is greatly reduced.

SEE NO. 140.

SEE NO. 141.

SEE NO. 135.

[135]

ORDERING THE TE DEUM TO BE SUNG FOR THE VICTORY OVER THE ENGLISH AT LAKE CHAMPLAIN

LOUIS XV, *King of France.*

LETTER SIGNED ADDRESSED TO M. DE BLENAC, AT BREST.

3 pp., folio.

VERSAILLES, 18TH SEPTEMBER, 1758.

(See Plate LIV). £350

AN EXTREMELY IMPORTANT DOCUMENT ON THE WARS IN CANADA BETWEEN THE ENGLISH AND FRENCH, WRITTEN BY THE KING'S SECRETARY AND SIGNED BY LOUIS XV EXACTLY A YEAR BEFORE THE BATTLE OF QUEBEC.

The Kings sends this letter requesting the *Te Deum* to be sung in the Arsenal Chapel, or on the flagship, at Brest, for the victory over the English at Lake Champlain.

He states that the moderation and equity which have characterised all his proceedings have not inspired sentiments of reconciliation with the enemy who forced him to take arms.

They have hired numerous troops to divide his army, have armed an immense fleet, not only to attack his possessions in America, but also the naval provinces of his kingdom. The brave soldiers he has sent to Canada under the orders of M. de Montcalm have been so well supported by the great valour of their chief, in spite of the enormous difference in numbers, that they have saved the French colonies, in a signal victory over the English at Lake Champlain, a memorable action in which 4,000 French fought and vanquished 22,000 men of whom more than 6,000 have been killed.

In 1756 Montcalm was appointed to command the French troops in North America. For some time his position was desperate, but in 1758 he won a great victory over Abercrombie at Lake Champlain. Worn out with labour and fatigue, Montcalm asked to be recalled, but was only given more power. He afterwards hastened to Quebec to meet Wolfe.

[136]

BOUND IN HANDSOME FRENCH MOROCCO WITH LARGE DENTELLE BORDERS

LUCRETIUS.

DI TITO LUCREZIO CARO, DELLA NATURA DELLE COSE, LIBRI SEI, TRADOTTI DEL LATINO IN ITALIANO DA ALEXANDRO MARCHETTI. DATI NUOVAMENTE IN LUCE DA FRANCESCO GERBAULT INTERPETE (SIC) DI S.M. CMA PER LE LINGUE ITALIANA E SPAGNOLA.

Two frontispieces and two title-pages after Eisen by Lemire, 6 plates after Cochin and Le Lorrain by Aliamet, Lemire, Sornique and Tardieu; 7 vignettes after Cochin and Eisen by Bacquoy and Chenu, Flipart, Gallimard, Lemire and Sornique, and 5 culs-de-lampe after Cochin, Eisen and Vassé, by Aliamet, Baquoy, Gallimard and Louis L. D. (Le Doulceur).

2 vols., large 8vo. Contemporary French red morocco with large dentelles on sides, gilt backs, g. e.

AMSTERDAM (PARIS), 1754.

(See Plate LV). £90

THE FIRST ILLUSTRATED EDITION OF THE LAWS OF PORTUGAL

MANUEL I, *King of Portugal.*

ORDENAÇÕES D'EL-REI D. MANUEL.

[*First Title*] Livro primeiro das ordenaçôes con sua tavoada que asigna os titulos : e folhas : e tractase nelle dos officios de nossa corte e da casa da soplicaçâo do çivel e daquelles que per nos teem carrego de ministrar dereito e justiça. Novamente corregido na segunda empressam. Per especial mandado do muy alto : e muy poderoso senhor Rey dom Manuel nosso senhor : foy empremido.

Title of first and third parts in red and black, others in black; all five title-pages with woodcut, royal Coats-of-Arms and armillary sphere; four fine full-page woodcuts depicting the King and entourage; Gothic Letter throughout; wide margins.

Five books in one volume. Folio. Contemporary binding of brown calf, blind-stamped in a series of borders incorporating medallions, conventional flowers, birds and other devices. (Preserved in levant morocco case).

LISBON, JOAO PEDRO DE BONHOMINI [DE CREMONA], 1514.

(See Plate LVI and Illustrations opposite and overleaf). £350

A FINE CLEAN COPY OF THIS MAGNIFICENT AND VERY RARE LEGAL PUBLICATION, a variant of the book fully described by H.M. King Manuel of Portugal, as item No. 15 in his *Early Portuguese Books in the Library of H.M. The King of Portugal,* Vol. I, pp. 258-285. Our copy does not contain the leaf of prologue to Book I.

THE GREAT RARITY OF THE 1514 ORDINANCES IS DUE TO THEIR CANCELLATION by a Royal Decree of March 15th, 1521, which commanded that they should be DESTROYED—"Within the space of three months any person having a copy of the old impression of the Ordinances shall so tear and destroy it that it cannot be used, and any person who shall be found using it after the said period has elapsed shall be liable to a fine of one hundred *cruzados* . . . and further shall be banished from the country for twoyears."

The 1514 Code of Law was used in the Government of Portugal until 1521 when the new edition of the Ordinances came into force by the Royal Order cancelling the former editions.

In addition to the copies that were destroyed in Portugal itself there is no doubt that many copies of the Ordinances were lost owing to their having been sent by command of King Manuel to the King of the Congo. No doubt copies were also lost when they were sent to other possessions of the Portuguese in Africa and the East.

THIS BOOK (AS MAY BE SEEN FROM SOME OF THE REPRODUCTIONS WE GIVE) IS MOST BEAUTIFULLY AND CAREFULLY PRINTED, AND IS A FINE AND RARE SPECIMEN OF EARLY PORTUGUESE PRINTING.

In 1505, King Manuel I, "desirous that his memory should be kept alive amongst his subjects and vassals by his good laws," ordered a revision of the ancient laws of Portugal for publication. The task was so arduous as to occupy almost the whole of his reign; and even at the end of his life he was not fully satisfied with the work, but enjoined his successor to continue the work of revision with diligence.

The fine woodcuts which accompany this publication depict King Manuel I severally in the midst of scholars, judges, prisoners, and others concerned in the statutes revised by him.

SEE NO. 137.

SEE NO. 137.

SEE NO. 136.

LIuro primeiro das ordenações cõ sua tauoada q̃ asigna os titulos: ⁊ folhas: ⁊ tractase nelle dos officios de nossa corte: ⁊ da casa da soplicaçã: ⁊ do çiuel: ⁊ daquelles q̃ per nos teẽ carrego de ministrar dereito: ⁊ justiça. Nouamẽte corregi do na segũda ẽpressam. Per especial mãdado do muy alto: ⁊ muy poderoso senhor Rey dõ Manuel nosso senhor: foy empremido.

Com preuilegio de sua Alteza.

SEE NO. 137.

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MARGUERITE DE NAVARRE.

1. THE SET OF THE FIRST PROOFS OF THE QUARTO PLATES BY FREUDEBERG FOR THE HEPTAMERON (BERNE, 1780-81).

2. SIX ORIGINAL DRAWINGS BY FREUDEBERG FOR THE SAME WORK.

Bound up in 1 vol., 4to. Full red morocco, blue morocco doublures, broad inside dentelles, ornamental back, g. e., by Noulhac. £650

The quarto set of plates, WITHOUT ANY NUMBER AND WITH FULL MARGINS (except for the frontispiece and the plate of "*la première journée,*" which are remounted), IS THAT OF THE FIRST PROOFS. IT IS EXTREMELY RARE AND "*fort belle,*" according to Cohen-de Ricci (col. 682).

THE SIX ORIGINAL DRAWINGS EXECUTED IN PEN AND WASH, bound each one opposite its engraving, are those of the 19th, 25th, 29th, 30th, 32nd, and 35th *Nouvelles of the Heptaméron.* They are mentioned by Portalis (I, 236) and by Cohen-de Ricci as having belonged to Monsieur Truelle Saint-Evron, since they belonged to a private collection at Grenoble.

It should be noted that only ten drawings in all are known, including these six, of the set made by Freudeberg for the *Heptameron.*

[140]

FROM THE LIBRARY OF MARIE ANTOINETTE AT TRIANON

[MARIE ANTOINETTE]. BUSSY-RABUTIN.

LES LETTRES DE MESSIRE ROGER DE RABUTIN COMTE DE BUSSY, LIEUTENANT-GÉNÉRAL DES ARMÉES DU ROY.

7 vols., 12mo. Eighteenth-century calf, gilt backs, with arms on sides of Marie-Antoinette and the initials C.T. (Château de Trianon) at the foot of the back of each volume.

PARIS, VEUVE DELAULNE, 1737.

(*See Plate LIII*). £475

VERY FINE COPY FROM THE TRIANON LIBRARY OF MARIE ANTOINETTE.

It is No. 461 of the "*Catalogue des livres de la bibliothèque du Château de Trianon*" (published by Paul Lacroix in 1863 from the original manuscript inventory), and was later in the collections of M. Destailleur (1891 sale, No. 1466), L. de Montgermont (1914 catalogue, No. 455), and Rahir (1930 sale, No. 48).

The letters of Bussy-Rabutin are often accompanied by the answers of his correspondents, and this work contains numerous letters from Madame de Sevigné, cousin of Bussy-Rabutin.

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WITH THE ARMS OF MARIE ANTOINETTE ON SIDES

[MARIE-ANTOINETTE.]

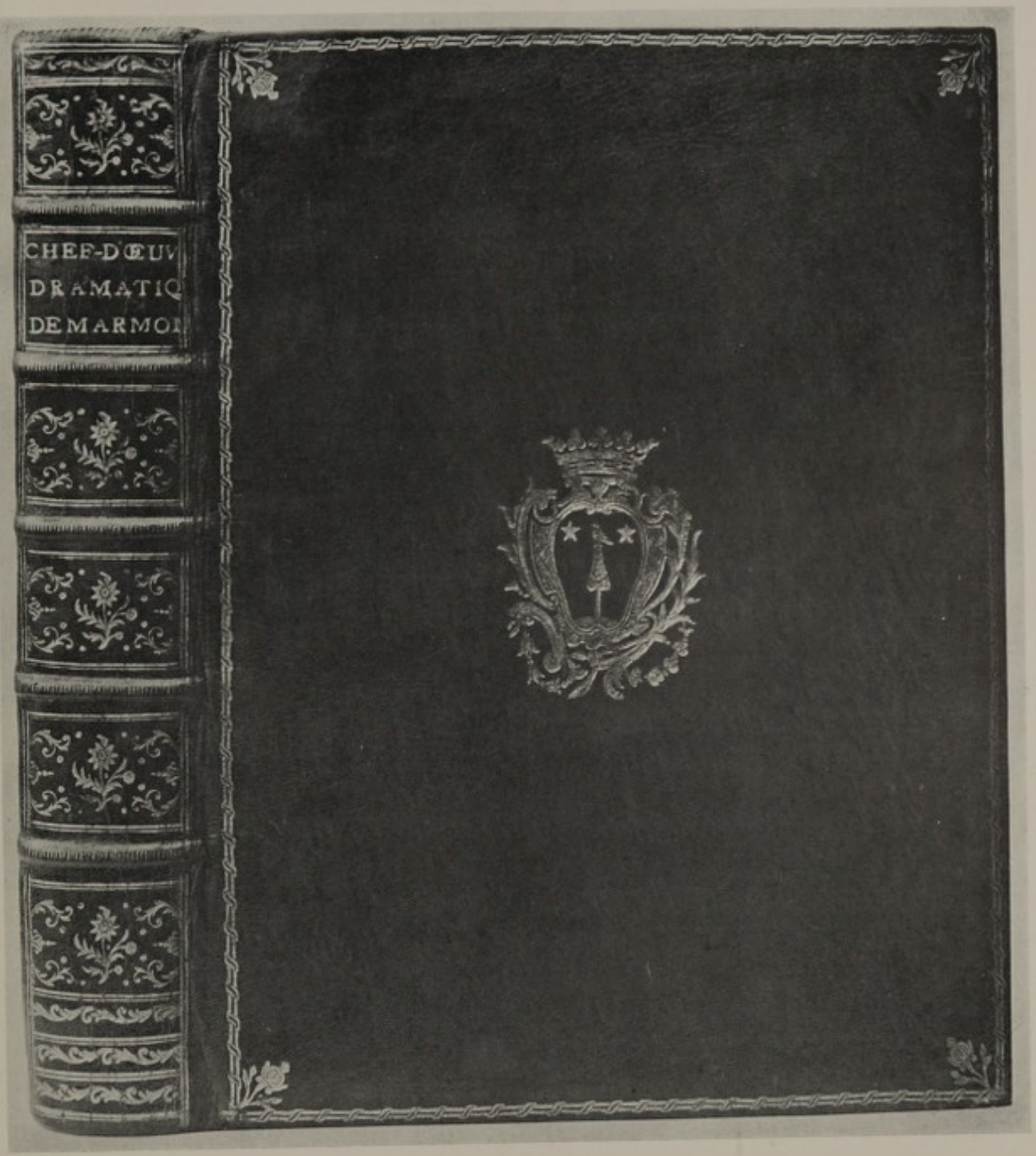
CALENDRIER DE LA COUR, TIRÉ DES ÉPHÉMÉRIDES, POUR L'ANNÉE BISSEXTILE MIL SEPT-CENT QUATRE-VINGT, CONTENANT LE LIEU DU SOLEIL, SON LEVER, SON COUCHER, SA DÉCLINAISON, LE LEVER DE LA LUNE & SON COUCHER, &c. AVEC LA NAISSANCE DES ROIS, REINES, PRINCES, ET PRINCESSES DE L'EUROPE.

16mo. Beautifully bound in contemporary French olive morocco, elaborately gilt, with the Arms of Marie-Antoinette in the centre of sides, pale-blue silk end-leaves, g. e.

PARIS, CHEZ LA VEUVE HÉRISSANT, 1780.

(*See Plate LIV*). £225

The Calendar bears on the title the words "Imprimé pour la Famille Royale et Maison de sa Majesté."



SEE NO. 142.

Vocabulario en lengua cak // tellana, y quatemalteca. que Sellama: cak chiquel chi,

A parallamar, sicó ahombre, llamandole abozes. o.	Tase, sies amuger. Tese, yxt. Ase. tase,
A a. del que halla asho hazien // do algun male ficio,	Ato, Ayto,
A a. delque serie,	hi hi hi. ha ha ha,
A al guna parte,	bala. vuc bala,
A ambas partes.	hutukgam, gulagamo, gula,
A ambos lados,	hutakgam,
A bad prelado, odigni dad,	Ahauh, quinabeyp, quirihilp.
A badezo escarauazo ponçoñoso,	ycan, xpag pan,
A badesa de monzas.	Teexel,
A bahar algo,	quinabahin, tiuabah. quichuhuruula,
A bada cosa,	avabim, vah
A baha mj assi,	avabinic, abinem,
A balançarse oechar se porc // sos suelos,	tinhicahui, tinghakihui // tin rrokihui,
A balançarse me tiendose // entre otros,	tinhulupihui, tin copihui,
A balançarse echarse alagua	tinhulupih,
A barcar entrelos bracos,	tinhaluh, tinheteh, tinghelh,
A bar cada cosa assi,	halum. hetem, ghe lem,
A bar car de baxo delso baco,	tin makeh,
A bar cada cosa assi,	makem,
A bar ca dor tal,	Makeyom,
A barran car se,	tinhakui chiçivan, tintic mayhkaui // chiçivan, tinforih kaui, chiçivan

SEE NO. 143.

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MARMONTEL.

CHEFS-D'OEUVRE DRAMATIQUES, OU RECUEIL DES MEILLEURES PIÈCES DU THÉATRE FRANÇOIS TRAGIQUE, COMIQUE ET LYRIQUE, AVEC LES DISCOURS PRÉLIMINAIRES SUR LES TROIS GENRES ET LES REMARQUES SUR LA LANGUE ET LE GOÛT, PAR MARMONTEL DÉDIÉ À MME LA DAUPHINE.

With 3 full-page plates, 15 vignettes and 10 culs-de-lampe after Eisen by N. de Launay, de Launay jeune, Helman, Masquelier, Née and Ponce. 4to. Contemporary red morocco, with French Arms, gilt back, lines on sides, g. e.

PARIS, CHEZ GRANGÉ, 1773.

(See Plate LVII). £150

On the fly-leaf there is an old note to the effect that the arms are those of the Marquis d'Hugues, but we have been unable to identify them positively.

THE ILLUSTRATIONS TO THIS BOOK RANK AMONGST THE FINEST WORKS OF EISEN.

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MANUSCRIPT VOCABULARY OF THE MAYA LANGUAGE

[MAYA LANGUAGE.]

VOCABULARIO EN LENGUA CASTELLANA Y GUATEMALTECA QUE SE LLAMA CAK CHIQUEL CHI.

Unpublished Manuscript vocabulary of the Spanish and Maya Languages. 442 pp., 4to. Old red morocco, gilt back, g. e. (Preserved in levant morocco case.)

ABOUT 1578.

(See Plate LVIII). £250

The work is anonymous, but bears a "*rubrica*" (autograph sign) on the last page. It was evidently compiled by one of the Dominican or Franciscan Missionaries in S. America, amongst whom Fray Alvaro Paz was recognised as an authority on the various native languages and himself instructed many of the *Religiosos* in them. This manuscript is very comprehensive, and has not yet been printed.

PERSIAN ANATOMICAL MANUSCRIPT

[MEDICINE]. ANATOMY OF MANSUR (*Tasrih-i-Mansuri*).

PERSIAN MANUSCRIPT WRITTEN IN NASTA'LIQ IN A CLEAR ELEGANT HAND WITHIN GOLD RULES ON 44 LEAVES OF PAPER DUSTED WITH GOLD. THE TEXT IS PICKED OUT IN GOLD AND RED. THE MANUSCRIPT OPENS WITH A RICHLY ILLUMINATED DEEP HEADING COMPOSED OF MINUTE FLOWERS AND LEAVES IN AN INTRICATE PATTERN.

Illustrated with six most interesting full-page anatomical figures, pen-drawn in various colours, representing the Skeletal System, Nervous System, Muscular System, Venous System, Arterial System, and the Arterial System of a Pregnant Woman. With small diagrams of the brain and the tongue. Small folio. Contemporary oriental binding of red leather, the covers decorated with embossed gold inlays.

[PERSIA, EARLY XVITH CENTURY.]

(*See Plate LIX*).

£135

See A. Fouahn, *Zur Quellenkunde der Persischen Medizin.*

This work was composed in 1396, and is divided into five parts under the headings Bones, Nerves, Muscles, Veins, Arteries. It is based on a much older tradition, probably of Byzantine origin, which is represented in Europe by the well-known so-called "*Fünf Bilder Serie*," of which several sets have been produced. There are MSS. similar to ours. Two are at the British Museum, one at the Bodleian, one at the India Office in London, and one at the Bibliothèque Nationale in Paris. Professor K. Sudhoff has reproduced figures of some of these in his *Anatomie im Mittelalter* and in the *Archiv für Geschichte der Medizin*, Vol. III.

Our MS. is complete. It was written in the first half of the sixteenth century, that is within 150 years of the date of its composition. The writing is very good and clear and is the work of an accomplished scribe. On each page the writing is enclosed in a gold border. These have in most cases worn through, the writing being then carefully mounted.

The volume consists of forty-four folios.

Folio 1 *verso* is most beautifully and delicately illuminated in a pattern with flowers and leaves.

Folio 9 *recto* contains two anatomical diagrams not present in the other MSS. of this work that have so far been described. One of these diagrams represents the brain, the other the tongue.

Folio 15 *recto* has a figure of the skeleton in full extension. This drawing is picked out in gold and red.

Folio 23 *recto* has a figure of the nervous system containing many interesting points and is delicately drawn. The nerves themselves are drawn in red, green, blue, black, yellow and green. The fingers and toes are tinted and the parts of the brain and faces are picked out in various colours, including gold.

Folio 25 *verso* has a large and peculiar figure of the muscular system. Black, gold and red are used.

Folio 29 *verso* has a figure of the venous system. Black, gold, red, green and purple are used. The three chambered heart and its auricles are well seen.

Folio 32 *recto* has a finely drawn and very clear figure of the arterial system which contains many details not visible in the figures of Sudhoff, and some differences from his figure. Red, pink, gold, purple, green and black are used.

Folio 44 *recto* has a figure of a pregnant woman. The child is delicately drawn and in somewhat different position to that reproduced by Sudhoff. The figure shows differences in detail from that which he has reproduced.

This MS. is both better drawn and in better condition than those at the British Museum, Bodleian or India Office. It also differs from them in many details.

[MEDICINE]. AVICENNA.

THE CANON. A COMPLETE SYSTEM OF MEDICINE. FIVE BOOKS IN THREE VOLUMES. [TRANSLATED INTO HEBREW BY JOSEPH LORKI AND NATHAN HAMEATI FROM THE ARABIC.]

First Edition in Hebrew. *Printed in very small neat square type, double columns of 50 lines. Woodcut diagrams. 3 vols. bound in 5. Folio. Full levant morocco, g. e., by Rivière.*

NAPLES, ASRIEL BEN JOSEPH BEN JACOB, OF GUNZENHAUSEN, 9 NOVEMBER, 1491. £550

Hain 2212. Proctor 6736. Fava and Bresciano 273. Gesamtkatalog 3113.

474 printed leaves.

Contents:—

Book I: Preface and table, 3 leaves; text, 65 leaves = 68 leaves.
Book II: Table, 5 leaves; text, 70 leaves = 75 leaves.
Book III: Table, 7 leaves; text, 185 leaves = 192 leaves.
Book IV: Table, 6 leaves; text, 90 leaves = 96 leaves.
Book V: Table, 7 leaves; text, 36 leaves = 43 leaves.

The first work of medicine printed in Hebrew, and the only Hebrew medical work printed in the 15th century. A masterpiece of Hebrew typography.

This copy is in very good and clean condition. It is remarkable to find a copy so nearly perfect. Books III and IV, the two biggest books, are quite complete; Book I has the three preliminaries and final leaf in facsimile; Book II, the Table (5 ff.); Book V, the final leaf. A few leaves remargined, and a corner of one or two leaves repaired, just affecting the text.

"The 'Canon' ('*Al-Kanun fial Tibb*'), the greatest literary production of Avicenna, is a colossal work, which for five centuries was accepted as a guide in European universities, and which was used as a text-book in the universities of Louvain and Montpellier until about 1650. It consists of five books, subdivided into *funûn* or *fen* (sections), *tractatus*, *summa*, and *caput*. Of these volumes the first and second treat of physiology, pathology, and hygiene; the third and fourth, of the methods of treating disease; and the fifth of *materia medica*. The many points of excellence possessed by the voluminous work and its admirable literary style make it possible to understand readily the reason for its great popularity both in the Oriental schools and among Occidental Arabists of a later date. It was among the latter, rather than in Arabian Spain—where the influence of Averroes was predominant—that Avicenna's work attained their greatest popularity.

"In some respects the '*Canon*' of Avicenna is not unlike the works of his predecessors Rhazes and Ali, although excelling the 'El-Hawi' (*Continens*), or 'Summary,' of the former by greater exactness of method." —(*Jewish Encyclopedia.*)

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PRIMERA PARTE
DE LOS PROBLEMAS,
y ſecretos marauilloſos de las
Indias. Compueſta por el Do-
ctor Iuan de Cardenas
Medico.
Dirigida al Illuſtriſsimo Señor Don Luys
de Velaſco, Virrey dſta nueua Eſpana.

Con Licencia. En Mexico, En caſa de
Pedro Ocharte. Año d 1591.

[TITLE-PAGE]

MEDICAL WORK PRINTED IN MEXICO IN 1591

[MEDICINE]. CARDENAS (Juan de).

PRIMERA PARTE DE LOS PROBLEMAS, Y SECRETOS MARAVILLOSOS DE LAS INDIAS.

Small 8vo. Original vellum binding.

MEXICO, PEDRO OCHARTE, 1591. £210

THIS EXTRAORDINARY AND RARE BOOK contains a number of chapters on Tobacco and the art of taking it.

The work is divided into three books:—

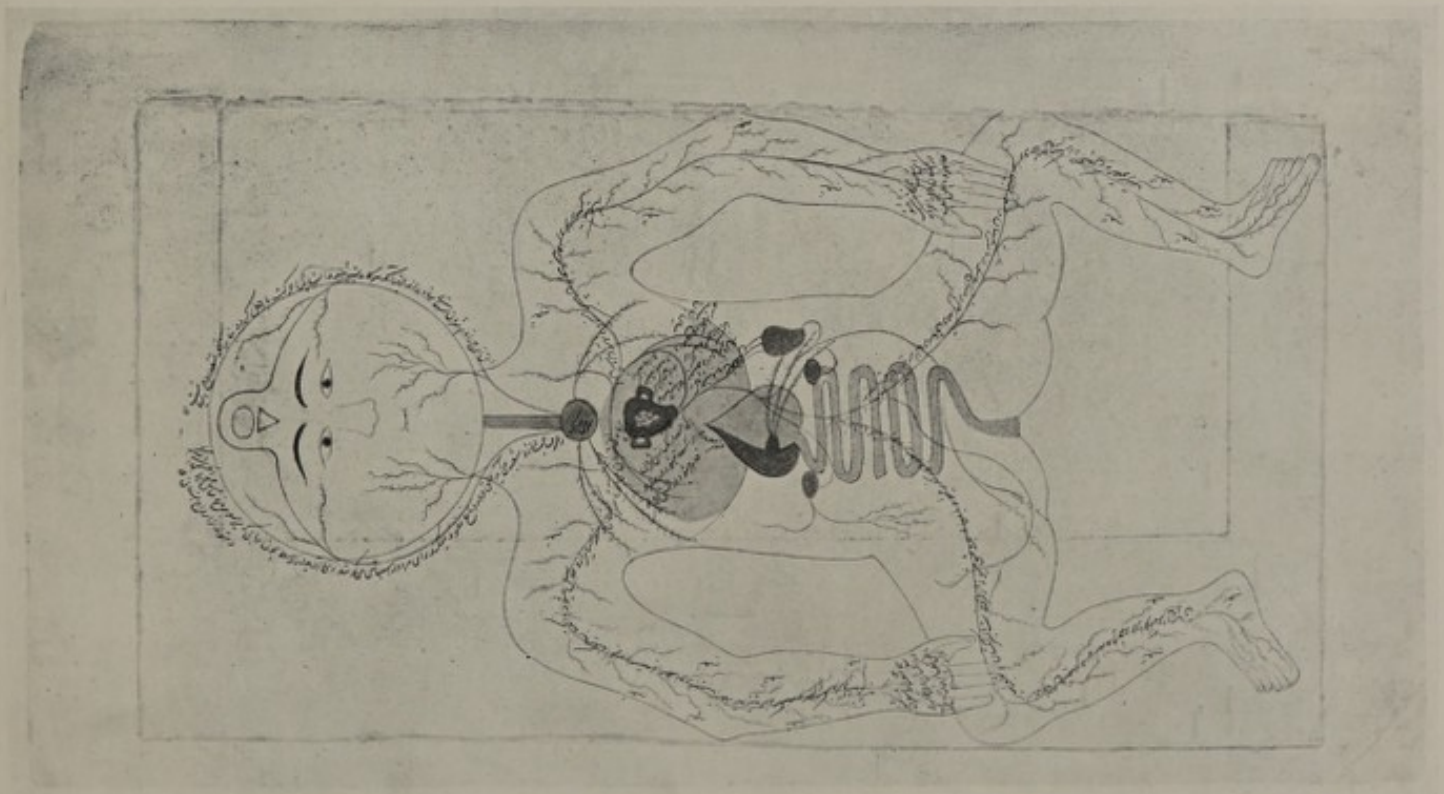
Book I treats at length of the climate and the soil of Mexico, of its volcanoes and hot springs.
Book II treats at length of the mines, plants, tobacco, cocoa, chocolate, etc.
Book III is devoted to the Indians, to their clothes, and to those of the Spaniards born in Mexico.

ONLY FOUR COPIES WERE KNOWN TO MEDINA (see his *Imprenta en Mexico*). THE BOOK IS SO IMPORTANT THAT MEDINA DEVOTES MORE THAN THREE OF HIS LARGE FOLIO PAGES TO IT, AND GIVES A LIST OF ALL THE CHAPTER HEADINGS. The copy described by Leclerc was defective, and he states that it is A BOOK OF THE GREATEST RARITY and IS ALMOST UNKNOWN. Antonio describes the book, but DOUBTS IF IT EVER EXISTED.

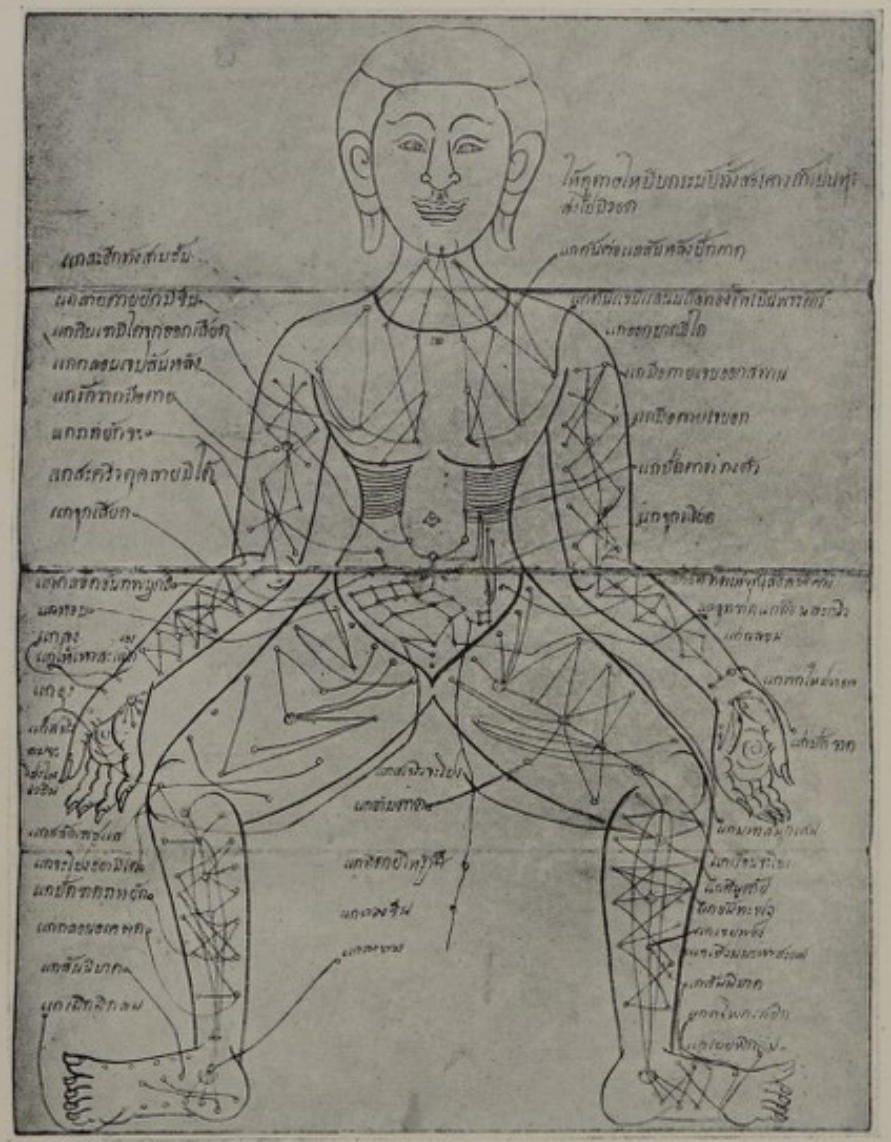
Harrisse (in his list of books printed in Mexico before 1600), describing one of the copies known to Medina, states that it is quarto, and that it consists of 255 pages, which is entirely wrong.

The copies known to and described by Wagner in his "*Mexican Imprints*" (in the "*Tribute to Wilberforce Eames*") and the only copies cited, are those in the National Library, Madrid, the British Museum, London (defective), the Huntington Library, and the defective copy in the New York Public Library. It is not certain that the copy in the National Library, Madrid, or the Huntington Library copy are complete.

SEE NO. 150.



SEE NO. 144.



SEE NO. 152.

Non est mortale quod opto.

Wm Bickford
Dunstan 1715

Paradise lost.

Joseph A Mayo Nov 11

POEM

Written in

TEN BOOKS

By JOHN MILTON.

Licensed and Entred according to Order.

LONDON

Printed, and are to be sold by *Peter Parker* under *Creed* Church neer *Aldgate*; And by *Robert Boulter* at the *Turks Head* in *Bishopsgate-street*; And *Matthias Walker*; under St. *Dunstons* Church in *Fleet-street*, 1667.

SEE NO. 160.

[MEDICINE]. CHENU (Etienne) = *Stephanus Chanutius.*

REGIMEN CASTITATIS CONSERVATIVUM ARBORI JUDAICAE JUNCTUM.

With xylographic title in red and black, two full-page woodcuts (Figura castitatis and Arbor judaica), three large woodcuts in the text, tail-piece (with Coat-of-Arms of the author?), and initials. Small folio. Brown calf, gilt lines on sides.

[TOULOUSE, JEHAN FAURE, 1517].

(See Illustration overleaf). £215

Panzer VIII, 317, 3. Brunet, Supplement I. 255. *British Museum Short-title Catalogue of French Books,* p. 102.

AN EXTREMELY RARE TOULOUSE WOODCUT BOOK, both interesting for its unusual medical contents and as being an Antisemiticum. THE ONLY EDITION. The first part of the book, a "Regimen of sexual life," is an ample refutation of a treatise "*De epydimiali morte,*" by the physician Ludovicus de Villa Rubea. The two physicians disputed about their views "*ad poenam ignis*" before the Archbishop of Toulouse, in April, 1514.

The second part, a literary monument of the persecution of the Jews in Spain, Portugal and France, strongly attacks the Jews and culminates in the demand to have them expelled from France, as well as the Neo-Christians, the so-called "*Sequaces judaeorum,*" "*magis errantes,*" or "*Marrani.*" Syphilis, among other ills, is made out to be a chastisement for having given admission to the Jews. The treatise is composed in the form of a dialogue between *Fides* and Hremita.

The peculiar woodcuts show a strong Spanish influence. The second full-page cut represents the *Arbor judaica* growing from the *Hortus Liliorum* (=France), the author is seated to the left of it, whilst on the right side there is *Fides,* escaping. Then follows a picture entitled "*Sinagoga Jiudeorum*" showing Hebrew rabbis. The name of the printer Jehan Faure is found in the privilege at the end, dated August 8th, 1517.

Hec est sinagoga Judeorum.

¶ Hi sunt pontifices iudeorum tres(vt figura patefacit)totiꝰ alie/affrice/europe/totius vniuersi sinagogam(simul vniti)presentantes:aduersus magis errantes:qui ad paternas leges redire volunt:pro pace cõponenda(ex cerimonialibꝰ antiqs omissis)venia petentes:recutitos legatos ad eos miserunt:vt in casu necessitatis: et ab hoc liliotuꝫ horto (casu posito)vt fient exto:res:et si in casu regressiõis:ipsos benigne recipient:preparando in synagogis sedes consuetas/vbi viuent more non dissimulato(vt hic) assueti sunt.

SEE NO. 147.

[MEDICINE.] KETHAM (Joannes de).

FASCICULUS MEDICINAE. [INCLUDING MUNDINUS'S ANATOMIA. EDITED BY PETRUS ANDREAS MORSIANUS.]

Gothic Letter, double columns, 66 lines to a full page. A great variety of ornamental woodcut initials. Woodcut engravings, consisting of: Four full-page scenes of medical life, three of which are among the finest of Venetian woodcuts; five anatomical figures, each of which occupies a page; and an urinal diagram. Folio. Full levant morocco, g. e., by Rivière.

VENICE, JOANNES AND GREGORIUS DE GREGORIIS, 17 FEBRUARY, 1500.

(*See Illustration overleaf*). £250

Hain *9777. British Museum Cat. Incun., Vol. V, p. 351/2 (the Museum copy is imperfect). Choulant, *Handbuch*, p. 403. Choulant, *History and Bibliography of Anatomic Illustration*, p. 121. Essling, No. 587.

Fourth Latin edition.

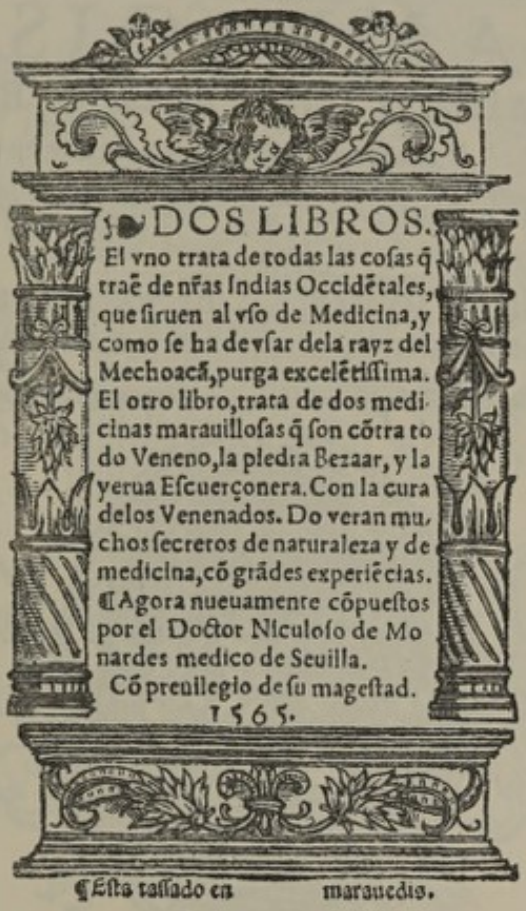
A LARGE COPY IN EXCELLENT CONDITION; the woodcut illustrations are quite untouched by the binders.

Johannes de Ketham was a German physician who practised at Venice. In 1491 he edited a collection of current writings by medical men of his time for the use of practising physicians, and gave it the title *Fasciculus Medicinae*. All the different editions of this work are of great importance because of the woodcuts they contain. Johannes de Ketham used to have large anatomic drawings hung on the wall for his lectures, and these are understood to have inspired the anatomic woodcut illustrations of the brothers De Gregoriis.

The subjects of the illustrations are as follows: (1) Petrus de Montagnana in his lecturer's seat, a library shelf of medical authors above him, three sick-room attendants at the foot of the picture. (2) A courtyard in a medical school: A professor instructing his class on the urine. (3) Diagram, showing four small circles in the corners, with descriptions of the four temperaments. In the centre twenty-one urine flasks intended for illumination. (4) Male figure marked up as a guide to bloodletting. (5) Male figure over which the signs of the Zodiac are distributed. (6) Figure of a sitting woman with her abdomen cut open; the uterus unopened and not pregnant. The vagina is cut open. (7) Figure of a wound-man on whose various parts possible injuries are indicated, and the inflicting weapons, such as daggers, clubs, knives, arrows, etc., pictured. Diseases are also named. (8) Male figure marked for the plague. (9) A sick-room with a physician in attendance. (10) Scene in a medical school: The dissection of a cadaver.

This illustration is very much reduced.

SEE NO. 148.



[TITLE-PAGE]

THE ALMOST UNKNOWN FIRST EDITION OF THE FIRST AMERICAN HERBAL

[MEDICINE.] MONARDES (Niculoso de).

DOS LIBROS; EL UNO TRATA DE TODAS LAS COSAS QUE TRAEN DE NUESTRAS INDIAS OCCIDENTALES QUE SIRVEN AL USO DE MEDICINA Y COMO SE HA DE USAR DE LA RAYZ DEL MECHOCOAN . . . . EL OTRO LIBRO TRATA DE DOS MEDICINAS MARAVILLOSAS.

First Edition. *Title within ornamental woodcut border. 8vo. Vellum.*

SEVILLE, SEBASTIAN TRUGILLO, 1565.

£125

"This first comprehensive work relating to the medicinal value of the plants of the New World; . . it has a position of signal importance in the history of medical science."

Palau (Vol. V, p. 211) evidently did not see a copy. Neither did Nicolas Antonio nor Salva. Sabin (49936) cites the 1569 edition, which he describes as "the first and perhaps the rarest of all the editions of Monardes," which proves that he also was unaware of the existence of the 1565 edition.

There is no copy of this edition at the British Museum, or in the library of the Hispanic Society of America.

The work is divided into two books: the first dealing with the botanical, animal and mineral products and medicinal vegetation of America in general; the second, with two specific herbal cures against poison. This is the earliest Spanish book to deal exclusively with the medicinal plants of America.

Nicolas Monardes, who was born in Seville, *circa* 1512, graduated in Medicine at Alcala de Henares, but practised in his native city, as stated in the title of this book: "*Medico de Sevilla.*" Monardes enjoyed a very great reputation as a physician, and was medical adviser to the Archbishop of Seville and many other notabilities of his time. He was one of the first to diagnose "malignant quincy," or "diphtheria"; and the name *Monarda* was given to a species of plant in his honour.

[150]

DISCOVRS

D'AMBROISE PARE', CONSEILLER, ET PREMIER CHIRVRGIEN du Roy.

Asçauoir,

DE LA MVMIE, DE LA LICORNE,
DES VENINS, ET DE LA PESTE.

Auec vne table des plus notables matieres contenues esdits Discours.

A PARIS,
Chez Gabriel Buon, au clos Bruneau,
à l'enseigne S. Claude.

1582.

AVEC PRIVILEGE DV ROY.

PARÉ'S FAMOUS BOOK ON THE MUMMY AND THE UNICORN

[MEDICINE.] PARE (Ambroise).

DISCOURS D'AMBROISE PARÉ, CONSEILLER, ET PREMIER CHIRURGIEN DU ROY. ASÇAVOIR, DE LA MUMIE, DE LA LICORNE, DES VENINS, ET DE LA PESTE.

FIRST EDITION. *With the fine engraved portrait of the author, by Delaune, six full-page plates of a unicorn, an elephant, etc., and other illustrations in the text.*

PARIS, GABRIEL BUON, 1582.

(*See Plate LIX*).

Together with:

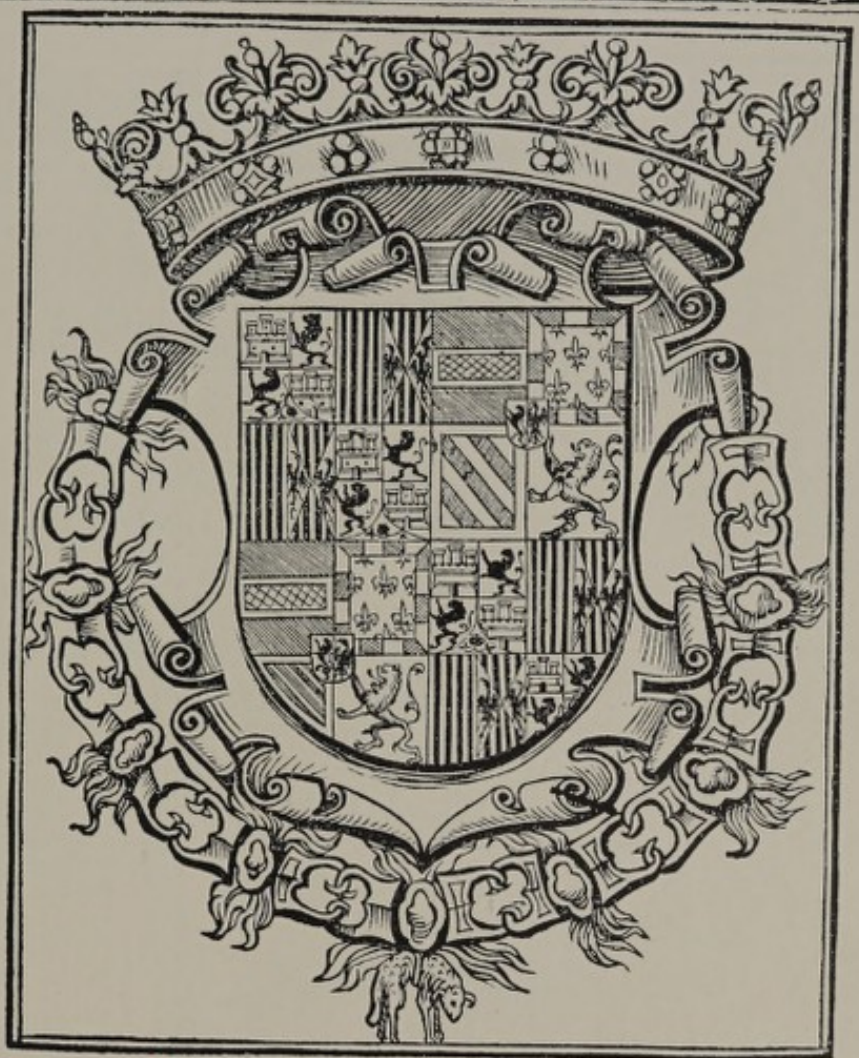
BODIN ANGEVIN (I.).

DE LA DEMONOMANIE DES SORCIERS.

PARIS, 1582.

The two works bound in one volume. 4to. Original calf, gilt. £125

Ambroise Paré quotes from Thevet and La Popellinière about the Florida bull, etc., of which he gives woodcut illustrations. Paré's discourse on the mummy and the unicorn, according to Garrison, successfully disposed of an ancient therapeutic superstition.



Arte de nauegar

en que se contienen todas las Reglas, Declaraciones, Secretos, y Auisos, q̃ a la buena nauegaciõ son necessarios, y se deuẽ saber, hecha por el maestro Pedro de Medina. Dirigida al serenissimo y muy esclarescido señor, don Phelipe principe de España, y delas dos Sicilias. &c.

Con preuilegio imperial

SEE NO. 156.

Libro de grandezas

y cosas memorables de España.

Impressas en Alcala de Henares en casa de Pedro de Robles y Iuan de Villanueua.
Año de. 1566.

Vendense en casa de Luys Gutierrez en Alcala.

SEE NO. 157.

[WOODCUT FRONTISPIECE]

[MEDICINE]. REGIMEN SANITATIS ZU DEUTSCH (Von der Ordnung der Gesundheit). Wie Man Einen Gesunden Menschen Erkennen Soll.

Gothic Letter, 28 lines to a full page. Large Maiblumen woodcut initial at commencement; black Lombards elsewhere. With fine woodcut frontispiece, representing a man standing against a pillar, with a physician at his left side, and on his right a professor with a book (125 x 183 mm.). *Small folio. Vellum.*

AUGSBURG, JOHANN BAEMLER, 2 SEPTEMBER, 1482.

£250

Hain-Copinger *13743. Sudhoff, *Deutsche Medizinische Inkunabeln*, No. 14. Schreiber 5059. No copy in British Museum or Bodleian libraries.

The very rare fifth edition of the German *Rules of Health*.

The third book treats of the Plague, and tells what one must eat and drink to prevent, and also to cure, the plague. The *Regimen sanitatis* is followed by a medical treatise entitled *How to recognise the signs of a healthy man*.

[152]

[MEDICINE.]

SIAMESE MASSAGE.

Original manuscript in Siamese on massage and acupuncture, and on the art of casting horoscopes, written in the Siamese characters on long sheets of native paper. With numerous illustrations in colours and black and white. Small folio. Original binding of darkened boards.

[SIAM, ABOUT 1799.]

(See Plate LX). £105

THIS EXTREMELY INTERESTING SIAMESE MANUSCRIPT IS COPIOUSLY ILLUSTRATED WITH COLOURED REPRESENTATIONS OF NATIVE DEITIES, AND DRAWINGS OF ANIMALS AND HERBS. There are in addition FOUR LARGE ANATOMICAL DIAGRAMS which represent the various parts of the body to which acupuncture can be applied, in order to produce local inflammation.

[153]

[MEDICINE]. TRUTVETTER (Jodocus) = *Jodocus Isenacensis.*

SUMMA IN TOTAM PHYSICEN: HOC EST PHILOSOPHIAM NATURALEM.

FIRST EDITION. *With 4 (partly folding) woodcut plates (ecliptic, anatomical figure, hand, 2 world-maps), several (partly anatomical) woodcuts in the text, and printer's device. 4to. Wooden boards, pigskin back.*

ERFURT, MATTHAUS MALER, 1514.

(See Illustration opposite). £125

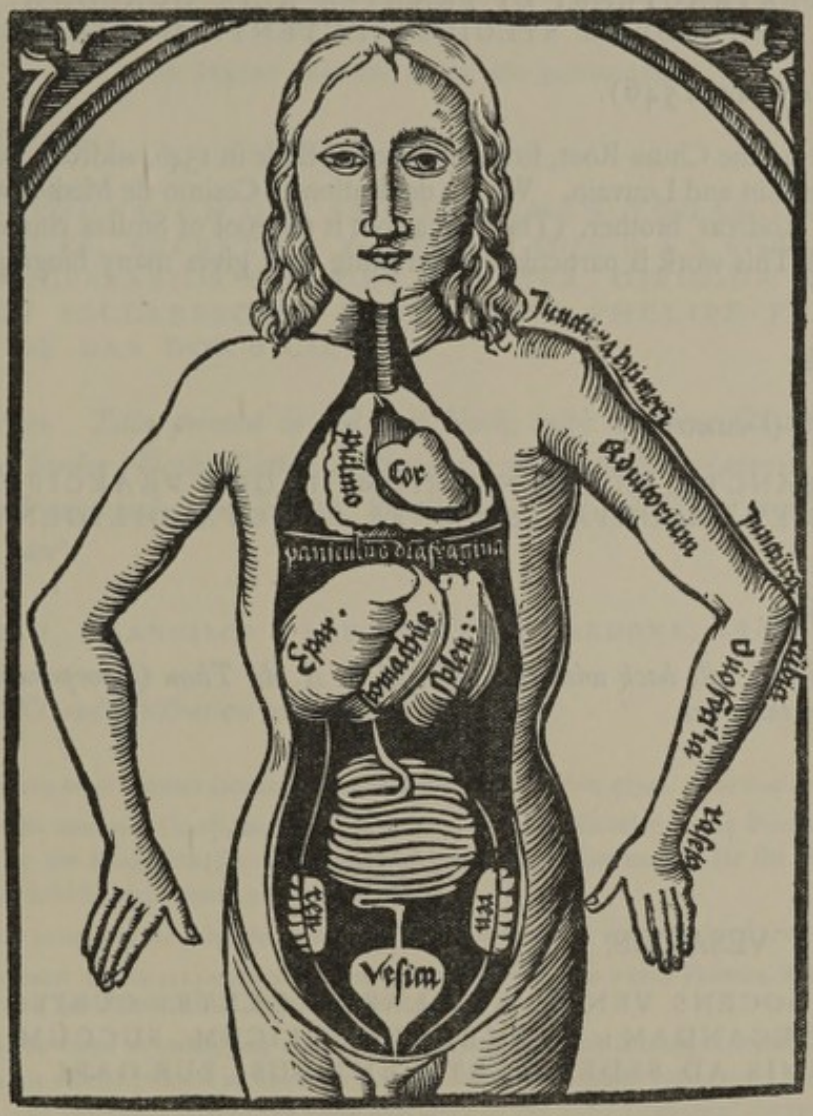
Panzer VI, 498, 32; XI, 412, 33c. Moser (in *Serapeum* 1840, p. 374) No. 9. Not in Proctor.

VERY RARE EDITIO PRINCEPS; THIS WORK WAS REPRINTED LATER ONLY IN EXCERPTS.

This extensive *Philosophia naturalis* contains, besides long discussions on sky, earth, matter, and elements, some interesting chapters on medicine and natural sciences including: *De fulmine, de pluvia, de terremotu, de digestione et indigestione, de lapidibus, de metallis, de vegetabilibus et plantis, de animalibus et reptilibus, de homine, de partibus humani corporis* (with reproductions of the internal organs of the human body), *de memoria et reminiscentia, de somno et vigilia,* and *de morte.* Of the plates, apart from the chiromantic figure, the anatomical cut with the intestines of the human body is of particular interest, being a variant of the well known representation of intestines in Reisch's "*Margarita philosophica*" (cf. Choulant-Frank, p. 127).

Nearly all of the other few known copies of this book lack the plates, especially the world-maps.

This work is not quoted by Harrisse, *Bibliotheca Americana,* who mentions it in his *Discovery of North America,* p. 537, without having seen it, giving erroneously the date of 1524, which is rectified by Nordenskjöld, *Periplus,* p. 179a, who writes the following about the world-maps: "It is a map of the world, representing the entire American continent. THE ONLY COPY KNOWN WAS OFFERED IN 1868, BUT IT HAS SINCE COMPLETELY DISAPPEARED, AND WE HAVE VAINLY SOUGHT FOR THAT MAP IN THE CHIEF EUROPEAN LIBRARIES." Nordenskjöld (p. 178) reproduces one of the maps.



SEE NO. 153.

[154]

[MEDICINE.] VESALIUS.

EPISTOLA, RATIONEM MODUMQUE PROPINANDI RADICIS CHYNAE DECOCTI, QUO NUPER INUICTISSIMUS CAROLUS V. IMPERATOR USUS EST, PERTRACTENS: ET PRAETER ALIA QUAEDAM, EPISTOLAE CUIUSDAM AD JACOBUM SYLUIUM SENTENTIAM RECENSENS. . . .

VENICE (ABOUT 1546).

The Epistle on the China Root, first published at Basle in 1546, addressed to Dr. Cornelius Roelants, of Mechlin and Louvain. With a dedication to Cosimo de Medici written by Franciscus Vesalius, Andreas' brother. (The China-root is the root of Smilax china, a near relative of Sarsaparilla.) This work is particularly interesting as it gives many biographical details of Vesalius.

Bound with:

CANEVARIUS (Demetrius).

DE LIGNO SANCTO, COMMENTARIUM IN QUO PRAECIPUAE QUALITATES EIUS ET FACULTATES OMNES EXACTA DILIGENTIA EXPRIMUNTUR. . . .

ROME, 1602.

8vo. Olive calf, gilt back with the Arms of J. A. de Thou (incorporating those of his second wife) on the sides. £105

[155]

[MEDICINE.] VESALIUS.

EPISTOLA, DOCENS VENAM AXILLAREM DEXTRI CUBITI IN DOLORE LATERALI SECANDAM: ET MELANCHOLICUM SUCCUM EX VENAE PORTAE RAMIS AD SEDEM PERTINENTIBUS, PURGARI.

First Edition. *With full page engraving on p. 41, and printer's device on verso of the last leaf. 8vo. Half calf.*

BASLE, R. WINTER, 1539. £105

The rare first edition of the letter written by Vesalius to Nicolaus Florenas, physician to Charles V and a friend of Vesalius' father. It is dated from Padua, the Kalends of Jan., 1539, and may have been prepared at Louvain in 1536 when the subject was under discussion. The occasion of its publication was the desire of Nicolaus Florenas to know Vesalius' opinion on the burning question of the day—from which side to bleed in pleurisy and pneumonia.

THE FINEST SPANISH WORK ON NAVIGATION

MEDINA (Pedro de).

ARTE DE NAVEGAR, EN QUE SE CONTIENEN TODAS LAS REGLAS, DECLARACIONES, SECRETOS, Y AVISOS, QUE A LA BUENA NAVEGACION SON NECESSARIOS Y SE DEVEN SABER, DIRIGIDA AL SERENISSIMO Y MUY ESCLARESCIDO SENOR, DON PHELIPE PRINCIPE DE ESPANA, Y DE LAS DOS SICILIAS.

First Edition. *Title printed in red and black, with woodcut Coat-of-Arms, within narrow woodcut border. Gothic Letter, 41 lines to a page, double columns. Woodcut maps and numerous astronomical charts in text. Small folio. Calf, gilt (Salva arms). (Preserved in levant morocco case).*

VALLADOLID, FRANCISCO FERNANDEZ DE CORDOVA, 1545.

(See Plate LXI and illustration overleaf). £750

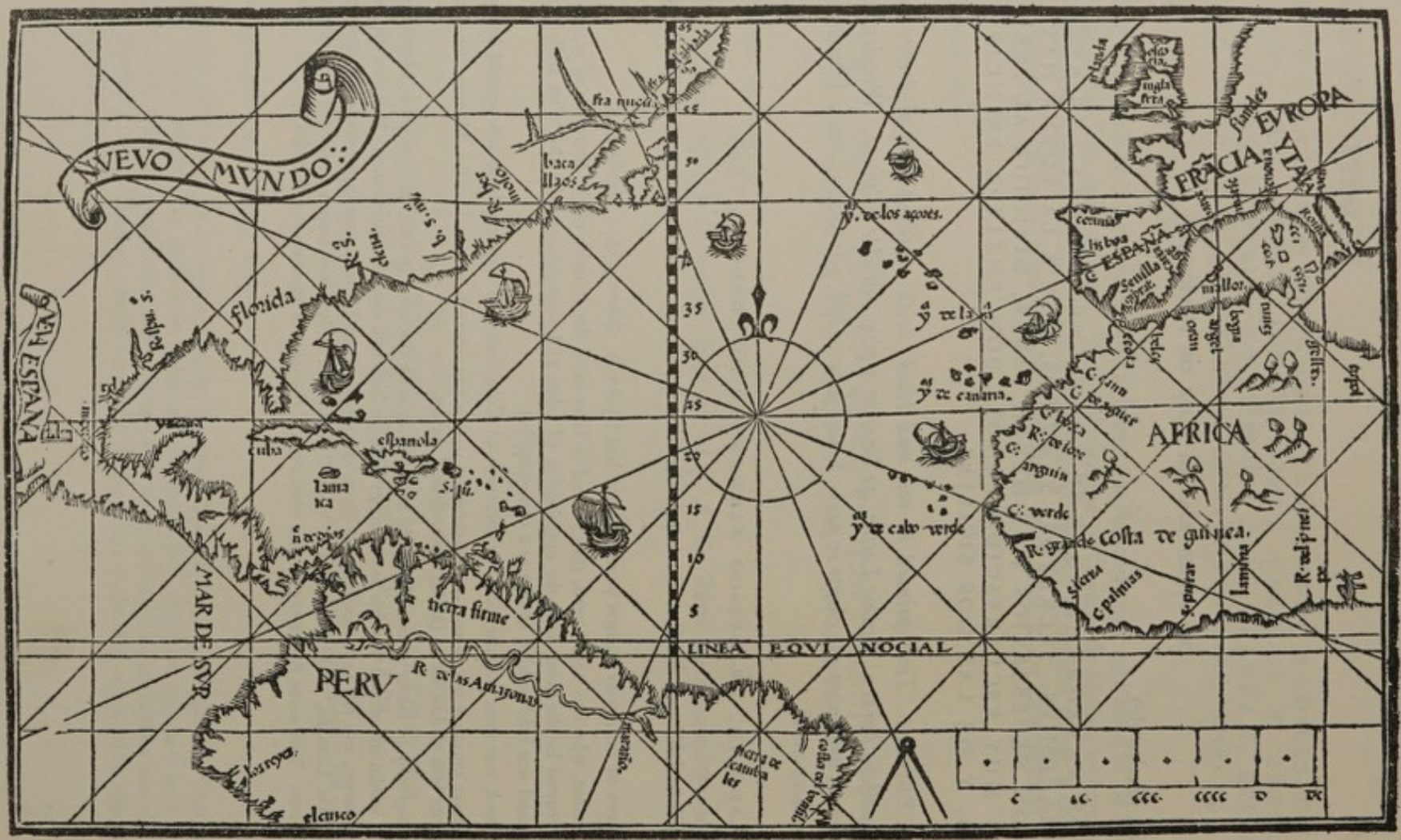
Fine copy of this first edition (corner of one leaf repaired). Sabin 47344. Harrisse 226.

The author, who was with Cortés, may be said to have been the founder of the literature of seamanship. He was entrusted by the King with the examination of pilots and sailing-masters for the West Indies, taught navigation, and was held in high esteem as a cosmographer.

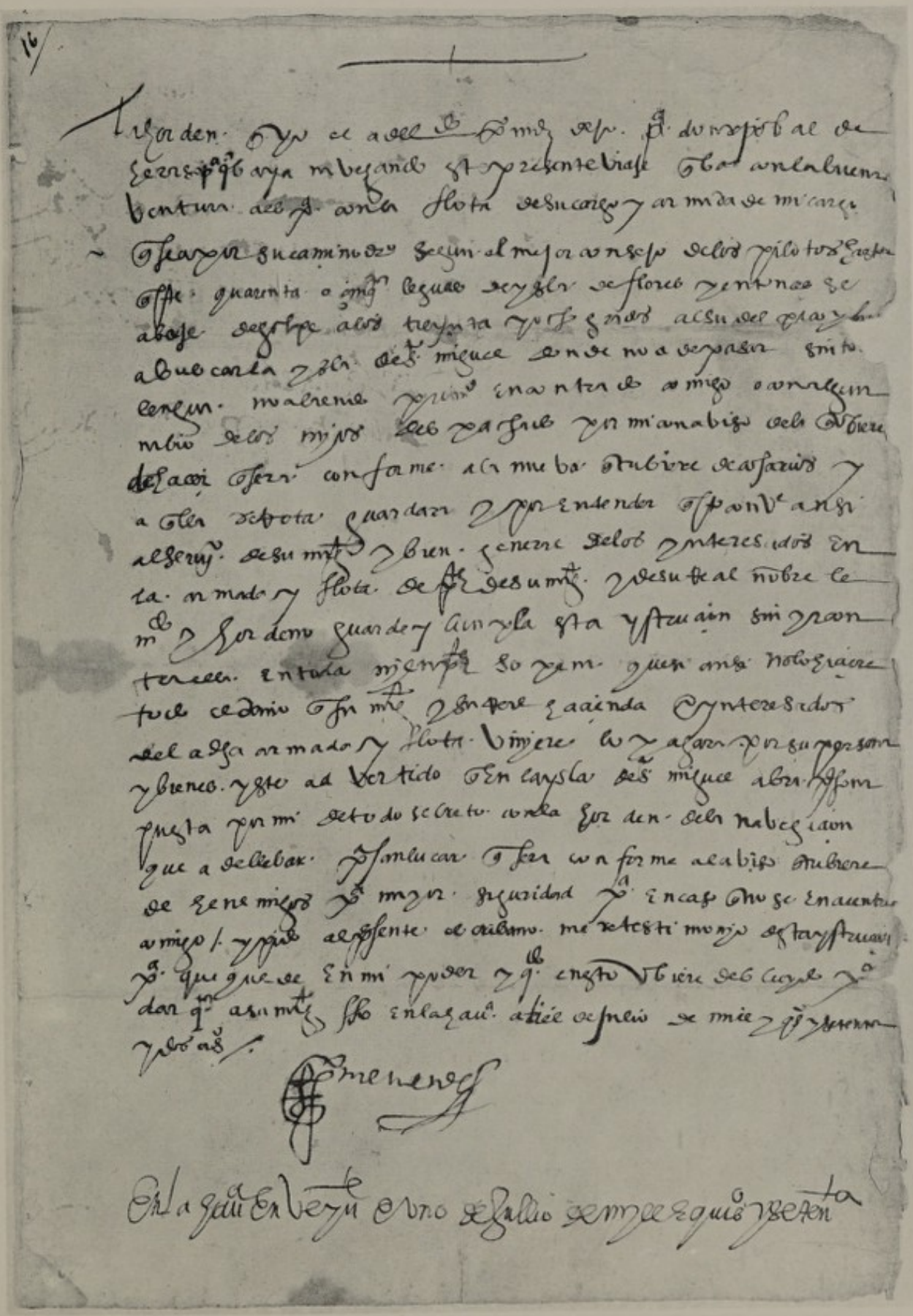
This book was most popular with the successors of Columbus and was translated into several languages.

Of special interest is the full-page wooodcut map of the world in which Florida, Mexico, the Amazon, Peru, and the city of Los Reyes (Lima) are specially named.

The map may be taken as embodying the result of Spanish discovery in 1545, as reported to Medina by the pilots, with whom his official position as examiner brought him into constant intercourse. It shows the mouth of the Mississippi, and the lands around the river and Gulf of the Saint Lawrence, mentioning among other names "Tierra Labrada," "Francia Nueva," and "Bacallaos." Newfoundland had not yet been discovered to be an island. The river Saguenay is here indicated, a remarkable feature in so early a map.

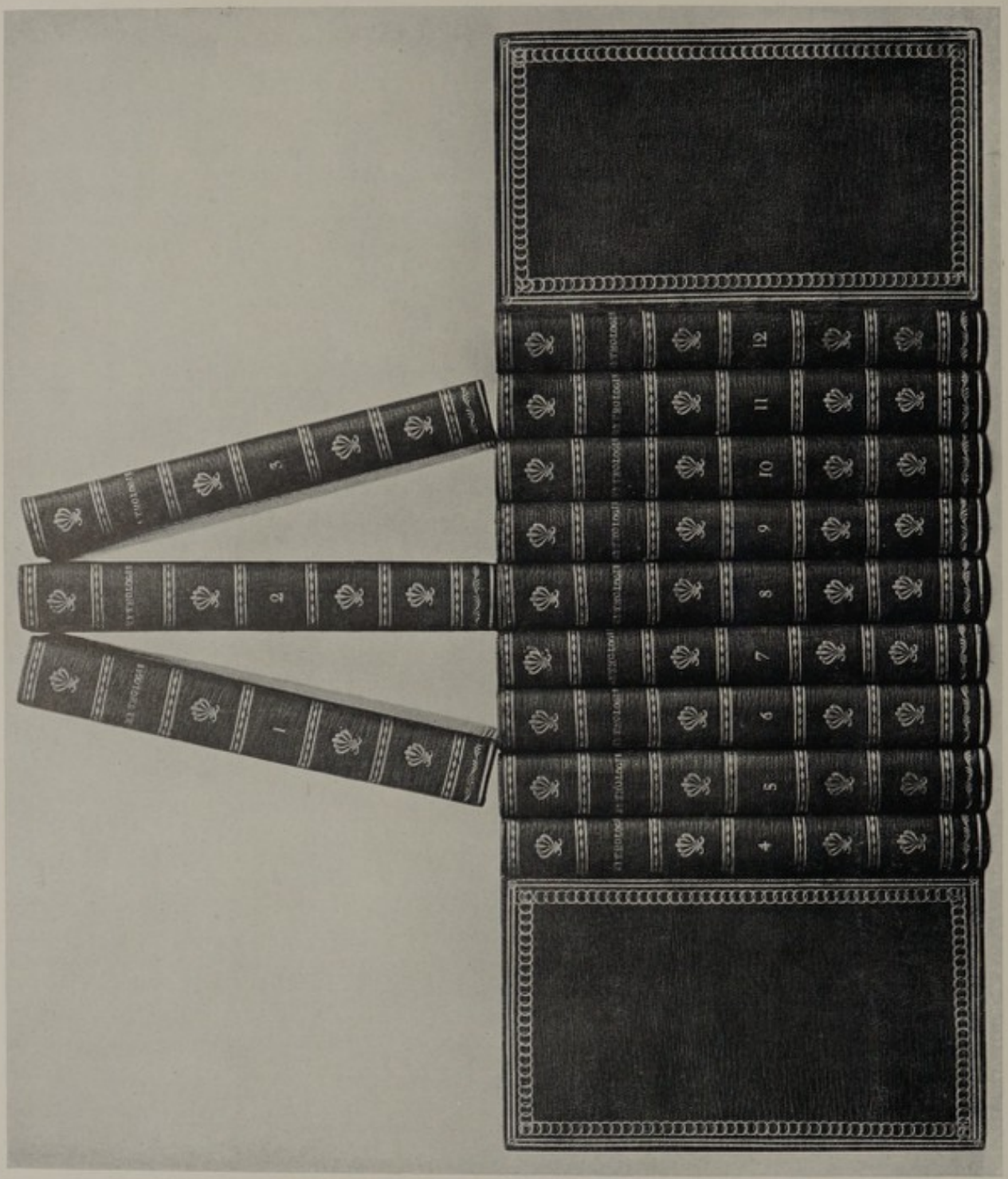

NVEVO MVNDO
Florida
NEW ESPANA
MAR DEL SVR
PERV
tierra firme
LINEA EQVINOCIAL
AFRICA
EVROPA
FRANCIA
ESPAÑA
Costa de guinea.
Cabo verde
Cabo de buena esperança

SEE NO. 156.



SEE NO. 158.

PLATE LXIV.



This illustration is greatly reduced.

SEE NO. 159.

[157]

WITH A MAP OF NORTH AMERICA AND A VIEW OF PALOS, WHENCE COLUMBUS SAILED FOR THE NEW WORLD

MEDINA (Pedro de).

LIBRO DE GRANDEZAS Y COSAS MEMORABLES DE ESPANA.

Title in Gothic and Roman Letter, in red and black, with woodcut map of Spain. Numerous other woodcuts in text, and a woodcut map of the New World. Folio. Vellum.

ALCALA DE HENARES, PEDRO DE ROBLES AND JUAN DE VILLANUEVA, 1566.

(See Plate LXII and illustration overleaf). £75

Palau's *Manual,* Vol. V, p. 122. Catalina (*Complutense*), 395.

THE SECOND EDITION OF THIS IMPORTANT BOOK.

The text of this book is almost unknown, although it is the first Spanish book to deal with Madrid, and has extraordinarily interesting references to America.

The woodcut map of the New World shows the Atlantic coast of North America, from Newfoundland to Florida; and the Pacific coast as well, from Central to South America.

One of the most interesting chapters on the province of Andalucia deals with the port of Palos, whence "on the third day of the month of August in the year of Our Lord one thousand four hundred and ninety-two, the valorous and renowned Don Christopher Columbus sailed with three caravels which the Catholic Sovereigns had ordered that he should have, in which three brothers sailed as pilots and captains. They were called Pinzon, natives of this town of Palos; and with ninety persons who were likewise inhabitants, and mostly natives, of this town, they sailed across the sea, inspired by God, Who made him the minister of so great and remarkable an enterprise." There are further references to Columbus, North America, Magellan and the Straits he discovered in South America, etc.

Capit. lvij. de la villa y puerto de palos: del muy notable camino que della hizieron por la mar ciertos nauegantes.

LA villa de Palos es puerto de mar del qual puerto en tres dias del mes de agosto del año del señor de mil y quatrocientos y nouenta y dos. El valeroso y memorable don Christoual Colon partio con tres Caruelas que los Reyes catholicos le mandaron dar en que yuan por pilotos y capitanes tres bermanos llamados Pinçones naturales desta villa de Palos, y con nouẽta personas assi mesmo vezinos y la mayor parte naturales desta villa nauegando por la mar mouido por Dios que lo quiso bazer ministro para tan grande y señalada cosa. Su primera derrota fue a las ysias de Canaria y en la ysla de la Gomera se detuuo ciertos dias donde tomo agua y leña y partido della continuando su camino por el gran mar Oceano anduuo muchos dias nauegando con buenos tiempos la via del poniente tomando parte del su bueste de la qual nauegacion y camino que bizo ninguna noticia ni vso de caminar aquella parte entonces en los bombres de ninguna nacion auia, y nauegando cuenta manera los que con el yuan començaron a dudar en su viaje como suele ser cierto que el camino que bombre no sabe se le baze mayor y mas temeroso ỏ lo que el es: y assi començaron de murmurar de Colon y de su atrenimiento porque cada bora menguaua en ellos el esperança de ver la tierra nueua que buscauan. De forma que dixeron a Colon que los auia engañado: y los lleuaua perdidos que ya no creyan que pudiesse salir con lo que auian començado por tanto que seria bien q̃ se boluiessen porque ya para la buelta el bastimento les faltaua. Como Colon era bombre sabio y sintio lo que dezian como prudente començo de los confortar con muchas y dulces palabras. Rogandoles que no quisiessen perder su trabajo y tiempo acordauales quanta gloria y prouecho de la constancia se les figuria perseuerando en su camino prometiendoles que en breues dias darian fin a sus trabajos y viaje con mucha y cierta prosperidad. En conclusion les dixo que dentro de tres dias hallarian la tierra que buscauan por tanto que estuuiessen de buen animo y prosiguiessen su viaje que para quando el dezia les enseñarian vn nueuo mundo dõde verian que el auia dicho siempre verdad y sino fuesse assi biziessen su voluntad que el ninguna duda tenia en lo que dezia. Con estas palabras mouidos los coraçones y mayormente la verguença de los tres bermanos capitanes pilotos continuaron su viaje. Aquel mesmo dia que Colon estas palabras dixo conocio realmente que estaua cerca de tierra cuel semblante de los ciclos segun los çelajes temian: y aquella nocbe mando apocar las velas y yr con solos los trinquetes: y yendo assi casi a la media nocbe vn marinero de los que yuã en la Caruela capitana llamada la gallega. Dixo lumbre tierra. Colon dixo rato baq̃ yo be visto aquella lumbre y ella esta en tierra. Con gran desseo de todos se esperaua aq̃ amaneciesse y se les bazia la no

SEE NO. 157.

BY THE CONQUISTADOR OF FLORIDA AND THE INSTIGATOR OF THE MASSACRE OF JEAN RIBAULT AND HIS COLONY

MENENDEZ DE AVILES (Pedro).

ORIGINAL AUTOGRAPH SAILING ORDER, SIGNED BY PEDRO MENENDEZ, INSTRUCTING GENERAL CRISTOBAL DE ERASO TO PROCEED TO SPAIN ON THE "BUENAVENTURA" WITH HIS FLEET, VIA THE ISLANDS OF FLORES AND SAN MIGUEL. WITH NOTARY'S SIGNED STATEMENT TO THE EFFECT THAT THE INSTRUCTIONS WERE HANDED TO GENERAL ERASO BY THE GOVERNOR OF CUBA, ON 21 JULY, 1572.

1½ pages, folio. Preserved in levant morocco case, by Rivière.

HAVANA, 3RD JULY, 1572.

(See Plate LXIII). £420

Pedro Menendez de Aviles was a famous Spanish military leader, and well-versed in nautical science. His prowess encouraged the Emperor Maximilian to entrust him with the campaign against French corsairs, which he continued in the reign of Charles V; while Philip II nominated him commander-in-chief of the Indies fleet, and appointed him to his suite as counsellor during the voyage to England prior to his marriage with Mary Tudor. Menendez de Aviles was at one time Governor of Florida and of Cuba.

These sailing instructions are of great interest, in view of the fact that Menendez de Aviles was then evidently the Governor of Florida, as he is described as the *"Adelantado"*—the post he held in a country with which history has linked his name in connection with the gruesome massacre of the French Protestant colony there.

In 1564, Réné Goulaine de Laudonnière landed at what is now St. Augustine, in Florida, and there built Fort Caroline. The colonists, who were all Hugenots, were not making a success of their venture, and were on the point of abandoning the Settlement, when re-enforced by Jean Ribault. He had scarcely anchored before a Spanish Fleet under Pedro Menendez de Aviles appeared, and surprised and massacred the garrison, carrying out to the letter his order to "gibbet and behead all Protestants in those regions." Ribault for the time escaped, but in endeavouring to return also fell into the hands of the Spanish, and was massacred with all his party. The French were all hanged with the inscription affixed to them: "NOT AS FRENCHMEN BUT AS HERETICS."

A short time afterwards the French expedition under Dominique de Gourgues landed in Florida and captured two Spanish Forts, and, by way of reprisal, hanged all of his prisoners, attaching to them the inscription, "NOT AS SPANIARDS, BUT AS ASSASSINS."

The following is a translation of this document:

Translation:—"The order which I, the Governor, Pedro Menendez, leave for Don Cristobal de Heraso so that he may navigate during the present voyage when he goes to Spain on the *Buenaventura* with the fleet under his command and the armada under my care. Let him take a straight course, according to the best advice from pilots, until he gets within forty or fifty leagues of the Island of Flores, and then suddenly go south as far as the thirty-eighth degree in search of the Island of San Miguel, which he must not pass without [touching at], should he not have first met me or any vessel despatched by me with notification as to what he should do, which would be according to whatever news I might have of corsairs; and he shall follow that route, and, knowing how much it serves the purpose of His Majesty and the general welfare of those concerned in the armada and fleet, on behalf of His Majesty and in his royal name, I command and order him [i.e., Heraso] to observe and comply with these instructions without contravening them either wholly or in part, under the penalty of paying with his person and his property, for any injury to His Majesty or his royal treasury, and those concerned in the said armada and fleet, if he should [so contravene].

"Let him know that on the Island of San Miguel there will be a person appointed by me in strict secrecy, with the sailing orders he must follow for San Lucar, which will be in accordance with any news there may be of enemies, for greater safety in the event of his not meeting me. And I request the present notary to give me testimony of these instructions, that it may be in my possession so that should there be any carelessness in the execution of the same, I may give an account to His Majesty. Dated at Havana on the third of July one thousand five hundred and seventy-two.—Pedro Menendez.'

[In another hand is the following]:—

"At Havana on the twenty-first of July, one thousand five hundred and seventy-two, the illustrious Señor Sancho Pando Osorio, Governor of the Island of Cuba, on His Majesty's behalf, handed to General Don Cristoval de Eraso the instructions by the Governor Pedro Menendez de Aviles . . . and the said General received them. I testify to it. Gaspar Perez, public notary."

[159]

PRINTED ON THICK PAPER WITH 100 AQUATINT PLATES PRINTED IN COLOURS AND BOUND IN CONTEMPORARY FRENCH CRIMSON MOROCCO

MILLIN.

LA MYTHOLOGIE MISE À LA PORTÉE DE TOUT LE MONDE, ORNÉE DE CENT FIGURES EN COULEURS, OU EN NOIR, DESSINÉES ET GRAVÉES PAR D'HABILES ARTISTES DE PARIS. NOUVELLE ÉDITION.

PRINTED ON THICK PAPER. *With 100 magnificent* AQUATINT PLATES PRINTED IN COLOURS *engraved by Mixelle. 12 vols., 12mo. Beautifully bound in contemporary French crimson morocco, the sides adorned with borders of interlacing circles, gilt straight backs, inside dentelles, g. e. Unsigned but undoubtedly by Bozérian.*

PARIS, DE L'IMPRIMERIE DE DIDOT JEUNE, CHEZ DÉTERVILLE (1795).

(See Plate LXIV). £65

A CHARMING SET IN PERFECT CONDITION.

[160]

MILTON (John).

PARADISE LOST. A POEM WRITTEN IN TEN BOOKS.

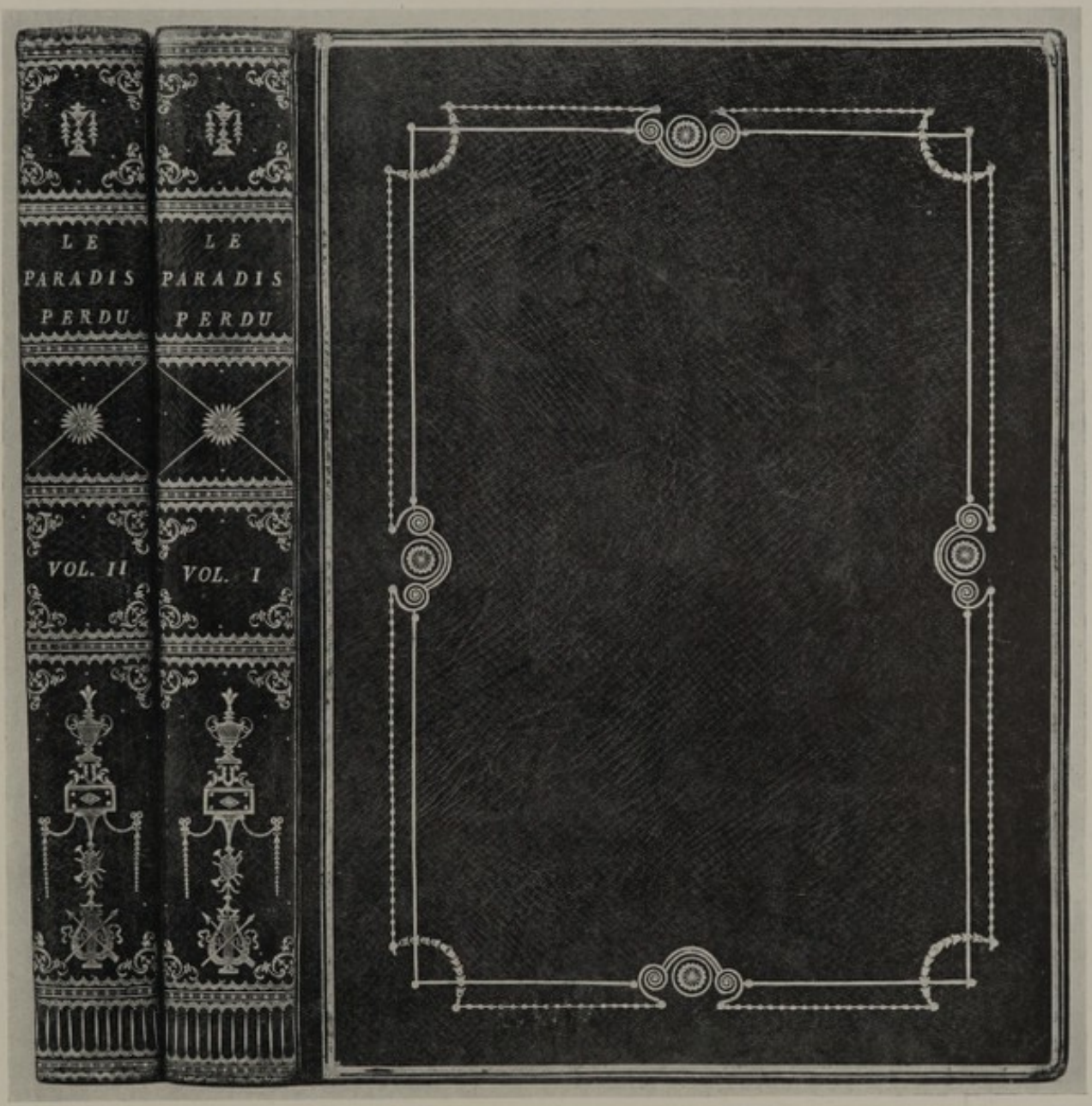
FIRST EDITION, *with the 1667 Title-Page, and the First Issue of the Text. Small 4to.* FINE COPY IN ORIGINAL CALF.

LONDON, PRINTED, AND ARE TO BE SOLD BY PETER PARKER UNDER CREED CHURCH NEER ALDGATE; AND BY ROBERT BOULTER AT THE TURKS HEAD IN BISHOPSGATE-STREET; AND MATTHIAS WALKER, UNDER ST. DUNSTONS CHURCH IN FLEET-STREET, 1667.

(See Plate LX). £675

THE RARE FIRST ISSUE OF THE TEXT, WITH ALL THE POINTS OF "ERRATA" UNCORRECTED.

Some doubt exists as to which is actually the first title-page of this rare book. The Issue as above with Milton's name on title in small letters is now generally accepted as the Second, but, as Lowndes states, is "just as likely to be the first, as there is no evidence to the contrary." Sandys supports him in this statement.



This illustration is greatly reduced.

SEE NO. 161.

This illustration is greatly reduced.

This illustration is greatly reduced.

SEE NO. 162.

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WITH THE 12 PLATES PRINTED IN COLOURS PROOFS BEFORE ALL NUMBERS AND LETTERS AND BOUND IN CONTEMPORARY GREEN MOROCCO

MILTON.

LE PARADIS PERDU, POËME, EDITION EN ANGLAIS ET EN FRANÇAIS (TRADUCTION DE DUPRÉ DE SAINT-MAUR).

PRINTED ON THICK PAPER. *With text in English and French. With the 12 magnificent plates finely printed in colours by Schall,* PROOFS BEFORE ALL NUMBERS AND LETTERS, *engraved by Clément Colibert, Demonchy, and Gautier. 2 vols., large 4to. Beautifully bound in contemporary green morocco with charmingly gilt sides, gilt backs, inside dentelles, g. e.*

PARIS, CHEZ DEFER DE MAISONNEUVE, 1792.

(See Plate LXV). £200

THIS WORK IS VERY RARELY FOUND IN FULL MOROCCO BINDING OF THE PERIOD, AS IT APPEARED AT A TROUBLED TIME WHEN PURCHASERS REFRAINED FROM HAVING BOOKS BOUND EXPENSIVELY. NORMALLY COPIES ARE FOUND IN BOARDS, OR, AT THE BEST, IN HALF-BINDINGS; SOMETIMES THEY WERE BOUND LATER IN FULL MOROCCO.

THE WORK IS ON THE BEST PAPER, AND THE PLATES ARE PROOFS BEFORE ALL NUMBERS AND LETTERS.

[162]

FROM THE PRIVATE TREASURY OF THE TURKISH SULTANS, ACHMET III AND ABDUL AZIZ

THE MIRAJ.

THE APOCALYPSE OF MOHAMET, INCLUDING HIS VISIT TO HELL AND ASCENT TO HEAVEN, IN VISIONS.

Manuscript in the purest Turkish (including extracts from the Koran in Arabic), written in large Naskh within broad gilt rules, and many of the pages with gilt ornament between the lines, on 463 leaves of paper.

With illuminated sarlow and 128 unusually large nearly full-page miniatures beginning with a Scene in the Life of the Prophet, followed by his Vision of his Ascent to Heaven on Buraq, continuing with large and bold groups of Holy Men, Sultans, Princes and Princesses engaged in learned disputations, teaching, and working miracles, in very rich and vivid colours and gold, in suitable environment. Folio. Turkish gold stamped leather binding, with flap and doublures.

[TURKEY, LATE XVIITH CENTURY.]

(See Plate LXVI). £1050

ACCORDING TO MANUSCRIPT NOTES IN TURKISH ON THE FLY-LEAF OF THE BOOK IT BELONGED FORMERLY TO THE PRIVATE TREASURY OF THE TURKISH SULTAN ACHMET (1703-1730), THEN TO SULTAN ABDUL-AZIZ, BY WHOM IT WAS BEQUEATHED TO HIS DAUGHTER THE SULTANA SALIHA.

"The Apocalypse of Mohamet" is a book in which is related the miraculous voyage which the Prophet accomplished in an instant when mounted on his mare Buraq he traversed the spheres of the intangible worlds. His mare brought him as far as the throne of Allah.

LE

MARIAGE FORCÉ.

COMEDIE.

Par I. B. P. DE MOLIERE.

A PARIS,
Chez IEAN RIBOV, au Palais,
vis à vis la Porte de l'Egliſe
de la Sainte Chapelle,
à l'Image S. Louis.

M. DC. LXVIII.
AVEC PRIVILEGE DV ROY.

[TITLE-PAGE]

MOLIERE.

LE MARIAGE FORCÉ. COMÉDIE.

First Edition. *12mo. Full red morocco, inside dentelles, g. e., by Trautz-Bauzonnet.*

A PARIS, JEAN RIBOU, 1668.

£150

Le Petit 284. Lacroix 10.

A BEAUTIFUL COPY OF THE FIRST EDITION.

ESSAIS
DE MESSIRE
MICHEL SEIGNEVR
DE MONTAIGNE,
CHEVALIER DE L'ORDRE
du Roy, & Gentil-homme ordinaire de sa Chambre.

LIVRE PREMIER
& second.

A BOVRDEAVS.
Par S. Millanges Imprimeur ordinaire du Roy.
M.D.LXXX.
AVEC PRIVILEGE DV ROY.

[TITLE-PAGE]

MONTAIGNE.

ESSAIS DE MESSIRE MICHEL, SEIGNEUR DE MONTAIGNE.

First Edition. *2 vols., small 8vo. Red morocco, inside dentelles, g. e., by Trautz-Bauzonnet.*

BORDEAUX, S. MILLANGES, 1580. £350

A fine copy of the rare First Edition of Montaigne's famous essays.

LA

THEOLOGIE NATVRELLE DE RAYMOND SEBON DOCTEVR EXCELlent entre les modernes, en laquelle par l'ordre de Nature, eſt demonſtrée la verité de la Foy Chreſtienne & Catholique, traduicte nouuellement de Latin en François.

A PARIS,
Chez Gilles Gourbin demeurant deuant le college de Cambray ruë S. Iean de Latran à l'enſeigne de l'Eſperance.
1569.
AVEC PRIVILEGE DV ROY.

[TITLE-PAGE]

A MONSEIGNEVR, MONSEIGNEVR DE MONTAIGNE.

MONSEIGNEVR, ſuyuant la charge que vous me donnaſtes l'année paſſee chez vous à Montaigne, i'ay taillé & dreſſé de ma main à Raimõd Sebon, ce grand Theologien & Philoſophe Eſpaignol, vn accouſtrement à la Françoiſe, & l'ay deſeſtu, autant qu'il a eſté en moy, de ce port farrouche, & maintien Barbareſque, que vous luy vites premierement: de maniere qu'à mon opinion, il a meshuy aſſez de façon & d'entre-gent, pour ſe preſenter en toute bonne compaignie. Il pourra bien eſtre, que les perſonnes delicates & curieuſes y remarqueront quelque trait, & ply de Gaſcongne: mais ce leur ſera d'autant plus de honte, d'auoir par leur nonchallance laiſſé prendre ſur eulx ceſt aduantaige, à vn homme de tout point nouueau & aprenty en telle beſongne. Or mõſeigneur, c'eſt raiſon que ſous voſtre nom il ſe pouſſe en credit, & mette en lumiere, puis que il vous doit tout ce que il a d'mendement & reformation. Toutesfois ie voy bien que s'il vous plaiſt de conter auec luy, ce ſera vous qui luy deurez beaucoup de reſte: car en change de ſes excellens & treſ-religieux diſcours, de ſes hautaines conceptions & comme diuines, il ſe trouuera que vous n'y aurez apporté de voſtre part, que des mots & du langage: marchandiſe ſi vulgaire & ſi vile, que qui plus en a, n'en vaut, à l'auanture, que moins.

Monſeigneur, ie ſupplie Dieu, qu'il vous doint treſlongue & treſheureuſe vie. De Paris ce 18. de Iuin. 1568.

Voſtre treshumble & treſobeiſſant fils,
Michel de Montaigne.

[DEDICATORY PAGE]

[MONTAIGNE.]

LA THEOLOGIE NATURELLE DE RAYMOND SEBON DOCTEUR EXCELLENT ENTRE LES MODERNES, EN LAQUELLE PAR L'ORDRE DE NATURE, EST DEMONSTRÉE LA VERITÉ DE LA FOY CHRESTIENNE & CATHOLIQUE, TRADUICTE NOUVELLEMENT DE LATIN EN FRANÇOIS (BY MONTAIGNE).

First Edition. *Small 8vo. Full brown morocco, inside dentelles, g. e., by Duru.*

PARIS, GILLES GOURBIN, 1569. £115

First Edition of the first published work by Montaigne, who dedicated his work to his father. Very fine copy from the Noilly collection.

The first French translation of Raymundus de Sabunde's *Livre des Créatures,* which contains many chapters of medical interest. Raymundus endeavours to correlate natural science and theology. It is interesting to note that in Book II, chapter XII, of his *Essais* (published 11 years after this his first work), Montaigne includes a very interesting "*Apologie de Raimond Sebond.*"

ŒUVRES DE MOLIERE TOM I
ŒUVRES DE MOLIERE TOM II
ŒUVRES DE MOLIERE TOM III
ŒUVRES DE MOLIERE TOM IV
ŒUVRES DE MOLIERE TOM V
ŒUVRES DE MOLIERE TOM VI

SEE NO. 166.

LE BOURGEOIS GENTILHOMME.

LES FEMMES SÇAVANTES.

SEE NO. 166.

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BOUND IN CONTEMPORARY FRENCH RED MOROCCO WITH THE MOREAU PLATES

MOLIERE.

OEUVRES. AVEC DES REMARQUES GRAMMATICALES; DES AVETTISSEMENS ET DES OBSERVATIONS SUR CHAQUE PIÈCE, PAR M. BRET.

First Issue. *With the portrait after Mignard engraved by Cathelin, 6 fleurons on the titles and 33 plates after Moreau, the latter engraved by Baquoy, de Launay, Duclos, de Ghendt, Helman, Lebas, Legrand, Leveau, Masquelier, Née, Simonet and by Moreau himself. 6 vols. 8vo. Contemporary French red morocco, fully gilt backs, g. e.*

PARIS, LA COMPAGNIE DES LIBRAIRES ASSOCIÉS, 1773.

(*See Plates LXVII and LXVIII*). £475

A fine copy of this famous book. Cohen-de Ricci: *"Edition remarquable par sa beauté."*

[167]

WITH THE MEZZOTINT PLATES PRINTED IN COLOURS

ONE OF 100 COPIES ONLY PRINTED, AND BOUND IN CONTEMPORARY FRENCH CRIMSON MOROCCO

MONTESQUIEU.

LE TEMPLE DE GNIDE, SUIVI D'ARSACE ET ISMÉNIE, PAR MONTESQUIEU.

Printed on Thick and Large Paper. *With the seven magnificent mezzotint plates printed in colours after Peyron engraved in colours by Chapuy and Lavallée. Large 4to. Beautifully bound in French crimson morocco, Arms on sides, broad dentelle borders on sides, gilt back, light-blue silk end-papers, inside dentelles, g. e., by Bozérian.*

PARIS, DE L'IMPRIMERIE DE P. DIDOT (L'AN IV), 1796.

(*See Plate LXIX*). £250

One of 100 copies only printed. One of the very rare French eighteenth-century colour plate books.

Cohen-de Ricci was only able to quote one copy of this book as having been sold, and that was in a modern binding by Capé. The reason for its scarcity is given by the printer Didot himself on the last page, where we find printed *"Cette édition, imprimée avec un nouveau caractère gravé et fondu par Firmin Didot, mon frère, avec un tel degré de perfection que jusqu'à ce moment il n'en existe aucun qui puisse soutenir le parallèle, n'a été tirée qu'à cent exemplaires, ainsi que les figures qui l'accompagnent, lesquelles même ont été brisées immédiatement après le tirage."*

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THE FIRST COLLECTED EDITION

MORE (SIR THOMAS).

THE WORKES OF SIR THOMAS MORE, KNYGHT, SOMETYME LORD CHAUNCELLOUR OF ENGLAND, WRYTTEN BY HIM IN THE ENGLYSHE TONGUE.

FINE, TALL COPY. *Printed in Gothic Letter. Title within woodcut border, ornamental initials.*

Thick folio. Full morocco, g. e.

PRINTED AT LONDON, ANNO 1557.

(*See Plate LXX*). £150

Complete, with the eight unpaged leaves of More's youthful poems, and the extra leaf between pages 1138 and 1139, containing a letter, "Sir Thomas More Knighte to the christen reader" in regard to the printer's faults. These nine leaves are frequently lacking.

William Rastell, More's nephew, to whom many of his manuscripts seem to have passed, collected most of his English writings in "The Workes of Sir Thomas More, 1557."

"The massive folio of Sir Thomas More's 'English Works' remains a monument of our language at a period of its pristine vigor. Viewed in active as well as in contemplative life, at the bar or on the bench, as ambassador or chancellor, and not to less advantage, where 'a good distance from his house at Chelsea, he builded the new building, wherein was a chapel, a library, and a gallery,' the character, the events, and the writings of this illustrious man may ever interest us. . . ."—(Israel Disraeli.)

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MURILLO (Bartolomeo Esteban).

AUTOGRAPH DOCUMENT SIGNED.

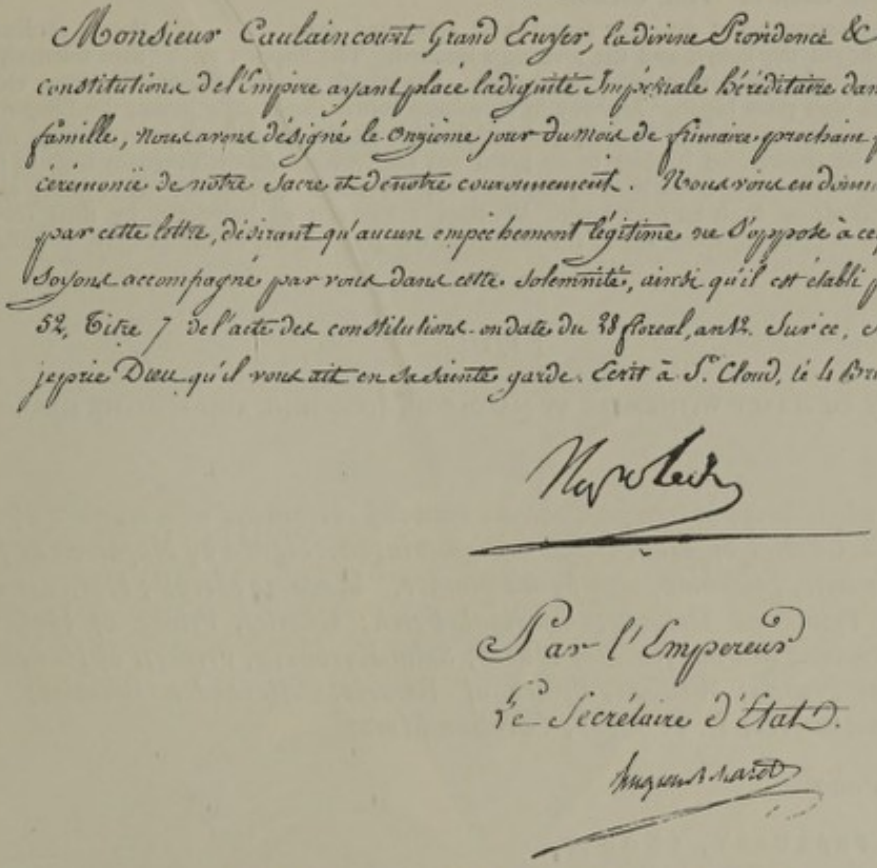
1 page, oblong 4to.

6TH DECEMBER, 1676.

(*See Plate LXX*). £105

A VERY FINE AUTOGRAPH DOCUMENT SIGNED BY MURILLO, THE MOST CELEBRATED PAINTER OF THE SPANISH SCHOOL.

(Trans.):—"On the 6th day of the month of December, 1676, I received from Senor Don Juan Antonio de la Torre, eighty Reales de vellon for rent for two years which are 1674 and 1675 . . . paid for some houses . . . in the town of Pilas." Etc.



Monsieur Caulaincourt Grand Ecuyer, la divine Providence & les constitutions de l'Empire ayant placé la dignité Impériale héréditaire dans notre famille, nous avons désigné le onzième jour du mois de frimaire prochain pour la cérémonie de notre Sacre et de notre couronnement. Nous vous en donnons avis par cette lettre, désirant qu'aucun empêchement légitime ne s'oppose à ce que vous soyez accompagné par vous dans cette solemnité, ainsi qu'il est établi par l'article 52, Titre 7 de l'acte des constitutions en date du 28 floreal, an 12. Sur ce, Monsieur, je prie Dieu qu'il vous ait en sa sainte garde. Ecrit à St. Cloud, le 4 Brumaire, an 13.

Napoleon

Par l'Empereur
Le Secrétaire d'Etat.
Hugues B. Maret

THE CORONATION OF NAPOLEON AND JOSEPHINE

NAPOLEON I.

LETTER SIGNED "NAPOLEON."

½-page. Folio.

ST. CLOUD, 4 BRUMAIRE, AN 13. (25 OCTOBER, 1804).

Also signed by Hughes B. Maret, as Secretary of State.

£105

AN EXTREMELY IMPORTANT DOCUMENT OF HISTORICAL INTEREST SIGNED BY THE EMPEROR IN FULL, AND IN WHICH HE ORDERS MONSIEUR CAULAINCOURT TO BE PRESENT AT THE CORONATION CEREMONY.

The coronation of Napoleon and Josephine was celebrated on 2nd December, 1804.

Armand A. L. Caulaincourt (1773-1827), French diplomatist, was sent by Bonaparte on a mission to Russia in 1801, and after his return was employed as his aide-de-camp and grand equerry of the palace (1804). About 1808 he was appointed Minister to Russia, and was recalled in 1811. He appears to have warned his infatuated master against the invasion of Russia, in which he took a part. In 1813 he was appointed minister of foreign affairs.

Interesting accounts of the Coronation are given in various lives of Napoleon, the following being taken from that written by William Milligan Sloane:—

"On the morning of Sunday, December second, 1804, the gorgeous procession passed from the Tuileries to Notre Dame. . . . Clergy and choristers intoned the hymn, 'Tu es Petrus,' as the Pontiff entered the majestic cathedral from the transept and proceeded to his throne in the centre of the choir to the right of the high altar. After an interval of an hour or more appeared the Emperor's attendants, Murat leading at the head of twenty squadrons of cavalry. Then followed the imperial chariot, surmounted by a crown, and drawn by eight superb and richly caparisoned steeds. Facing the Emperor and Empress sat Joseph and Louis; the other brothers were in temporary disgrace, and Madame Mère remained stubbornly with Lucien at Rome. . . . Passing in a burst of sunshine to the archiepiscopal palace, and entering the vestry, the Emperor donned his coronation robes and a crown of laurel leaves. Thence, with the Empress at his side, he proceeded in state to the place prepared for them in the lofty nave, facing the high altar. . . . At last the entrance

of the choir was reached, and the Pope, descending from his chair, began to intone, amid the deep silence of the throng, the majestic chant of 'Veni, Creator.'

"This ended, the personages of the court found their appointed seats. . . . Pope, cardinals, archbishops, and bishops began the litany, and the sovereign kneeled. The Pope . . . then solemnly anointed both in turn with the triple unction on head and hands. Returning to their chairs, the two chief actors seated themselves, and high mass began. Midway in its solemn course there was a pause; the Emperor stepped forward to the altar as if to be invested at the papal hands with all the insignia of power—ring, mantle and crown. The last of the consecrated baubles to be lifted was the crown. At the pregnant instant, just as the Holy Father, doubting but hoping, lifted it aloft, the Emperor advanced two paces downward, and, firmly seizing it in his own hands, set it on his own brow. Without a moment of hesitancy, he then crowned the Empress, and the two, stepping upward, seated themselves in the great throne of the Empire." Etc.

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MARRIAGE CONTRACT WITNESSSED BY NAPOLEON, JOSEPHINE AND MADAME MERE

NAPOLEON I.

The Original Manuscript Marriage Contract between Antoinette Murat, niece of Joachim Murat, and Prince Charles of Hohenzollern Sigmaringen. Signed by Napoleon as principal witness and by his wife, Josephine, also by his mother, "Madame Mère"; Hortense de Beauharnais; Charles, Prince de Dalberg; Cardinal Fesch; Charles, Prince of Hohenzollern Sigmaringen; Antoinette Murat; Joachim Murat; Salm-Kyrbourg, Princess of Hohenzollern; William, Prince of Prussia; William, Prince of Bavaria; Alexander Berthier; Camille Borghese; J. J. Cambaceres; L. P. Segur; Caroline Murat.

16½ pages. Folio.

PARIS, 3RD FEBRUARY, 1808.

(*See Plate LXXI*). £250

This most important and extremely interesting document commences:—

"Sa Majesté Napoléon, Empereur de Français, Roi d'Italie, Protecteur de la Confédération du Rhin.

"Comme donnant son autorisation au mariage de S. A. Madame la Princesse Antoinette Murat, avec S. A. S. Mgr. le Prince héréditaire de Hohenzollern et aussi à cause de la donation ci après faite par Sa Majesté.

"Son Altesse Sérénissime Monseigneur Charles Antoine Frederic Meinrade Fidele Prince héréditaire de Hohenzollern Sigmaringen demeurant ordinairement à Sigmaringen de présent à Paris logé rue Saint Lazare No. 56. fils majeur et fils unique de S. A. S. Mgr. Antoine Aloyse Meinrade François Conrad Fidele, Prince regnant de Hohenzollern Sigmaringen et de S. A. S. Madame Amalie Zépherine née Princesse de Salm-Kirburg son épouse; son Altesse le Prince héréditaire agissant en son nom et avec le consentement de L. L. A. A. S. S. Le Prince et la Princesse, ses père et mère." Etc.

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THE GREAT SEAL OF NAPOLEON

NAPOLEON I.

DOCUMENT SIGNED "NAPOLEON," WITH GREAT SEAL ATTACHED.

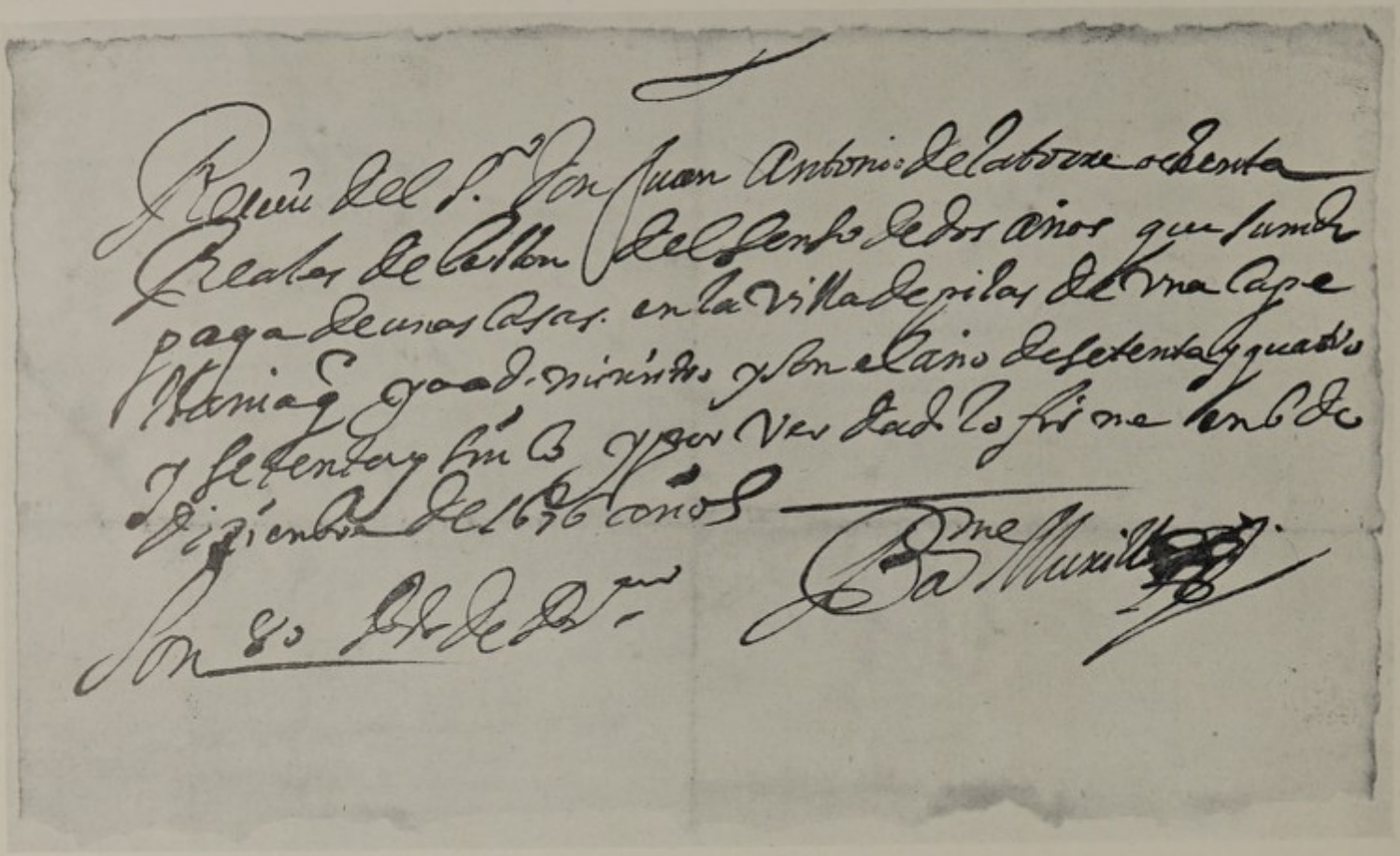
1 page, vellum, oblong folio.

ST. CLOUD, 9TH MAY, 1811. £52 10s

A VERY FINE GREAT SEAL OF NAPOLEON ATTACHED TO A DOCUMENT SIGNED, APPOINTING CLAUDE CHRISTOPHE BOUSSIN, CHEVALIER OF THE LÉGION D'HONNEUR.

PRINTED IN COLOURS

SEE NO. 167.



SEE NO. 169.

SEE NO. 168.

NAPOLEON'S OWN COPY OF WERTHER

[NAPOLEON.] GOETHE.

WERTHER, TRADUIT DE L'ALLEMAND SUR UNE NOUVELLE ÉDITION, AUGMENTÉE, PAR L'AUTEUR, DE DOUZE LETTRES, ET D'UNE PARTIE HISTORIQUE ENTIÈREMENT NEUVE. PAR C. L. SÉVELINGES.

With engraved portrait by Noël after Bouilly. 8vo. Original brown calf binding, with gilt Arms of Napoleon on sides; gilt border; panelled back (preserved in crimson crushed morocco case).

PARIS, CHEZ DEMONVILLE, AN XII (1804).

£750

THIS IS THE VERY COPY THAT NAPOLEON HIMSELF CHERISHED; AND WHICH HE READ AND RE-READ. NAPOLEON ADMITTED THAT HE HAD READ THE BOOK SEVEN TIMES, BUT THERE MUST HAVE BEEN MANY PAGES AND PASSAGES THAT APPEALED TO HIM WITH ESPECIAL FORCE, IF ONE CAN INFER CONSTANT REFERENCE AND USAGE FROM THE "DOG-EARED" CORNERS OF MANY OF ITS LEAVES.

THIS VOLUME, INDEED, IS A CURIOUS LINK BETWEEN TWO OF THE GREATEST FIGURES IN HISTORY AND LITERATURE, WHO OPENLY EXPRESSED THEIR ADMIRATION OF ONE ANOTHER.

In his conversations with Eckermann, Goethe frequently made references to his WERTHER and to Napoleon as the man whose personality over-shadowed that of most of his contemporaries. It was an open secret that, in addition to his admiration for Napoleon's talents, Goethe, with all his genius, rejoiced, with an almost childish glee, in Napoleon's admiration of himself.

As Lewes remarks in his *Life of Goethe*: *"That he was extremely flattered by the attentions of Napoleon, has been the occasion of a loud outcry from those who, having never been subjected to any flattery of this nature, find it very contemptible. But the attentions of a Napoleon were enough to soften in their flattery even the sternness of a republican; and Goethe, no republican, was all his life very susceptible to the gratification which a Frankfort citizen must feel in receiving the attention of crowned heads."*

Goethe was not, however, blinded in his judgment by the glamour of Napoleon's crown. He shrewdly observed to Eckermann that *"Napoleon, for the sake of a great name, broke in pieces almost half a world"*; and added that his personal influence was *"immense."* Yet the chief reason was that men under him *"were sure of attaining their object. On this account they were drawn towards him as they are to everyone who gives them a like certainty. . . . Napoleon knew men well; he knew how to make proper use of their weaknesses."*

And when reference was made to the waning of Napoleon's powers and fortunes in later life, *"What would you have?"* returned Goethe; *"I did not write my love songs or my* WERTHER *a second time. That divine enlightenment, whence everything proceeds, we shall always find in connection with youth and productiveness, as in the case of Napoleon, who was one of the most productive men that ever lived."*

WERTHER not only fed the imagination of sentimental youth, however; Napoleon found herein romantic respite from the stern realities of war in the intervals which he could snatch with his camp library. Many times he must have read the page—bearing the creases where it had been folded down more than once, at the top corner!—which contains Werther's hopeless, passionate appeal to Charlotte.

In the course of one of his many interesting table-talks with Eckermann, Goethe mentions that he is reading Napoleon's campaign in Egypt. The context is quoted here, as related by Eckermann himself.

"It raises my admiration," said I, "that Napoleon, at that early age, could play with the great affairs of the world as easily and securely as if many years' practice and experience had gone before.

"'That, my dear friend,' said Goethe, 'is an inborn quality with great talents. Napoleon managed the world as Hummel his piano; both achievements appear wonderful, we do not understand one more than the other, yet so it is, and the whole is done before our eyes. . . But,' coninued he, gaily, 'pay your respects. WHAT BOOK DO YOU THINK NAPOLEON CARRIED IN HIS FIELD LIBRARY?—MY "WERTHER"!

"We may see by his levee at Erfurt," said I, "that he had studied it well."

"'He had studied it as a criminal judge does his documents,' said Goethe, 'and in this spirit talked with me about it. In Bourrienne's work there is a list of the books which Napoleon took to Egypt, among which is 'WERTHER.'"

Napoleon's criticism of WERTHER had been made verbally to Goethe when the Emperor was at Erfurt in 1808. He had given a friendly reception in September to the Duke of Weimar, and to Goethe and Wieland, with whom he had talked about literature and history. Early in October of that year, Goethe was summoned to an audience with Napoleon, and arrived while the Emperor was having his breakfast; Talleyrand and Daru standing by his side; Berthier and Savary behind.

Lewes describes the interview, in his *Life of Goethe*, thus:

" Napoleon, after a fixed look, exclaimed: ' Vous êtes un homme,' a phrase which produced a profound impression on the flattered poet.

" ' How old are you?' asked the Emperor.

" ' Sixty.'

" ' You are very well preserved.' After a pause—' You have written tragedies?' Here Daru interposed and spoke with warmth of Goethe's works, adding that he had translated Voltaire's ' Mahomet.'

" ' It is not a good piece,' said Napoleon, and commenced a critique on ' Mahomet,' especially on the unworthy portrait given of that conqueror of a world.

" He then turned the conversation to 'WERTHER,' *which he had read seven times, and which accompanied him to Egypt.*

" ' After various remarks, all very just,' said Goethe, *' he pointed out a passage and asked me why I had written so: it was contrary to nature. This opinion he developed with great clearness. I listened calmly, and smilingly replied that I did not know whether the objection had ever been made before, but that I found it perfectly just. The passage was unnatural; but perhaps the poet might be pardoned for the artifice which enabled him to reach his end in an easier, simpler way.*

" ' The Emperor seemed satisfied and returned to the drama, and criticised it like a man who has studied the tragic stage with the attention of a criminal judge, and who was keenly alive to the fault of the French in departing from nature.' "

Goethe's next remark throws a ray of light upon Napoleon's mentality, revealing an amusing perverseness of opinion: Napoleon's belief in his own star of destiny is too universally known, almost, to bear repetition; and yet Goethe states: *" He disapproved of all pieces in which Fate played a part. ' Ces pièces appartiennent à une époque obscure. Au reste, que veulent-ils dire avec leur fatalité. La politique est la fatalité.' "*

Lewes comments that this interview lasted nearly an hour, and that Napoleon enquired after Goethe's children and family; *" was very gracious; and wound up almost every sentence with ' Qu 'en dit M. Goet?' As Goethe left the room, Napoleon repeated to Berthier and Daru, ' Voilà un homme!' "*

A few days later, Napoleon was in Weimar to attend certain festivities in his honour, when he again met Goethe, and proposed that he should write a *Death of Caesar*, but in a grander style than the tragedy of Voltaire. However, *" a proposition more acceptable than that of writing tragedies at his age, was that of accompanying Napoleon to Paris . . . but the inconvenience of so long a journey and his own advanced age, seem to have checked his desire. On the 14th Oct. he and Wieland received the cross of the Legion of Honour—then an honour; and the two Emperors quitted Erfurt."*

For some reason, Goethe preserved a complete silence on all that passed between him and Napoleon, and especially with regard to the passage in WERTHER which the Emperor had criticised. Lewes's statement that Goethe would not even tell Eckermann which was the passage in WERTHER indicated by Napoleon *" as contrary to Nature "*—to which question *" he always returned a playful answer, referring the questioner to the book, on which to exercise his own ingenuity in discovery "*—is borne out by Eckermann himself, in his *Conversations with Goethe*.

Eckermann reminded him of his conversation with Napoleon, *" of which I knew by the sketch amongst his unpublished papers, which I repeatedly urged him to give more in detail.*

" ' Napoleon,' said I, *' pointed out to you a passage in " Werther " which, it appeared to him, would not stand a strict examination; and this you allowed. I should much like to know what passage he meant."*

" ' Guess! ' said Goethe, with a mysterious smile.

" ' Now,' said I, *' I almost think it is where Charlotte sends the pistols to Werther, without saying a word to Albert, and without imparting to him her misgivings and apprehensions. You have given yourself great trouble to find a motive for this silence, but it does not appear to hold good against the urgent necessity where the life of the friend was at stake.'*

" ' Your remark,' returned Goethe, *' is really not bad; but I do not think it right to reveal whether Napoleon meant this passage or another. However, be that as it may, your observation is quite as correct as his.' "*

Lewes assures us that Eckermann was not the only one Goethe mildly tormented with doubts on this subject; he was fond, in this later period of his life, *" of playing hide-and-seek with readers, and enjoyed their efforts to unravel mysteries."*

Turning to Napoleon's copy which is before us, the tell-tale fold in the corners of the last pages of *Werther* —*" Minuit sonne! Eh bien donc! Charlotte!—Charlotte! Adieu! Adieu!"*—once again indicates the probability that Napoleon pondered on the question of *Werther's* suicide; and bears out, in some measure, the statement made by Lewes: *" The mystery has been cleared up by the Chancellor von Müller, to whom we owe most of the details respecting this Napoleon interview.*

" The objection raised by Napoleon was none other than the objection raised by Herder when ' Werther ' was revised by him in 1792—viz., that Werther's melancholy which leads him to suicide, instead of proceeding solely from frustrated love, is complicated by his frustrated ambition.

" Herder thought this a fault in art, Napoleon thought it contrary to nature; and, strange to say, Goethe agreed with both, and altered his work in obedience to Herder's criticism, though he forgot all about it when Napoleon once more brought the objection forward.

" Against Herder, Napoleon and Goethe himself, it is enough to oppose the simple fact: Werther (i.e. Jerusalem) was suffering from frustrated ambition as well as from frustrated love; and what Goethe found him, that he made him. We have only to turn to Kestner's letter, describing Jerusalem and his unhappy story, to see that Goethe, in ' Werther,' followed with the utmost fidelity the narrative which was given him."

[174]

NAPOLEON'S COPY OF ROBINSON CRUSOE FROM HIS LIBRARY AT ST. HELENA

[NAPOLEON.] DEFOE.

LA VIE ET LES AVENTURES SURPRENANTES DE ROBINSON CRUSOË, CONTENANT LE SÉJOUR QU'IL A FAIT, PENDANT 28 ANS, DANS UNE ÎLE DÉSERTE.

With 14 engraved plates by Chatelain after B. Picart, and a folding map of the world. 4 vols. 12mo. Original French calf, g. e. (Preserved in levant morocco case).

(LONDRES), PARIS, CAZIN, 1784. £650

NAPOLEON'S OWN COPY OF ROBINSON CRUSOE FROM ST. HELENA WITH HIS ST. HELENA BOOK-STAMP ON EACH TITLE and with the signed inscription on the fly-leaf to the first volume: *Cet ouvrage faisait partie de la bibliothèque de Napoléon à St. Helène que nous avons achetée du Gouvernement anglais en juin* 1822. *Londres le* 17 *mars* 1823, *Martin Bossange & Cie.* [M. Bossange & Co. were the well-known French booksellers in London who bought Napoleon's library from the British Government in 1822.]

AN AMAZINGLY ROMANTIC ASSOCIATION ITEM. Napoleon, a prisoner on his island, evidently read Defoe's immortal tale of Robinson Crusoe, a prisoner on his island, with the greatest sympathy and interest, and compared his fate with Robinson Crusoe, to judge by the red pencil line which he has drawn on the world map from St. Helena to Robinson Crusoe's island of Juan Fernandez.

[175]

OFFICIUM B.V.M. AD USUM ROMANUM.

Charming pocket manuscript in Latin, containing the Hours of the Virgin, most delicately written by an Italian scribe on 238 leaves of vellum, 13 lines to a page.

Before the Calendar is a charming painting in miniature of the Visitation, framed in green, with a Coat-of-Arms below. There are four very large initials on burnished gold grounds containing most delicately executed miniatures, and three pages enclosed by broad borders edged with gold, filled, in rich Ferrara style, with realistic fruit, flowers, and birds; in the first border is a Coat-of-Arms supported by two amorini. Thirteen other large coloured foliage initials on gold grounds forming partial borders and containing formal flowers. Besides innumerable small initials in red or blue, the larger ones on pen-drawn grounds of violet and red. 16mo. Old red morocco, gilt back and sides, inside dentelles, g. e.

[ITALY, FERRARA, XVTH CENTURY.]

(See Plate LXXII). £135

Olivier de castille. Et artus dalgarbe

[TITLE-PAGE]

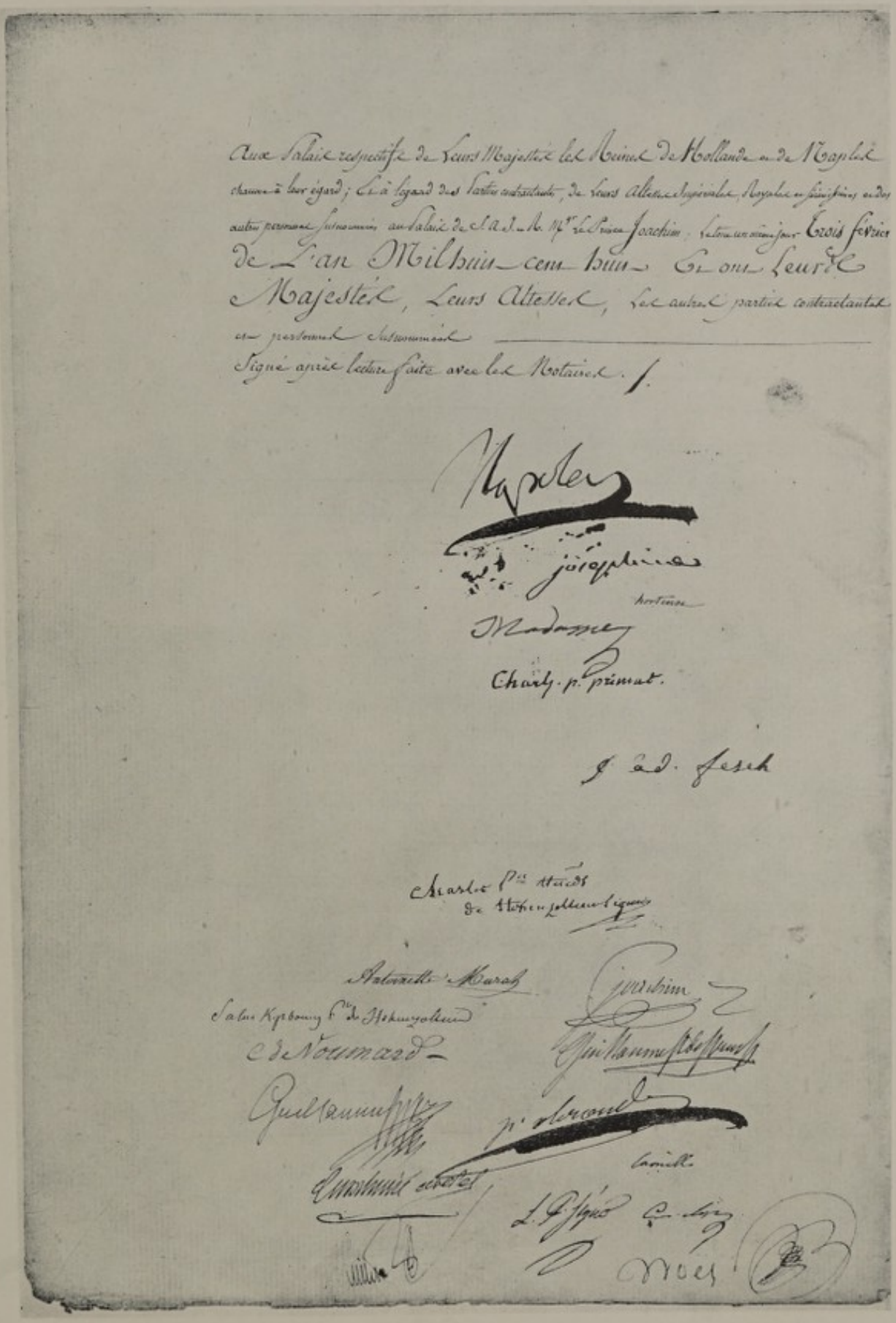
OLIVIER DE CASTILLE ET ARTUS DALGARBE.

60 leaves; Gothic type; large woodcut on title and 26 smaller woodcuts in the text, as well as a number of ornamented capitals. Small 4to. Full red morocco, inside dentelles, Arms on sides, g. e., by Cuzin.

PARIS, MICHEL LE NOIR, 16 OCTOBER, 1506. £250

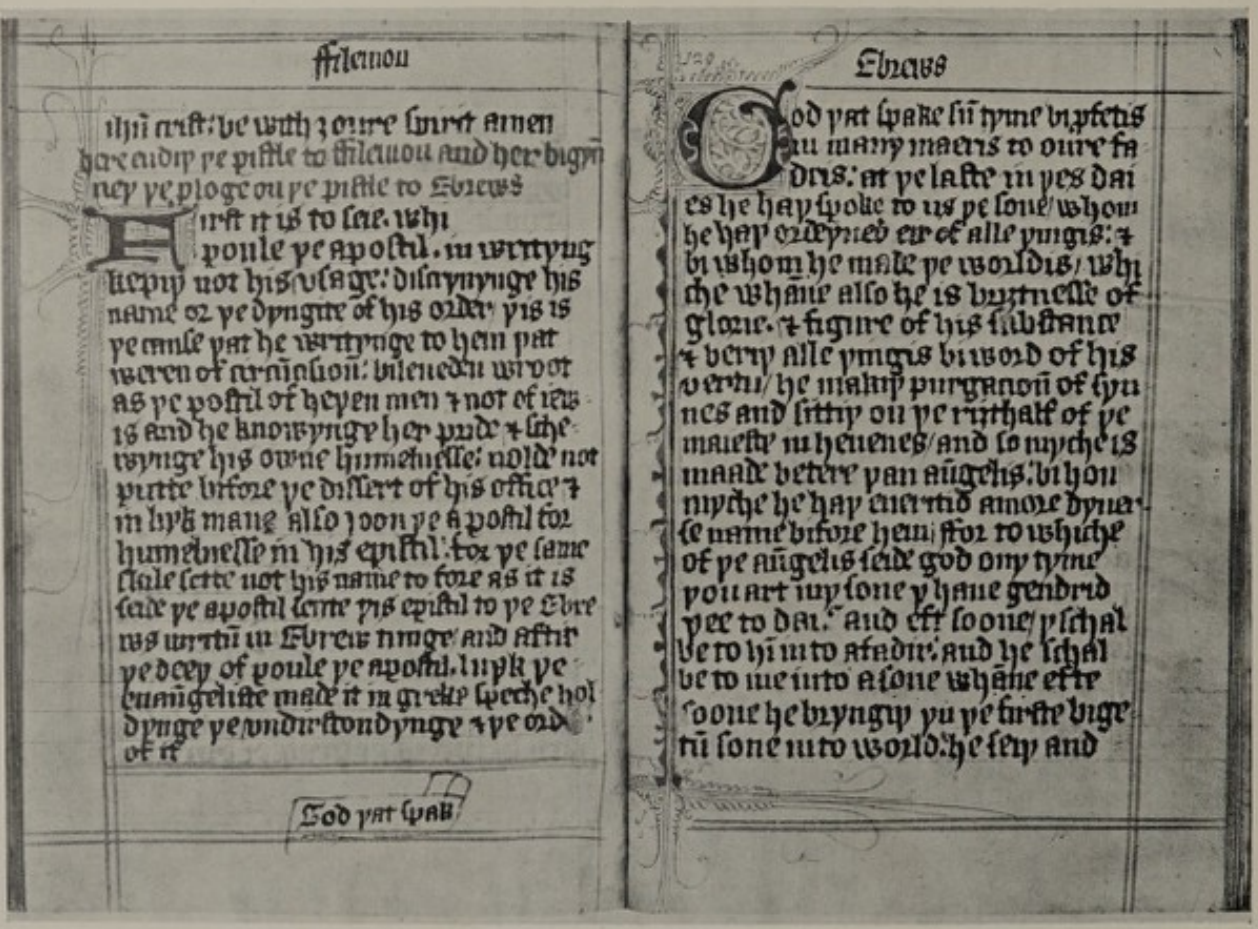
THE ONLY COPY KNOWN OF THIS EDITION OF A REMARKABLE ROMANCE OF CHIVALRY. It comes from the collection of Baron de La Roche Lacarelle (his sale, 1888, No. 325), and Baron Lucien Double (his sale, 1897, No. 128).

Cy fine lhystoire de Oliuier de castille: Et de Artus dalgarbe soy loyal compaignon Et de Helaine fille au roy dangleterre ⁊ de Hery filz de oliuier qui grās faitz darmes firent en leurs temps. Imprimee a paris. par Michelle noir libraire iure en luniuersite de paris demourant deuant sainct denis de la charitre a lymage nostre dame. Lan mil cinq cēs ⁊ cinq. Le. xvi. iour doctobre.



SEE NO. 171.

SEE NO. 175.



SEE NO. 179.

[177]

PRIMERA PARTE

DE ARAVCO DOMADO,

COMPVESTO POR EL LICENciado Pedro de Oña. Natural delos Infantes de Engól en Chile. Collegial del Real Colegio mayor de Sant Felipe, y S. Marcos, fundado enla Ciudad de Lima.

(.2.)

DIRIGIDO A DON HVRTADO DE MEndoça, Primogenito de don Garcia Hurtado de Mendoça, Marques de Cañete, Señor de las Villas de Argete, y su Partido. Viſorrey delos Reynos del Pirv, Tierra Firme, y Chile. Y dela Marqueſa doña Teresa de Caſtro, y de la Cueva. Hijo, Nieto, y Biznieto de Virreyes.

(.4.)

CON PREVILEGIO,

IMPRESSO EN LA CIVDAD DELOS Reyes, por Antonio Ricardo de Turin. Primero Impreſſor en eſtos Reynos.

Año de 1596.

(.4.)

Eſta taſſado a tres quartillos el pliego, en papel.

[TITLE-PAGE]

FIRST EDITION OF THE FIRST GREAT POEM WRITTEN IN SOUTH AMERICA

ONA (Pedro de).

PRIMERA PARTE DE ARAUCO DOMADO. (*All published*).

First Edition. *With woodcut portrait of the Author. Small 4to. Crimson morocco, inside dentelles, g. e.* (*Preserved in levant morocco case.*)

LOS REYES [LIMA], ANTONIO RICARDO DE TURIN, 1596.

£525

The extremely rare First Edition of the first great poem written in South America, composed by the first native Chilean to achieve distinction in literature. It is an epic poem in 19 cantos, the theme of which is the same as Ercilla's *Araucana*, and refers to the Chilean wars in the late sixteenth century and the subjugation of the Araucan Indians by the Spaniards. The work is dedicated to Don Hurtado de Mendoça, the eldest son of the

Marques de Cañete, Viceroy of Peru and Chili during the Araucan wars, and is an attempt to repair the wrong done to the Marques de Cañete by Ercilla, who has practically ignored the Commander's services in the Araucan war. The work was intended to be the first part of a fuller epic, but the second part was never written; and the author was legally prosecuted for publishing the first part.

Pedro de Oña was a Spanish native of Infantes de Engol, Chili (born circa 1571). He wrote the *Arauco Domado* before 1596, but withheld its publication until the Viceroy had left the capital, as he considered it more tactful not to eulogise the Viceroy publicly in his presence. Oña's name was included in the *Autoridades de la lengua*, published by the Academy.

It is worthy of note that Lope de Vega, who also published an *Arauco Domado* (1629), eulogises Oña in his *Laurel de Apolo;* while Sabin declares that "the student must refer to the stanzas of *'Arauco Domado'* (fortunately unembellished by a brilliant imagination) for many details of the conquest and settlement of Chili, not to be found in Ovalle or elsewhere."

THE ONLY COPY KNOWN TO US IN U.S.A. IS IN THE JOHN CARTER BROWN LIBRARY.

Medina (Lima), 10. Palau's *Manual*, vol. 5, p. 357, can only quote the Heber copy.

[178]

THE FIRST ISSUE BOUND IN CONTEMPORARY FRENCH RED MOROCCO

OVIDE.

LES MÊTAMORPHOSES D'OVIDE EN LATIN ET EN FRANÇOIS, DE LA TRADUCTION DE M. L'ABBÊ BANIER.

FIRST ISSUE. *With one frontispiece, three pages of "dedicace," 4 fleurons on title-pages, 30 vignettes, at the end of Vol. IV a beautiful cul-de-lampe, and 139 plates after Boucher, Eisen, Gravelot, Leprince, Monet, Moreau, Parizeau et Saint-Gois, engraved by Baquoy, Basan, Binet, Duclos, de Ghendt, Helman, de Launay, Legrand, Lemire, Leroy, Leveau, de Longueil, Masquelier, Massard, Miger, Née, Ponce, Rousseau and Saint Aubin. 4 vols., 4to. Beautifully bound in contemporary French red morocco, three-line fillet on sides, gilt back, g. e.*

PARIS, BASAN AND LE MIRE, 1767-1771.

(*See Plate LXXIII*). £675

IN PERFECT STATE OF PRESERVATION.

[179]

ST. PAUL.

EPISTLES. [WYCLIFFE'S TRANSLATION.]

Manuscript in English on 150 leaves of vellum (146 mm. x 104 mm.). *Written in a neat round book-hand by an English scribe, first initial in red and blue with pen-work ornament carried into the margin, other initials in blue with pen-work grounds and marginal decoration in red, a few chapter and book headings in red, ruled in red throughout. 8vo. Old English red morocco gilt, g. e.*

[ENGLAND, EARLY XVTH CENTURY.]

(*See Plate LXXII*). £275

On verso of last leaf is a manuscript note in English, dated 1457.

A FINE SPECIMEN OF THE SMALL POCKET COPIES OF PARTS OF THE BIBLE IN ENGLISH WHICH WERE CIRCULATED IN THE XVTH AND XVITH CENTURIES BEFORE THEIR SUPERCESSION BY THE PRINTED BIBLES OF TYNDALE AND HIS SUCCESSORS.

[180]

EDITIO PRINCEPS OF THE FIRST BOOK ON THE COMPASS

PEREGRINUS MARICURTENSIS (Petrus).

DE MAGNETE, SEU ROTA PERPETUI MOTUS LIBELLUS. PER ACHILLEM P. GASSERUM NUNC PRIMUM PROMULGATUS.

First Edition. *With 4 figures showing compasses and handsome armorial title-border, carefully coloured by a contemporary hand. 24 leaves. 4to. 16th-century brown calf, sides blind-tooled and gilt.*

AUGSBURG, 1558. £175

"The earliest unquestionable description of a pivoted compass is that contained in the remarkable "Epistola de magnete" of Petrus Peregrinus de Maricourt, written at Lucera in 1269 to Sigerus de Foncaucourt. (First printed edition Augsburg 1558).

The first part of the epistle deals generally with magnetic attractions and repulsions, with the polarity of the stone, and with the supposed influence of the poles of the heavens upon the poles of the stone. In the second part Peregrinus describes first an improvised floating compass with fiducial line. . . . He then describes a new compass with a needle thrust through a pivoted axis, placed in a box with transparent cover, cross index of brass or silver, divided circle, and an external "rule" or alhidade provided with a pair of sights."

The editor, who dedicates this work to the Emperor Ferdinand, mentions in the preface Magellan's voyage around the world.

An exceptionally fine, large, and clean copy in a beautiful gilt and blind-tooled binding.

[181]

THE FIRST BOOK WITH WOODCUTS BY SCHAEUFELEIN

[PINDER].

DER BESCHLOSSEN GART DES ROSENKRANTZ MARIE.

Gothic Letter, double columns, 53 lines to a full page. With full-page woodcut on verso of title (repeated), 2 other full-page woodcuts and 634 small woodcuts in the text of Vol. I, and one full-page woodcut and 374 small woodcuts in the text of Vol. II. 2 vols., folio. Original fine binding of wooden boards covered with stamped pigskin, two clasps to each volume.

NUREMBERG, PRINTED FOR ULRICH PINDER, 9TH OCTOBER, 1505.

(See Illustration overleaf). £250

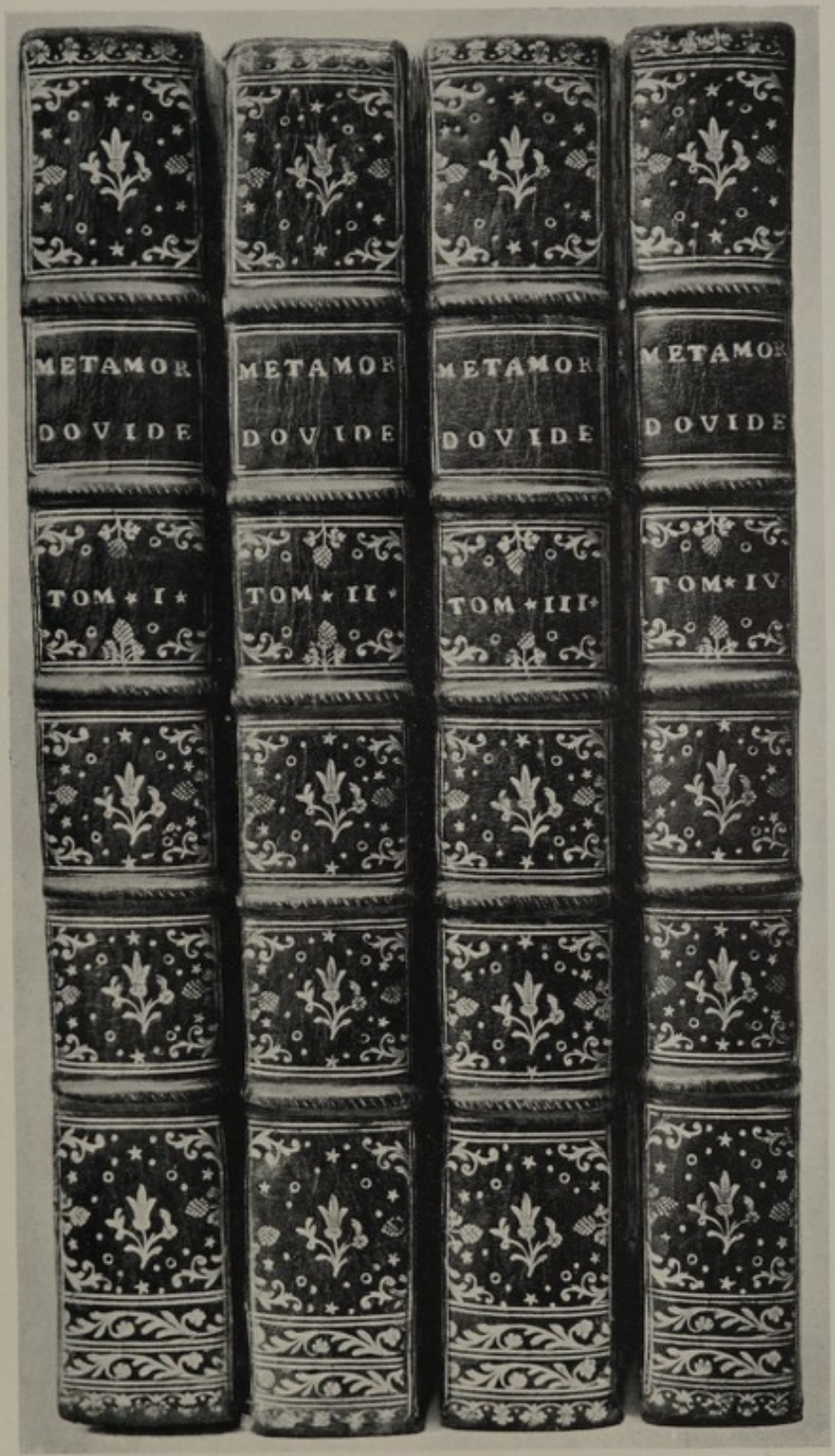
"This work contains an immense number of cuts by Nuremberg artists. Some can be attributed, with various degrees of certainty, to Dürer, Hans von Kulmbach, Baldung and Schäufelein. The only cut I am disposed to claim for Traut, and that not positively, is the illustration in three compartments (251 x 160), on the back of the title-page, repeated on leaf 94 r." (Dodgson.)

A superb copy with wide margins. From the Monastery of St. Erentrude at Nonnenberg, with the arms stamped on covers.

Absolutely complete, with the two leaves of table at the beginning of Vol. I, and the second full-page woodcut of the Crucifixion on an unfoliated leaf, recto blank, between folios 64 and 65 of Vol. II. The British Museum copy wants the table to Vol. I and the Fairfax Murray copy lacked both the table and the woodcut.

Proctor 11030. Muther 896. Dodgson I, p. 510 (22). II, p. 10 (I).

SEE NO. 181.


METAMOR
DOVIDE
TOM * I *
METAMOR
DOVIDE
TOM * II *
METAMOR
DOVIDE
TOM * III *
METAMOR
DOVIDE
TOM * IV *

SEE NO. 178.

PLATE LXXIV.

SEE NO. 185.

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THE FAMOUS ENGRAVINGS OF THE "PRISONS" OF ROME

PIRANESI (G. B.).

CARCERI D'INVENZIONE DI G. BATTISTA PIRANESI.

16 fine large plates. CIRCA 1761.

ANTICHITA ROMANE DE' TEMPI DELLA REPUBBLICA.

29 plates. 1748.

Very fine engraved plates on thick paper. Folio. Vellum.

ROME, 1748-61. £90

"Beyond question the greatest etcher of architecture that has ever lived, Piranesi represents the romantic aspect of mid-eighteenth-century classical archaeology. More than any other one man he was responsible for the classical fashion in interior decoration that invaded England as *"Adam"* and France as *"Empire."* Not only the friend of Winckelmann, but the guide of Adam and the teacher of Clérisseau, he was the great original of whom Hubert Robert was the pale reflection." (W. M. Ivins.—*Notes on Prints.*)

[183]

PIRANESI (G. B.).

VEDUTE DI ROMA.

Collection of 104 of the best plates of the famous Ruins of Rome, fine impressions on thick paper. 2 vols., oblong folio. Original boards.

ROME, CIRCA 1760. £75

[184]

THE FINEST OF EARLY EDITIONS OF PLINY

PLINIUS SECUNDUS (Gaius).

HISTORIA NATURALIS. [EDITED BY BISHOP JOANNES ANDREAE.]

Roman Letter, 50 lines to a full page. Initial spaces, with guide letters. Folio. English red morocco binding, with borders in gold and coat-of-arms, g. e.

VENICE, NICOLAUS JENSON, 1472 £250

Hain *13089.

The third edition of the Natural History of Pliny, but THE FIRST, AND ONLY LATIN EDITION, ISSUED FROM THE PRESS OF THIS FAMOUS VENICE PRINTER. THIS IS THE MOST FAMOUS AND MAGNIFICENT OF THE EARLY EDITIONS OF PLINY, AND A NOBLE EXAMPLE OF JENSON'S "ROMAN" PRINTING.

A FINE COPY WITH BROAD MARGINS, rubricated in blue, yellow and red. In many cases the rubricator has inscribed the names of the chapters in a firm Gothic hand in the margins.

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A MAGNIFICENT BOOK FROM THE LIBRARY OF MADAME DE POMPADOUR

[POMPADOUR (Madame de)]. BELLIN.

DESCRIPTION GEOGRAPHIQUE DE LA GUIANE.

With frontispiece, coloured maps and plates. 4to. Contemporary red morocco with broad dentelle-borders, blue silk ends (Derome). With the arms of Madame de Pompadour in the centre of the sides and repeated at the corners.

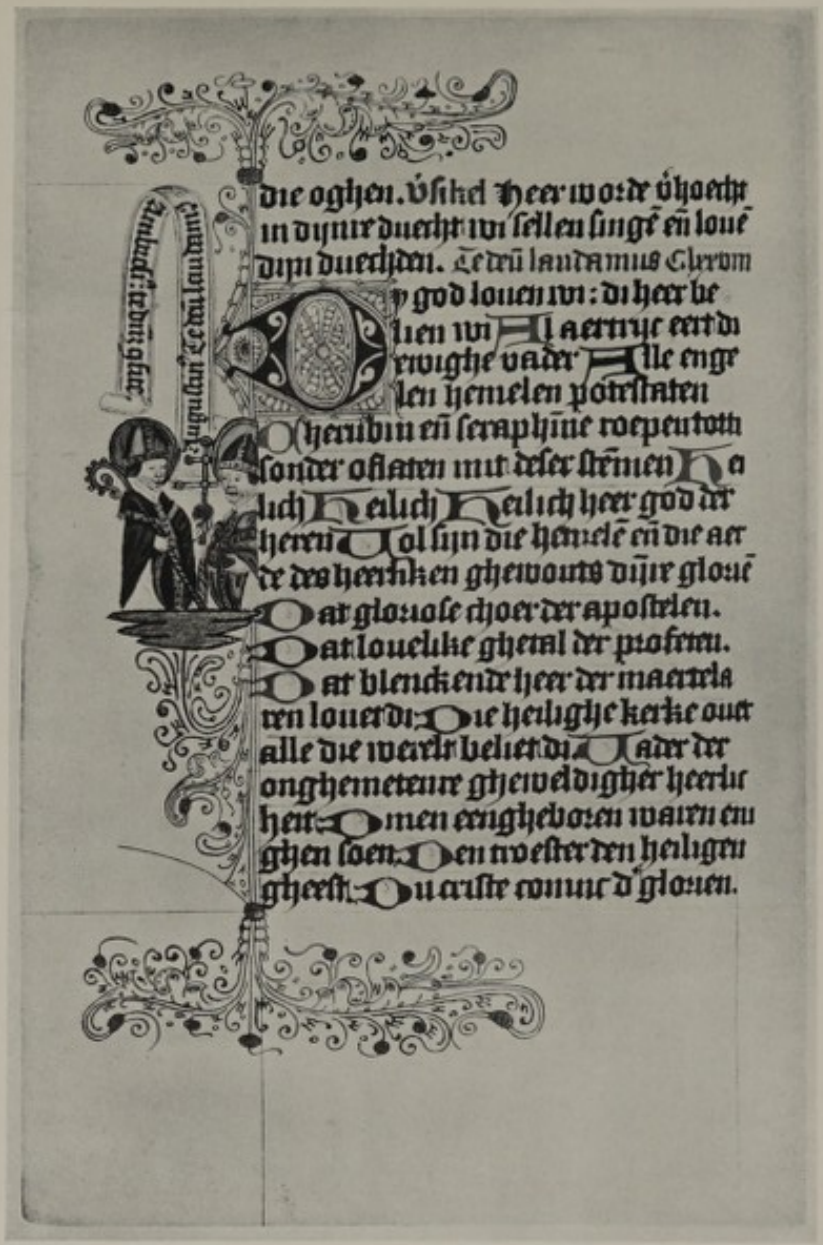
PARIS, DIDOT, 1763.

(See Plate LXXIV). £1000

MADAME DE POMPADOUR'S COPY (No. 3314 in the printed catalogue of her library, 1765).

This volume, which is in perfect condition, was later in the collections of Baron Pichon (1869 sale, No. 861bis), Comte de Sauvage (1898 sale, No. 87), M.L. de Montgermont (1914 catalogue, No. 598), and Rahir (1930 sale, No. 27). It occurs in the list of the finest of Madame de Pompadour's books given by Quentin-Bauchart in his "*Femmes Bibliophiles de France*," 1886 (Vol. II, p. 83, No. 93).

SEE NO. 201.



die oghen. Ofiked heer worde ghoeght
in dynre duecht ivi sellen singē ēn loue
dijn duechden. Te deū laudamus Cherom
y god louen ivi: di heer be
lien ivi Laermyc eert di
rvighe vadr Alle engr
len hemelen potestaten
Cherubin ēn seraphīne roepen toth
sonder ofslaten mit deser strēmen Ha
lich Healich Heelich heer god der
heren Vol sijn die hemelē ēn die aer
de des heerlikē ghevouts dijnr glouē
Dat gloriose choer der apostelen.
Dat louelike ghetal der profeten.
Dat blenckende heer der maertela
ren louer di Die heilighe kerke ouer
alle die werlt beliet di Vader der
onghemetenre ghevedighēr heerlic
heit Omen enighebornen waren ens
ghen soen Oen troester den heilighen
ghest Ou arste comnic d' glorien.

SEE NO. 187.

PLATE LXXV.

PLATE LXXVI.

SEE NO. 186.

MADE IN 1568 FOR KING CHARLES IX OF FRANCE BY HIS WRITING MASTER, PIERRE HAMON, WHO WAS HANGED IN THE FOLLOWING YEAR

[PORTULAN].

MANUSCRIPT PORTULAN OR WORLD MAP ON VELLUM BY PIERRE HAMON, IN PEN AND INK, OUTLINED IN GREEN, WITH PLACE NAMES IN RED OR BLACK, ORNAMENTED WITH A COLOURED COMPASS-ROSE IN CENTRE AND DECORATED WITH VARIOUS SMALL FLAGS AND SHIPS. SURROUNDING THE MAP IS A DECORATIVE BORDER IN BLUE, YELLOW, AND GREEN, ORNAMENTED IN SIX PLACES WITH PANELS CONTAINING THE ROYAL FLEURS-DE-LYS.

Size 18 by 11 inches. Preserved in levant morocco case.

PARIS, CIRCA 1568.

(See Plate LXXVI). £950

A MAGNIFICENT EARLY WORLD MAP, IN WHICH EUROPE, AFRICA, AND SOUTHERN ASIA ARE VERY ACCURATE IN THEIR FORM. The North Coast of Siberia and North-West Coast of America are marked as unknown regions, but the country comprising some of the present day states of U.S.A. and CANADA is *La Nouvelle France,* a small portion of which is designated *Canada;* THE MOST NORTHERLY TRACT OF LAND being called *Terre du Laborador,* VERACRUZ is *La Vraye Croix,* CUBA and HISPANIOLA are named, as well as PERU, BRAZIL, TIERRA FIRME (the region in Central America occupied by the VENEZUELAN COAST and PANAMA). Some other American names which appear on the map are: *C. Froit, C. de Ratz, C. Breton, Y. d'Orleans, Sagne,* in CANADA; *La Velle,* on the VENEZUELAN COAST, TUMBEZ, PACHACAMA, IN PERU; THE AMAZON, BAHIA DE TODOS SANTOS, and *St. Pierre* in BRAZIL. Although Chile and La Plata (Argentine) are not indicated, some names appear in the SOUTHERN PART OF SOUTH AMERICA, such as CAXAMALCA, P. ST. ANTHOINE, and ST. MATHIEU. The region of PATAGONIA is described as that of "Giants discovered by the Spaniards"; and the STRAIT OF MAGELLAN is named. GREENLAND is marked as a small peninsula of Finland, and the ocean occupies its correct location. CEYLON is shown but unnamed, the name *Taprobana* being given to Sumatra. *Java la Grande* is shewn as the northern part of the Southern Continent, which is shewn as occupying the position of AUSTRALIA.

THE MAP WAS EXECUTED FOR THE YOUNG KING CHARLES IX OF FRANCE. IT WAS FOUND WITH A MANUSCRIPT MAP OF FRANCE DATED 1568 DRAWN AND SIGNED BY PIERRE HAMON AND EXECUTED FOR THE QUEEN OF FRANCE, KATHERINE DE MEDICIS, THE MOTHER OF THE YOUNG KING CHARLES IX, TO WHOM THE ARTIST WAS WRITING-MASTER AND WHO HAD PRESENTED IT TO THE QUEEN AS A SPECIMEN OF HIS WORK.

Pierre Hamon was famed for his skill in caligraphy. He was born at Blois in the 16th century, his ability brought him to the notice of the court, and he was appointed writing-master to the young King Charles IX. He was a staunch Protestant, and early in 1569 was arrested under pretext of certain suspicious papers being found at his lodgings, among them being an infamous sonnet concerning the King. Charles IX tried in vain to save him, and he was hanged on March 7th, 1569, in the Place de Grève, Paris.

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PSALTER AND BOOK OF HOURS.

Dutch manuscript, written in thick black Gothic letters on 247 leaves of vellum, 21 lines to a page. Containing one full-page miniature and 31 charming and most unusual paintings in the margins of a great variety of subjects, with scrolls, mostly containing a Dutch or Latin saying, 6 fine historiated initial letters, and also 16 large decorative initial letters in red, blue, and gold, the margins upon which the initials occur having very graceful decorative borders worked with pen in red and blue, and heightened in many cases with gold.

Crown 8vo. Original binding of oak boards covered with stamped calf (joints repaired).

[NETHERLANDS, 1420 A.D.]

(*See Plate LXXV*). £420

LES COLOMBES.

PRINTED IN COLOURS

SEE NO. 189.

PLATE LXXVIII.

SEE NO. 197.

[188]

FIRST EDITION OF PTOLEMY WITH WOODCUT MAPS

PTOLEMAEUS (Claudius).

COSMOGRAPHIA. (TRANSLATED BY JACOBUS ANGELUS. EDITED BY NICOLAUS GERMANUS.)

Gothic Letter, double columns of 44 lines. A grand historiated woodcut initial at beginning with Nicolaus Germanus presenting his work to Pope Paul II; a smaller historiated initial with a portrait of Ptolemy on 2b; fine Maiblumen initials to the number of 114, elsewhere. With 32 remarkable woodcut maps (entirely uncoloured), all but one full-page: these are the earliest woodcut maps appearing in a Ptolemy. On the back of most of the maps is printed the descriptive text, which is enclosed by woodcut borders.

Folio. Old calf, hinges repaired.

ULM, LIENHART HOLLE, 16TH JULY, 1482. £850

Hain *13539 (a variant issue).

AN OUTSTANDING EDITION OF PTOLEMY: THE FIRST PRINTED IN GERMANY AND THE FIRST WITH WOODCUT MAPS. It holds a place among the finest books which Germany produced during the fifteenth century, and is the work with which Lienhart Holle made his début as a printer at Ulm.

The 32 large woodcut maps are a notable feature of this edition; they comprise a map of the world and 25 other maps according to Ptolemy, and, in addition, modern maps of Spain, Italy, the countries of the North, France, and Palestine. The name of the engraver of the maps is disclosed by a legend on the upper border of the world map: "Engraved by Johannes Schnitzer de Armssheim." This is the first printed map which was signed.

The world map is remarkable because the geographer for the first time has ventured to make some changes in Ptolemy's picture of the world, though as yet only for the distant north.

Greenland, under the name of "Engronelant," is shown in the modern map of the countries of the North; this is the earliest printed presentation of any part of the New World.

A comparison of the printed book with the original MS. of Nicolaus Germanus has revealed that Holle cut his type in imitation of the fine calligraphic script of the editor.

A FINE AND REMARKABLE COPY, HAVING THE MAPS, ETC., UNTOUCHED WITH COLOUR. With the printed bookplate of the Monastery of St. Peter at Salzburg, dated 1767, and a MS. ownership inscription of the same monastery, dated 1634.

[189]

WITH THE EIGHT PLATES PRINTED IN COLOURS AND PRINTED ON THICK PAPER

QUERELLES (Le Chevalier de).

HÉRO ET LÉANDRE, POÈME NOUVEAU EN TROIS CHANTS, TRADUIT DU GREC, SUR UN MANUSCRIT TROUVÉ À CASTRO, AUQUEL ON A JOINT DES NOTES HISTORIQUES.

Printed on thick paper. With the frontispiece in black and 8 magnificent plates printed in colours after and engraved by Debucourt. 4to. Half morocco.

PARIS, DE L'IMPRIMERIE DE P. DIDOT L'AINÉ, L'AN IX (1801).

(*See Plate LXXVII*). £120

PRINTED DETAILED ESTIMATES SUBMITTED TO THE KING OF SPAIN FOR THE COLONISATION AND FURTHER EXPLORATION OF AUSTRALASIA BY THE SPANIARDS
ONLY ONE OTHER COPY KNOWN

QUIROS (Pedro Fernandez de).

(MEMORIAL PRESENTADO AL REY FELIPE III ACERCA DE LA AUSTRALIA).

THE SIXTH EXTANT MEMORIAL. *12 pp., folio, in case.*

(MADRID, 1610).

(See Illustration opposite.) £750

HITHERTO ONLY ONE COPY OF THIS MEMORIAL HAS BEEN KNOWN.

The sixth existing Memorial refers to a royal order received from the Secretary, Gabriel de Hoa, instructing the Viceroy to depatch Quiros on a new voyage to Australasia. He submits detailed estimates. Quiros proposes to take one hundred and fifty persons, and mentions the names of three Captains who are willing to accompany him. One of them is Lorenzo Ferrer Maldonado, a cosmographer and writer (who is best known for his account of the imaginary Strait of Anian, published in 1588). Quiros also gives the names of eighteen Franciscan friars who are ready to go. He refers to his extreme poverty, and asks for his debts to be paid.

This memorial begins with the words *El capitan Pedro Fernandez de Quiros. De mostrar V. M. al mundo, quando dessea, y procura la mas honra y gloria de Dios nuestro señor, en la poblacion que V. M. manda que yo vaya hazer, en las tierras que de la parte Austral por orden de V. M. descubri, etc.;* only a portion of which is reprinted in Zaragoza (*Historia del descubrimento de las regiones Austriales hecho por el General Pedro Fernandez de Quiros,* Madrid 1880, Vol. II, pp. 268-279, *Adicion P.*), who apparently never saw the original printed text but only a manuscript copy of part of it; for, on comparing our original text with *Adicion P.* in Zaragoza, we find first of all a number of variants in the very first page. For instance:

MAGGS.	ZARAGOZA.
1.1. *De mostrar* V. M.	*demostrara a* V. M.
1.2. al mundo	*y* al mundo
1.7. doy	*y* doy
1. a 18 de Diziembre.	a 18 de Diziembre *de* 1609.

In addition, Zaragoza only prints off the *first half* of the printed memorial, so he evidently did not have a transcript of the very interesting remainder. This has the effect of making this Memorial practically unknown, as it has also not been translated in the Hakluyt Society's volumes on Quiros.

THE VOYAGE OF QUIROS WAS THE FIRST EVENT IN THE STORY OF ANTARCTIC ENTERPRISE. ITS OBJECT WAS THE DISCOVERY OF THE SOUTHERN CONTINENT AND THE ANNEXATION OF THE SOUTH POLE. OTHERS OF ANOTHER NATION WERE TO FOLLOW UP HIS IDEA, BUT HE OPENED THE GLORIOUS RECORD OF ANTARCTIC DISCOVERY. CAPTAIN COOK MADE KNOWN THE SOUTHERN CONTINENT IMAGINED BY QUIROS, AND ACTUALLY SEEN BY TORRES. GREAT COMMUNITIES WERE TO ARISE IN THE SOUTHERN CONTINENT, IN AUSTRALIA, AND NEW ZEALAND, BUT NOT OF SPANISH RACE. THE ACHIEVEMENTS OF THE PEOPLES OF THE IBERIAN PENINSULA WERE OF VAST IMPORTANCE TO THE WORLD; BUT THEY CAME TO AN END WITH THE VOYAGE OF QUIROS. THE MANTLE OF DISCOVERY FELL ON OTHER SHOULDERS.

Señor.

EL Capitan Pedro Fernãdez de Quiros. De moſtrar V.M. al mundo, quanto deſſea, y procura la mas honra y gloria de Dios nueſtro ſeñor, en la poblacion que V.M. mãda q̃ yo vaya a hazer, en las tierras q̃ de la parte Auſtral por orden de V.M. deſcubri, para la predicacion del Euangelio y conuerſion de todos aquellos gentiles naturales dellas, lo tengo por baſtãte premio de mis trabajos: yo Señor doy infinitas gracias a Dios, pues veo eſta grande y pia cauſa libre de tan grandes rieſgos como haſta aqui le vi correr, y las doi a V.M. por eſta merced tan alta, que aceto con toda la humildad poſsible, y con animo muy de atras, determinado proteſto de en proſecucino de ſu fin hazer todo quãto pudiere por dar la buena cuenta que deuo, a Dios, y a V.M. de la confiança que de mi ſe haze, y por primero las aduertencias ſiguientes.

La cedula de V.M. recebi de mano del ſecretario Gabriel de Hoa, a 18. de Diziembre. y en ella V.M. manda al Virrey del Pirù, que me dè deſpacho: de cuya forma aduierto ſu confuſion y el peligro, y digo, Que ſi V.M. manda al Virrey, que acuerde comigo lo que pareciere conuenir, con gaſto de los 500 ℔. ducados que pedi, dando el Virrey las libranças dellos, y diſtribuydos por mi orden, ſin que entre en mi poder tan ſolo vn peſo: yo hare los tanteos y reparticiones, buſcare los generos, hare los precios, embiare a partes a donde ſe puedan comprar, tan buenos como baratos, y ahorrare los fletes con los nauios de mi cargo: en ſuma, yo buſcare los hombres a propoſito, dentro y fuera de Lima, y todo lo demas que toca a vn buẽ deſpacho, ajuſtandome ſiempre a los dichos 500 ℔. ducados, y creciendo en los generos vna gran ſuma: y con eſto demas de los mil hombres cõcedidos, lleuare las mugeres de los caſados, de que no ſe haze mencion, ſiendo parte tan principal para poblarſe, y juntamẽte a ſus hijos y criados, y a todos los auentureros: y mas que he de yr bien deſpachado, y del modo que ſe manda es muy poco vn millon y ſera corto mi deſpacho. Mire V.M. q̃ le doy vn grande arbitrio, y que todo lo q̃ pido es en ſu mayor y mejor beneficio deſta obra, que yo no puedo guiar ni aſſegurar aqui, ni alla quanto fuere de mi parte, ſino es que V.M. ſe ſirua que las cedulas aqui, y el deſpacho en el Piru, ſean a toda mi ſatisfacion, y que V.M. me de el titulo que no puedo eſcuſar para

A nom-

SEE NO. 190.

PRINTED PROPOSALS SUBMITTED TO THE KING OF SPAIN FOR COLONISING AUSTRALASIA AND CONVERTING THE NATIVES
ONLY TWO OTHER COPIES KNOWN

QUIROS (Pedro Fernandez de).

(RELACION Y MEMORIAL AL REY Y SU CONSEJO DE INDIAS ACERCA DE LA AUSTRALIA, SU DESCUBRIMIENTO Y USOS Y COSTUMBRES DE SUS HABITANTES.)

THE SEVENTH EXTANT MEMORIAL. *46 pp., folio, in case.*

(MADRID, 1610).

(*See Illustration opposite.*) £750

HITHERTO ONLY TWO COPIES OF THIS MEMORIAL HAVE BEEN KNOWN, one being the copy in the private library of the King of Spain (which was reprinted by Zaragoza in 1890 as "Adicion Q," in his "Historia del Descubrimiento de las Regiones Austriales hecho por el General Pedro Fernandez de Quiros").

This, the seventh extant Memorial, is, according to Quiros, the fiftieth that he wrote; IT IS MUCH THE LONGEST. It begins by recapitulating the contents of his eighth and sixteenth Memorials, and in it he makes proposals for colonising Australasia; he here compares himself to Columbus, Da Gama, and Magellan. It also contains an interesting report by Hernando de Los Rios, the procurator of the Philippines, of a voyage to New Guinea, by a Portuguese named Miguel Roxo de Brito; also an extract from a letter received by Quiros, from his second in command, Torres (the discoverer of the Torres Straits), dated June 15th, 1607; and a report by Ruy Gonzalez de Sequeira, the Governor of the Moluccas. Quiros repeats his proposals, and again dwells on the importance of the intended discoveries in Australasia.

THE VOYAGE OF QUIROS WAS THE FIRST EVENT IN THE HISTORY OF ANTARCTIC ENTERPRISE. ITS OBJECT WAS THE DISCOVERY OF THE SOUTHERN CONTINENT AND THE ANNEXATION OF THE SOUTH POLE. OTHERS OF ANOTHER NATION WERE TO FOLLOW UP HIS IDEA, BUT HE OPENED THE GLORIOUS RECORD OF ANTARCTIC DISCOVERY. CAPTAIN COOK MADE KNOWN THE SOUTHERN CONTINENT IMAGINED BY QUIROS, AND ACTUALLY SEEN BY TORRES. GREAT COMMUNITIES WERE TO ARISE IN THE SOUTHERN CONTINENT, IN AUSTRALIA AND NEW ZEALAND, BUT NOT OF SPANISH RACE. THE ACHIEVEMENTS OF THE PEOPLES OF THE IBERIAN PENINSULA WERE OF VAST IMPORTANCE TO THE WORLD; BUT THEY CAME TO AN END WITH THE VOYAGE OF QUIROS. THE MANTLE OF DISCOVERY FELL ON OTHER SHOULDERS.

Señor.

EL Capitan Pedro Fernandez de Quiros. V.M.ordena y manda a ſu Conſejo de Indias,que me de deſpachos a mi ſatisfacion, para que el Virrey del Piru,me de lo que fuere meneſter a la poblacion de las tierras Auſtrales,adonde V.M.ſe ſirue mandarme ir. Siempre tuue por cierto,que clamores de las gentes deſcubiertas, y por deſcubrir, mi buena fee, con mis juſtas peticiones, auian de herir los piadoſos oydos, y mouer el animo Chriſtiano de V.M.a las grandezas deſtas dos grandes y liberales mercedes que aceto, con toda la humildad a mi poſsible,y por ellas doy a V.M.infinitas gracias: y prometo dar la vida, con el amor y verdad, que haſta aqui lo he hecho,ſiruiendo a eſta grande empreſa. Señor, ſus mayores bienes,o mayores males de aquellas tierras y gentes, eſtan en eſte ſu bueno,o mal principio: por eſto deuo repreſentar de nueuo dos memoriales num.8.y num.16. de los 50. que en el diſcurſo de tres años deſta mi pretenſion en eſta Corte,di a V.M. eſto a fin de que V. M. los tenga por teſtigos viuos de mi buena voluntad,y de lo que pude auer obrado, y ſe me deue por no auerme ayudado: y porque ſi yo faltare, ſiruan a V. M. de deſpertador, y de guia a los que huuieren de continuar eſte gran caſo. El primero contiene las grandezas y riquezas de las tierras de que trato, cõ todas las relaciones que a V. M.ſe han dado,en razon dellas mueſtro a V. M. pintado el mundo, reduzido a tres puntos: lo que es dorado, repreſenta todas las tierras ſabidas: lo azul los mares ya nauegados:lo negro,la parte incognita,y en eſta lo que ſe va deſcubriendo. Señor, no ay mas que vn mundo, y deſpues que trato de deſcubrir lo que del falta, he pintado mas de 200. de muchas formas,y de muchos tamaños. En el ſegundo digo, los peligros que aquellas tierras corren con ſus gentes, y juntamente las Indias: el quanto conuiene gaſtar V.M. ſu hazienda por vna vez: quantos bienes de ambos generos eſte empleo ha de montar, y aſſegurar en todos tiempos. Digo lo que ſe deue hazer en llegando: mueſtro la planta de la ciudad,y como en ella no aya pleitos ciuiles,y el modo en los criminales. Mueſtro como los naturales han de ſer dotrinados,enſeñados,hazendados,defendidos y ſuſtentados en paz y juſticia, y tambien parte del de mas gouierno para con ellos, y los nueſtros: y otros muchos auiſos importantiſsimos,y muy frutuoſos, que todos ellos con ſeiscientas hojas de papel que tengo eſcritas,y otras muchas, que por ſolicitar eſta obra dexê de eſcriuir,lo reduzgo a dos puntos. El primero, que V. M. ſe ſirua darme inſtruciones de lo que deuo, y puedo hazer en eſte ſeruicio de Dios,y de V.M. con ſeguridad de mi conciencia. El ſegundo, vn tal deſpacho y perſonas Eccleſiaſticas y ſeculares,que con ellas V.M.pueda encaminar y aſſegurar todo quanto pretende, eſpiritual y temporal de aquella quarta del mundo,en cuyo nombre,y en pago de mis ſeruicios,ſuplico a V.M.eficazmente, ſe digne de leer y conſiderar eſtos eſcritos, y poner remedio en quanto ſuenan.

A La

SEE NO. 191.

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COPIE
DE LA
REQVESTE
PRESENTEE AV ROY
d'Eſpagne par le Capitaine Pierre Ferdinand de Quir, ſur la deſcouuerte de la cinquieſme Partie du monde, appellee la terre Auſtralle, incogneuë, & des grandes richeſſes & fertilité d'icelle.

A PARIS.
M. DC. XVII.

[TITLE-PAGE]

THE FIRST FRENCH EDITION OF QUIROS' PROPOSALS FOR THE COLONISATION AND FURTHER EXPLORATION OF AUSTRALASIA

QUIROS (Pedro Fernandez de).

COPIE DE LA REQUESTE PRESENTÉE AU ROY D'ESPAGNE PAR LE CAPITAINE PIERRE FERDINAND DE QUIR, SUR LA DESCOUVERTE DE LA CINQUIEME PARTIE DU MONDE, APPELLEE LA TERRE AUSTRALE, INCOGNEUË, & DES GRANDES RICHESSES & FERTILITÉ D'ICELLE.

The First French Edition of de Quiros. *Small 8vo. Levant morocco, gilt lines on sides, g. e., by Rivière.*

PARIS, 1617.

£250

Terra Australis incognita,
OR
A new Southerne
DISCOVERIE,
CONTAINING
A fifth part of the World.
Lately found out
By FERDINAND DE QVIR,
a Spaniſh Captaine.
Neuer before publiſhed.

LONDON
Printed for IOHN HODGETTS.
1617.

[TITLE-PAGE]

THE FIRST ENGLISH EDITION OF QUIROS' PROPOSALS FOR THE COLONISATION AND FURTHER EXPLORATION OF AUSTRALASIA

QUIROS (Pedro Fernandez de).

TERRA AUSTRALIS INCOGNITA, OR A NEW SOUTHERNE DISCOVERIE, CONTAINING A FIFTH PART OF THE WORLD. LATELY FOUND OUT BY FERDINAND DE QUIR, A SPANISH CAPTAINE. NEVER BEFORE PUBLISHED.

THE FIRST ENGLISH EDITION OF DE QUIROS. *Small 4to. Crimson levant morocco gilt, inside dentelles, g. e., by Rivière.*

LONDON, PRINTED FOR JOHN HODGETTS, 1617.

£600

With the original preliminary blank leaf bearing the capital letter "A."

[194]

RACINE.

MITHRIDATE, TRAGÉDIE PAR MR. RACINE.

First Edition. *12mo. Full red morocco, inside dentelles, g. e.*

PARIS, CLAUDE BARBIN, 1673. £50

Le Petit, 368.

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RACINE.

ESTHER. TRAGÉDIE TIRÉE DE L'ESCRITURE SAINTE.

First Edition. *With engraved frontispiece.*

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Le Petit, pp. 373/79.

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A SET OF THE THREE FIRST COLLECTED EDITIONS OF RACINE

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2 vols., 12mo. Red morocco, g. e., by Hardy.

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PARIS, CLAUDE BARBIN, 1687.

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Together 6 vols. £150

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[197]

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Containing the portrait of Corneille after de Brun and one portrait of Racine after Santerre and engraved by Gaucher, also particularly fine impressions of the 12 plates after Gravelot by Duclos, Flipart, Lemire, Lempereur, Levasseur, Née, Provost, Rousseau and Simonet.

7 vols., 8vo. Beautifully bound in contemporary olive-green morocco, three line fillet border on sides, gilt backs, starred end-papers, inside dentelles, g. e.

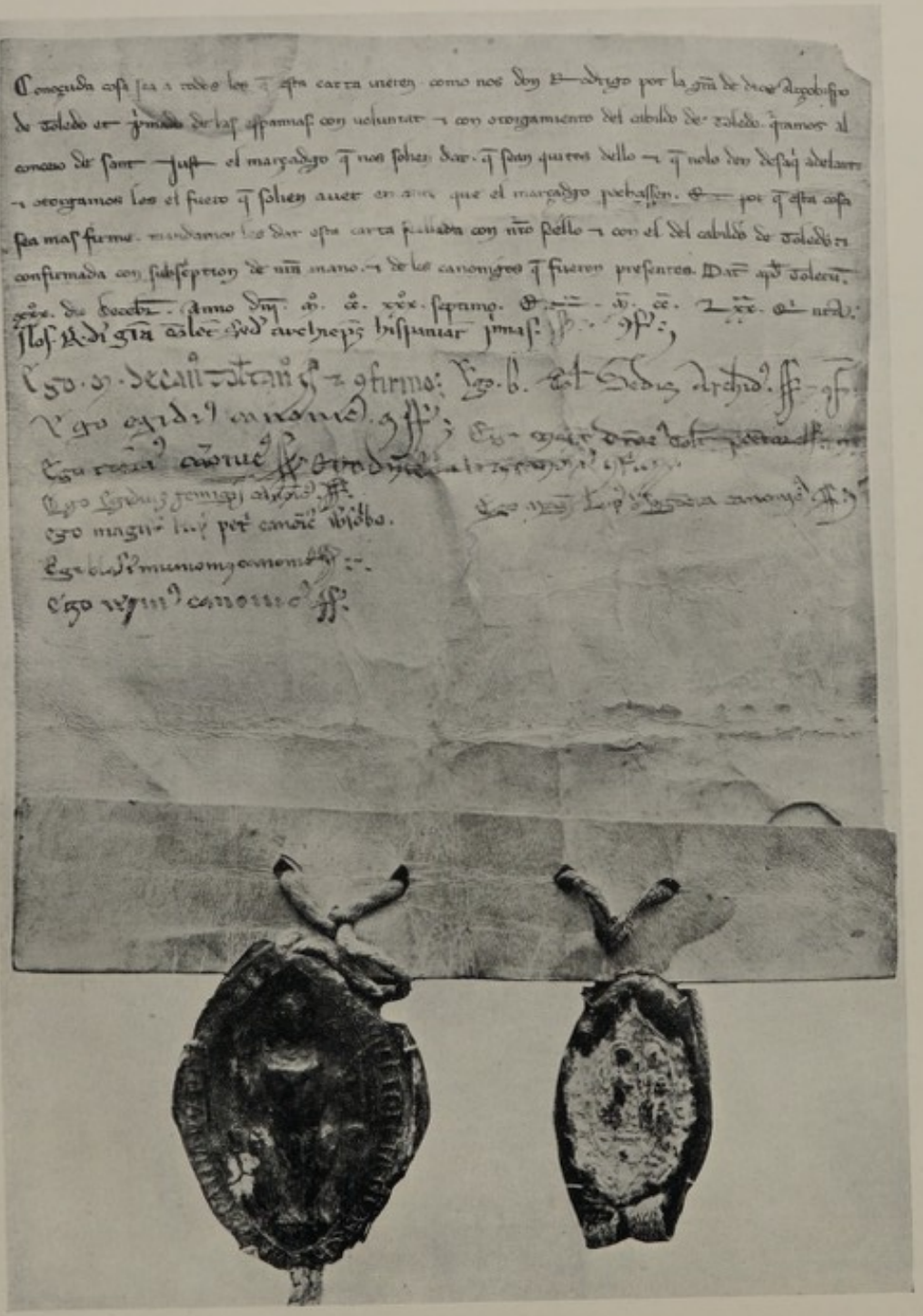
PARIS, DE L'IMPRIMERIE DE LOUIS CELLOT, 1768.

(*See Plate LXXVIII*). £300

COSTUMES D'OBERHASLI DANS LE CANTON DE BERNE.
se vend à Bâle chez P. Birmann.
Peint par Reinhard, dessiné par Hegy.

PRINTED IN COLOURS

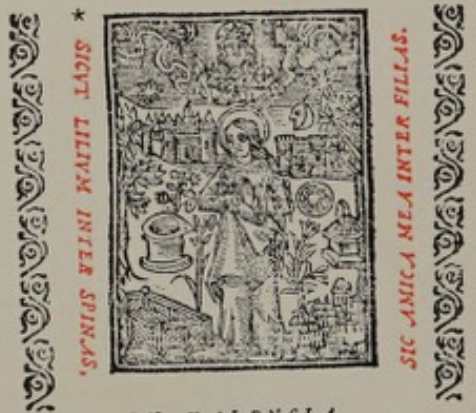
SEE NO. 200.



SEE NO. 202.

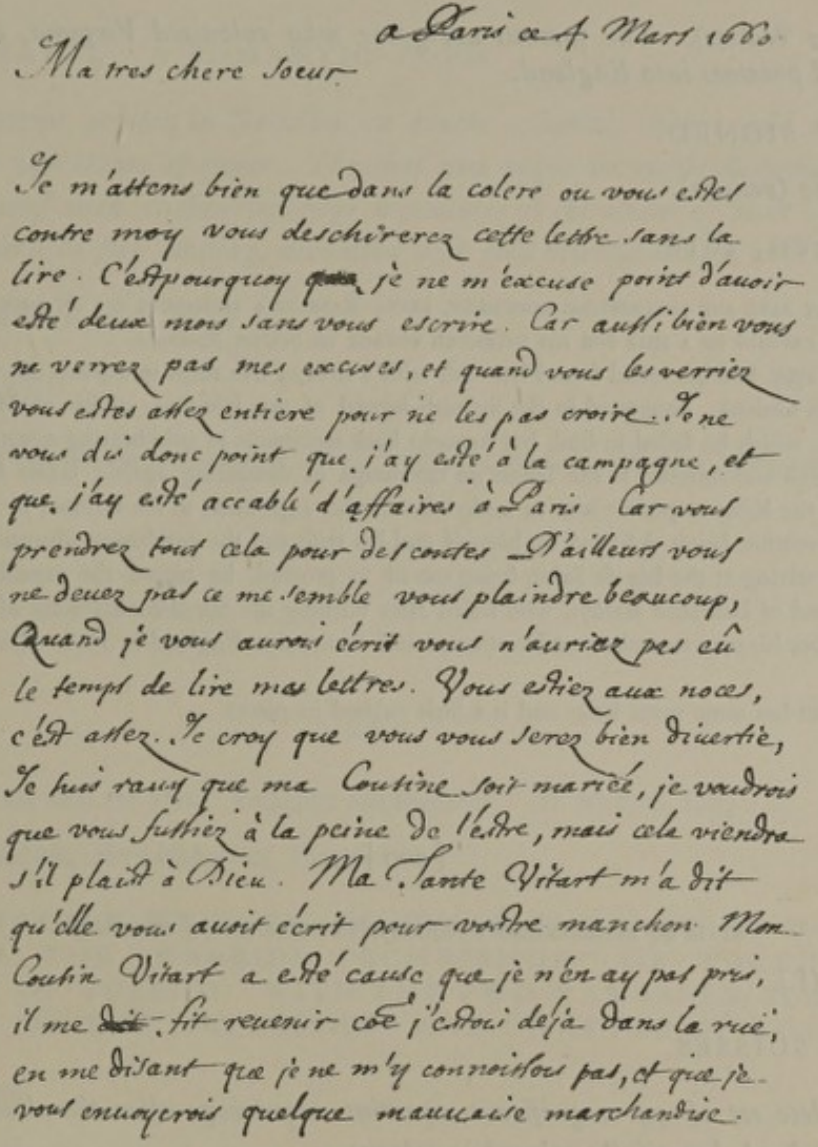
LIBRE DELES DONES, MES VERAMENT

dit de consells profitosos y saludables, axi per al regiment y orde de la vida humana, cõ pera aumẽtar la deuocio de la inmaculada Concepcio de la sacratissima verge Maria, fet per lo magnifich mestre Iaume Roig. Ara nouament corregit y esmenat de moltes faltes, y de nou affegit la disputa, o proces de viudes y donzelles: Fet per los Magnifichs mossen Iaume Siurana generos, y mestre Lloys Ioan Valenti, doctor en Medicina, ab vna sentencia del honorable y discret Andreu Marti Pineda Notari.



EN VALENCIA.
Per Ioan de Arcos, a les espatlles del studi general. 1561.

SEE NO. 203.



a Paris ce 4. Mars 1660.

Ma tres chere Soeur

Je m'attens bien que dans la colere ou vous estes contre moy vous deschirerez cette lettre sans la lire. C'est pourquoy je ne m'excuse point d'avoir esté deux mois sans vous escrire. Car aussi bien vous ne verrez pas mes excuses, et quand vous les verriez vous estes assez entiere pour ne les pas croire. Je ne vous dis donc point que j'ay esté à la campagne, et que j'ay esté accablé d'affaires à Paris. Car vous prendrez tout cela pour des contes. D'ailleurs vous ne devez pas ce me semble vous plaindre beaucoup, Quand je vous aurois écrit vous n'auriez pas eû le temps de lire mes lettres. Vous estiez aux noces, c'est assez. Je croy que vous vous serez bien divertie, Je suis ravy que ma Cousine soit mariée, je voudrois que vous fussiez à la peine de l'estre, mais cela viendra s'il plaist à Dieu. Ma Tante Vitart m'a dit qu'elle vous avoit écrit pour vostre manchon. Mon Cousin Vitart a esté cause que je n'en ay pas pris, il me ~~dit~~ fit revenir cõe j'estois déjà dans la ruë, en me disant que je ne m'y connoissois pas, et que je vous envoyerois quelque mauvaise marchandise.

HIS FIRST LETTER ON RECORD

RACINE (Jean), *The French Dramatic Poet.*

AUTOGRAPH LETTER SIGNED TO HIS SISTER MARIE.

1½ pp., 4to.

PARIS, 4TH MARCH, 1660.

£250

A VERY FINE AND INTERESTING ITEM, BEING THE FIRST LETTER ON RECORD WRITTEN BY RACINE.

"Je m'attens bien que dans la colere ou vous estes contre moy vous deschirerez cette lettre sans la lire. C'est pourquoy je ne m'excuse point d'avoir esté deux mois sans vous escrire. Car aussi bien vous ne verrez pas mes excuses, et quand vous les verriez vous estes assez entiere pour ne les pas croire. Je ne vous dis donc point que j'ay esté à la campagne, et que j'ay esté accablé d'affaires à Paris. Car vous prendrez tout cela pour des contes. D'ailleurs vous ne devez pas ce me semble vous plaindre beaucoup, quand je vous aurois écrit vous n'auriez pas eu le temps de lire mes lettres. Vous estiez aux noces, c'est assez. Je croy que vous vous serez bien divertie." Etc.

[199]

RALEIGH (Sir Walter). *The famous navigator who colonised Virginia, and introduced tobacco and potatoes into England.*

DOCUMENT SIGNED.

1 page, folio (vellum).

23RD MARCH, 1616. £350

AN EXTREMELY RARE AND INTERESTING DOCUMENT, BEING RALEIGH'S SIGNATURE ON AN INDENTURE APPOINTING JOHN CHUDLEIGH, CAPTAIN OF A SHIP FOR HIS INTENDED VOYAGE TO SOUTH AMERICA.

In February, 1595, Raleigh sailed from Plymouth with a fleet of five ships to explore the Orinoco, called by the Spanish settlers Guiana. Interested in the Spanish legend of the fabulous wealth of Manoa, he made a search for the city, which he failed to find, but brought back specimens of gold-bearing quartz.

In 1603, Raleigh was confined to the Tower on the charge of conspiring against James I, but in 1616 his friends persuaded the King to permit him to undertake another expedition to the Orinoco in search of gold, the expense of the adventure being defrayed by himself and his wife and the gentlemen adventurers who gathered round him. On arriving at the Isle de Salut, being too ill to proceed, he placed the expedition up the river under the command of Laurence Kemys, who failed after burning the Spanish settlement of San Tomas. He was unable to induce his men to make another attempt and returned to England in 1618, where he was executed on 29th October.

The document has some small holes and is a little rubbed in places.

[200]

WITH 44 MAGNIFICENT AQUATINTS PRINTED IN COLOURS

REINHARD (J.).

COSTUMES SUISSES.

The complete set of 44 magnificent aquatint engravings after the drawings by Lery, painted by Reinhard, beautifully printed in colours.

4to. In the original portfolio with printed label.

BASLE, P. BIRMANN AND J. F. HUBER (1819).

(See Plate LXXIX). £225

THESE MAGNIFICENT AQUATINT ENGRAVINGS OF SWISS COSTUME HAVE THE APPEARANCE OF ORIGINAL WATER-COLOUR DRAWINGS. Among the types represented are those characteristic of Oberhasli, Lucerne, the Bailliages, Schwitz, Stantz, Lungern and Engelberg in the canton of Unter Walden; Niederwenigen, Kronau and the environs of the Lake of Zurich; the cantons of Uri, Soleure, Schaffhouse, Appenzell, Basle, Glarus and Lucerne. There are the Sunday clothes of the people of Zoug, the festive garments worn at confirmations in Entlibuch, and at betrothals in Fribourg and Schaffhouse; as well as the costume of the Swiss *Anabaptists*. Various costumes characteristic of Berne are shown, including those of the domestic servants. Others, again, depict the daily and gala apparel of the inhabitants of St. Gall, Targoire, of the *Vallais* and *Grisons;* Toggenbourg, Vevay, Argau, Baden, Guggisberg, Tessin, Frickthal and Neuchâtel.

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RIZA.

FIRDAUS I KHAYAL. A ROMANTIC POEM.

Persian manuscript, written in Nasta'liq, in double columns, within gold and coloured ruled borders, on 346 leaves of paper. The first two pages are richly illuminated in blue and gold. Illustrated with 10 fine full-page miniatures of the school of Shah 'Abbas. 8vo. Crimson levant morocco flap binding, decorated with gold oriental design, with doublures.

[PERSIA, XVIITH CENTURY.]

(See Plate LXXV). £250

A rare work of which no copy is known in any of the great collections of Persian Manuscripts.

[202]

WITH THE SEAL OF THE "WARRIOR ARCHBISHOP" OF TOLEDO, 1237 A.D.

RODRIGO DE RADA, *Archbishop of Toledo.*

EPISCOPAL CHARTER WRITTEN ON VELLUM, SIGNED BY DON RODRIGO DE RADA, THE "WARRIOR ARCHBISHOP" OF TOLEDO, AND THE CHAPTER OF TOLEDO. WITH THE TWO WAX SEALS, SUSPENDED FROM CORDS, OF THE ARCHBISHOP AND CHAPTER OF TOLEDO.

1 page, small 4to.

DATED AT TOLEDO, 30TH DECEMBER, 1237 A.D.

(See Plate LXXX). £75

With the concurrence of the Chapter of Toledo, the Archbishop decrees that the Council of St. Justus shall no longer pay the March tax which they were in the habit of paying to the Primate, and they may resume the judicial powers which they previously enjoyed.

The Archbishop, Don Rodrigo de Rada (1170-1247), was known as the "Warrior Archbishop."

ROIG (Jaume).

LIBRE DE LES DONES MES VERAMENT DIT DE CONSELLS PROFITOSOS Y SALUDABLES, AXI PER AL REGIMENT Y ORDE DE LA VIDA HUMANA, CON PERA AUMENTAR LA DEVOCIO DE LA INMACULADA CONCEPCIO DE LA SACRATISSIMA VERGE MARIA FET PER LO MAGNIFICH MESTRE JAUME ROIG.

Title-page in red and black, with woodcut vignette of the Virgin and separate title-pages to the following: (2) Comença lo proces o disputa de Viudes y donzelles; (3) Lo Proces de les Olives y Somni de Joan Joan, ordenat principalment per lo Reverent Mossen Bernat Fenollar y lo discret en Joan Moreno notari, a apres per lo magnifich Mossen Jaume Gaçull Cavaller e altres amplificat; (4) Comença lo Somni de Joan Joan, ordenat per lo magnifich Mossen Jaume Gaçull. Small 8vo. Green morocco, gilt, g. e.

VALENCIA, JUAN DE ARCOS, 1561.

(See Plate LXXX). £85

Palau's *Manual*, Vol. VI, p. 324. Comins' *Bibliografia de la lengua Valenciana*, pp. 122-3. Serrano y Morales' *Diccionario de Impresores Valencianos*, p. 11.

Serrano refers to this as the second edition, but Comins points out that it is the first edition of item (2) and *La Brama dels Llauradors* which appears at the end of (4).

This is an excessively rare volume of fifteenth and sixteenth century Valencian works in the original Valencian language, and is cited by Salva under the collective title *Cancionero Valenciano* (No. 194), "because," as he states, "it is undoubtedly an anthology of the principal Lemosines of the end of the fifteenth and beginning of the sixteenth centuries. Complete copies are extremely rare, and it is almost impossible to find them clean and with good margins." [Although complete and clean, some of the pages in this copy, including the title-page, have had to be repaired.] The collection, which is edited by Onofre Almudever, contains works by Jaume Roig, Mossen Jaume Siurana, Mestre Lluys Joan Valenti, Andreu Morti Pineda, Bernat Fenollar, Joan Moreno, Mossen Jaume Gaçull, Micer Verdoucha, Mossen Narcis Vinyoles, Baltasar Portell, Micer Artes, and Micer Sabater; four of these—Valenti, Portell, Artes and Sabater—being unknown to Fuster and Jimeno, who have written on the Valencian poets.

Jaume Roig (c. 1377-1478) was a Valencian doctor, and the medical adviser of Doña Maria, wife of Alfonso V. His *Libre des dones* is a satirical, fictitious biography of the author, in which he represents the seamy side of life, and censures the foibles of the female sex, with ready wit. It is said that this work was one of the models upon which the *picaresque* type of novel was based.

The *Disputa de Viudes y Donzelles* is a dialogue between Jaume Siurana, and Lluys Juan Valenti, the former asking the latter for his opinion as to whether a widow or a maid would be a more suitable wife, and Valenti's replies.

The *Proces de les Olives*, a poetical argument on the relative merits of age and youth, arranged by Bernardo Fenollar, from the verses of earlier troubadours, is one of the most famous from the pen of this poet. Fenollar (c. 1440-1520) was a native of Alicante, and was a beneficiary of the Cathedral of Valencia. He contributed some poems to the collection entitled *Certamen poetich en lahor de la Concecio*, which was printed at Valencia in 1474 and was one of the first books to be published in Spain.

The *Somni de Joan Joan* practically continue the argument of the joys of youth versus age, and are arranged by Jaume Gaçull, a fifteenth-century Valencian poet, although the contributors include Moreno, Artes, Sabater, and others. The last item is a poem by Gaçull on the "public outcry of the labourers of Valencia against the Venerable Bernat Fenollar."

[204]

ROLLE (Richard), *Hermit of Hampole.*

PRICKE OF CONSCIENCE [AND OTHER POEMS IN ENGLISH].

English Manuscript on 121 leaves of paper, beautifully written in a regular book-hand, 37 lines to a page; headings and initials in red. 4to. Half calf.

[ENGLAND, XVTH CENTURY.]

(See Plate LXXXI). £350

In addition to the *Pricke of Conscience* the manuscript contains the following poems: *Here begynnyth a notabyll matere and a grete myracule in the yeer MCCCXXIII, whiche myracule ys of a certeyn man that was callyd Gy,* eight leaves.

The Holy Rode the swete tre ys good to haf in mynde (cf, Carleton Brown, *Register of Middle English Verse,* 2178).

Seint Theophile was a grete man & a grete clerk also (Carleton Brown, 2089), 6 leaves; and other prose tracts.

Imperfect at beginning, and text on a few leaves shaved at top.

In Richard Rolle's . . . "lengthy poem, Pricke of Conscience—a popular summary, in 9,624 lines, of current mediaeval theology, borrowed from Grosseteste and others, strong in its sense of awe and terror of sin, and firm in its application of ecclesiastical rules to the restraint and pardon of sins—the abuses he condemns most strongly are those of individual licence and social life. If he had any quarrel with the Church, it was rather with some of its theologians who did not share his philosophy than with its system or its existing development."—(The Cambridge History of English Literature. Vol. II, p. 48).

[205]

[ROLLE (Richard), *Hermit of Hampole*].

TREATISE ON MEN'S DUTY (IN ENGLISH).

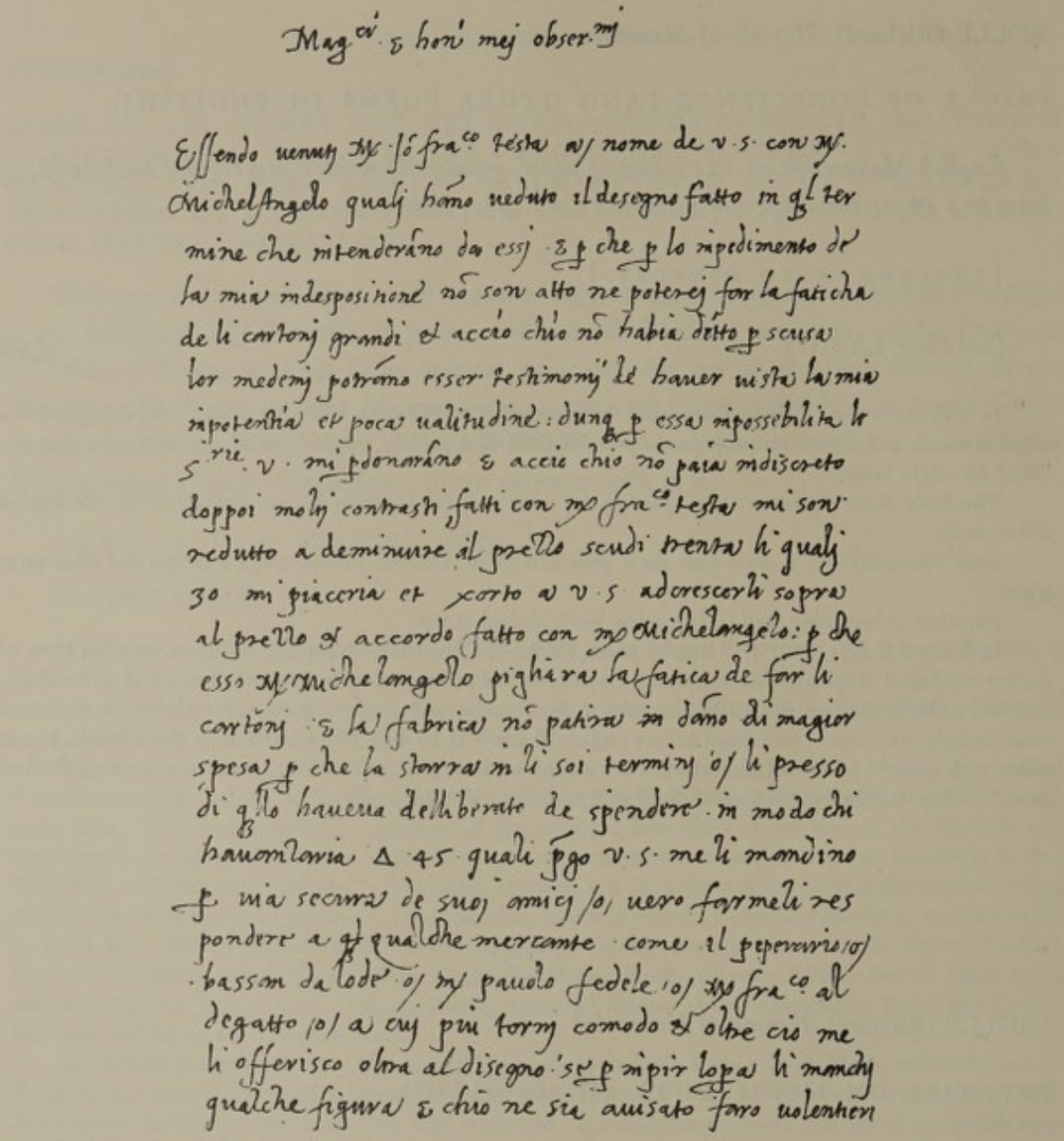
English Manuscript on 105 leaves of vellum, written in a square book-hand, 28 lines to a page; initials in blue with penwork flourishes. 8vo. Eighteenth-century calf, gilt.

[ENGLAND, XVTH CENTURY.]

(See Plate LXXXI). £350

Richard Rolle, believed to be the author of this Treatise, was hermit of Hampole and lived in the reign of Edward the Third. It affords a singular specimen of the language of that period. At the foot of the first page is an old ownership note, *"James Bellingham is the true possessor of this Booke."*

[206]



ROMANO (Giulio). *Famous Painter, Architect and Engineer, pupil and friend of Raphael.*
AUTOGRAPH LETTER SIGNED.

1½ pp., folio.

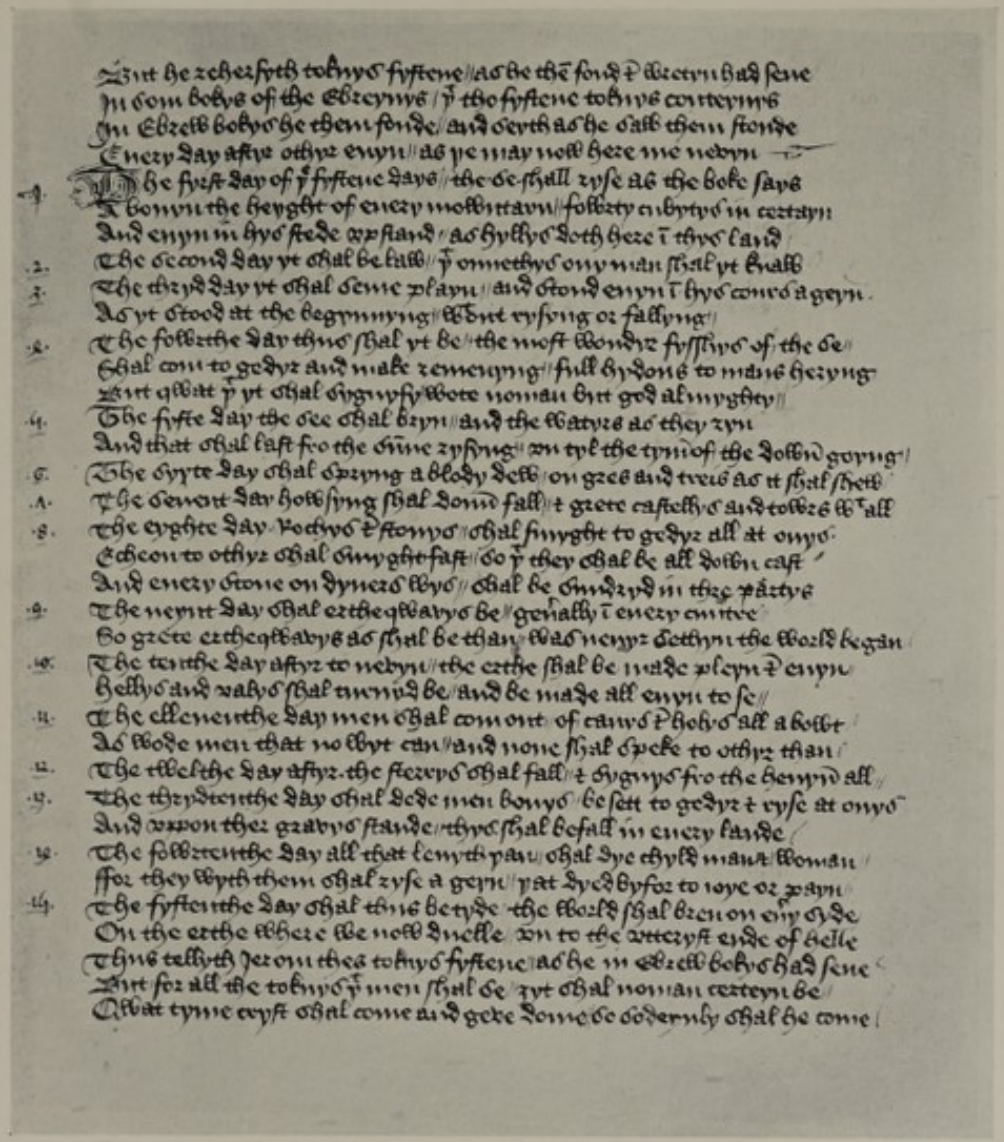
MANTUA, 5TH APRIL, 1541.

£105

A FINE AND REMARKABLE LETTER, SEVERAL TIMES REFERRING TO MICHAEL ANGELO THE FAMOUS PAINTER.

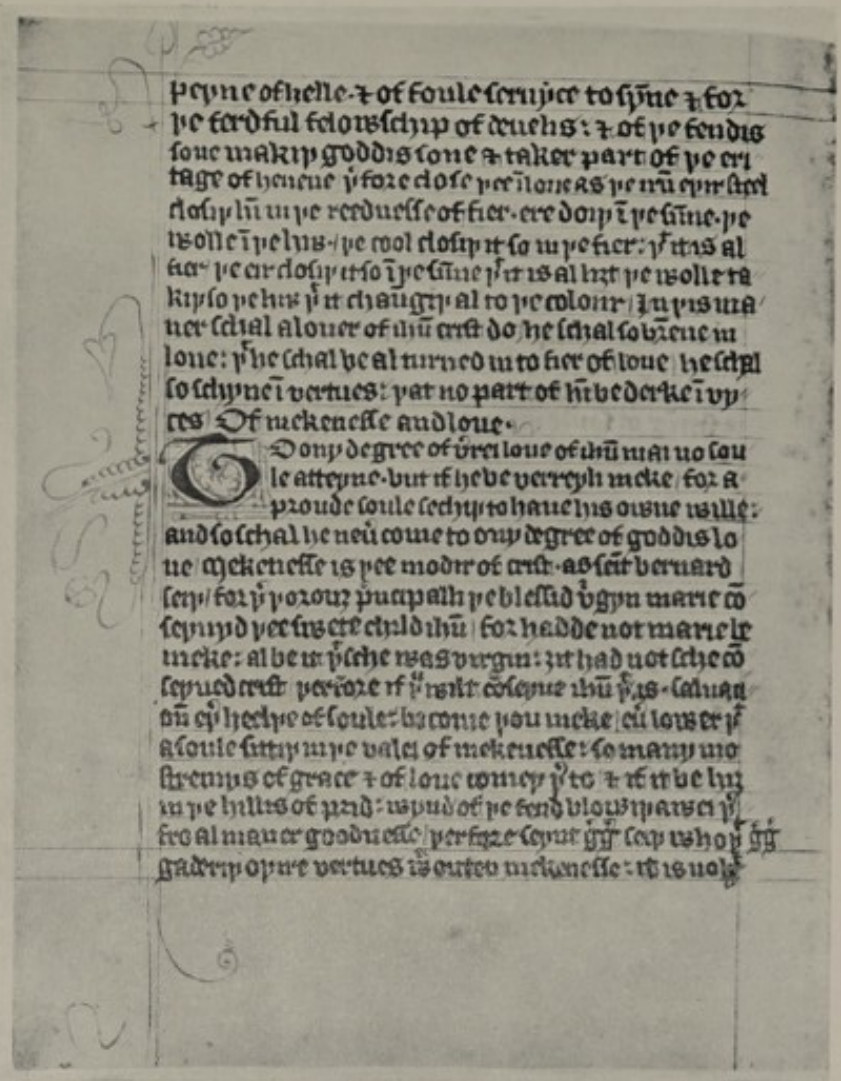
The writer regrets being unable to execute a large canvas owing to serious indisposition and asks his correspondent to add the price of thirty scudi to that already agreed upon with Michael Angelo who will do the work in his stead. Also giving instructions as to the manner of payment and to the safest way of sending it.

"And besides, I offer, in case any figure should be wanting of which I am advised, to execute it willingly myself."



Zyrt he zeherfyth tobiys fyftene as he the fond & therin had ſene
In fom bokys of the Ebreyns / ꝑ tho fyftene tobiys conteynys
In Ebrell bokys he them fonde / and certh as he calb them ſtonde
Enery day afyr othyr enyn / as ye may well here me nebyn
The firſt day of ꝑ fyftene days / the se ſhall ryſe als the boke ſays
Abouyn the heyght of enery molbittayn / folbety cubytys in certayn
And enyn in hys ſtede ꝓpſtand / as hyllys doth here t̄ thys land
The ſecond day yt ſhal be full / ꝑ onnethys ony man ſhal yt knalb
The thryd day yt ſhal ſenne playn / and ſtond enyn t̄ hys couns a geyn
As yt ſtood at the begynnyng / ebbut ryſyng or fallyng
The folbethe day thus ſhal yt be / the moſt wondyr fyſſhys of the se
Shal com to gedyr and make zemeynyng / full hydous to mans heryng
Zyrt qbatt ꝑ yt ſhal dygnyfy bote noman but god almygbty
The fyfte day the see ſhal bryn / and the watyrs als they tyn
And that ſhal laſt fro the ſunne ryſyng / yn tyl the tyme of the dolbid goryng
The syxte day ſhal ſpryng a bloby delb / on grees and trees als it ſhal ſheth
The ſeuent day holb ſyng ſhal dond fall / & grete caſtelly & and tolbes be all
The eyghte day rochys & ſtonys ſhal fynyght to gedyr all at onys
Echeon to othyr ſhal ſynyght faſt / so ꝑ they ſhal be all dolbin caſt
And enery ſtone on dyuers bys / ſhal be ſundryd in thre partys
The neynt day ſhal erthe qbakys be / generally t̄ enery contre
So grete erthequbakys als ſhal be than / had neyr bethyn the world began
The tenthe day afyr to nebyn / the erthe ſhal be made pleyn & enyn
Bellys and valys ſhal turnyd be / and be made all enyn to se
The elleneuthe day men ſhal com out of caues & bolys all a bolbt
As bode men that no bys can / and none ſhal ſpeke to othyr than
The tbelfthe day afyr the fierys ſhal fall & dygnys fro the heyrd all
The thrydtenthe day ſhal dede men bonys be ſett to gedyr & ryſe at onys
And upon ther graues ſtande / thus ſhal befall in enery lande
The folbtenthe day all that lenyth pan ſhal dye child man & woman
ffor they dyth them ſhal ryſe a geyn / yat dyed byfor to ioye or payn
The fyftenthe day ſhal thus betyde / the world ſhal bren on ony syde
On the erthe tbere ſhe nold buelle / un to the vttryſt ende of belle
Thus tellyth ieron thes tobiys fyftene / als he in ebrell bokys had ſene
Zyrt for all the tobiys ꝑ men ſhul se / yt ſhal noman certeyn be
Qbatt tyme eryſt ſhal come and gete / bot he codernly ſhal he come

SEE NO. 204.

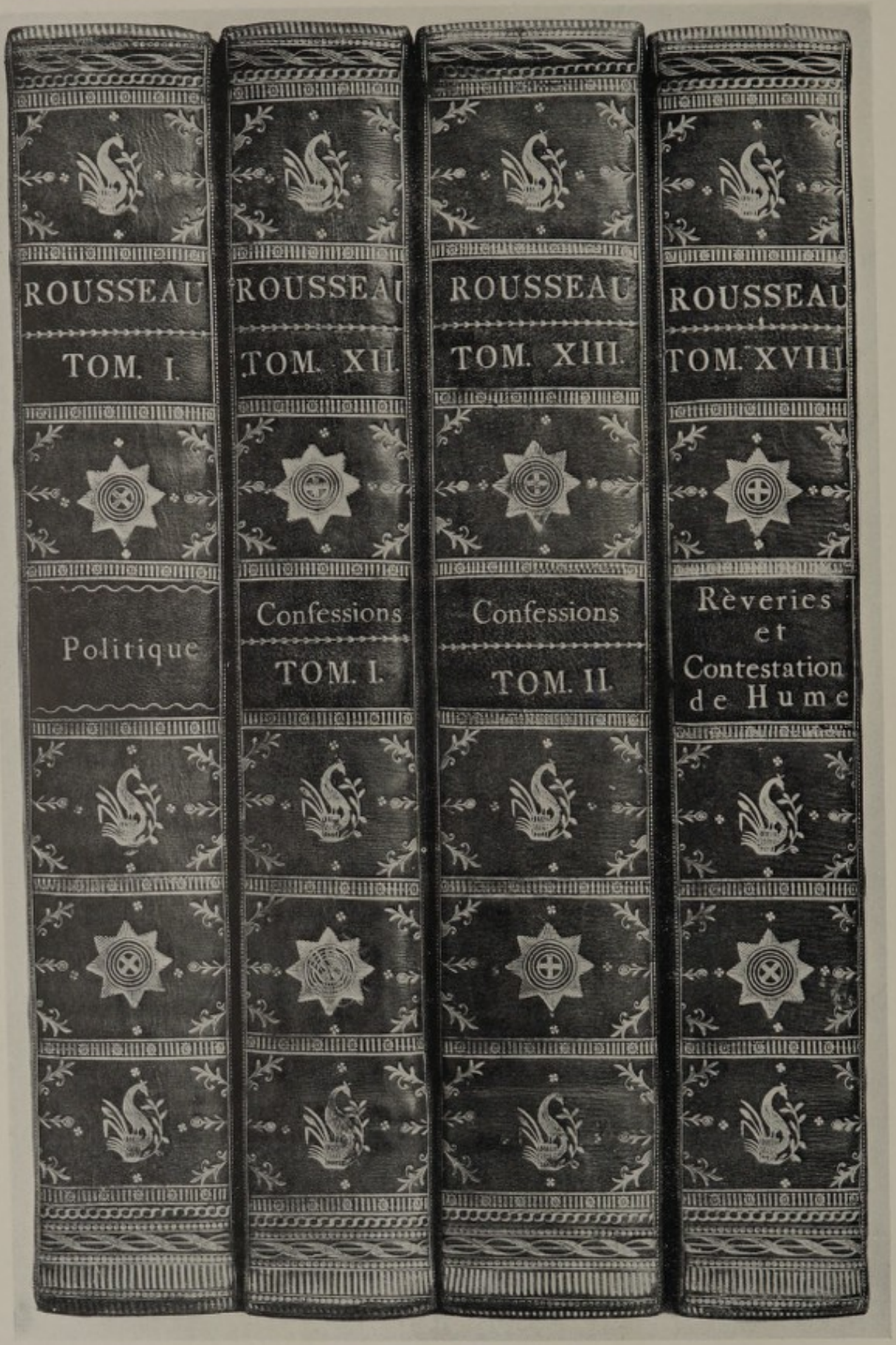


peyne of helle & of foule ſeruyce to ſynne & for
pe ferdful felowſchip of deuels: & of pe endis
ſoue makyp goddis ſone & taker part of pe cri
tage of heuene ꝑfore dose pe ſame as pe mā dyn ſtyl
doſyp hī in pe redneſſe of fier. ere doyn t̄ pe ſynne. pe
wolle t̄ pe hus. pe cool doſyp it ſo in pe fier: ꝑ it was al
ma pe ar doſyp it ſo t̄ pe ſynne ꝑ it is al lyt pe wolle ta
kyp ſo pe hus ꝑ it chaungyp al to pe colour & in pis ma
ner ſchal a louer of hī crist do he ſchal ſo bīene in
loue: ꝑ he ſchal be al turned in to fier of loue he ſchal
ſo ſchyne ī vertues: pat no part of hī be derke ī vy
ces Of meknesse and loue.

God ony degree of vrei loue of hū man no ſou
le attayne. but if he be verryly meke for a
proude ſoule ſechyp to haue his owne wille:
and ſo ſchal he neū come to ony degree of goddis lo
ue ne meknesse is pe modir of crist. as ſeīt bernard
ſeyp for ꝑ porour pucpalh pe bleſſid v̄gyn marie cō
ſeyuyd per ihesu crist ihū for hadde not marie le
meke: al be it ſche was v̄gin: yt had not ſche cō
ſeyued crist. perfore if ꝑ wolt cōſeyue ihū ꝑ as. ſaluacio
oū cū hechye of ſoule: bicome pou meke cū lowe ſ
a ſoule ſittyp in pe valei of meknesse: ſo many no
ſtreumys of grace & of loue comeyp to & it be lyt
in pe hillis of pryd: wpud of pe fend blowyp awei ꝑ
fro al maner goodnesse perfore ſeyne ȳȳ ſeep ws hou ȳȳ
gadreyp opur vertues is cuted meknesse: it is nol

SEE NO. 205.

PLATE LXXXII.



This illustration is greatly reduced.

SEE NO. 215.

[207]

RONSARD (P. de).

LES OEUVRES DE P. DE RONSARD, GENTIL-HOMME VANDOMOIS. REVEUES, & CORRIGÉES PAR L'AUTHEUR PEU AVANT SON DECÉS, AUGMENTÉES EN CETTE EDITION DE PLUSIEURS PIECES NON ENCORES VEUES. AVECQUES PLUSIEURS COMMENTAIRES SUR LES AMOURS, LES ODES & LES HYMNES. REDIGÉES EN X. TOMES.

10 vols. in 5, 12mo. Full red morocco, three-line fillet on sides, g. e.

PARIS, NICOLAS BUON, 1604. £75

De Ricci, No. 83. The tenth collected edition.

[208]

THE SECOND FOLIO OF RONSARD

RONSARD (P. de).

LES OEUVRES DE PIERRE DE RONSARD, PRINCE DES POETES FRANÇOIS, REVEUES ET AUGMENTÉES.

With finely engraved title by Leonard Gaultier, with the bust of Ronsard crowned by Homer and Virgil in the first state. Folio. Original limp vellum, g. e.

PARIS, BARTHELEMY MACÉ, 1609. £150

De Ricci, No. 63. The second folio and the eleventh collected edition.

Pages 1-136 at the end of the volume constitute the FIRST EDITION of the *Recueil des pieces Retranchées* (or forbidden and suppressed verse of Ronsard).

A little wormed.

[209]

RONSARD (P. de).

LES OEUVRES DE PIERRE DE RONSARD, PRINCE DES POETES FRANÇOIS, REVEUES ET AUGMENTÉES.

With engraved title by L. Gaultier. 10 vols., 12mo. Calf, g. e.

PARIS, B. MACÉ, 1609-1610. £125

De Ricci, 85. The twelfth collected edition.

A NICE COPY OF THIS NEAT AND HANDY EDITION.

[210]

RONSARD (P. de).

LES OEUVRES DE PIERRE DE RONSARD, PRINCE DES POETES FRANÇOIS. REVEUES ET AUGMENTÉES.

With engraved title by L. Gaultier. 10 vols. in 5, 24mo. Dark-green morocco, inside dentelles, g. e., by Petit-Simier.

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A Large and Thick Paper Copy. *With a series of fine portraits of Henri II, Charles IX, Francois, duc d'Anjou; Henri, duc de Guise, Anne de Joyeuse, Mary Stuart, the duc d'Epernon, François II, Catherine de Medecis, chiefly by Thomas de Leu; and other engravings including the fine title engraved by L. Gaultier. 2 vols. in 1, folio. Original vellum.*

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This is the finest and most complete of the old editions of Ronsard, and was published the same year as the first folio Shakespeare.

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THE FINEST AND MOST COMPLETE OF THE OLD EDITIONS OF RONSARD

RONSARD (P. de).

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LES OEUVRES, PARIS, 1623.

On ordinary paper, bound in 2 vols. Full red morocco, fillet borders on sides, gilt back, inside dentelles, g. e., by Chambolle Duru, with the Bordes de Fortage Arms on sides.

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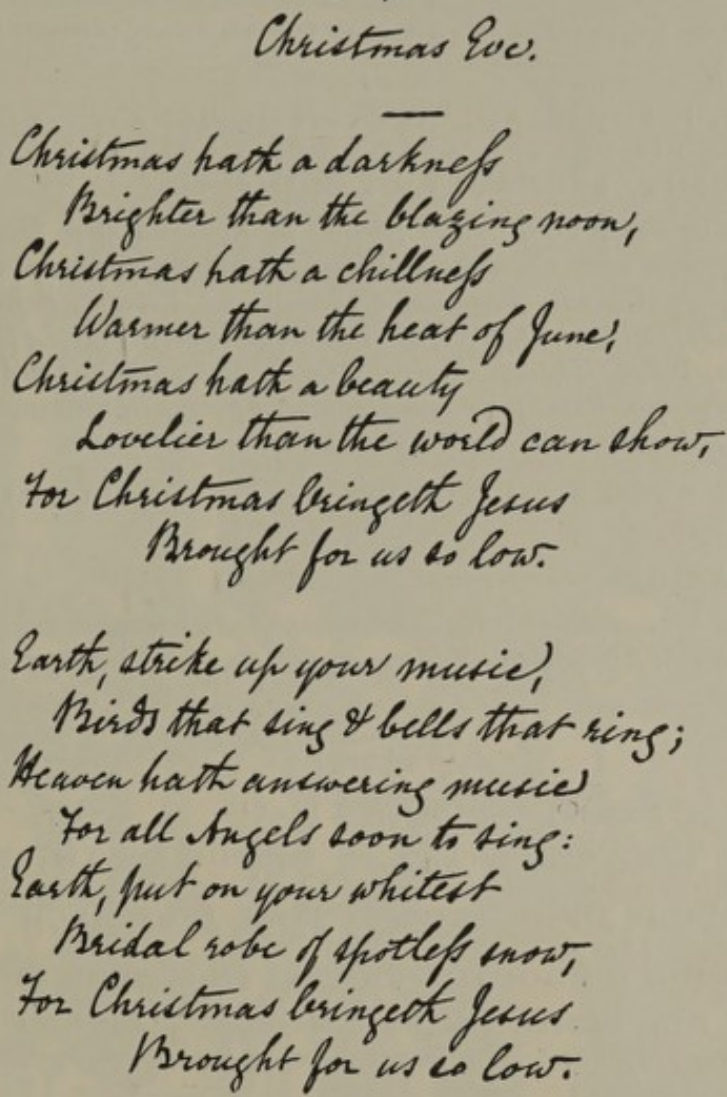
RONSARD (P. de).

ANOTHER COPY.

LES OEUVRES, PARIS, 1623.

Bound in 2 vols. Calf, g. e. £150

[214]



ROSSETTI (Christina G.).

THE COMPLETE AUTOGRAPH MANUSCRIPT OF HER POEMS AS PREPARED BY HER FOR THE EDITION PUBLISHED IN 1893, COMPRISING 389 PAGES, THE WHOLE ENTIRELY IN HER AUTOGRAPH.

4to. Preserved in buckram case. £250

The whole of this Manuscript is in Christina Rossetti's Autograph, and comprises Title-page; Contents 1 page; Manuscript of the Poems pp. 4-373; and Index of First Lines 374-389.

This Manuscript comprises the series of Poems under the following titles:—

Out of the Deep have I called unto Thee. O Lord.
Christ our All in All.
Some Feasts and Fasts.
Gifts and Graces.
The World. Self Destruction.
Divers Worlds. Time and Eternity.
New Jerusalem and its Citizens.
Songs for Strangers and Pilgrims.
Whilst the Index of First Lines shows that there are 333 Poems.

THIS IS UNDOUBTEDLY ONE OF THE MOST IMPORTANT CHRISTINA ROSSETTI MANUSCRIPTS EVER OFFERED FOR SALE, apart from the series of her Note Books.

[215]

PRINTED ON LARGE PAPER AND BOUND IN CONTEMPORARY CRIMSON MOROCCO

ROUSSEAU (J. J.).

OEUVRES DE J. J. ROUSSEAU, CITOYEN DE GENÈVE. EDITION ORNÉE DE SUPERBES FIGURES D'APRÈS LES TABLEAUX ET DESSINS DE COCHIN, VINCENT, REGNAULT ET MONSIAU.

LARGE AND THICK PAPER COPY. *With portrait of Rousseau after Degault, engraved by Langlois, 5 frontispieces after Cochin and Monsiau, and 29 plates, in all 35 plates after Cochin, Monsiau, de Ghendt, Pauquet, Regnault and Vincent, engraved by Choffard, Dambrun, de Launay, Delvaux, Dupréel, de Ghendt, Halbou, Ingouf, Le Beau, Lemire, Patas, Pauquet, Pillement, Ponce, Thomas, Trière. Also 24 plates of music and one facsimile autograph. 18 vols., large 4to. Beautifully bound in contemporary crimson morocco, scroll borders on sides, gilt backs, dentelles, g. e.*

PARIS, CHEZ DEFER DE MAISONNEUVE, DE L'IMPRIMERIE DE DIDOT LE JEUNE, 1793-1800.

(*See Plate LXXXII*). £875

A MAGNIFICENT SET IN MAGNIFICENT STATE OF PRESERVATION. ONLY 400 COPIES OF THIS EDITION WERE PRINTED.

Cohen-de Ricci writes: "*Quelques unes des compositions de Monsiau, surtout celles des* CONFESSIONS, *sont charmantes.*"

[216]

[ROWLANDSON (Thomas).] COMBE (W.).

THE TOUR OF DOCTOR SYNTAX IN SEARCH OF THE PICTURESQUE: A POEM. 1812.

THE SECOND TOUR OF DOCTOR SYNTAX IN SEARCH OF CONSOLATION, A POEM. 1820.

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Together, all First Editions, and illustrated with 80 humorous coloured plates by Rowlandson. 3 vols., royal 8vo. Full levant morocco extra, g. e., by Rivière.

LONDON, 1812-20-21. £75

[217]

[SCHAEUFELEIN (Hans) and ULRICH PINDER].

SPECULUM PASSIONIS DOMINI NOSTRI JESU CHRISTI.

FIRST EDITION. *With 34 full-page woodcuts, 3 other large and 34 small cuts; text in Roman Letter, double columns. Folio. Contemporary wooden boards covered with brown leather, blind-stamped (back repaired).*

NUREMBERG, FOR U. PINDER, 1507.

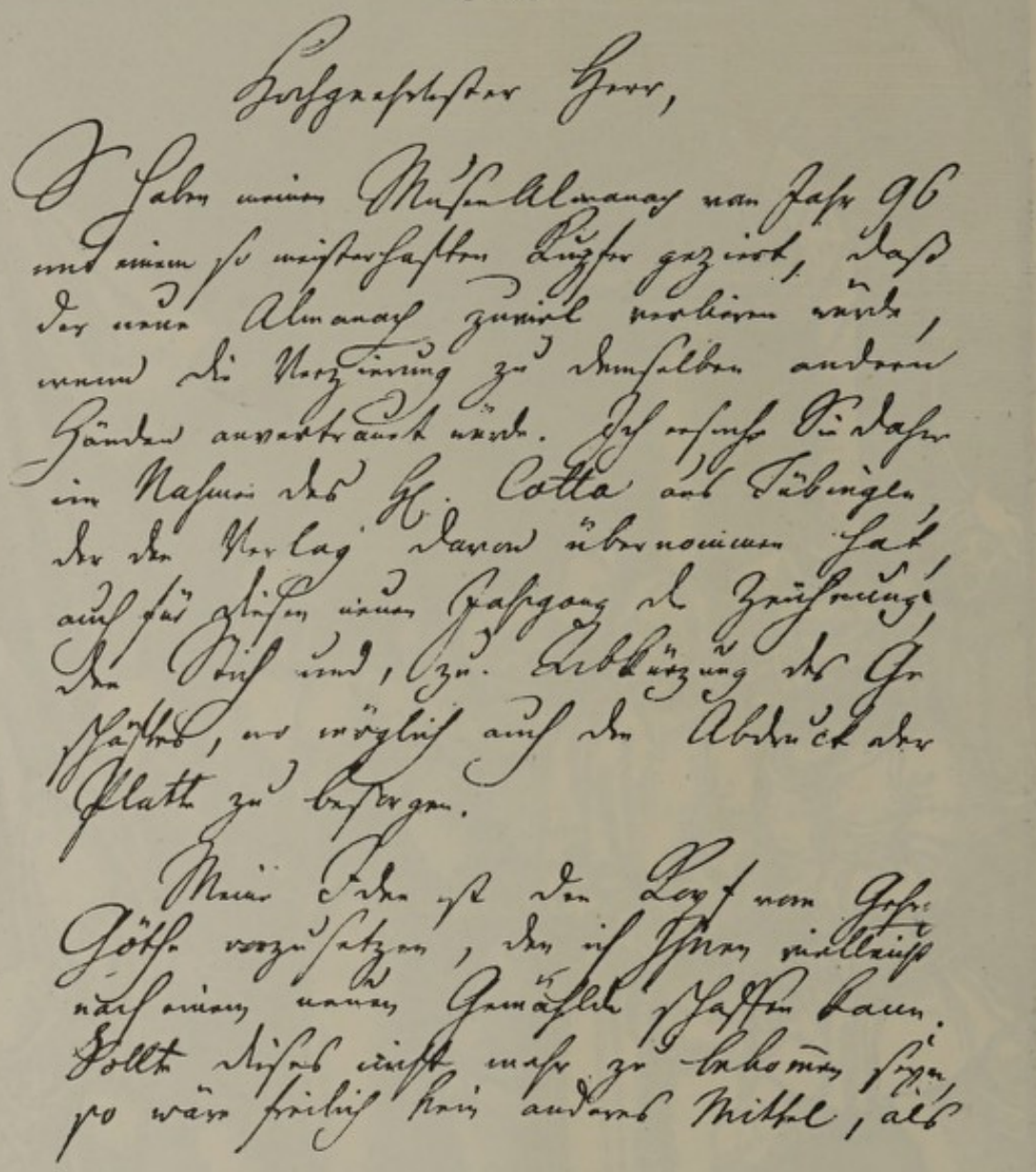
(*See Illustration opposite.*) £250

Panzer VII, 446-48; Proctor 11031; Dodgson 1, 505/5 and 11, 5/1. Fairfax Murray Cat. II, 537.

A FINE COPY OF THE FIRST EDITION OF THIS CELEBRATED BOOK WHICH RANKS AMONG THE MASTER-PIECES OF GERMAN WOODCUT ILLUSTRATION. It is of special value possessing, as it does, 34 large woodcuts (two of which are signed by Hans Schäufelein) illustrating the Passion. There are three large cuts by Hans Baldung Grien, who also produced the 34 smaller illustrations in the text.

The woodcut representing Christ and the Apostles on their way to the Mount of Olives is attributed by Dodgson to Wolf Traut.

SEE NO. 217.



CONCERNING PORTRAITS OF GOETHE

SCHILLER (Friedrich von).
AUTOGRAPH LETTER SIGNED TO THE ENGRAVER, FR. BOLT.
3 pp., 4to.
JENA, 7TH JULY, 1796. £63

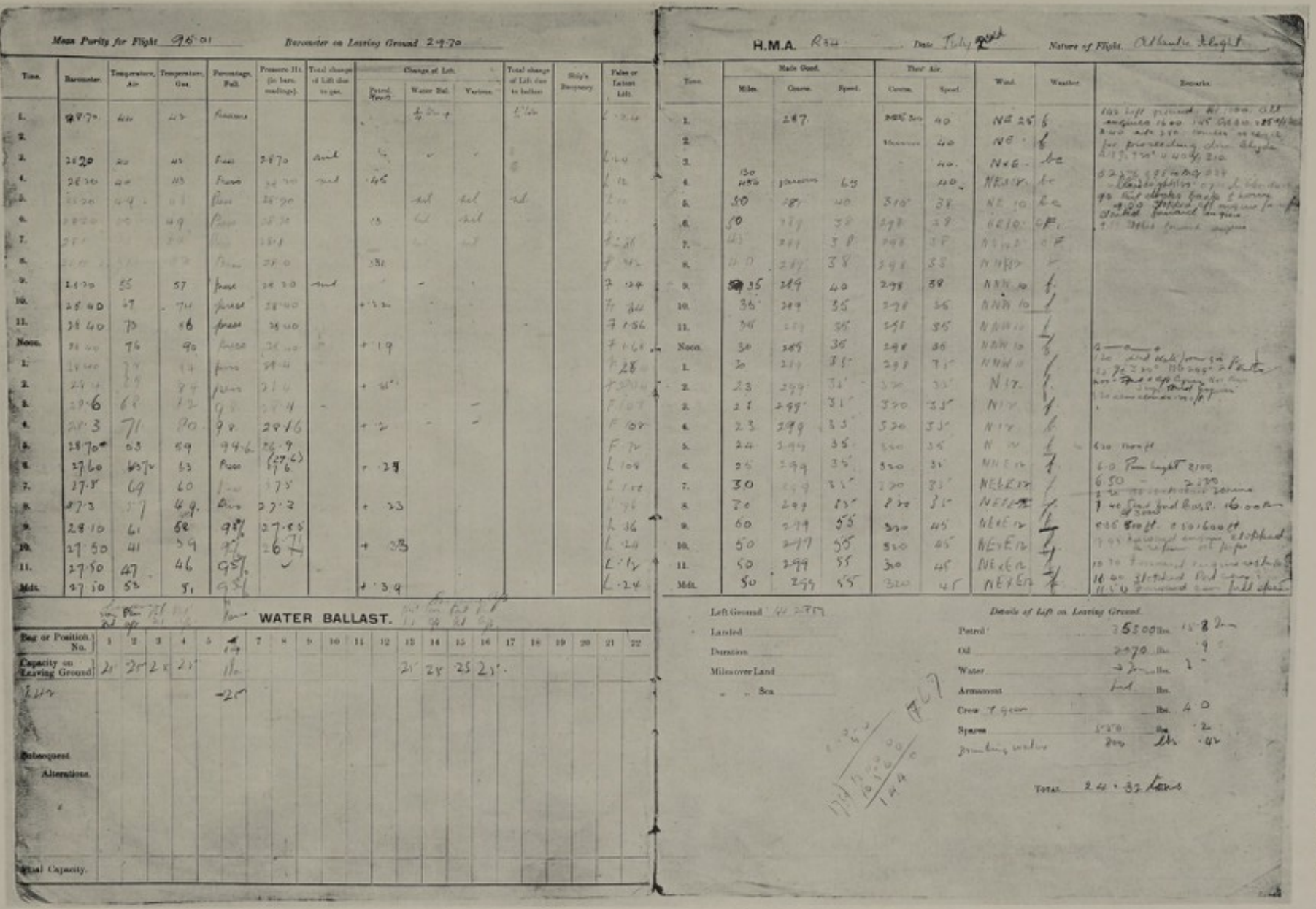
An extremely interesting letter to Fr. Bolt who had carried out the copperplate frontispiece to the first set of Schiller's famous annual "*Der Musen-Almanach.*"

From this letter it clearly appears that Schiller wished to have a portrait of Goethe as frontispiece for the "*Musen-Almanach*" of 1797; but this was not used, the Almanach of 1797 having as its frontispiece a figure of Terpsichore engraved by Fr. Bolt.

(Trans.):—"You have embellished my '*Musen-Almanach*' of the year '96 with such a masterly copperplate engraving, that it would be too great a loss for the Almanach, if its ornamentation were to be entrusted to other hands but yours.

"I therefore should like to ask you in the name of Mr. Cotta, of Tübingen, who has undertaken its publication, to carry out the design and engraving for this year's Almanach, and in order to speed up matters, also, if possible, to make the proof from the copper-plate.

"It is my idea to take as a frontispiece the head of Geheimrat Göthe, which I may be able to procure for you from a new painting. Should this however not be obtainable, we would have to take recourse to the copperplate by Lips, to which your masterly touch would no doubt give the softness, lightness and grace, which it now lacks." Etc.



Mean Purity for Flight 96·01 — Barometer on Leaving Ground 29·70

Time.	Barometer.	Temperature, Air	Temperature, Gas	Percentage, Full.	Pressure Hts. (in bars. readings).	Total change of Lift due to gas.	Change of Lift. Petrol.	Water Bal.	Various.	Total change of Lift due to ballast.	Ship's Buoyancy	Plus or Latent Lift.
1.	29·70	60	62	Plus								
2.												
3.	29·20	50	62	Plus	3870	Ball						
4.	28·30	60	63	Plus		Ball						
5.												
6.												
7.												
8.												
9.	28·70	55	57	Plus		Ball						
10.	28·40	67	74	Plus								
11.	28·40	70	86	Plus								
Noon.												
1.												
2.												
3.	29·6	68	82									
4.	28·3	71	90	98	2916							
5.	28·70	63	69	94·6	28·9							
6.	27·60	63	63	Plus	(27·C) 176							
7.	27·8	69	60		175							
8.	27·3	57	49	Plus	27·2							
9.	28·10	61	58	98	27·85							
10.	27·50	41	59	97	26·71							
11.	27·50	47	46	95								
Mdt.	27·10	52	51	95								

WATER BALLAST.

Bag or Position No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
Capacity on Leaving Ground	20	25	2×	21		11c							21	28	25	21						
Subsequent Alterations.						-25																
Final Capacity.																						

H.M.A. R34 — Date July 2nd — Nature of Flight. Altitude Flight

Time.	Made Good. Miles.	Course.	Speed.	Their Air. Course.	Speed.	Wind.	Weather.	Remarks.
1.		287		305° 30m	40	NE 25	6	
2.					40	NE	6	
3.					40.	N×E	bc	
4.	150		49		40	NE×N	bc	
5.	50	28	40	310°	38	NE 10	bc	
6.	50	289	38	298	39	NE10	cf	
7.		289	38	298	38	NNE	cf	
8.		289	38	298	38	NNE	f	
9.	35	289	40	298	38	NNE 10	f	
10.	35	289	35	298	36	NNE 10	f	
11.	36	289	36	298	36	NNE 10	f	
Noon.	30	289	36	298	36	NNE 10	f	
1.	20	289	35	298	35	NNE 10	f	
2.	23	299	34	310	33	NE	f	
3.	25	299	31	320	33	NE	f	
4.	23	299	33	320	33	NE	f	
5.	24	299	35	320	35	NE	f	
6.	25	299	35	320	35	NNE 10	f	
7.	30	299	35	320	35	NNE 10	f	
8.	20	299	35	320	35	NNE 10	f	
9.	60	299	55	330	45	NNE 10	f	
10.	50	299	55	330	45	NNE 10	f	
11.	50	299	55	330	45	NNE 10	f	
Mdt.	50	299	55	330	45	NNE 10	f	

Left Ground 4h 29m
Landed
Duration
Miles over Land
" " Sea

Details of Lift on Leaving Ground.

Petrol	35000 lbs.	15	8 tons
Oil	2970 lbs.	1	9
Water	2 tons lbs.	2	
Armament	fwd lbs.		
Crew 7 men	lbs.	0	0
Spares	1370 lbs.		12
Drinking water	200 lbs.		02
TOTAL		24	32 tons

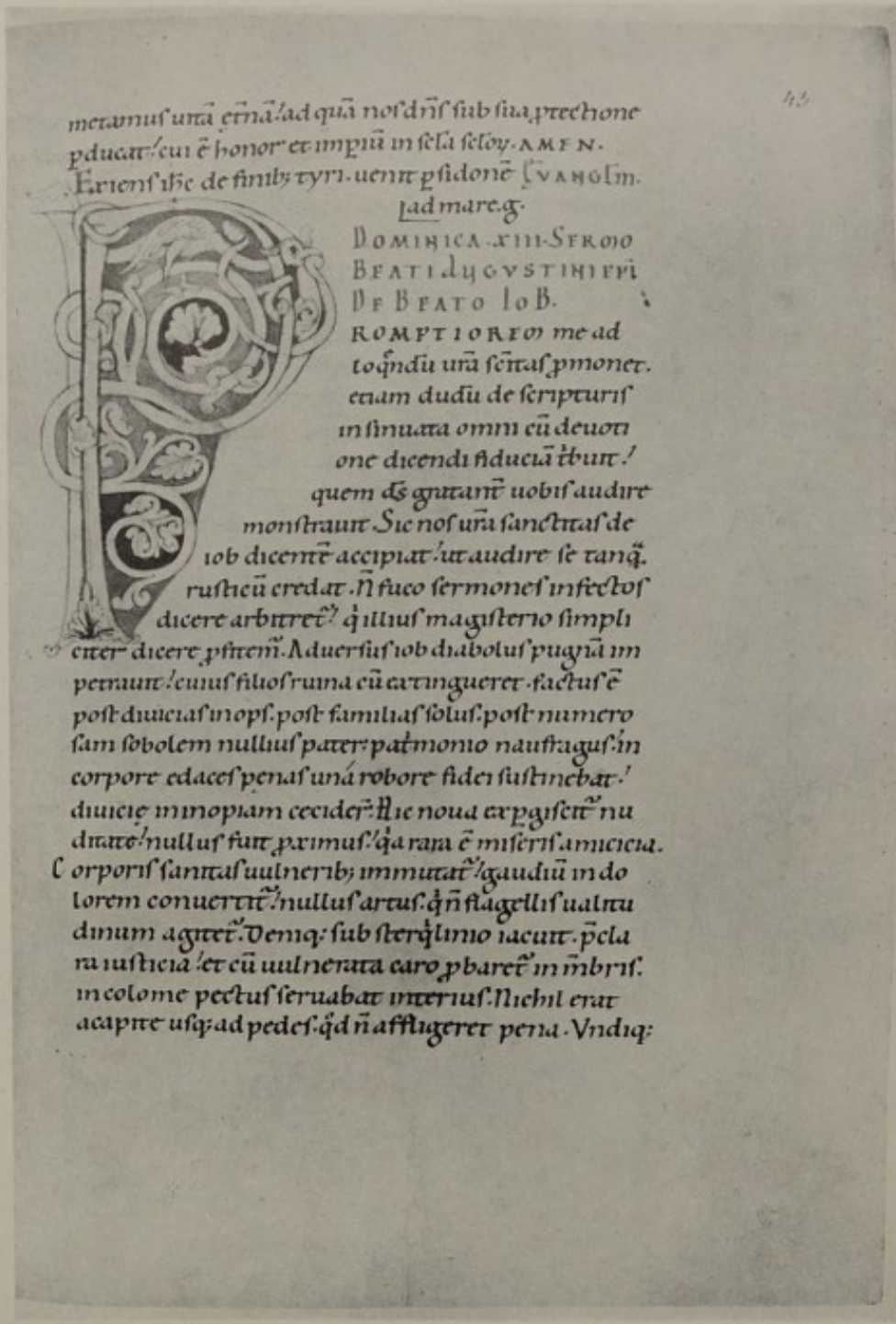
PLATE LXXXIII.

This illustration is greatly reduced.

SEE NO. 219.

Comedia llamada Sel/
vagia. En q̃ se introduzẽ los amores d̃ vn caualler
llamado Seluago: con vna ylustre dama dicha
ysabela: efetuados por Dolosina alcahueta
famosa. Copuesta por Alõso de Vi=
llegas Seluago Estudiante.

SEE NO. 222.



meramus una ẽrnã: ad quã nos dñs sub sua prechone
pducat: cui ẽ honor et impiũ in sẽla sẽlorũ. AMEN.
Exiens ihc de finib; tyri. uenit p sidonẽ ſVANGLm.
lad mare. g.

DOMINICA. XIII. SERMO
BEATI AUGUSTINI EPI
DE BEATO IOB.

ROMPTIOREO me ad
loq̃ndũ una sẽntas pmonet.
etiam dudũ de scripturis
insinuata omm cũ deuoti
one diceñdi fiducã ẽbunt:
quem ds gratiam̃ uobis audire
monstraunt. Sic nos una sanctitas de
iob dicentẽ accipiat: ut audire se tanq̃.
rusticũ credat. ñ fuco sermones infectos
dicere arbitretur: q̃ illius magisterio simpli
citer dicere pfitem̃. Aduersus iob diabolus pugnã im
petrauit: cuius filios ruina cũ extingueret. factus ẽ
post diuicias inops. post familias solus. post numero
sam sobolem nullius pater: patrimonio naufragus: in
corpore edaces penas una robore fidei sustinebat:
diuicie m inopiam cecider: Hic noua exp̃gisc̃ nu
dnate: nullus fuit primus: q̃ rara ẽ miseris amicicia.
Corporis sanitas uulneribus immutat: gaudiũ in do
lorem conuertit: nullus artus: q̃n flagellis ualitu
dinum agitet. Demq; sub sterq̃linio iacuit. p̃cla
na iusticia: et cũ uulnerata caro p̃bare m̃bris.
in colome pectus seruabat interius. Nichil erat
acapite usq; ad pedes: q̃d ñ afflugeret pena. Vndiq;

SEE NO. 225.

THE ORIGINAL FLYING LOG BOOK OF THE BRITISH AIRSHIP R34 ON THE HISTORICAL FIRST FLIGHT TO AMERICA FROM ENGLAND IN JULY, 1919

SCOTT (Major G. Herbert).

THE ORIGINAL MANUSCRIPT FLYING LOG BOOK OF R34, THE BRITISH RIGID AIRSHIP, ON WHAT WAS THE FIRST FLIGHT MADE FROM EUROPE TO AMERICA BY ANY FORM OF MECHANICAL FLYING MACHINE, AND ALSO ON THE RETURN FLIGHT.

This flying log consists of 40 pages filled in daily from hour to hour in pencil in the handwriting of Capt. G. H. Scott, Commodore Maitland being command of the flight.

TOGETHER WITH THE TWO ORIGINAL PRINTED ADMIRALTY CHARTS OF THE NORTH ATLANTIC OCEAN WHICH WERE USED DURING THE TRANSATLANTIC FLIGHT AND ON WHICH THE ACTUAL COURSE FLOWN WAS RECORDED DAILY HOUR BY HOUR.

TOGETHER WITH AN AUTOGRAPH SIGNED LETTER FROM THE LATE CAPT. G. HERBERT SCOTT, DATED 9TH JULY, 1930, GIVING A HISTORY OF THE FLYING LOG. (IT WILL BE REMEMBERED THAT CAPT. SCOTT UNFORTUNATELY MET HIS DEATH WHILE ON BOARD THE R101 WHEN IT WAS WRECKED IN FRANCE IN THE AUTUMN OF 1930).

Folio. Original boards. In case.

(*See Plate LXXXIII*). £375

The Autograph letter of Captain Scott reads as follows:—

"Rough Log, R. 34.

Statement of its History.

It is the practice in British Air Ships to keep two flying logs, a rough log which is carried in the airship and a fair log copied in ink from the rough log, which is kept on the ground.

When an airship is finally deleted, the fair log is sent to the Admiralty or Air Ministry for record purposes, and the rough log is destroyed.

The log in question was the rough log of the R34 used during the trials and the Atlantic flight.

When the airship was broken up at Howden in November, 1920, the fair log was sent to the Air Ministry in the usual way, but instead of destroying the rough log, General Maitland, who was at that time the Commanding Officer at Howden where the airship was based, sent the rough log to me as a present, as he thought I would be interested in the log, in view of my association with the ship.

The log has been in my possession since that time up to the present date."

Included on a loose leaf is the beginning of an essay in the handwriting of Capt. Scott describing the airship, giving an account of the immediate preparations and organization for the Atlantic flight. He gives an account of the crew and their duties, how food was prepared and the beginning of the actual flight across the Atlantic.

Plate No. LXXXIII gives a good illustration of the contents of the actual pages of the log.

The log records the following flights:—

I. *Trial flight, March* 16, 1919.
II. *Trial flight, March* 24, 1919.
III. *Trial flight, May* 28, 1919.
IV. *Trial flight, June* 14, 1919.
V. *Reconnaisance flight over late enemy territory, June* 17-19, 1919.
VI. *ATLANTIC FLIGHT (East Fortune to U.S.A.), July* 2-5, 1919.
VII. *TRANS-ATLANTIC RETURN FLIGHT (New York to East Fortune), July* 10-13, 1919.
VIII. *Flight from Pulham to East Fortune, July* 31, 1919.
IX. *Ferry trip, August* 1, 1919.

SCOTT (Sir Walter).

EIGHT AUTOGRAPH LETTERS SIGNED TO REV. MR. BERWICK AND LADY CHARLOTTE RAWDON.

Extending to 25 pages, 4to.

DATED FROM ASHESTIEL AND EDINBURGH, 1805 TO 1814.

£210

A COLLECTION OF LETTERS OF THE UTMOST INTEREST AND IMPORTANCE, CHIEFLY DEALING WITH HIS LITERARY WORK.

Scott refers to his "LAY OF THE LAST MINSTREL," "MARMION," "DON RODERICK," "LADY OF THE LAKE," and his LIFE OF SWIFT which was shortly to be published. He quotes several of Swift's satirical lines concerning George I and the Duchess of Kendal, and expresses a desire for Berwick's opinion concerning Swift's correspondence with Vanessa (Mrs. Vanhomrigh) who was devoted to him, their intimacy being described in the poem "CADENUS AND VANESSA" written by Swift at Windsor in 1713.

The following short extracts will serve to show the deep interest of these letters.

". . . I am quite happy you like the Lay— it is a wild story wildly told, and though I have no reason to complain of its reception, yet I would rather have the sanction of the few who possess taste like Lady Charlotte Rawdon than the indiscriminating applause of the public." Etc.

". . . I need hardly say that my request refers to my proposed edition of Swift on which I have bestowed a good deal of time and pains, yet find myself very very far from attaining the perfect and intimate acquaintance with the history of that eminent and delightful classic which is necessary to the elucidation of his works, particularly those which are satirical. In those pieces which are connected with Oxford's administration I am tolerably perfect as I have taken pains to make myself intimate both with the general and minute history of that interesting period. I have dipped deep even into the dirty stream of scurrility by which Swift and his friend Pope were assailed during their lives and recovered at the expense of some research and trouble a good many of the precious tomes of the egregious Mr. —— and his associates. . . .

"The writing of Swift as well as his life afford passages to embroil a commentator. The arrangement for example of the different parts of CADENUS AND VANESSA has been often allied, and I think always for the worse. The Legion Club and those smaller pieces which are devoted to Irish politics would require many elucidations which I can only hope to procure by mendicating assistance among those of the Irish literati who may think my attempt deserving of it. I do not intend to confine myself to epistolary solicitation, but if it please God to give me life and health next year I hope to profit by personal solicitation." Etc.

"I took the liberty of sending under Miss White's protection an Illustrated copy of the LAY OF THE LAST MINSTREL, I wished to add MARMION but could not procure the 4to. I burst soon to send you my new adventure the Lady of the Lake which I hope will serve to while away an idle day, & when I can procure a MARMION the set will be complete.

"My poem has not interfered with Swift, though my progress has been slacked by other circumstances. In the political tracts respecting Ireland I observe one or two relating to the intended establishment of a Dublin ban & the subscriptions which Swift treats with great ridicule. The Commentator just glances at such a scheme which he says was thrown out in Parliament. I should like to know a little more of the matter & if any one can assist me you can. The Dean's ridicule is generally so peculiarly applicable that the reader loses much by not being made acquainted precisely with the subject in hand. Are there for example any of these subscriptions papers or copies of them to be had." Etc.

". . . Swift is now drawing to a close but I am anxious to have your ideas concerning part of the correspondence with Vanessa which is not published. It is impossible to acquit Swift of great impropriety in

A

N° 2

INDÉPENDANCE DES ÉTATS-UNIS.

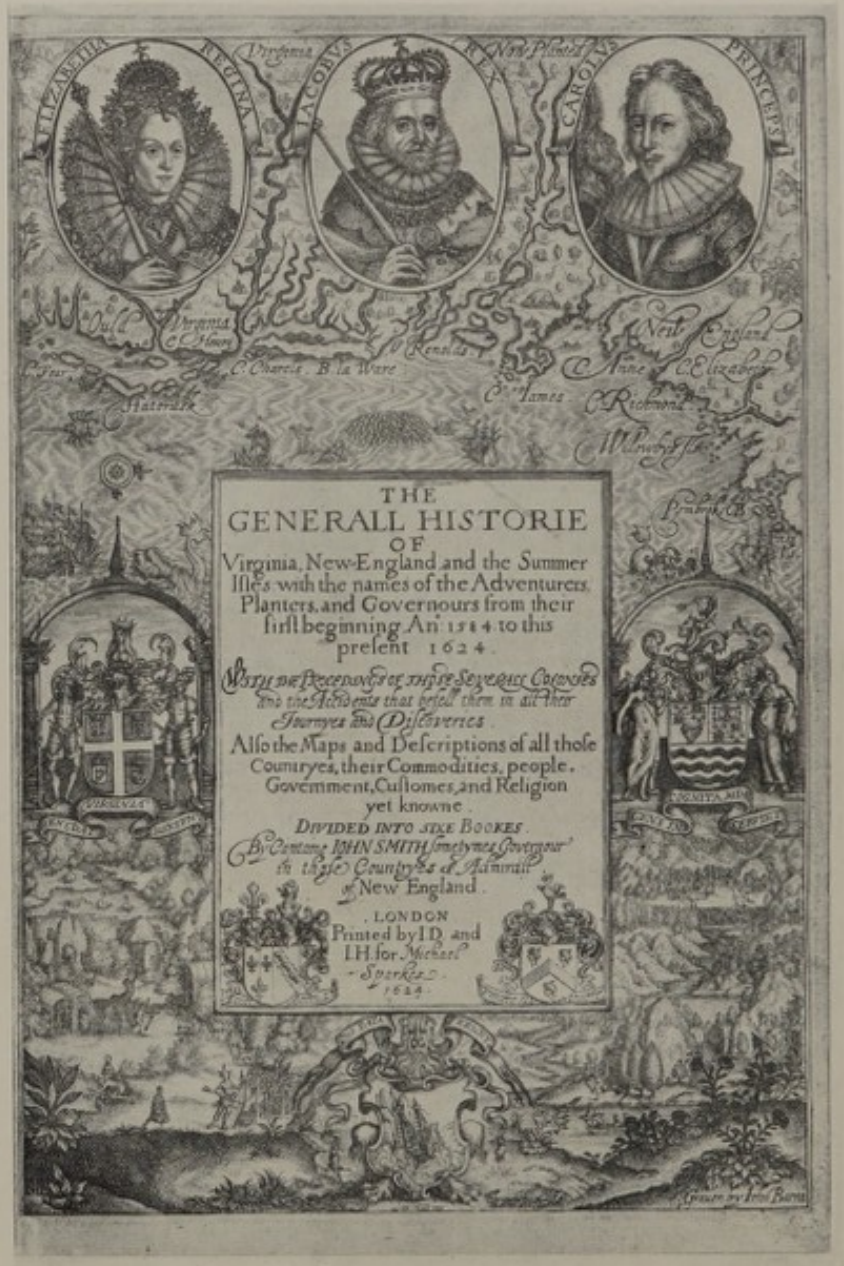
Le 4 Juillet 1776, les Treize Colonies Confédérées (connues depuis sous le nom d'Etats-Unis) sont déclarées, par le Congrès, libres et indépendantes. N. Gerard, porteur des pouvoirs de LOUIS XVI, *Roi de France, Benjamin Franklin, pour les Etats-Unis, signent à Paris, le 6 Février 1777, un Traité d'amitié et de commerce, et un Traité d'alliance éventuelle, mis en vigueur par la déclaration de guerre survenue entre la France et l'Angleterre.*

Le Comte d'Estaing, le Marquis de la Fayette, le Comte de Rochambeau, &c. combattent pour la cause des Américains, soutenue avec tant de gloire par le Général Washington. Capitulation faite le 19 Octobre 1782 par le Lord Cornwalis, dont le désastre accelere la Paix. L'independance des Etats Unis est reconnue par les Traités de Paix. Pénétrés de reconnoissance pour les services que LOUIS XVI *leur a rendus, les Etats-Unis ont depuis fait élever à Philadelphie un monument qui en éternisera le souvenir. Cet exemple est d'autant plus mémorable, que les Siecles passés n'offrent aucun exemple de monumens élevés par des Républiques à la gloire d'un Souverain. Les Traités de Paix ont rendu aux Nations la liberté des mers; bienfait dont l'Europe est redevable à la générosité de* LOUIS XVI. *Le Port de Cherbourg, ouvrage immortel du regne de ce grand Prince, doit affermir cette liberté si utile aux Peuples.*

A Paris chez Blin, Imprimeur en Taille Douce, Place Maubert, N°. 17, vis-à-vis la rue des 3 Portes. A P D R.

SEE NO. 224.

SEE NO. 230.



SEE NO. 234.

that matter though I am convinced there was nothing criminal between the parties. I should like very much to see the letters if you can trust me so far as with the perusal. Of coure I will give none of them to the public unless you can think it can be done without disadvantage to the Dean. It is a bitter bad job to get him out of. I will send you the sheets in which I have treated of it as soon as they are printed. Should you think it proper to trust me with the letters they will come quite safe under cover to William Kerr, Esq., General Post Office Edin. and I will return them the same way.

"Dr. King's character of Swift seems very good, I am equally indebted for a copy of it. I observe that in the Deans latter years he corresponded with him repeatedly. To give you some idea of what I have been able to procure I send you enclosed the Booksellers advertisement, I do not pretend to say that what I have got is of great or grave importance but much of it is curious. What do you say to the following lines in the Dean's hand which he has labelled 'A wicked treasonable libel I wish I knew the author that I might inform agt. him.' You will remember the suspicions that Geo. I. meant to declare a sort of left hand marriage with the Duchess of Kendal & that his princess mother of Geo. II. was supposed to have gone astray with Konigsmark. The lines are in the very bitterest strain of Swift's satire.

"I return you the compliments of the season with all my heart—if Swift, though he has cost me a world of labour, has done me no other service than procuring me the pleasure of Dr. Berwick's acquaintance I should be well rewarded for the task I have undertaken. . . ." Etc., etc.

PROPOSALS FOR A FRENCH EXPEDITION TO DISCOVER THE N.E. PASSAGE AND THE UNKNOWN AUSTRAL CONTINENT

SCOTTO (Benedetto).

GLOBE MARITIME; FIGURÉ EN XLVIII FUEILLES, AUQUEL L'USAGE ET PRACTIQUE DES LONGITUDES SONT MONSTREZ PAR DEUX PROPOSITIONS. . . . PLUS DEUX CARTES MARITIMES SEPTENTRIONALES, ESQUELLES EST FIGURÉE UNE NAVIGATION POUR PASSER AVEC LA COGNOISSANCE DES LONGITUDES PAR LE SEPTENTRION D'OCCIDENT EN ORIENT, & ALLER AU JAPPON, A LA CHINE, & AUX MOLUCQUES D'UNE SEULE COURSE, QUI NE CONTIENT QUE 450 LIEUES DE MER INCOGNEUË, ETC.

With two very curious double-page woodcut maps of the Arctic Regions shewing the author's proposals for the North-East passage to the Far East partly based on the three Dutch voyages of 1594, 1595 and 1596, and four double-page plates of Nautical instruments and Geometrical diagrams. Large folio. Full green levant morocco, g. e., by Rivière.

PARIS, EN L'ISLE DU PALAIS . . . CHEZ LA VEFVE BARRAULT, 1619.

(*See Illustration opposite.*) £250

AN EXTRAORDINARILY RARE WORK ON THE ART OF NAVIGATION AND THE NORTH EAST PASSAGE. We have been unable to trace any record of this early edition anywhere, but the British Museum possesses the partly reprinted and altered edition of 1622 in a volume accompanying another and somewhat similar work of the same author entitled *Part Quadrature du Cercle*, published at Paris in 1620.

This work is printed on 48 pages—which doubtless explains the "XLVIII fueilles" mentioned on the title and which was omitted in the edition of 1622, the title of which is entirely reprinted and altered.

After the title is the Dedication to the King, which is identical in both editions. The other divisions comprise:—

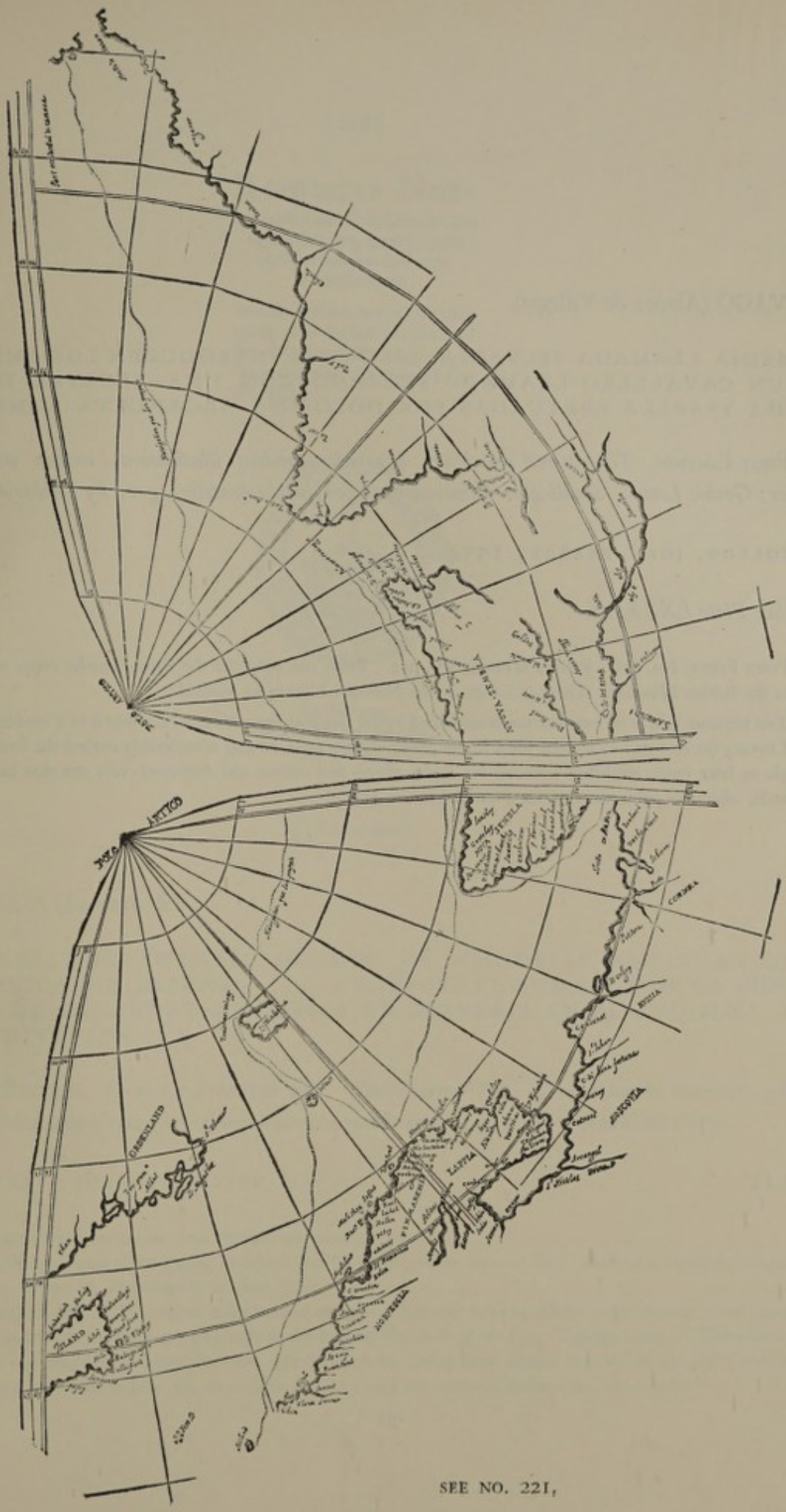
Discours d'une Navigation. Discourse of a Navigation by which, with a knowledge of Longitudes, one can sail from the Northern parts of the Western Hemisphere, to the Eastern Hemisphere, and go to Japan, China, and the Moluccas by an uninterrupted route, which only contains 450 leagues of unknown seas, shortening by this means the ordinary navigation of over 2,000 leagues, and also avoiding the difficulties experienced by the Hollanders and Zeelanders in 1594, 1595 and 1596 whilst coasting the land in search of this passage.

In the 1622 edition this discourse contains the same text but in an entirely new printing, and is preceded by a special title, dated 1620. The text occupies 8 pages and is very important and interesting. Scottus first gives a resumé of the three Dutch Arctic Expeditions, and then discusses the arguments of various geographers concerning the Arctic regions, etc. At the end he says that by the aid of determining the longitude he intends to make the N.E. Passage with three vessels and to proceed to Japan, China, and the Moluccas and then to pass to the *Unknown Austral Continent*, a land so great as doubtless to be larger than Europe, Asia and Africa put together. He then speaks of the discoveries of *Ferdinand de Quiros* in AUSTRALASIA.

After the discourse appear the two double-page maps of the Arctic Regions to the North of Siberia. These are the same in the 1622 edition. The first map shows Greenland, Iceland, Nova Zembla, Bear Island, and Is. Neulandia (Spitzbergen), Northern Scandinavia and Northern Russia. The second map gives the continuation of Nova Zembla, Siberia, the Straits of Anian, and part of America named as the Western part of Canada.

The next section is entitled *Plusieurs Instrumens de Nouvelle invention, utils & necessaries en l'usage de la Navigation*, etc. These instruments comprise several quadrants and an astrolabe. A series of 25 propositions on 7 pp. are given to illustrate their utility. Two double-page plates of these instruments then follow. This is the same in the 1622 edition.

Finally is a 4-page section entitled *Instrument Geometrique*. This relates to a Trigonometrical instrument, and contains a series of 19 propositions concerning its use, and is illustrated with two double-page plates of diagrams, etc. This is also the same in the 1622 edition.


NEW ZEALAND
NEW GUINEA
QUEENSLAND
NEW SOUTH WALES
VICTORIA
TASMANIA
SOUTH AUSTRALIA

SEE NO. 221,

SELVAGO (Alonso de Villegas).

COMEDIA LLAMADA SELVAGIA, EN QUE SE INTRODUZEN LOS AMORES DE UN CAVALLERO LLAMADO SELVAGO CON UNA YLUSTRE DAMA DICHA YSABELA EFETUADAS POR DOLOSINA ALCAHUETA FAMOSA.

First Edition. *Title in red and black, beneath woodcut illustration, within woodcut border; Gothic Letter. Small 4to. Crimson morocco, inside dentelles, g. e., by Thibaron-Joly.*

TOLEDO, JOAN FERRER, 1554.

(*See Plate LXXXIV*). £125

Perez Pastor, No. 275. Palau's *Manual*, VII, 202. Palau can only cite the Salva-Heredia copy, which is now at the British Museum. There is a copy at the National Library in Madrid.

The extreme rarity of this edition is explained by the fact that the author, who wrote it as a student at the age of twenty (as recorded in acrostic form in the preliminary verses), having considerably curbed the freedom of his style in later years, resolutely searched for copies of this first edition and destroyed every one that came into his hands, after the publication of his *Flos Sanctorum* (1578).

Romances Nue-
uamente ſacados de hiſtorias an=
tiguas dela cronica de Eſpaña ;
compueſtos por Lorenço
de Sepulueda.

Añadioſe el Romance dela con=
quiſta dela ciudad de Africa en
Berueria, enel año M. D. L. y
otros diuerſos, como por la Ta-
bla parece.

En Anuers,
En caſa de Iuan Steelſio.
M. D. LI.

[TITLE-PAGE]

SEPULVEDA (Lorenzo de).

ROMANCES NUEVAMENTE SACADOS DE HISTORIAS ANTIGUAS DE LA CRONICA DE ESPANA. . . . ANADIOSE EL ROMANCE DE LA CONQUISTA DE LA CIUDAD DE AFRICA EN BERVERIA EN EL ANO M.D.L. Y OTROS DIVERSOS.

First Edition. *Printer's device on title. Small demy 8vo. Brown levant morocco, gilt Arms on sides, doublures of crimson morocco richly tooled, g. e., by Chambolle-Duru.*

ANTWERP, JUAN STEELSIUS, 1551. £115

The rare first edition of this celebrated book of ballads.

Palau (VI. 499) cites three copies, of which this Heredia-Seillière copy is one. There is a facsimile edition published by Archer M. Huntington in New York, 1903.

The work is one of the earliest collections of charming Spanish ballads, which were mainly based upon the Chronicles of Alfonso the Sage, and include the famous *Romance of the Cid*. Ticknor states: *"The attempt of Sepulveda was made in the right direction. He founded his Ballad-book almost entirely on the old Castilian chronicles, and appealed, as they did, to popular tradition and the national feelings for his support."*

[224]

WITH 192 PLATES PRINTED IN COLOURS AND BOUND IN FOUR VOLUMES IN CONTEMPORARY GREEN MOROCCO

SERGENT.

PORTRAITS DES GRANDS HOMMES, FEMMES ILLUSTRES ET SUJETS MÉMORABLES DE FRANCE, GRAVÉS ET IMPRIMÉS EN COULEURS, DEDIÉS AU ROI.

With 4 engraved titles, engraved dedication and 192 plates printed in colours, nearly all of which are after Sergent, engraved by Sergent, Madame de Cernel, Ridé, Morret, Roger, etc. Each portrait is followed by an historic plate. 4 vols., 4to. Beautifully bound in contemporary dark-green morocco, three-line fillet border on sides, fully gilt floral backs, inside dentelles, g. e.

PARIS, CHEZ BLIN, N.D. (ABOUT 1792).

(See Plate LXXXV). £750

COHEN-DE RICCI WAS UNABLE TO QUOTE ANY COPY BOUND IN OLD MOROCCO, MUCH LESS ONE LIKE OURS, WHICH IS BOUND IN FOUR VOLUMES IN CONTEMPORARY MOROCCO WITH FOUR SEPARATE TITLES. THE VOLUMES CONTAIN AMONG OTHERS THE WELL-KNOWN ENGRAVINGS IN COLOUR OF THE "INDÉPENDANCE DES ETATS-UNIS" AND "MORT DE MONTCALM."

[225]

SERMONES DOMINICALES PRO PENTHECOSTEN B. AUGUSTINI ET ALIORUM SANCTORUM DOCTORUM.

Illuminated Latin Manuscript on 115 leaves of vellum in early minuscule characters, typically German of the twelfth century; 29 lines to a full page; chapter-headings in red.

With 50 remarkable outline initials of interlaced scroll work, acanthus spray, human figures, dragons, birds, and masks, on backgrounds of blue, pink, and green. Folio. Monastic binding of wooden boards covered with leather, two clasps. Vellum title-label and label with press-mark, on front cover.

[GERMANY (DIOCESE OF COLOGNE?), XIITH CENTURY.]

(See Plate LXXXIV). £550

A FINE SPECIMEN OF AN EARLY GERMAN ILLUMINATED MANUSCRIPT, WITH NUMEROUS SPLENDID EXAMPLES OF THE ELABORATE OUTLINE INITIALS, FORMED OF A COMPLEX COMBINATION OF SCROLLWORK, FOLIAGE, MEN, BIRDS, AND MONSTERS, MUCH FAVOURED BY GERMAN ILLUMINATORS OF THE 12TH CENTURY.

The initials are very similar to those found in 12th century manuscripts executed at the Benedictine Monastery of Gladbach, in the diocese of Cologne, from whence this manuscript may possibly come.—(See Millar's *Catalogue of Western Manuscripts in the Library of A. Chester Beatty*, Plate LXXXII).

[226]

SHAKESPEARE (William).

THE SECOND FOLIO. 1632.

MR. WILLIAM
SHAKESPEARES
COMEDIES
HISTORIES, and
TRAGEDIES.
Published according to the true Originall Copies.
The Second Impression.
(Portrait by Droeshout).
LONDON,
Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop at the signe of the Blacke Beare in Pauls Churchyard, 1632.

Folio. Bound by Hayday in full morocco gilt, g. e., contained in full red morocco slip case.

LONDON, 1632. £750

A TALL AND VERY GOOD COPY OF THE SECOND FOLIO, THE LEAF WITH VERSE "TO THE READER" ONLY BEING RE-MARGINED.

[227]

EXTRA ILLUSTRATED COPY WITH THE RARE "JOSEPH KNIGHT" IMPRINT

SHAKESPEARE (William).

FOURTH FOLIO. 1685.

Mr. William Shakespear's
COMEDIES,
HISTORIES,
AND
TRAGEDIES.
Published according to the true Original Copies.
Unto which is added, SEVEN
PLAYS,
Never before Printed in Folio:
viz.

Pericles Prince of Tyre.
The London Prodigal.
The History of Thomas Lord Cromwel.
Sir John Oldcastle Lord Cobham.
The Puritan Widow.
A Yorkshire Tragedy.
The Tragedy of Locrine.

The Fourth Edition.
LONDON,
Printed for H. Herringman, and are to be sold by Joseph Knight and Francis Saunders, at the Anchor in the Lower Walk of the New Exchange, 1685.

With the engraved portrait by Droeshout with Jonson's verses beneath. Folio. Bound in full blue morocco (circa 1800), elaborately blind-tooled, g. e. £500

A PERFECT COPY WITH THE RARE "JOSEPH KNIGHT" IMPRINT. Extra illustrated throughout with numerous portraits and plates, including the rare series of plates from the Rowe's first illustrated edition of Shakespeare, 1709.

[228]

UNCUT COPY

SHELLEY (Percy Bysshe).

THE CENCI. A TRAGEDY, IN FIVE ACTS.

UNCUT COPY OF THE EXCESSIVELY RARE FIRST EDITION. *8vo. Original boards, uncut (no back paper strip).*

ITALY, PRINTED FOR C. AND J. OLLIER, 1819. £550

[229]

SHERATON (Thomas).

CABINET MAKER AND UPHOLSTERER'S DRAWING-BOOK.

1791-3.

AN ACCOMPANIMENT TO THE CABINET MAKER'S DRAWING BOOK.

N.D.

APPENDIX TO THE CABINET MAKER, ETC.

1793.

THE COMPLETE SET. *Three parts in one volume. Illustrated with frontispiece and 111 plates. Thick 4to. Calf.*

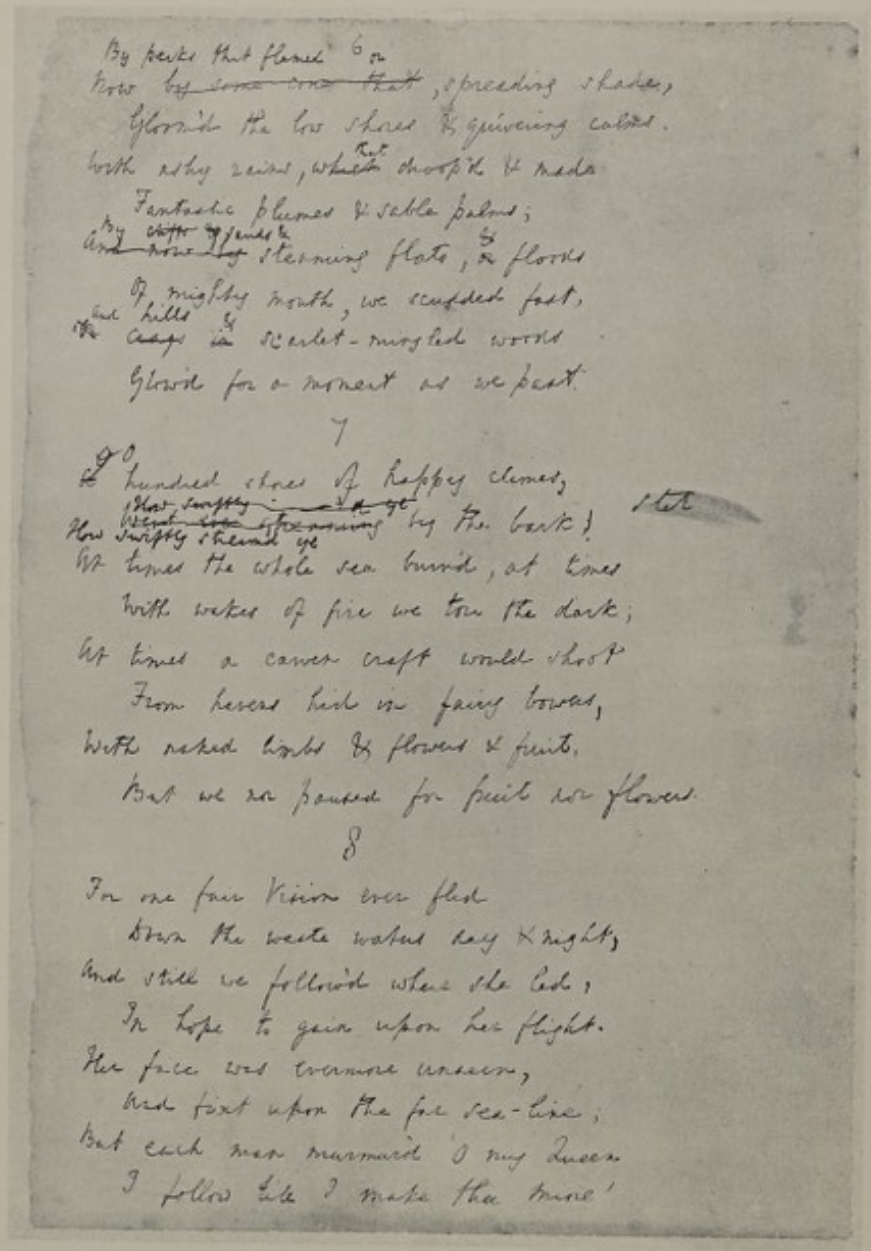
LONDON, 1791-3. £85

SEE NO. 233.

SEE NO. 232.

SEE NO. 235.

SEE NO. 236.



By perks that flowed [6] on
Now by ~~one~~ ~~one~~ that, spreading shades,
Glowrid the low shores & quivering cabal.
With ashy reins, where [But] chosp'd & made
Fantastic plumes & sable palms;
By ~~cliffs~~ ~~& reeds &~~
And ~~now by~~ steaming flats, & floods
Of mighty mouth, we scudded fast,
And hills &
The ~~crags~~ in scarlet-mingled woods
Glowrid for a moment as we past.

7

O hundred shores of happy climes,
~~How swiftly ~~ ~~& ye~~ ~~Went by ~~ ~~for ever~~~~ by the bark!
How swiftly shrunk ye
At times the whole sea burnid, at times
With wakes of fire we tore the dark;
At times a canoe craft would shoot
From hovers hid in fairy bowers,
With naked limbs & flowers & fruits.
But we ran passed for fruits or flowers

8

For one fair Vision ever fled
Down the waste waters day & night,
And still we followid where she led,
In hope to gain upon her flight.
Her face was evermore unseen,
And fixt upon the far sea-line;
But each man murmurid 'O my Queen
I follow till I make thee mine'

SEE NO. 250.

SIDDUR TEPHILLOTH.

HEBREW PRAYER-BOOK CONTAINING THE DAILY AND FESTIVAL PRAYERS (SIDDUR), ACCORDING TO THE ASKENAZI RITE.

A beautifully written Manuscript on fine vellum, by an Italian hand.

With three illustrated head-pieces and 20 illuminated miniatures, designed and coloured by a Jewish artist, illustrating the Haggadah or Evening Service for the Passover. 12mo. XVIIth century binding of black morocco, with four silver corner-pieces and two centre-pieces, silver clasps, gilt and gauffred edges.

[ITALY, CIRCA 1410.]

(See Plate LXXXVI). £175

On the fly-leaf is a manuscript note in Hebrew, recording the purchase of this manuscript in the year 1699 for eight ducats, by Moses Heifetz. The note also refers to the silver clasps.

The miniatures are as follows:—

1. The celebrant of the *Seder* (or Passover Service) is depicted sitting on a bench, wearing a red cap and clothed in a brown gown, and holding aloft in his right hand the dish, on which are the unleavened bread and bitter herbs.

2. Showing the two Simple Sons, with long hair, sitting on low stools.

3. The Wise Father with a long beard is sitting on a large arm chair, wearing a red cap.

4. The Wise Son dressed in long gown and an elaborate head gear.

5. The Wicked Son depicted as a soldier and wearing mediaeval soldier's uniform is shown brandishing a sword over his head.

6. The fourth son is depicted as a semi-idiot, gazing at his feet and contemplating a goose; he is dressed entirely in blue.

7. The fool in motley, cap and bells, with one leg bare and the other clothed.

8. The pilgrim coming in sight of the Holy Land. He is standing on a mountain, below is seen verdure, and in the distance a town with numerous high towers.

9. The ill-treatment of the Israelites in Egypt by the Egyptians.

10. The killing of the Hebrew male children in Egypt by order of Pharaoh. An Egyptian is shown throwing babies over a bridge into the river, while a Hebrew woman is standing by, mourning.

11. The ten plagues of Egypt, graphically represented. The Plagues of Blood, Frogs, Lice, Wild Animals, Boils, Locusts, Darkness, Murrain, Hail, and the Killing of the First-Born.

12. Rabbi Eleasar standing, wearing a long brown gown and an elaborate head-dress.

13. The giving of the Decalogue by Moses to the Hebrew people. This miniature is especially interesting for the mediaeval Jewish head-dresses worn by the Hebrews shown at the foot of Mount Sinai.

14. The unleavened bread being held forth by the celebrant.

15. The Bitter Herbs being held by a youth, in blue trousers, a brown jerkin and a red cape.

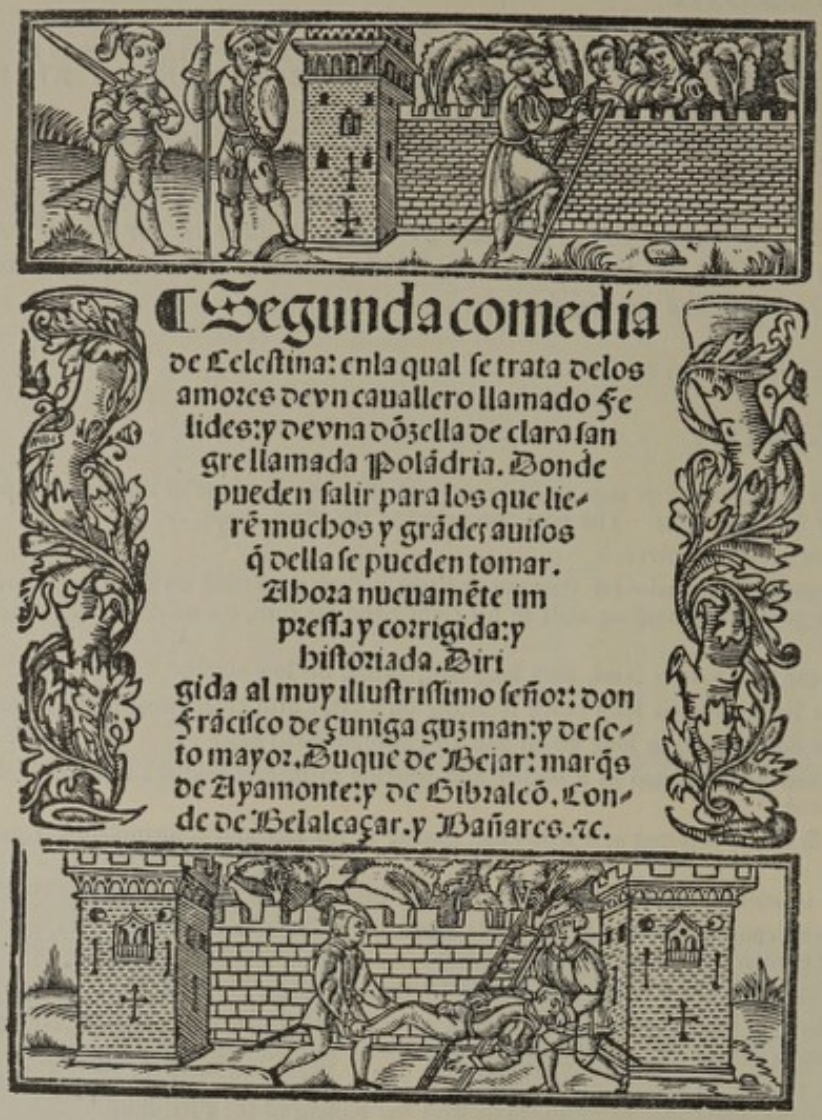
16. The celebrant shown seated on his arm chair, holding a cup in his right hand.

17. On the double page is shown the celebrant, seated at a table, with his open book and a cup of wine. He is dressed in a brown jerkin with long sleeves, and wears a red cap. On his left, the door is open wide, according to the Rubric in the service, and the prophet Elijah is shown, as an old man, with long hair and long beard, preparing to come in at the door, seated on a clever donkey, whose ears are of extraordinary length, and who seems to await his order to enter.

18. On the celebrant's right is an illustration of the passage: *"Pour forth Thy anger on the Heathen, who will not know Thee, and on the Kingdoms which will not call on Thy name."* Then is depicted a shower of fire falling on a group of mercenaries, wearing mediaeval costumes of blue and red, with a shield, spears, and a banner flying.

19. An illustration of the Hallel is shown, the celebrant wearing a long red cap, holding in his right hand the *lulab* (a branch of the palm tree), with myrtle, and willow branches, and an *Ethrog* in his left hand.

20. This picture is an illustration of the *Hosannah*, showing the celebrant, with his prayer-book; he wears a long blue gown with red cuffs; he holds the *lulab* (in his left hand).



[TITLE-PAGE]

SILVA (Feliciano de).

SEGUNDA COMEDIA DE CELESTINA EN LA QUAL SE TRATA DE LOS AMORES DE UN CAVALLERO LLAMADO FELIDES Y DE UNA DONZELLA DE CLARA SANGRE LLAMADA POLANDRIA.

Title within woodcut border; numerous woodcuts in text. Gothic Letter. Small 4to. Brown morocco, gilt Arms on sides, crimson morocco doublures gilt, g. e., by Chambolle-Duru.

SALAMANCA, PEDRO DE CASTRO, 1536.

£200

Palau (in his *Manual*, VI, 516) mentions a copy seen by Brunet, but apparently has not seen one himself. No copy of this edition in the British Museum.

SKINNER (Lieut.-Colonel J., *of Skinner's Horse*).

HISTORY OF THE ORIGIN AND DISTINGUISHING MARKS OF THE DIFFERENT CASTES OF INDIA, COMPILED BY COL. J. SKINNER. (IN PERSIAN).

Persian Manuscript written within red and gold borders.

With two beautifully illuminated opening-pages in gold and colours and 120 full-page miniatures in gold and colours, of the different Indian castes, showing them at their trades, occupations, and professions. Folio. Original binding of oriental leather, with leather doublures.

[INDIA, ABOUT 1830.]

(See Plate LXXXVII). £225

From the library of J. Watkins, to whom it was given by Col. Skinner.

Among the callings and trades illustrated are the following:—

Fakirs.
Teacher of reading.
Coolies.
Countryman.
Musician.
Elephant driver.
Native conjuror and snake charmer.
Producer of trained animals.
A Maharajah.
A Mahommedan religious teacher.
A Native Soldier.
Native girl dancers before a Rajah.
Cowherd.
Goatherd.
Ploughman with oxen.
Hunter.
Grocer.
Water-seller.
Teacher of calligraphy.
Sailor.
Public writer.
Tanner.
Shoemaker.
Dyer.
Brush maker.
Mat weaver.
Fisherman.
Boatman.
Native wrestler.
Male masseur.
Barber.
Beauty doctor.
Gardener.
Greengrocer.
Coppersmith.
Blacksmith.
Potter.
Weaver.
Cotton weaver.
Spinner.
Builder.
Goldsmith.
Painter of miniature portraits.
Shawl maker.
Tailor.
Fruit vendor.
Physician.
Oculist.
Hairdresser.
Innkeeper.
Burglar.
Bricklayer.
Carpenter.
Maker of distinguishing marks.
The Emperor of India with his sons.
Entertainers.
Washerman.
Flax spinner.
Native jugglers and tight-rope walkers.
Water carrier.
Grave digger.
Butcher.
Snake charmer.
Bangle seller.
Cook.
Carpet weaver.
Swordsmith.
Quack chemist.
Brooch maker.
Camel driver.
Brick maker.
Arrow maker.
Water-jug maker.
Hermits.
Religious teacher.

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SKINNER (Lieut.-Colonel J., *of Skinner's Horse*).

MEMOIRS OF THE PRESENT KINGS AND CHIEFS OF INDIA. COMPILED BY COLONEL J. SKINNER. (IN PERSIAN).

Beautifully written Persian Manuscript with a gold and coloured border to each page.

With two finely illuminated pages of Anwans and 33 magnificent full-page portraits in gold and colours, by various native artists, of the Kings and Chiefs of India about the year 1830. Folio. Contemporary oriental binding of leather with elaborately gilt embossed sides.

[INDIA, ABOUT 1830.]

(*See Plate LXXXVII*). £105

Presented by Lieut.-Col. Skinner to J. Watkins.

Dessiné par Monsiau. *Gravé par Mixer.*

Je ne pouvais faire moins, en reconnaissance du soin qu'elle avait pris de raccommoder mon col, que de rattacher sa boucle.....

T. 2. P. 71.

SEE NO. 246.

CANTO XVI. Ott. 19.
Mirano i duo guerrier gli atti amorosi.
C.N. Cochin, Eques del.
J.B. Tilliard, Sculp.

SEE NO. 249.

SMITH (Capt. John).

THE GENERAL HISTORIE OF VIRGINIA, NEW-ENGLAND, AND THE SUMMER ISLES: WITH THE NAMES OF THE ADVENTURERS, PLANTERS, AND GOVERNORS FROM THEIR FIRST BEGINNING ANO. 1584 TO THIS PRESENT 1624.

With the proceedings of those Severall Colonies and the Accidents that befell them in all their Journyes and Discoveries. Also the Maps and Descriptions of all those Countryes, their Commodities, People, Government, Cuſtomes, and Religion.

With a fine impression of the beautiful engraved title, the four folding maps and original impressions of the rare engraved portraits of Pocahontas by Simon Pass and of the Duchess of Richmond by Wm. Pass, 1623.

Bound up with:

THE TRUE TRAVELS, ADVENTURES, AND OBSERVATIONS OF CAPTAINE JOHN SMITH, IN EUROPE, ASIA, AFFRICA, AND AMERICA, FROM ANNO DOMINI 1593 TO 1629.

First Editions. *With engraved coat-of-arms and 9 small engravings of Smith's exploits by sea and land. 2 vols. in 1, folio. Crimson levant morocco gilt, g. e., by Bedford.*

LONDON, PRINTED BY I. D. AND I. H. FOR MICHAEL SPARKES, 1624, AND LONDON, PRINTED BY J. H. FOR THOMAS SLATER, 1630.

(*See Illuſtration overleaf and Plate LXXXVI*). £1050

Very fine copies of both these famous works. The two portraits are very rarely found. They were published just about the same time as the book, and copies were apparently specially bound into a few copies, although not properly issued with the work. The Pocahontas portrait is especially valuable, and is the genuine original impression. The nine small engravings in the second work are sometimes found on one sheet and sometimes cut up and inserted separately, as in this copy. The four maps are found in many slightly varying states. In this copy the map of "Ould Virginia" is in the 4th state; "Virginia," 10th state; "The Summer Ils," 3rd state; "New England," 6th state. The engraved title is in the first state.

THE TRUE TRAVELS, ADVENTVRES, AND OBSERVATIONS OF Captaine IOHN SMITH,

In *Europe*, *Asia*, *Affrica*, and *America*, from *Anno Domini* 1593. to 1629.

His Accidents and Sea-fights in the Straights; his Service and Stratagems of warre in *Hungaria*, *Transilvania*, *Wallachia*, and *Moldavia*, against the *Turks*, and *Tartars*; his three single combats betwixt the *Christian* Armie and the *Turkes*.

After how he was taken prisoner by the *Turks*, sold for a Slave, sent into *Tartaria*; his description of the *Tartars*, their strange manners and customes of Religions, Diets, Buildings, Warres, Feasts, Ceremonies, and Living; how hee slew the Bashaw of *Nalbrits* in *Cambia*, and escaped from the *Turkes* and *Tartars*.

Together with a continuation of his generall History of *Virginia*, *Summer-Iles*, *New England*, and their proceedings, since 1624. to this present 1629; as also of the new Plantations of the great River of the *Amazons*, the Iles of S^t^. *Christopher*, *Nevis*, and *Barbados* in the *West Indies*.

All written by actuall Authours, whose names you shall finde along the History.

LONDON,
Printed by *I. H.* for *Thomas Slater*, and are to bee sold at the Blew Bible in *Greene Arbour*. 1630.

SEE NO. 234.

[235]

[SPORTING.] ALKEN (Henry).

THE FIRST STEEPLE CHASE ON RECORD, OR THE NIGHT RIDERS OF NACTON.

The Complete Set of four magnificent aquatint engravings brilliantly printed in colours by John Harris after Henry Alken. Very fine impressions of the First Issue. Large oblong folio. Bound by Rivière in full levant morocco extra, g. e.

LONDON, R. ACKERMANN, MARCH 1ST, 1839.

(*See Plate LXXXVIII*). £85

Comprises:—

I. Ipswich, the Watering Place behind the Barracks. Preparing to Start. All Sorts of Odds. The Grey for Choice.

II. The Large Field near Biles Corner. Whoop and Away. The Major in Trouble. Subden's Linen Suffers.

III. The Last Field near Nacton Heath. Accomplished Smashers. A Run upon the Bank.

IV. Nacton Church and Village. The Finish. A Good Five Still Alive. Grand Chorus, "The Lads of the Village."

(Size of plates 14 by 10 inches, with margins.)

[236]

[SPORTING.] ALKEN (Henry).

SHOOTING.

The Complete Set of four magnificent aquatint engravings beautifully printed in colours by T. Sutherland after H. Alken. Large oblong folio. Bound by Rivière in full levant morocco extra, g. e.

LONDON, 1817.

(*See Plate LXXXVIII*). £150

Comprises:—

Wild duck shooting.
Grouse shooting.
Bittern shooting.
Partridge shooting.

(Size of plates 11 by 8¾ inches, with margins.)

[237]

[SPORTING.] [ALKEN (Henry).]

SPORTING ILLUSTRATIONS.

The Set of four magnificent aquatint engravings printed in colours (by Henry Alken). Large oblong folio. Bound by Rivière in full levant morocco extra, g. e.

LONDON, R. ACKERMANN, 1837. £250

This beautiful set comprises:—

The Field. Open landscape with sportsmen shooting partridges; various sporting dogs.

The Wood. A woodland scene with sportsmen shooting pheasants; spaniels in foreground.

The Moor. A Scottish Moor with mountains in background; sportsmen with dogs, grouse shooting.

The Water. Sportsmen shooting wild ducks, willow trees and rushes in background.

(Size of plates 18 by 13 inches.)

[238]

[SPORTING.] ALKEN (Henry).

FOX HUNTING.

The Complete Set of seven aquatint engravings printed in colour by Cooper and Sutherland after Henry Alken. A very fine set of the First Issue. Large oblong folio. Bound by Rivière in full levant morocco extra, g. e.

LONDON, S. & J. FULLER, 1818. £150

Comprises:—

The Toast.
The Leap. Taking the Lead in defiance of Speed.
Drawing a Cover. Hark to Old Danger.
Full Cry. Taking the thing easy.
The Death. The Reward of a bold Push.
The Refreshment.
Gone Away. The Pleasure of a View Holla.

(Average size of engravings 9¼ by 12¼ inches, with margins.)

[239]

FIRST ISSUE BOUND FROM THE BLUE CLOTH

[SPORTING.] APPERLEY (C. J.).

THE LIFE OF A SPORTSMAN, BY NIMROD.

First Issue of the First Edition. *With 36 finely coloured plates by Henry Alken. Royal 8vo. Fine copy in full crimson levant morocco extra, gilt back, g. e., with the original blue cloth covers bound in at end. (Size 9½ by 6 inches).*

LONDON, ACKERMANN, 1842. £310

[240]

[SPORTING.] MORLAND (George), ROWLANDSON (Thomas) and ALKEN (S.).

SHOOTING.

The Set of four magnificent aquatint engravings brilliantly printed in colours, with aquatint borders, designed by George Morland and etched by Thomas Rowlandson and S. Alken. Large oblong folio. Bound by Rivière in full levant morocco, g. e.

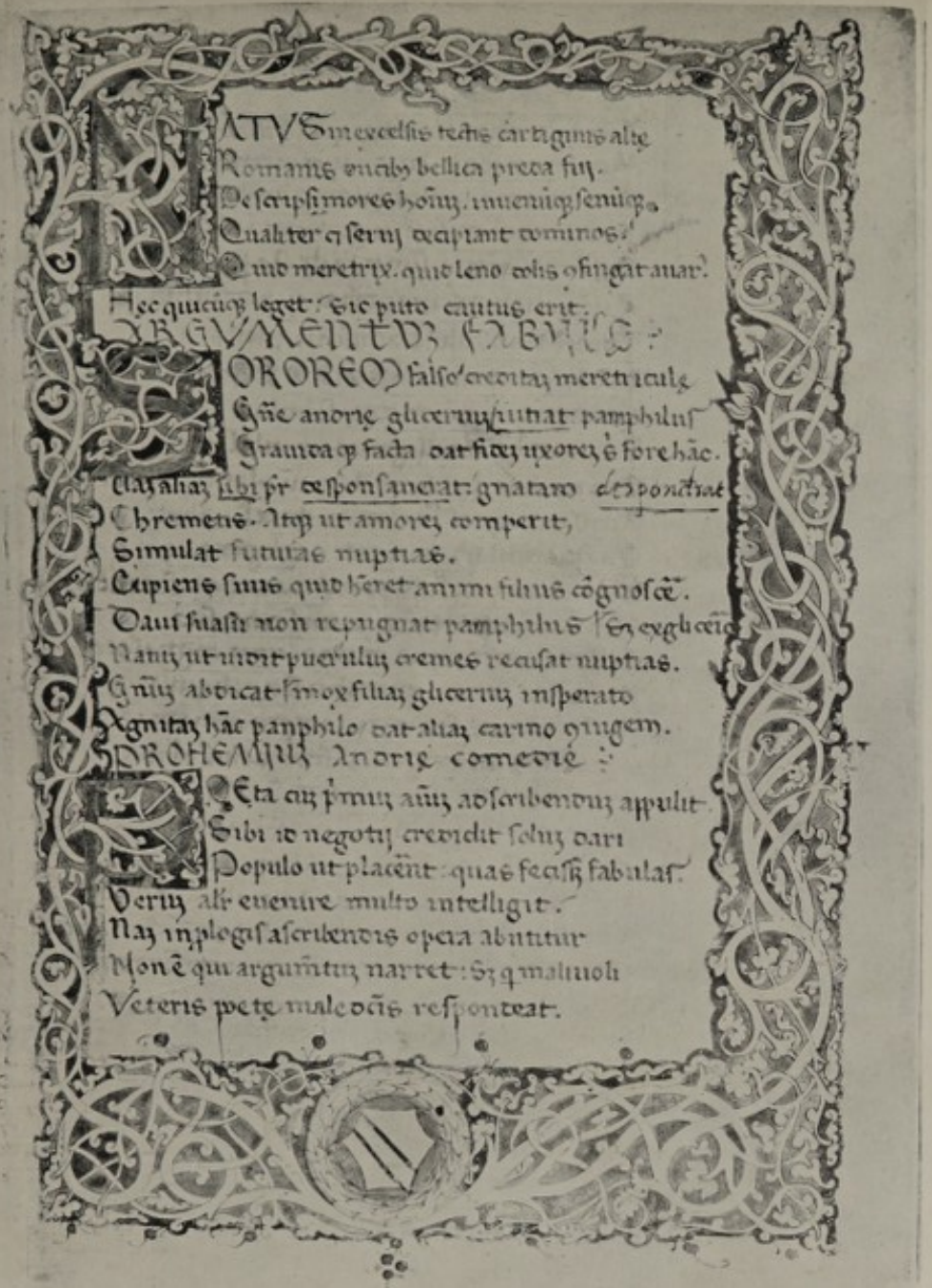
LONDON, J. HARRIS, 1790-91. £330

This is the First Issue of this celebrated set of Sporting prints, with the dates 1790 and 1791.

The set comprises:—

Snipe shooting.
Partridge shooting.
Pheasant shooting.
Duck shooting.

Each plate measures 16¾ by 22 inches, with margins.



ATVS in excelsis tectis cartaginis altę
Romanis multis bellica præda fuit.
De sarpsimores horuz. inuenioz senioz.
Qualiter a seruis decipiant dominos.
Quo meretrix. quo leno solis ofingat auar.
Hec quecuoz leget. sic puto cautus erit.

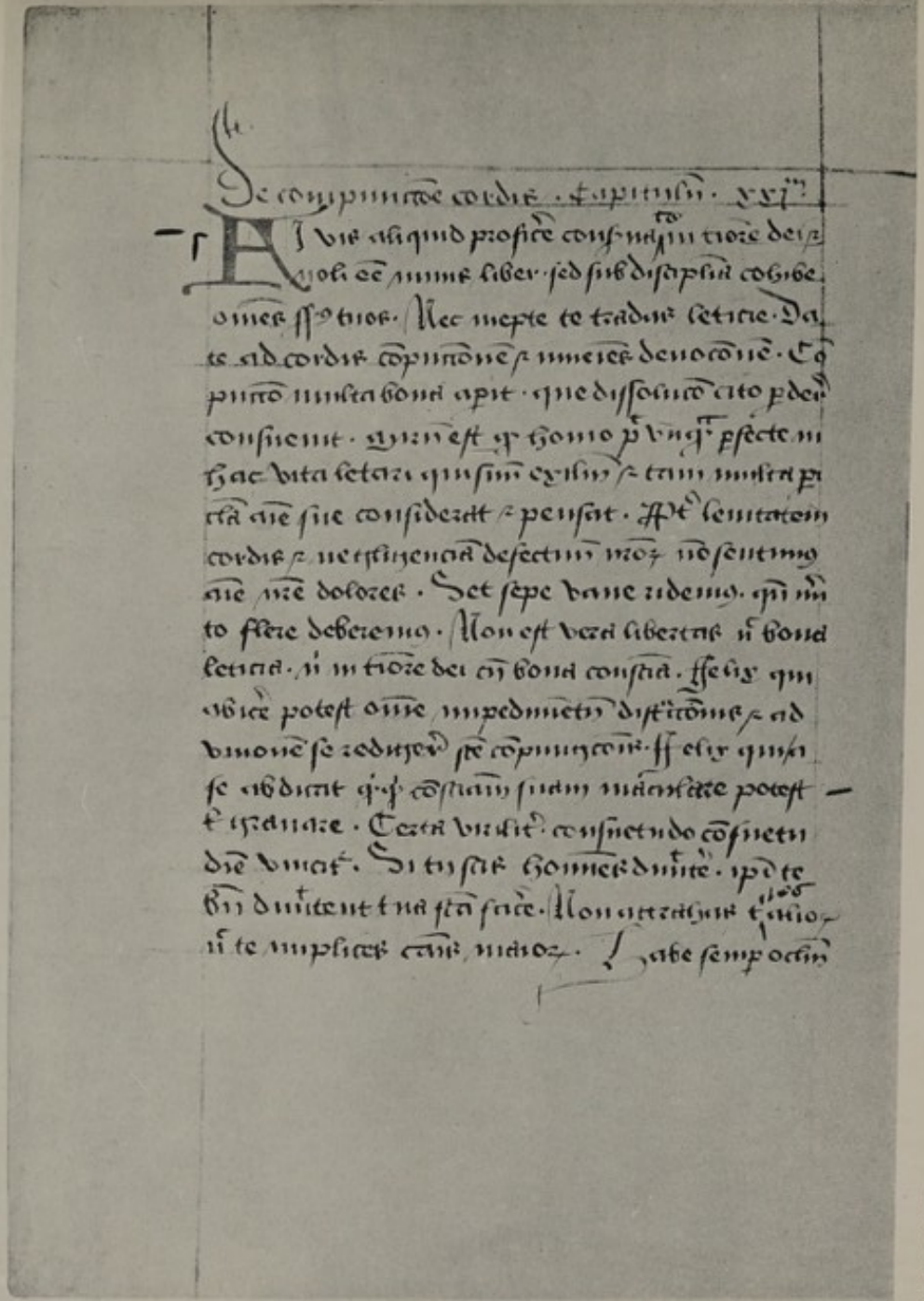
ARGVMENTVM FABVLE.

OROREO falso creditaz meretricule
Gñe amorę glicerij rapuit pamphilus
Grauida q facta oat filiaz uxorez q fore hãc.
Clã alias sibi pr̃ oesponsaneat: gnatam despondet
Chremes. Atq ut amorez comperit.
Simulat futuas nuptias.
Cupiens suus quid hęret animi filius cognoscę.
Dari suasit non repugnat pamphilus ex exglicęo
Nam ut audit puerilis eremes recusat nuptias.
Gñz abdicat suos filiaz glicerij insperato
Agnitaz hãc panphilo oat aliaz carino gnugem.

PROHEMIVM AMORIS COMEDIE.

ETa cu primu aũz adscribendoz appulit
Sibi de negotij creuerit scłz dari
Populo ut placent quas fecisset fabulas.
Verij alr euenire multo intelligit.
Nam in plogis adscribendis opera abutitur
Non ẽ qui arguntur narret: siq malunoli
Veteris pecte male dictis respondeat.

SEE NO. 253.



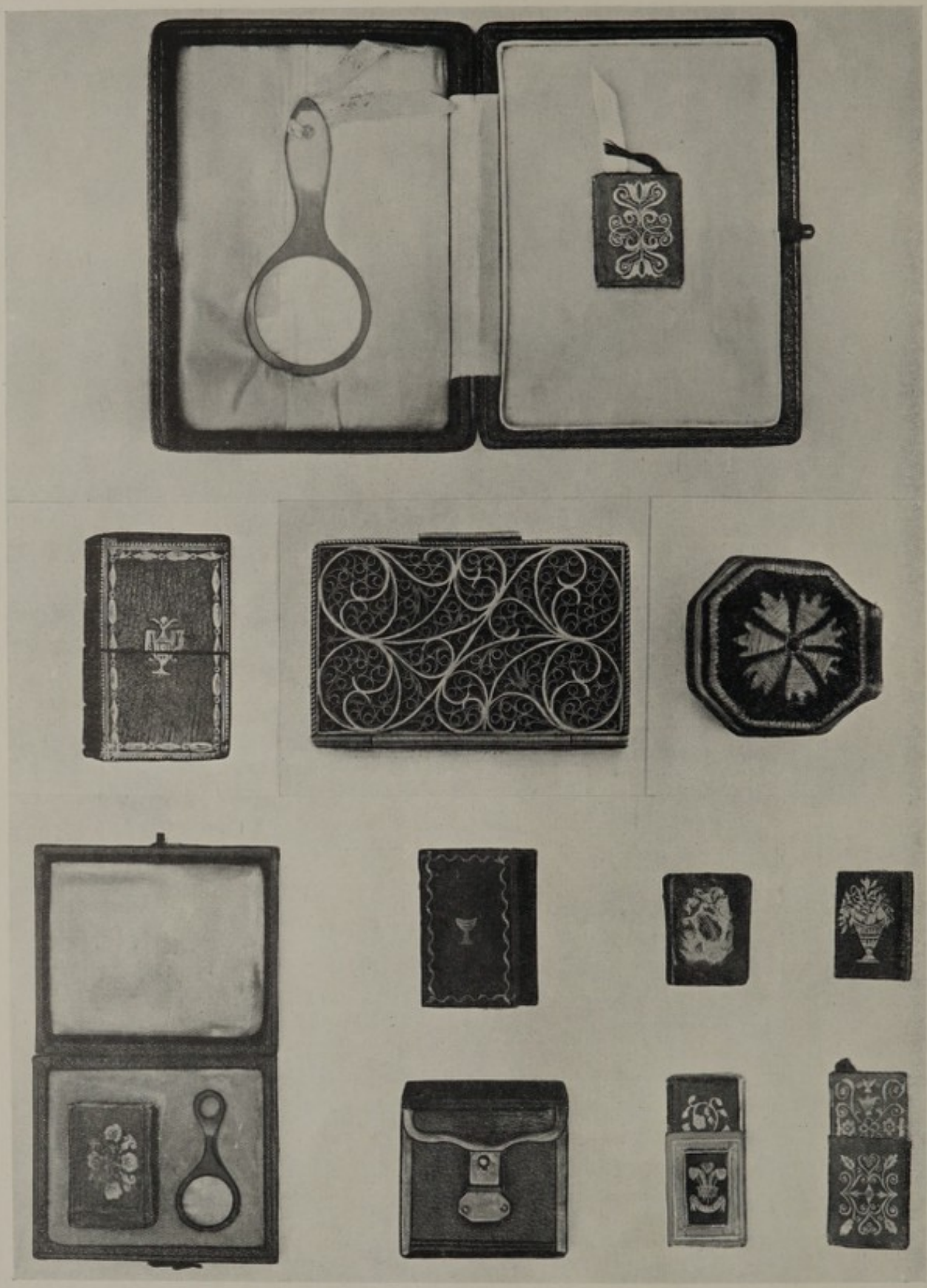
De compunctõe cordis. Capitulũ. xxi.

TAlis aliquid proficit cõpunctio in tristitia dei
voli ee animę liber. sed sub disciplina cohibe
omes ssõ trios. Nec mepte te tradam lętitie. Da
te ad cordis cõpunctionem. q meies deuotionis. Cõ
punctio mixta bonis apit. q die dissolutis cito pdeat
consciem. Quis est q homo p̃ vitę pfectu mi
hac vita letari. q sine exilio. tam multis pi
cłis aie sue considerat. q pensat. Apte lemitatem
cordis. q negligentiã defectus moz. nõ sentimꝰ
aie mẽ dolorem. Sed sępe dampne ridemꝰ. q̃ nõ
to flere deberemꝰ. Non est vera libertas. si bonis
letitie. si in tristitia dei cõ bonis constat. Felix q̃m
ubicũq potest omne impedimentũ districtionis. q ad
unionẽ se reduxerit. q̃ cõpunctionis. Felix q̃ms
se abdicat. q̃ q̃ cõstantiã suam mutabilitate potest
t̃ transire. Certa uitalis consuetudo cõsuetu
dine uincat. Si tristat homines dimitte. ipi te
Qui diligunt tristitia tua. Non attrahas t̃ristitiã
ui te implicet cum nichil. Habe semp ocũ

PLATE XCI.

SEE NO. 255.

PLATE XCII.



SEE NO. 256.

[241]

WITH ONE OF THE ORIGINAL WATER-COLOUR DRAWINGS

[SPORTING.] ROWLANDSON (Thomas).

HUNTING.

The Set of four magnificent aquatint engravings beautifully printed in colours by Thomas Rowlandson, together with the very beautiful original water-colour drawing by Rowlandson for one of the engravings. Large oblong folio. Bound by Rivière in full levant morocco, g. e.

LONDON, R. ACKERMANN, 1801. £900

THIS IS ONE OF THE FINEST SERIES OF ILLUSTRATIONS BY ROWLANDSON, AND ONE OF THE MOST ATTRACTIVE AND DECORATIVE OF ALL THE SETS OF SPORTING PRINTS.

It comprises:—

Going out in the morning. Scene at Windsor Forest.
Fox Chase. Scene near Maidenhead Thicket.
Stag at Bay. Scene near Taplow, Berks.
Return from the Chase. Scene at Eaton (Eton), Windsor.

THE MAGNIFICENT WATER-COLOUR DRAWING BY ROWLANDSON WHICH ACCOMPANIES THIS SET IS THAT OF THE *"Stag at Bay."*

The average size of each plate is 17¾ by 22¼ inches, with margins.

This very scarce set is not mentioned by Grego's Rowlandson, and only two of the plates are mentioned in Seltzer's "Story of British Sporting Prints," moreover Mr. Schwerdt does not own a set.

[242]

[SPORTING.] TURNER (F. C.).

THE FOX CHASE.

The Complet Set of four magnificent aquatint engravings brilliantly printed in colours by Charles Hunt after F. C. Turner. Oblong folio. Bound by Rivière in full levant morocco extra, g. e.

LONDON, 1834. £105

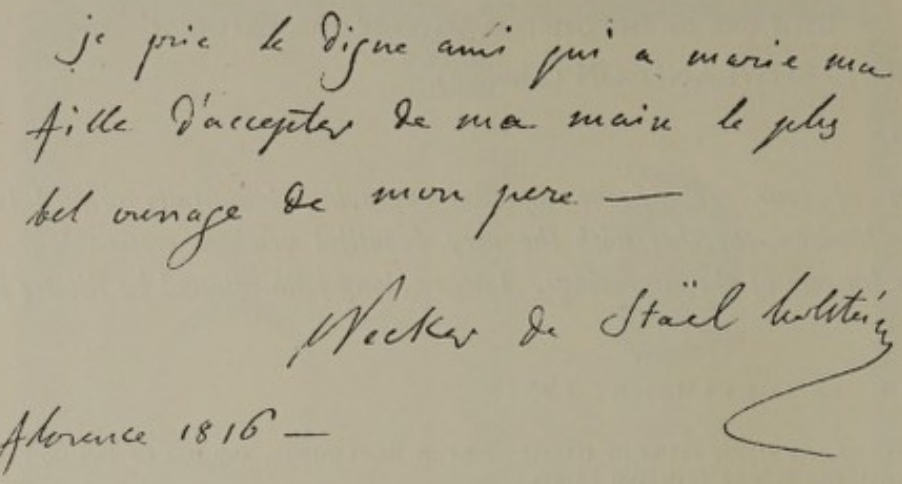
This very rare set has verses under each plate, as well as various hunting emblems.

The titles are as follows:—

Plate I. A Southerly Wind and a Cloudy Sky.
Plate II. How completely the Cover and Furze they Draw.
Plate III. A Stormy Sky overcharged with Rain.
Plate IV. Thus we ride Whip and Spur for a Two Hours Chase.

The plates measure 14½ by 18¾ inches, with margins.

[243]



PRESENTATION COPY FROM MADAME DE STAEL OF HER FATHER'S BOOK TO HER SON-IN-LAW

[STAEL (Madame de).] NECKER (M.).

COURS DE MORALE RELIGIEUSE; EDITION REVUE ET CORRIGÉE.

3 vols., 8vo. Old French crimson morocco, gilt back, g. e.

PARIS, GENETS (AN IX), 1800. £36

PRESENTATION COPY OF HER FATHER'S BOOK FROM MADAME DE STAEL TO HER SON-IN-LAW, WITH THE FOLLOWING INSCRIPTION:—

"Je prie le digne ami qui a marié ma fille d'accepter de ma main le plus bel ouvrage de mon pere."
Necker de Staël Holstein,
Florence, 1816.

[244]

STEELE (Sir Richard).

THE TATLER, BY ISAAC BICKERSTAFF.

The Complete Set of the 271 Original Numbers. Folio. Half calf.

LONDON, 1709-10. £52 10s

As usual some numbers are slightly foxed.

The "Tatler"—Swift's own suggestion to Steele—is full of happy illustration and communication of ideas. Dated from coffee-houses, it was the first paper to unite the record of news with the portrayal of manners, to disseminate at once fact & fiction, to publish Whig principles & puff friendly authors. Literature for the first time descends to the people.

[245]

LE ROUGE
ET LE NOIR

CHRONIQUE DU XIX^e^ SIÈCLE,

PAR M. DE STENDHAL.

TOME PREMIER.

PARIS.

A. LEVAVASSEUR, LIBRAIRE, PALAIS-ROYAL.

1831.

[TITLE-PAGE]

STENDHAL *alias* HENRI BEYLE.

LE ROUGE ET LE NOIR, CHRONIQUE DU XIXE SIÈCLE.

First Edition. *Two vignettes by Henri Monnier on each title. The one on Vol. I represents Henri Sorel shooting at Mde. de Renal; the one on Vol. II represents Mathilde de la Môle holding the head of Julien Sorel. 2 vols., 8vo. Contemporary half binding.*

PARIS, A. LEVAVASSEUR, LIBRAIRE, PALAIS-ROYAL, 1831.

£63

[246]

PRINTED ON THICK PAPER AND BOUND IN CONTEMPORARY CRIMSON MOROCCO

STERNE.

VOYAGE SENTIMENTAL SUIVI DES LETTRES D'YORICK À ELIZA PAR LAURENT STERNE, EN ANGLAIS ET EN FRANÇAIS.

PRINTED ON THICK PAPER. *With 6 fine plates after Monsiau, engraved by Dambrun, Miger, Patas and Pauquet. 2 vols., large 4to. Beautifully bound in contemporary crimson morocco, broad ornamental borders on sides, inside dentelles, g. e.*

PARIS, ET AMSTERDAM, CHEZ DE MAISONNEUVE (1799).

(See Plate LXXXIX). £150

Cohen-de Ricci writes, *" Très belle édition. La figure de la servante lutinée par Sterne est particulièrement gracieuse."*

[247]

WITH THE AUTHOR'S INITIALS AT END

STEVENSON (R. L.).

THE CHARITY BAZAAR; AN ALLEGORICAL DIALOGUE.

4 pp. Small 4to. Signed at the end by the Author with his initials "R. L. S."

1868. £175

This boyish skit was privately printed on the occasion of a Charity Bazaar held at 17, Heriot Row, Edinburgh.

[248]

STEVENSON (R. L.).

THE GRAVER AND THE PEN, OR SCENES FROM NATURE WITH APPROPRIATE VERSES.

FIRST EDITION. *With 5 woodcut illustrations. Square 12mo. Original wrappers.*

EDINBURGH, S. L. OSBOURNE AND CO., 17 HERIOT ROW (1882).

£78

[249]

A MAGNIFICENT COPY PRINTED ON THICK PAPER IN A MAGNIFICENT EIGHTEENTH-CENTURY MOSAIC MOROCCO BINDING

TASSO.

LA JÉRUSALEM DÉLIVRÉE, EN VERS FRANÇOIS PAR L. P. M. F. BAOURLORMIAN.

A Special Copy Printed on Thick Paper. *With the finely engraved frontispiece and 40 fine plates after Cochin, engraved by Dambrun, de Launay, Delignon, Duclos, Lingée, Patas, Ponce, Prévoſt, A. de Saint-Aubin, Simonet, Tillard, Trière and Varin. 2 vols., 4to. Magnificently bound in the original eighteenth-century mosaic binding of full dark-blue morocco, with broad inlays around of citron morocco gilt tooled with a floral border. Within this outer border is a further broad inlay of crimson morocco gilt tooled with cornucopias, lyres and floral ornaments. This centre compartment is formed of the original blue morocco with which the volumes are covered, surrounded by a broad gold ornamental line, and edged with a geometrical band of brown morocco. The sides are thus covered with a mosaic of leathers in four different colours. The backs are delicately adorned with mosaic leather work in the same colours, pink silk inside end-leaves, gilt edges.*

PARIS, DE L'IMPRIMERIE DE P. DIDOT L'AINÉ, 1796.

(See Plate XC). £250

The freshness of the volumes and of their mosaic bindings is admirable.

[250]

TENNYSON (Alfred, Lord).

"THE VOYAGE."

Autograph Manuscript of this Poem, consisting of eleven stanzas of 8 lines each, on 4 pp., 8vo.

(See Plate LXXXVIII). £500

VERY FINE MANUSCRIPT OF AN EARLY VERSION OF TENNYSON'S POEM, "THE VOYAGE," WITH AUTOGRAPH CORRECTIONS, and omitting stanza XI.

"The Voyage" was first published in "IDYLLS OF THE HEARTH" in 1864. F. W. H. Myers says in his paper in memory of Henry Sidgwick (reprinted in *"Fragments of Prose and Poetry"*):—

"My most vivid memory of my friend is as he would recite to me, and I have never known man or woman who could recite poetry like him, that noble apologue of seekers, which was the central expression of the inward life. I speak of Tennyson's Poem 'THE VOYAGE.'" (See *"Henry Sidgwick, A Memoir,"* p. 120).

The poem commences:—

"We left behind the painted buoy,
That tosses at the harbour mouth;
And madly danced our hearts with joy,
As fast we fleeted to the South.
How fresh was every sight and sound,
On open main or winding shore,
We knew the merry world was round,
And we might sail for evermore."

[251]

TENNYSON (Alfred, Lord).

PASSAGES FROM GARETH AND LYNETTE.

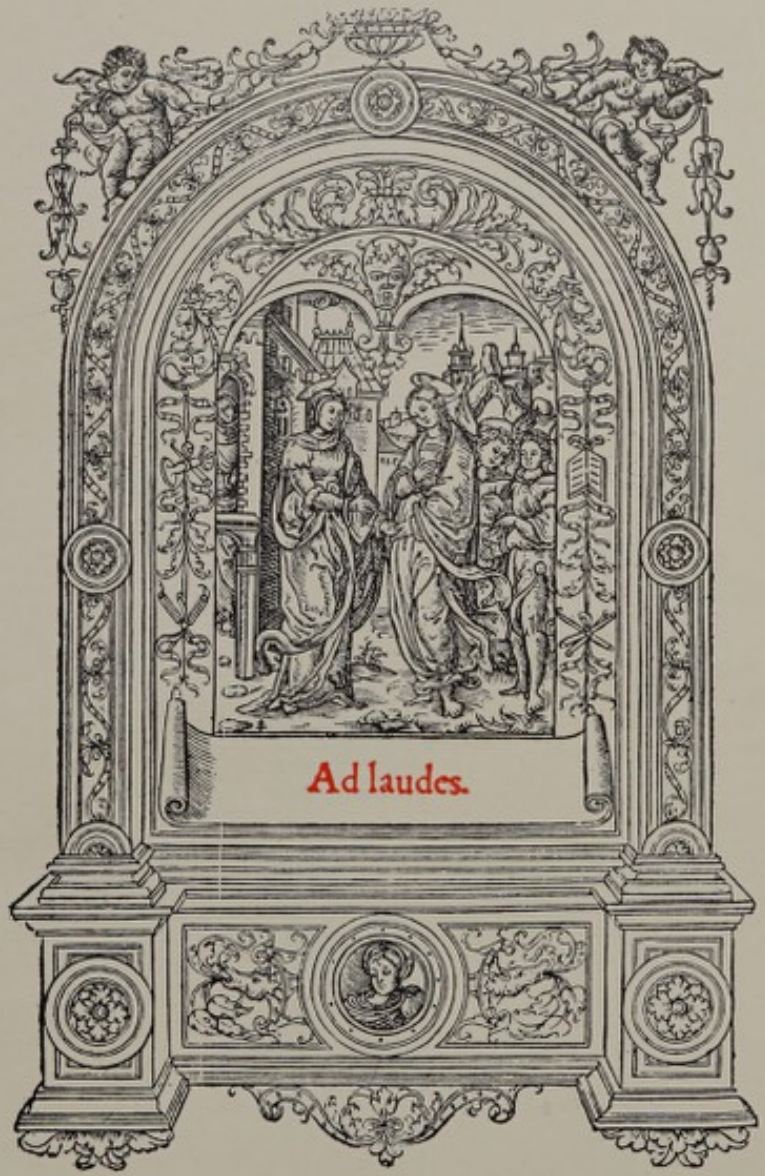
Autograph Manuscript, consisting of 124 lines on 6 pp., 8vo, in a notebook, bound in boards for the poet by his wife. £275

A very fine autograph manuscript (bound for the poet by his wife) of passages from Gareth and Lynette, with corrections and variations, and differing from the printed version.

It commences:—

"The fifth tall son of Lot & Bellicent
And tallest, Gareth, in a showerful spring
Stared at the spate. A slender shafted pine
Lost footing, fell & so was whirl'd away
'How he went down,' said Gareth, 'as a false knight
Or evil king before my lance, if lance
Were mine to use. O senseless cataract
Bearing all down in thy precipitancy,
And yet thou art but swollen with cold snows
And mine is living blood: thou dost His will
The maker's & not knowest, & I that know
Have strength & wit, in my good mother's hall
Linger with vacillating obedience." Etc.

SEE NO. 257.



Vt animas noſtras, fratrum, propin=
quorum,& benefactorum noſtrorum
ab æterna damnatione eripias,te roga
mus audi nos.
Vt fructus terræ, dare, & conſeruare
digneris,te rogamus audi nos.
Vt omnibus fidelibus defunctis re=
quiem æternam donare digneris, te
rogamus audi nos.
Vt nos exaudire digneris,te rogamus
audi nos.
Fili dei,te ro. Fili dei,te ro. Fili dei,te.
Agnus dei,qui tollis peccata mundi,
parce nobis domine.
Agnus dei,qui tollis peccata mundi,
exaudi nos domine.
Agnus dei, qui tollis peccata mundi,
miſerere noſtri.
Chriſte audi nos. Chriſte exaudi nos.
Kyrie eleiſon. Chriſte eleiſon. Kyrie

SEE NO. 259.

[252]

TENNYSON (Alfred, Lord).

A WELCOME TO HER ROYAL HIGHNESS MARIE ALEXANDROVNA.

The Original Autograph Manuscript of the Poem, consisting of 5 stanzas of 8 lines each on 2½ pp., 4to. 1874. £105

A remarkably fine manuscript differing from the printed version, written by Tennyson on the arrival in England of Marie Alexandrovna, only daughter of Alexander II of Russia, who had married Alfred, Duke of Edinburgh, at St. Petersburg, 23rd Jan., 1874.

The first stanza reads:—

"The Son of him with whom we strove for power,
Whose will is lord thro' all his world-domain,
Who made the serf a man, & burst his chain,
Has given our prince his own imperial flower,
Alexandrowna.
And welcome Russian flower, a people's pride,
To Britain when her flowers begin to blow!
From love to love, from home to home, you go,
From Mother unto Mother, stately bride,
Marie Alexandrowna."

[253]

TERENCE.

COMOEDIAE SEX.

Latin Manuscript on 112 leaves of vellum, written by an Italian scribe in Gothic Letter, red and black. The first page with three initials in gold on coloured ground and ornamental interlacings in white, and a full border of interlaced work in white on a ground of pink, yellow and gold; smaller initials in blue or red with calligraphic ornamentation; chapter-headings, colophon, etc., rubricated. Small 4to. Old russia gilt.

[ITALY], 6TH MAY, 1452.

(*See Plate XCI*). £210

THACKERAY (W. M.).

CHRISTMAS BOOKS.

COMPLETE SET OF FIRST EDITIONS. *6 vols., small 4to. Handsomely bound by Rivière in full crushed green levant morocco extra, gilt edges.*

LONDON, 1847-1855. £75

The set comprises:—

MRS. PERKINS'S BALL. By M. A. Titmarsh.
With 22 coloured plates by the Author. (London): Chapman and Hall (1847).

"OUR STREET." By Mr. M. A. Titmarsh.
With 16 coloured plates and a woodcut on p. 45, all by Thackeray. (Bound in are the original pink pictorial boards). London, Chapman and Hall, 1848.

DOCTOR BIRCH AND HIS YOUNG FRIENDS. By Mr. M. A. Titmarsh.
Vignette on title-page, uncoloured, and 16 coloured plates by the Author. (Bound in are the original pink pictorial boards). London, Chapman and Hall, 1849.

THE KICKLEBURYS ON THE RHINE. By Mr. M. A. Titmarsh.
With 15 full-page coloured plates by Thackeray. (Bound in are the original pink pictorial boards). London, Smith, Elder & Co., 1850.

REBECCA AND ROWENA. A Romance upon Romance. By Mr. M. A. Titmarsh.
With 8 coloured plates, uncoloured illustrated title-page, and two woodcuts in the text by Richard Doyle. (Bound in are the original pink pictorial boards). London, Chapman and Hall, 1850.

THE ROSE AND THE RING; or, The History of Prince Giglio and Prince Bulbo. By Mr. M. A. Titmarsh.
With 8 plates and 48 woodcuts by Thackeray. (Bound in are the original pink pictorial boards). London, Smith, Elder & Co., 1855.

The illustrations in this last of the Christmas books are always found uncoloured.

(This volume has plain edges.)

[255]

THOMAS A KEMPIS.

DE IMITATIONE CHRISTI.

Latin Manuscript on 111 leaves of vellum by an English scribe in Gothic lettres bâtardes, 20 lines to a full page; initials and chapter-headings rubricated. Small 4to. Modern vellum binding.

[ENGLAND, XVTH CENTURY.]

(See Plate XCI). £95

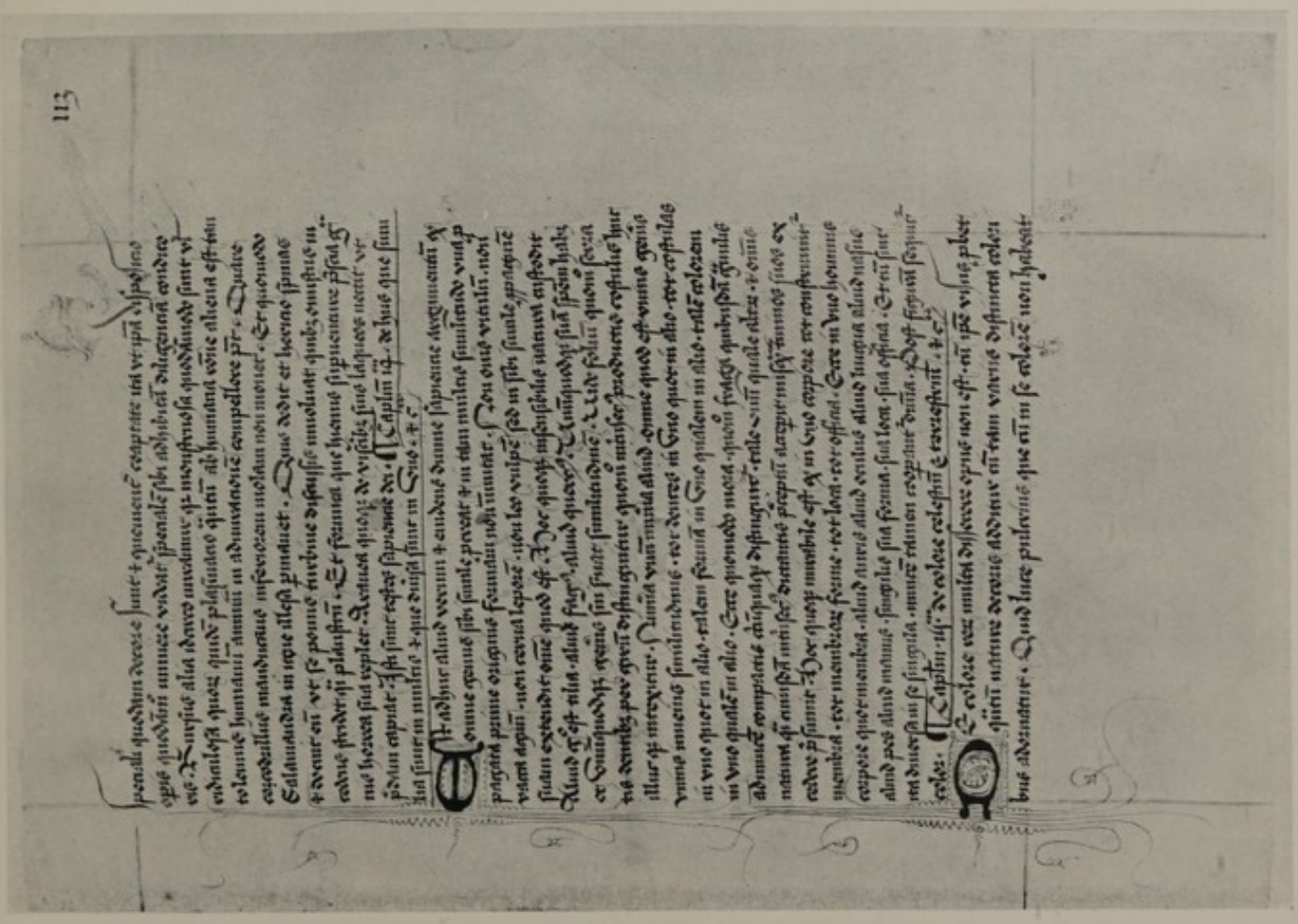
The interesting handiwork of an English scribe. It is unnecessary to point out the extreme rarity of manuscripts of the *Imitation*. This manuscript belonged to Nathaniel Wanley, M.A., and has his name and date 1664 on fly-leaf. He was Rector of Beeby, Leicestershire, and wrote several books, the most famous of which was *The Wonders of the Little World*.

DEus in adiutoriũ meum intende.
Dñe ad adiuuãdũ me festina.
Gloria patri & filio & spiri.
Sicut erat in principio. Ana.
Assumpta est Maria. Psalmus.

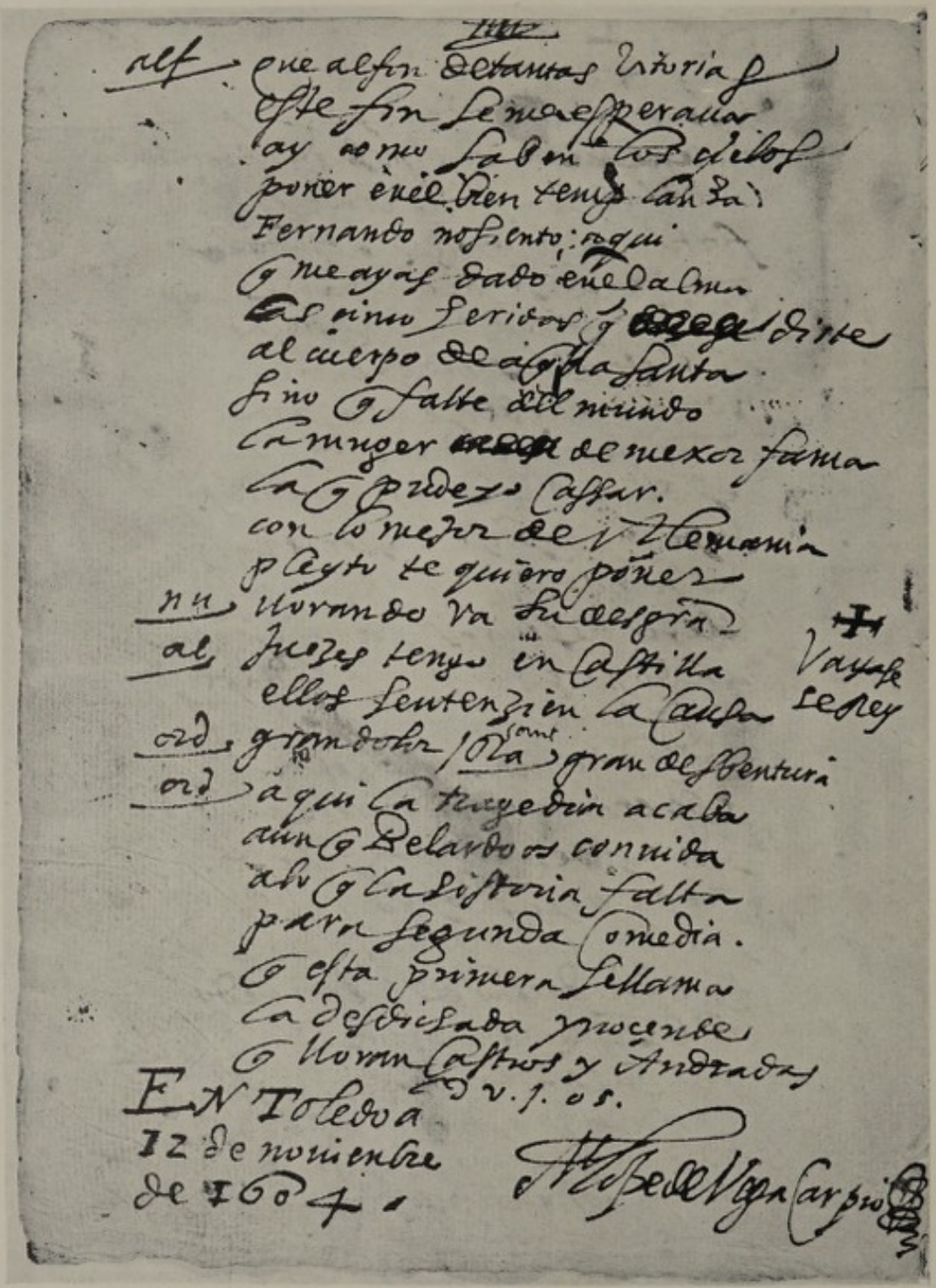
DOminus regnauit decorem indutus est, indutus est dominus fortitudinem & præcinxit se.
Etenim firmauit orbem terrę: qui non commouebitur.

D v

SEE NO. 260.



SEE NO. 261.



SEE NO. 263.

[TINY BOOKS.]

A COLLECTION OF 11 TINY BOOKS, INCLUDING 6 SCHLOSS'S BIJOU ALMANACKS (EACH OF WHICH IS PRESERVED IN A MOROCCO CASE WITH TORTOISESHELL MAGNIFYING GLASS).

LONDON AND PARIS, 1800-1848.

(See Plate XCII). £95

The Collection comprises:—

1. Schloss's Bijou Almanack for 1842.
   Poetically illustrated by the Hon. Mrs. Norton. Illustrated with portrait of Charles Dickens, the Princess Royal, and others.
2. Schloss's Bijou Almanack for 1848.
   Poetically illustrated by L. E. L. Illustrated with portrait of Queen Victoria, William IV, Walter Scott, and others.
3. Schloss's Bijou Almanack for 1840.
   Poetically illustrated by S. Lover. Illustrated with portrait of Thomas Moore, W. C. Macready, and others.
4. Schloss's Bijou Almanack for 1837.
   Poetically illustrated by L. E. L. Illustrated with portrait of Queen Adelaide, Coleridge, and others.
5. Schloss's Bijou Almanack for 1841.
   Poetically illustrated by the Hon. Mrs. Norton. Illustrated with portrait of Princess Maria of Hesse, and others.
6. Schloss's Bijou Almaack for 1842.
   Poetically illustrated by the Hon. Mrs. Norton. Illustrated with portrait of Charles Dickens, the Princess Royal, and others.
7. Le Petit Poucet pour 1821.
   With illustrations. Paris, 1821.
8. Les doux liens de Famille. Etrennes, Bouquets, Complimens Pour l'An 1809.
   With illustrations. Paris, 1809.
9. London Almanack for the year of Christ 1800.
   Enclosed in red morocco case with flap and silver clasp, edges bound with silver.
10. Gita-Govinda.
    Manuscript written in Sanskrit on Indian paper, with 16 full-page miniatures. Octagonal red velvet binding, embroidered in silver.
11. Almanack for ye year of Christ 1826.
    With illustrations. Silver filigree binding with clasp.

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[TINY BOOKS.]

A COLLECTION OF 19 TINY BOOKS, CHIEFLY VIENNESE AND PARIS ALMANACHS BOUND IN RED AND OTHER MOROCCOS GILT.

VIENNA AND PARIS, 1804-1844.

(See Plate XCIII). £140

The Collection comprises:—

1. Etrennes à mes Petits Enfans pour l'Année 1817. With illustrations. Paris, 1817.
2. Le Bijou des Enfans Pour l'Année 1817. With illustrations. Paris, 1817.
3. Le Necessaire d'un Homme de Bien. With illustrations. Paris, N.D.
4. Le Tableau de la vie. Année 1820. With illustrations. Paris, 1820.
5. Le Petit-Poucet Année 1818. Dédié à l'Enfance. With illustrations. Paris, 1818.
6. Mignon Almanach auf das Schalt-Jahr 1816. Vienna, 1816.
7. Le Petit Volage Pour l'Année 1819. With illustrations.
8. Le Tableau de la Vie. Année 1820. With illustrations. Paris, 1820.
9. Mignon Almanach auf das Jahr 1813. Vienna, 1813.
10. Mignon Almanach auf das Jahr 1818. Vienna, 1818.
11. Mignon Almanach auf das Jahr 1824. Vienna, 1824.
12. Mignon Almanach auf das Jahr 1833. Vienna, 1833.
13. Mignon Almanach auf das Jahr 1841. Printed in red and black. Vienna, 1841.
14. Mignon Almanach auf das Jahr 1842. Printed in red and black. Vienna, 1842.
15. Mignon Almanach auf das Jahr 1844. Printed in red and black. Vienna, 1844.
16. Le Répertoire des Voyageurs. With illustrations. Paris, N.D.
17. Le Telescope des Clairvoyans. With illustrations. Paris, N.D.
18. Le Petit Moraliste. Almanach pour l'Année 1808. With illustrations. Paris, 1808.
19. Le Joli Petit Bijou. Almanach Chantant pour l'Année 1804. With illustrations. Paris, 1804.

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TOMICH (Pére).

HISTORIAS E CONQUESTAS DELS EXCELLENTISSIMS E CATHOLICOS REYS DE ARAGO, E DE LURS ANTEÇESSORS LOS COMTES DE BARCELONA, COMPILADES PER LO HONORABLE HISTORIC MOSSEN PERE TOMICH CAVALLER.

Title printed in red and black within woodcut border. With 152 metal cuts and woodcuts. Folio. Vellum, g. e.

BARCELONA, 1534. £160

Palau, Vol. VII, p. 41.
Chapter 50 or Appendix treats of the discovery of America under Ferdinand and Isabella.

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BOOK OF HOURS DECORATED BY GEOFFROY TORY

[TORY.]

HORAE IN LAUDEM BEATISSIMAE VIRGINIS MARIAE AD USUM ROMANUM.

Book of Hours for Roman use, printed in red and black, and Roman Letter, the text being printed throughout within ornamental borders. With 14 magnificent full-page woodcuts, by Geoffroy Tory. Small 4to. Old blue morocco, gilt and gauffered edges.

PARIS, SIMON DE COLINES, 1543.

(See Plate XCIV). £385

Lacombe, 426. Renouard, *S. de Colines*, p. 378.

A TRULY MAGNIFICENT COPY IN AN OLD MOROCCO BINDING. The woodcut ornamentation of the book is magnificent and well worthy of Geoffroy Tory; seven of the full-page cuts bear Tory's mark.

There are 14 fine large woodcuts, each of which, with its border (all on one block), fills a whole page.

1. St. John writing.
2. The Betrayal.
3. The Annunciation.
4. The Visitation.
5. The Nativity.
6. The Annunciation to the Shepherds.
7. The Adoration of the Magi.
8. The Presentation.
9. The Flight into Egypt.
10. The Death of the Virgin.
11. The Crucifixion.
12. The Pentecost.
13. David's Penitence.
14. The Raising of Lazarus.

One of the medallions in the border of the last cut contains what appears to be a portrait of François I. The kneeling Magus in the cut of the Adoration may also be intended to represent that monarch. In connection with this, Mrs. Jameson's remark is apposite. "It was not uncommon for pious votaries to have themselves printed in likeness of one of the adoring Kings," see "*Legends of the Madonna*," 1852, p. 235, where other examples are cited.

There are several styles of borders, some being in simple line with slight shading, others with a design of foliage in black, with white relieving lines, others, black arabesques. There are many different designs in each style, several having figures of cherubs, grotesque heads and animals introduced into the design. There are a few criblée initials, but all the others are plain and printed in red.

"After 1500 the influx of German printers into Paris and a muddled general taste brought about a sharp decline in the artistic merit of the prayer books, which lasted until Geoffroy Tory, beginning in the 1520's, issued his epoch-making volumes. Tory was a pedantic professor and editor of texts who, going to Italy, became enthusiastic about the new Italian styles, and, carrying them back to Paris, produced a series of illustrated prayer books which may be regarded as being among the first definitely self-conscious and dandified typographic designs."—(W. M. Ivins, "*Notes on Prints.*")

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TORY BOOK OF HOURS

[TORY.]

HORAE IN LAUDEM BEATISSIMAE VIRGINIS MARIE AD USUM ROMANUM.

Printed in red and black. Woodcut border on title, with Thielmann Kerver's device in the centre. Each page of text printed within a delightful woodcut border of birds, flowers, animals, and with several Coats-of-Arms and monograms. 8vo. Brown crushed morocco, inside dentelles, g. e., by Chambolle-Duru.

PARIS, APUD THIELMANUM KERVER, 1556.

(See Plate XCV). £150

An exquisite book from the 1897 Baron Pichon sale.

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TRACTATUS.

Latin Manuscript on 126 leaves of vellum written by an English scribe in a clear Gothic hand, 37 lines to a page. Initials in blue with red flourishes. Folio. Half calf.

[ENGLAND, XVTH CENTURY.]

(See Plate XCV). £150

A collection of short theological tracts, including pieces by the mystic Richard Rolle, Hermit of Hampole, and Walter Hylton, author of the *Scala Perfectionis*.

A full manuscript index has been added to the work, and among the most interesting sections are the following:—

1. A letter from Master Walter Hylton about the use and prerogatives of the Religious Orders and especially of the Carthusian Order, which was first sent by the said Walter Hylton to a Venerable Baron of the King's Exchequer called Adam Horsley.
2. A letter from Master Walter Hylton to a friend about the Image of Sin.
3. A devotional tractate of Richard de Hampole about the remedies of consolation against various spiritual temptations.
4. A devotional Tractate of Richard Hermit of Hampole on the sweetness of the contemplative life.
5. A letter of the Venerable Father Roger de Walcheren, formerly a Canon of St. Paul's Cathedral, London, from his Moral Compendium, about the preaching of the Word of God, before he pronounced a sermon in public.
6. Prologue of Alured the Abbot of Rievall to the "Life" of his sister who was a nun.
7. An excellent letter from Peter de Blois to the Bishop of London defending himself from becoming a Priest.
8. A short and true Relation of a miracle performed by divine grace in the diocese of Norwich in the year 1446 about the Real Presence in the Sacrament. This relation was sent in writing to the Venerable Dr. Thomas Gascoyne, formerly Chancellor of the University of Oxford and now living in the College of St. Mary de Oriel, by Thomas Cranewys, Chaplain of the aforesaid diocese of Norwich, who knew the truth of this matter.

TRESSAN (Comte de).

HISTOIRE DU PETIT JEHAN DE SAINTRÉ ET DE LA DAME DES BELLES-COUSINES.

On paper vélin with the 4 plates after Moreau by Dambrun, Halbou and De Longueil before all letters, and the pure etchings; THE LATTER ARE SEPIA-TINTED AND RETOUCHED IN CRAYON BY MOREAU HIMSELF, EACH ONE BEING SIGNED BY HIM.

PARIS, DIDOT JEUNE, 1791.

HISTOIRE DE GÉRARD DE NEVERS ET DE LA BELLE EURIANT.

On paper vélin with the 4 plates after Moreau by Dupréel, De Ghendt, Malbeste and Simonet before all letters, AND THE 4 ORIGINAL DRAWINGS BY MOREAU, EACH ONE SIGNED BY HIM AND DATED 1793.

PARIS, DIDOT JEUNE, 1792.

Together 2 vols., 18mo. Uniformly bound in contemporary red straight-grained morocco, lines on sides, gilt backs, blue silk ends, g. e. (Bozérian). £1200

THESE TWO VOLUMES WERE BOUND UP AS DESCRIBED ABOVE, WITH THE DRAWINGS, ETCHINGS, ETC., FOR PRESENTATION BY MOREAU TO THE ACADEMICIAN CAMPENON (see Portalis II, p. 465). They occurred in the Richard Lion sale, 1885 (Nos. 219 and 220), and are fully described by Cohen-Ricci (columns 997/8).

AN AUTOGRAPH COMEDY BY THE SPANISH "SHAKESPEARE"

[VEGA]. LOPE FELIX DE VEGA CARPIO.

ESTEPHANIA LA DESDICHADA, TRAGEDIA.

ORIGINAL AUTOGRAPH MANUSCRIPT OF LOPE DE VEGA'S PLAY, DATED AND SIGNED BY HIM AT THE END; *together with 13 licences to perform, signed by Inquisition censors and other officials in Spain and Portugal between the years 1606 and 1610.*

59 leaves. Small 4to. Preserved in case covered with crimson morocco, gilt ornamental border and fleurons on sides, metal corner-pieces and clasps.

TOLEDO, 12TH NOVEMBER, 1604.

(See Plate XCVI). £500

A MOST IMPORTANT AND INTERESTING MANUSCRIPT OF THE COMEDY ESTEPHANIA LA DESDICHADA. This original manuscript was, according to various contemporary inscriptions on the fly-leaves, the property of Antonio Granados, the actor, who was cast for the part of "Fernan Ruiz de Castro," as shown by another inscription on the fly-leaf. He also seems to have been the producer of the play, as one of the licences grants him permission to give performances in the city and diocese of Jaen.

This play is based upon a tragic episode in the life of Doña Estefania, daughter of King Alfonso VII, and the innocent victim of her husband Fernan Ruiz de Castro's jealous rage. Hurtado, referring to it in his *Historia de Literatura Española,* describes it as a dramatic comedy, "in which Lope scarcely alters any of the historical data. It was a popular work on account of its great human appeal." The play was included in the collected edition of Lope's works in the 12th volume, which was published in 1617. It may have appeared in print earlier, in a pirated edition, the usual fate of successful plays in Madrid in the first quarter of the 17th century. Permission had already been granted for it to be played there in 1607, subject to the suppression of certain *entremeses* and verses which were not approved by the censor. Many of the original words have been altered in the text by Lope himself, but there are some passages bracketed off and marked *"No"* or *"Si"* in the margin, in another hand—probably that of the censor.

The exact share which Lope de Vega had in the actual writing of many of the plays published under his name is a matter of controversy. He is reputed to have collaborated with, or even finished plays for, other people. It should be borne in mind, however, that he was also reputed to have combined exceptional swiftness with his skill, and to have spent but a few hours in the composition of each work.

Rennert, in his *Life of Lope de Vega* (pp. 344, *et seq.*) ascribes the whole of this play to Lope. This manuscript proves him to be right, as the entire comedy is in Lope's autograph.

Lope Felix de Vega Carpio, veritably the "Spanish Shakespeare," and the most prolific playwright the world has seen, was born at Madrid in 1562. He was the real founder of the Spanish national drama and a dramatic poet who is in no way inferior to his younger contemporary Pedro Calderon de la Barca. Cervantes called him *"Prodigio de la Naturaleza"* (Nature's Prodigy), and he enjoyed during his lifetime an unparalleled pre-eminence as a writer, his position in this respect being comparable only to that occupied at a later date by Voltaire in a somewhat wider sphere. Lord Holland compares his talents (though somewhat grudgingly) with those of his contemporary Shakespeare (Life of Lope de Vega, 1817, pp. 150, 151). At Madrid, where his plays were for 25 years seldom absent from the boards, he was treated with an almost superstitious reverence by the general public, while he corresponded on equal terms with Grandees and received marks of distinction from Kings and Pontiffs. So highly were his works prized, that a phrase was

coined *"Es de Lope"* which was employed in all connections as a testimonial of excellence. Lope de Vega was 42 years of age and just entering on the heyday of his popularity and of his literary powers when *"La Desdichada Estefania"* was, according to the MS. itself, composed at Toledo in November, 1604. On the death of his second wife in 1604 he renounced the world and became a member of the Franciscan Order and a familiar of the Inquisition. He continued to write plays; but towards the end of his life he imposed the most vigorous hardships upon himself, which materially accelerated his death. His funeral obsequies, which were celebrated at Madrid in August, 1635, constituted an apotheosis such as no other writer has ever achieved, and were the true expression of the pride and grief of the Castilian race.

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[VERARD.]

HORAE BEATAE MARIAE VIRGINIS SECUNDUM USUM ROMANUM.

PRINTED ON VELLUM. *Gothic Letter, 100 leaves, large device of Vérard on title-page, 17 full-page cuts, 31 small cuts, and pictorial borders surrounding each page (including Vérard's famous Dance of Death series). Several hundred small illuminated initials supplied by hand. 8vo. Eighteenth-century French mottled calf.*

PARIS, FOR ANTOINE VÉRARD, 8 OCTOBER, 1508.

(See Plate XCVII). £100

Bohatta, *Bibl. der Livre d'Heures*, p. 34, No. 860. Not in Lacombe, therefore no copies in the Public Libraries of Paris. No copy in the British Museum Library.

An exceedingly rare Vérard Horae. The only copy recorded by Brunet (No. 144) and Macfarlane "Antoine Vérard" (No. 242), which was formerly in the Firmin-Didot collection, is without the woodcut borders enclosing the text.

A FINE COPY, THE CUTS QUITE UNTOUCHED WITH COLOUR. The blank vellum end-leaves contain records of births in the de la Cortade family from 1557 to 1631.

"The Paris publishers about 1500 made a great speciality of illustrated prayer books (Horae or Books of Hours), in which are to be found many of the most charming examples of early French graphic art. In these books there is perhaps to be seen the closest resemblance that early printing affords between the printed book and the illuminated manuscript. The pictures are not woodcuts, but are printed from relief blocks of copper. This book is generally regarded as the highest point in the artistic development of the printed lay prayer book. From a textual point of view it may be regarded as one of the great-aunts of the Book of Common Prayer."—(W. M. Ivins, *Notes on Prints*).

FRENCH MANUSCRIPT ON VELLUM WITH 37 ILLUMINATIONS IN GRISAILLE

VIE DE JESUS.

French Manuscript of the second part of the XVth Century on 211 leaves of vellum, 30 lines to a page. Executed with great care and accuracy in black and red writing. Rubricated throughout.

ADORNED WITH 37 MARVELLOUS MINIATURES, IN GREY AND GOLD IN THE GRISAILLE MANNER, WHICH DISPLAY A CERTAIN AFFINITY TO JEAN LE TAVERNIER. *Numerous initials in gold and colours. Small folio. Old calf.*

[FRANCE, XVTH CENTURY.]

(See Plate XCVIII). £1750

At the beginning of nearly every chapter is depicted one of the events it describes. The miniatures are 3. 4 and 4. 6 inches in size and are framed by a small border. Their breadth corresponds exactly to the written space, a fact that establishes a strong link between the text and the illustrations which thus are firmly related to the disposition of the whole page.

MINIATURES SUCH AS THESE, DONE IN THE GRISAILLE MANNER, ARE RARELY FOUND. The colouring is restricted to diverse shades of grey, black for the principal lines, and the careful use of white for the heightening. In the present specimen gold has been applied for the halos, borders and other details; a delicate rose-grey for the flesh-tints and occasionally a viridescent tone has also been employed. The whole is framed by a narrow, reddish-purple border.

The cycle as a whole gives a detailed and complete description of the biblical events of the New Testament from the time preceding the Nativity until Whitsuntide, AND CONTAINS IN ADDITION A NUMBER OF RARELY DEPICTED EPISODES: Jesus teaching His disciples to say the Lord's Prayer, the disciples bringing bread from the town (in the miniature depicting the Samaritan woman at the Well), the Jews attempting to throw Jesus down a mountain, etc., etc.

Early in the XIX century *"La Vie de Jésus"* was the property of the State Councillor and Postmaster-General, H. F. FRIEDRICH VON NAGLER, one of the foremost collectors of the time.

The manuscript has an interesting pedigree. According to the armorial ex-libris it *once belonged* to the well-known politician, *Nicolas Joseph Foucault, State Councillor of Louis XIV.* Foucault's interest in old manuscripts gives room to the assumption that he acquired the present specimen at the dispersal of the famous library of Baluze.

The miniatures represent the following episodes, page 2, Annunciation to Joachim; Joachim and Ann under the Golden Gate; 8, Nuptials of Mary; 13, Annunciation; 17, Visitation; 19, Nativity and Annunciation to the Shepherds; 24, Adoration of the Magi; 26, Presentation in the Temple; 34, Jesus preaches to his disciples; 37, Jesus teaches his disciples to say the Lord's Prayer; 40, Jesus and the Samaritan Woman at the Well (on the right Peter and John returning with bread from town); 43, Jesus and Magdalen; 47, The Jews attempting to throw Jesus down from a mountain; 50, Multiplication of Bread and Fish; 53, Transfiguration; 57, Jesus teaches the people and a doctor; 60, Jesus refuses the Pharisees; 63, Healing the man born blind; 67, Raising of Lazarus; 72, Jesus speaking to a Pharisee; 75, Entry into Jerusalem; 77, Jesus and the Adulteress; 78, Jesus on the Mount of Olives; 95, Jesus before Pilate (washing his hands); 109, Crucifixion, with Mary and St. John; 127, Descent from the Cross; 130, Entombment; 136, Descent into Hell; 142, Resurrection; 145, Jesus and the Disciples at Emmaus; 149, The Ascension; 153, Whitsuntide; 172, Initial "C" adorned with a representation of Ascension of the Virgin.

THE STYLE OF THE FIGURES AS WELL AS AN OBVIOUS FAMILIARITY WITH THE CANONS OF ARCHITECTURAL AND LANDSCAPE RENDITION, LEAD TO THE ASSUMPTION THAT THE TIME OF ORIGIN OF THIS MANUSCRIPT IS THE SECOND PART OF THE XVTH CENTURY. A CERTAIN CONNECTION WITH THE STYLE OF JEAN LE TAVERNIER IS UNMISTAKABLE.

aquam refectionis educauit me: animam meam
conuertit. ℣. eduxit me super semitas iusticie:
propter nomen suum. ℟. am ℣ si ambulauero in
medio umbre mortis: non timebo mala quoniã
tu mecũ es. ℣. irga tua ℣ baculus tuus: ipsa me
consolata sunt. ℟. arasti in conspectu meo men
sam: aduersus eos qui tribulant me. ℣. mpin
guasti in oleo caput meũ: et calix meus inebri
ans q̃ preclarus est. ℟. t misericordia tua subse
quetur me: omibus diebus vite mee. ℣. t vt in
habitem in domo domini: in longitudinem die
rum. ℟. equiem eternã dona eis domine: et lux
perpetua luceat eis. ãn. In loco pascue ibi me col
locauit. ãn. Delicta. ℣. Psalmus.

D te domine leuaui animã meam: deus
meus in te cõfido non erubescam. ℟. eq3
irrideant me inimici me: etenim vniuersi qui su
stinent te non cõfundentur. ℣. onfundant̃ om
nes iniqua agentes: superuacue. ℟. ias tuas do
mine demonstra michi: ℣ semitas tuas edoce me
℟. irige me in veritate tua et doce me: quia tu es
deus saluator meus et te sustinui tota die. ℣. re
miniscere miserationũ tuarum domine: ℣ miseri
cordiarũ tuarũ que a seculo sunt. ℟. elicta iuuẽ
tutis mee: et ignorantias meas ne memineris.
℣. ecundũ misericordiã tuã memẽto mei tu: pro
pter bonitatẽ tuã dñe. ℟. ulcis ℣ rectus dñs: pro
pter hoc legẽ dabit delinquẽtib9 in via. ℟. iriget

que fortitudo
vt sustineam.

la mort

la damoiselle

la lourgoise

SEE NO. 264.

Comment marie magdelaine vint pmierement a ihus en la maison de symon le lepreux. Comment sainct Jehan baptiste dist a ses disciples que ihus estoit le vray messias promis en la loy. puis parle dauctuns mvacles de ihesus.

Ainsi comme ihus mengtoit en la maison de symon le lepreux a grant compaignie de grans dames et dautres / marie magdelaine qui p auant auoit este femme dissolute et de meschante vie / en grant contrition de cuer pour cause de ses pechiez vint en celle maison. Et lors tout quoyement ainsi comme vne persomne desplaisant et honteuse elle sen ala derriere ihus / et se laissa cheoir a ses piez. et en grant amertume de cuer commenca tresfort a plourer / sigue des larmes de ses yeulx elle laua

VIRGILE.

L'ENEIDE DI VIRGILIO, DEL COMMENDATORE ANNIBAL CARO.

With portrait of Virgil by Ficquet and of Caro by Defehrt, 2 title-pages, 12 plates, 12 vignettes and 6 culs-de-lampe after Zocchi, with the exception of one after Prevost, engraved by Chenu, Defehrt, Lempereur, Leveau, Pasquier, Prevoſt and Tardieu. LARGE PAPER COPY. *2 vols. Large 8vo. Contemporary French blue morocco, gilt backs, with large dentelles on sides, g. e.*

PARIS, VEUVE QUILLAU, 1760.

(See Plate CI). £85

THE FIRST BOOK PRINTED IN PORTUGUESE LANGUAGE. THE FIRST ILLUSTRATED BOOK PRINTED IN PORTUGAL. THE SECOND NON-HEBREW BOOK PRINTED IN PORTUGAL

VITA CHRISTI.

VITA CHRISTI. FROM THE LATIN OF LUDOLPHUS DE SAXONIA, (TRANSLATED INTO THE PORTUGUESE LANGUAGE BY FRAY BERNARDO DE ALCOBAÇA).

Gothic Letter, double columns of 50-51 lines, xylographic title at commencement of each volume, woodcut initial letters, printed in red and black.

With four remarkable and beautiful full-page woodcuts of the Crucifixion (the first known Portuguese woodcut), after Master E. S., eight woodcuts of the Royal Arms of Portugal, four large woodcuts representing King John II of Portugal, and Queen Leonor of Portugal, his wife, kneeling in prayer before two prie-dieu, attended by their Court, the woodcut devices of King John II and Queen Leonor, and remarkable printer's device of the two printers, Nicholas de Saxonia and his partner Valentine Fernandez de Moravia.

4 vols., folio. Full levant morocco, g. e.

LISBON, VALENTINE FERNANDEZ AND NICHOLAS DE SAXONIA, BY ORDER OF KING JOHN II OF PORTUGAL AND QUEEN LEONOR, 14TH MAY, 14TH AUGUST, 7TH SEPTEMBER, 20TH NOVEMBER, 1495.

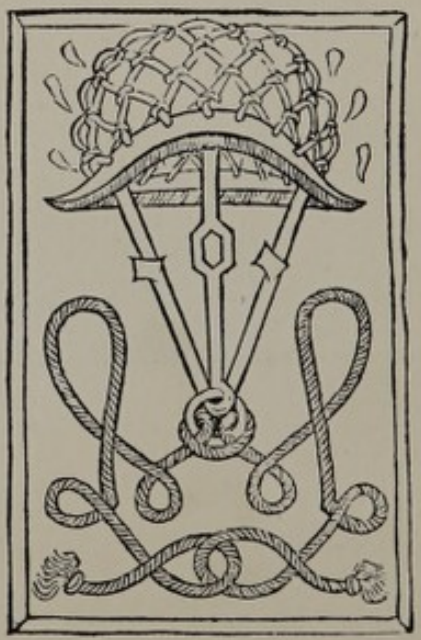
(See Plates XCIX and C). £2250

Hain 10301. Haebler 373. See *Early Portuguese Books in the Library of King Manuel*, Vol. I., pp. 45-70. Not in Pellechet. No copy in the British Museum.

SEE NO. 267.

Ne proiscias me in tem
pore senectutis cum defecerit virtus
mea ne derelinquas me.
Adiuua nos deus salutaris noster.

POLA:LEI
EPOLAGREI



SEE NO. 267.

THE VITA CHRISTI IS THE MOST FAMOUS AND MOST BEAUTIFULLY PRINTED BOOK IN THE HISTORY OF PORTUGUESE TYPOGRAPHY. IT IS EXCESSIVELY RARE. NOT EVEN DURING THE PERIOD OF THE SPANISH CONQUEST WERE THE SPANIARDS ABLE TO FIND COPIES TO SEND TO MADRID.

ONLY THREE OTHER COPIES ARE KNOWN TO-DAY OUTSIDE PORTUGAL: THE COPY IN KING MANUEL'S LIBRARY, THE HUNTINGDON LIBRARY COPY, THE HARVARD LIBRARY COPY (LACKING ONE VOLUME).

The present copy is very nearly complete. Only one leaf of text and four preliminary leaves are lacking, which have been supplied in facsimile (viz., Vol. I, title-leaf and leaf of rubrics; Vol. III, title-leaf; Vol. IV, title-leaf and last leaf). The woodcut borders are slightly cut into (as usual), some leaves have been neatly re-margined, and some text skilfully mended.

Haebler, who devotes three pages of his famous bibliography to a full description and collation of the book, begins his description by saying:—

"THIS BOOK IS MAGNIFICENTLY PRINTED IN RED AND BLACK, IT IS ONE OF THE FINEST INCUNABULA PRODUCED IN THE WHOLE OF THE IBERIAN PENINSULA; IT IS WORTHY OF THE PROTECTION OF THE SOVEREIGNS OF PORTUGAL THAT WAS SO FREELY GIVEN TO ITS PRINTERS."

In addition to its superb typographical execution the work is adorned with magnificent woodcuts. The finest of these woodcuts are undoubtedly the large Crucifixions, which are what Dr. S. R. Koehler says in the *"Zeitschrift fuer Bildende Kunst,"* "a very exact transmutation of the engraving on copper by Master E. S. of 1466, into terms of the art of woodcutting, that is to say from intaglio into relief." The chief change is seen in the fact that in the Portuguese woodcuts, blood is shewn streaming from the nailed hands, which is being caught by two angels who are hovering below, cup in hand. In the original copper engraving this blood was left to the imagination.

The woodcut device of King John II. of Portugal is of great interest. A pelican is shown tearing her breast to feed her brood in their nest. The King's motto on the device is *"POLA LEI E POLA GREI"* (For The Law and The People). The Queen's motto is not given on her device, which only shows a net upside down, which seems to be floating away like a balloon (H.M. King Manuel has pointed out that the inverted position of the net is due to a misprint). The printer's device shows a little nude boy bearing shields, above which are the initials N. (for Nicholas) and V. (for Valentine). The motto round the device is *"Ne projicias me in tempore senectutis cum defecerit virtus mea ne derelinquas me. Adjuva nos Deus salutaris noster."*

It is a curious thing that the fourth volume was printed, according to the colophon, in May, 1495, i.e., before the first volume, which was only printed on the 14th of August, 1495. Strangely enough this was the same with the Spanish edition, where volume four, no doubt the most popular, was also printed before the first three.

The printing of the *Vita Christi* was undertaken by two Germans. Valentine Fernandez of Mähren, who was evidently the chief partner as he wrote the prefatory letter to John II., exercised his art in Lisbon from 1495 to 1518, beginning with this book which was at the same time his *chef-d'oeuvre*. In addition to printing he translated works from Spanish and Italian into Portuguese, and was the author of the celebrated manuscript about the Portuguese discoveries which is kept in the Munich Library. He was, moreover, Master of the Horse (*Escudeiro*) to Queen Leonor, and was made a broker in order to act as such in transactions in spice, between Portuguese and German merchants.

Nicholas de Saxonia, the other printer of the *Vita Christi* left no great personal renown. But it is undoubtedly enough to make him conspicuous that his name figures as "my partner" (it is thus that Valentine designates him) in the composition of this typographical monument.

Dr. Venancio des Landes, the late director of the National Printing Press in Lisbon and an authority on early Portuguese printing, calls the *Vita Christi*:—"ONE OF THE TYPOGRAPHICAL MIRACLES OF THE XVTH CENTURY."

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VIVES (Juan Luis).

LIBRO LLAMADO INSTRUCION DE LA MUGER CHRISTIANA: EL QUAL CONTIENE COMO SE HA DE CRIAR UNA VIRGEN HASTA CASARLA, Y DESPUES DE CASADA COMO HA DE REGIR SU CASA Y BIVIR PROSPERAMENTE CON SU MARIDO Y SI FUERE BIUDA LO QUE ES TENIDA A HAZER. . . .

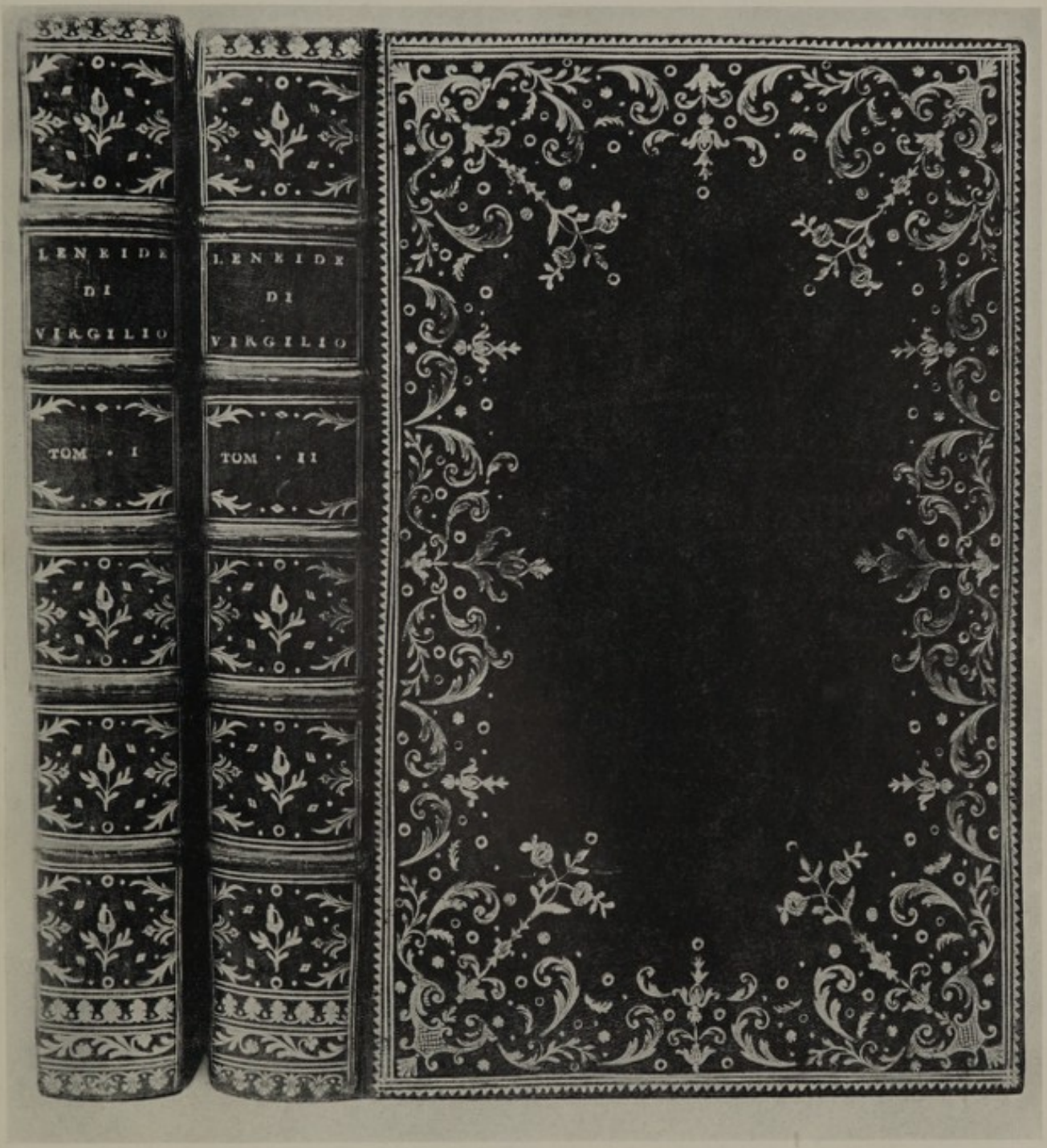
Title printed in red and black beneath large woodcut Coat-of-Arms; Gothic Letter, double columns. Small folio. Citron calf gilt.

VALENCIA, JORGE COSTILLA, 1528.

(*See Plate CIII*). £50

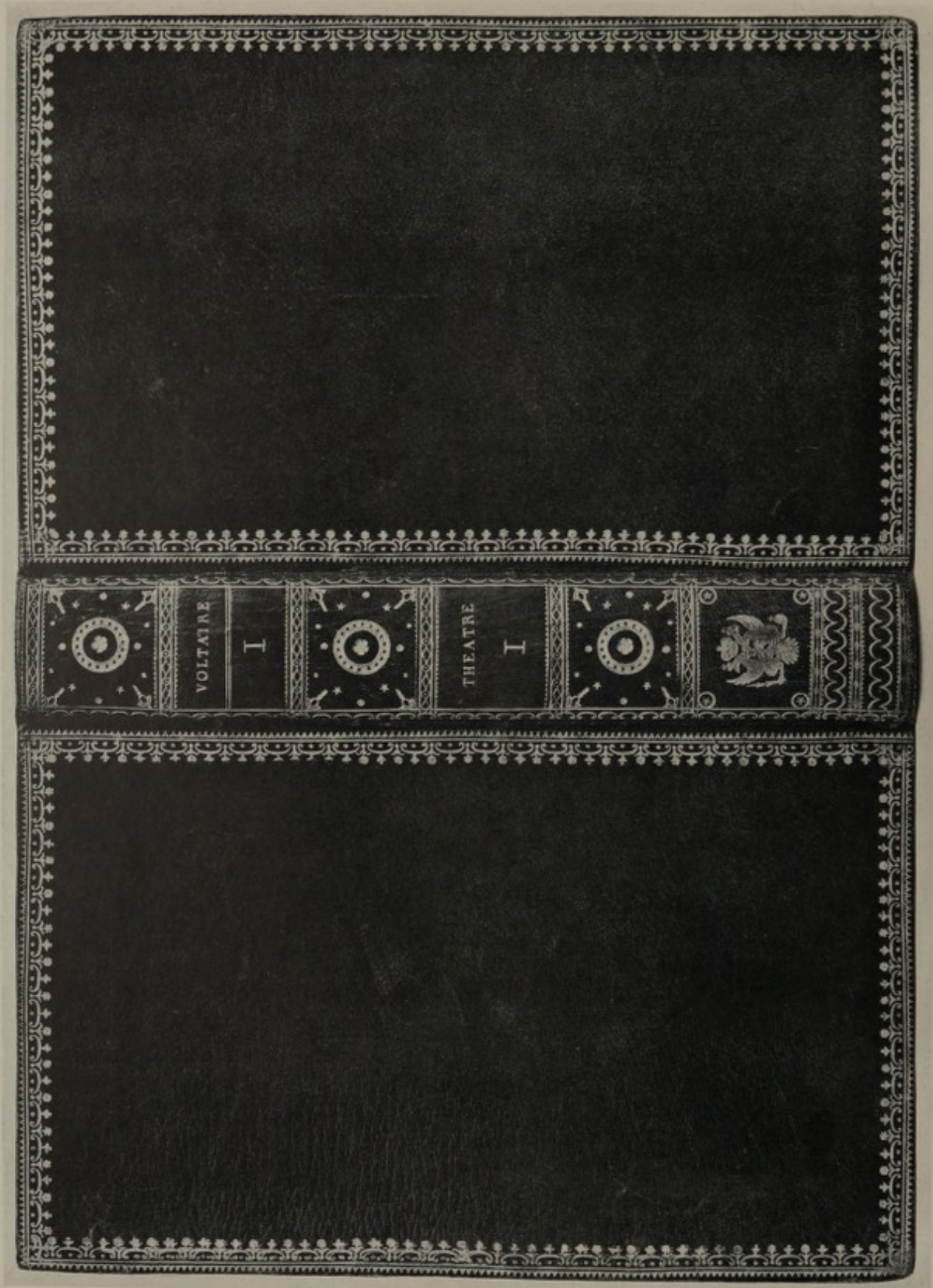
Palau's *Manual,* Vol. II, p. 214.

This is the first Spanish edition of *De institutione foeminae Christianae* which was originally dedicated to Catherine of Aragon, Henry VIII's first wife.



SEE NO. 266.

PLATE CII.



SEE NO. 269.

THE EMPRESS CATHERINE THE GREAT OF RUSSIAS' COPY OF VOLTAIRE IN 70 VOLUMES PRINTED ON LARGE PAPER AND BOUND IN DARK-GREEN MOROCCO WITH HER ARMS ON THE BACK OF EACH VOLUME

VOLTAIRE.

OEUVRES COMPLÈTES.

PRINTED ON LARGE AND THICK PAPER.

With the frontispiece title bearing Voltaire's bust after Moreau, a dedication with the portrait of Frederick-William of Prussia after Pourbus, and 93 portraits after Moreau, engraved by Baquoy, Croutelle, Dambrun, De Launay, De Launay jeune, Delignon, Duclos, Fosseyeux, Guttenberg, Halbou, Helman, Langlois, Lemire, Leveau, Lingée, de Longueil, Masquelier, Maviez, Patas, Romanet, Simonet, Tardieu and Trière, and 14 portraits, also the special title made by and for Moreau for some special copies.

70 vols., royal 8vo. Magnificently bound in dark-green morocco, dentelle border on sides, fully gilt backs with two inlays of crimson morocco, salmon silk end-leaves, inside dentelles, with the Arms of the Empress Catherine the Great of Russia on the back of each volume.

(KEHL), DE L'IMPRIMERIE DE LA SOCIÉTÉ TYPOGRAPHIQUE, 1785-1789.

(See Plates CII and CIV). £1750

A MAGNIFICENT AND HISTORIC SET OF THE BEST EDITION OF VOLTAIRE IN PERFECT STATE OF PRESERVATION FROM TSARSKOJE SELOE.

It is well known that Voltaire had a lengthy correspondence (the printed portion of which occupies nearly one whole volume in this edition) with the Empress Catherine, and that her portrait adorns a volume of this famous edition.

NOT ONLY WERE CATHERINE THE GREAT AND VOLTAIRE IN FREQUENT CORRESPONDENCE, BUT THE EMPRESS TOOK GREAT INTEREST IN THE PUBLICATION OF THE COMPLETE WORKS OF VOLTAIRE.

The Kehl Voltaire which Panckoucke was about to publish before it was taken out of his hands by Beaumarchais, was originally intended to be DEDICATED TO CATHERINE THE GREAT OF RUSSIA.

Panckoucke had already written to the Empress and was awaiting her reply, when Beaumarchais took over the publishing rights from Panckoucke. According to the French *Biographie Universale*, the very day after the contract had been signed, Panckoucke, who had been waiting seven months for a reply from the Empress, received a letter from Catherine the Great who accepted the dedication of the work to herself and expressed her wish to pay for the whole expense of the edition; to show that she was in earnest she sent a letter of exchange for Frs. 150000. However, certain letters from Catherine the Great to Baron Grimm, which were published in 1878, seem to contradict this story.

According to another story which is reported in the Introduction to Beaumarchais' Works, Catherine the Great had even had the intention of printing in Russia itself, the complete collection of the Works of Voltaire, and as is well known, in 1778 the Empress bought Voltaire's Library for 30,000 roubles from Madame Denis.

However, the letters of Catherine the Great and Voltaire which were published in the Kehl edition, created a great deal of trouble for the publishers. The Empress had always objected to her letters to Voltaire being published as may be seen from her letters to Baron Grimm (published in 1878 in Russia). As Beaumarchais took no notice of Catherine's wish, Baron Grimm was charged by the Empress to complain to King Louis XVI of France, and (according to the manuscript note made by Beaumarchais on a proof copy which was sent to Russia and came back), all the passages underlined by the Empress and countersigned by her Envoy, Baron Grimm, had to be cut out and the Empress contracted to pay the expense of this. However, she did not pay anything and in consequence in a later edition the suppressed passages were reprinted.

HOW EXTRAORDINARY THAT THE EMPRESS' OWN PRIVATE COPY OF VOLTAIRE (INCLUDING HER CORRESPONDENCE WITH HIM) IS NOW AVAILABLE FOR A COLLECTOR.

WITH A NOTABLE SERIES OF 38 FULL-PAGE WOODCUTS BY WECHTLIN

[WECHTLIN].

DAS LEBEN JESU CHRISTI GEZOGEN AUSS DEN VIER EVANGELISTEN. [COMPILED BY JOHANN SCHOTT OF STRASSBURG.]

Gothic Letter, some fine ornamental initials, white on black ground, assigned to Urs Graf. Illustrated with 46 splendid full-page woodcuts, comprising a remarkable series of thirty-eight by Johann Wechtlin (one repeated), a title-cut and six other woodcuts signed with monogram by Urs Graf. Folio. Blue morocco, inside dentelles, g. e.

STRASSBURG, JOHANN KNOBLOCH, AUGUST, 1508.

(*See Illustration opposite*). £350

THE BEAUTIFUL FIRMIN-DIDOT COPY OF THIS VERY RARE BOOK. A LARGE COPY IN SPLENDID CONDITION WITH VERY FINE IMPRESSIONS OF THE 46 MAGNIFICENT FULL-PAGE WOODCUTS. Complete with the three leaves of index. A slight repair to the blank tail-margins of five leaves.

THIS IS THE EARLIEST DATED PRODUCTION WITH A SERIES OF WOODCUTS BY WECHTLIN. IT IS THE LARGEST SERIES OF HIS WOODCUTS APPEARING IN ANY BOOK, AND NO EARLIER WOOD-ENGRAVINGS BY HIM ARE KNOWN. The cuts are unsigned, but an edition, without date, of Chelidonius' "*Passion*" which has 24 cuts of the series, names Wechtlin on the title-page as the artist.

THESE FULL-PAGE WOODCUTS BY WECHTLIN FORM THE MOST UNUSUAL AND STRIKING OF THE "*Passion*" SERIES. THE VERY SIZE OF THE FIGURES AND THE SIMPLICITY OF LINE MAKES THESE CUTS UNUSUALLY POWERFUL. IN CERTAIN INSTANCES WECHTLIN HAS DRAWN THE FACES EXCEPTIONALLY LARGE, THE BETTER TO DISPLAY THE EMOTIONS, AND THIS HAS GIVEN A TOUCH OF GROTESQUENESS TO SOME OF THE CUTS. THE ARTIST'S SENSE OF HUMOUR IS VERY EVIDENT IN THESE ILLUSTRATIONS.

The title-cut is by Urs Graf and signed with his monogram and the borax-pyx. There are six other cuts signed VG., in the early manner of Graf, which appeared also in Ringmann's "*Passion*" of 1506.

Johann Ulrich Wechtlin, surnamed Pilgrim (died 1530), was a painter and engraver at Strassburg. His principal work as wood-engraver was the remarkable series of 43 subjects from the Life of Christ and the Virgin. No work contains the series in its entirety, but 38 were used in the "*Leben Jesus Christi*" of 1508 here described. This series was unknown to Bartsch (vii, 449), who describes only 10 woodcuts in chiaroscuro by Wechtlin. These single prints are signed with two pilgrim staves between the letters J° V, whence French writers have called him "*Le Maitre aux Bourdons croisés.*"

Collation: A^8 B-S^8 T^8 AA-GG^6 HH^4 II^8; [3 leaves signed I-III] = 173 leaves (numbered with errors I-CXLIIII).

Schmidt, *J. Knobloch*, No. 39. Kristeller, *Die Strassburger Bücherillustration*, No. 354. Passavant, Vol. 3, pp. 330-332. Not in Fairfax Murray Catalogue. Not in Proctor. No copy in the British Museum Library.

SEE NO. 270.

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BOUND FOR HORACE WALPOLE FOR PRESENTATION
IN A MAGNIFICENT CONTEMPORARY EIGHTEENTH-CENTURY MOSIAC MOROCCO BINDING

[WALPOLE (Horace).]

THE CASTLE OF OTRANTO, A GOTHIC STORY. TRANSLATED BY WILLIAM MARSHAL, GENT. FROM THE ORIGINAL ITALIAN OF ONUPHRIO MURALTO, CANON OF THE CHURCH OF ST. NICHOLAS AT OTRANTO. THE SIXTH EDITION.

With the engraved frontispiece after Barlow. Royal 8vo. Magnificently bound in a contemporary mosaic eighteenth-century binding of citron morocco, unsigned, but by Walther. The sides are ornamented with small tooling on inlaid morocco, in a design à répétition composed of dark-green and red morocco forming a mosaic, decorated au pointillé and separated by large round dots, inside dentelles, gilt edges.

PARMA, PRINTED BY BODONI, FOR J. EDWARDS, BOOKSELLER OF LONDON, 1791. £75

IN A MAGNIFICENT STATE OF PRESERVATION.

A similar binding on another book printed 1790 for J. Edwards, the Bookseller, of London, was sold at the Stanley Sale in July, 1908, Col. 1005. It figured again in the auction rooms at the Fairfax Murray Sale. Walther is mentioned by J. A. Arnett, *An Inquiry into the Nature and Form of the Books of the Ancients*, 1837, p. 189, and by Dibdin in his *Bibliographical Decameron*, Vol. II, p. 520, *note*. He was one of the great binders working in London at the end of the eighteenth century. Dibdin mentions him in "*a galaxy of rival book-binders—in the names of Kalthoeber, Staggemier, Walther and Hering.*"

Libro llamado Instrucion dela muger Christiana: El qual contiene como se ha de criar vña virgen hasta casarla. y despues de casada como há de regir su casa: y biuir prosperamente cõ su marido. y si fuere biuda lo q̃ es tenida a hazer. traduzido agora nueuamente d latin en romance. por Juan Justiniano criado del Excelentissimo señor duque de Calabria. derigido ala Serenissima reyna Germana mi señora.·.

Con gracia: y preuilegio.

SEE NO. 268.

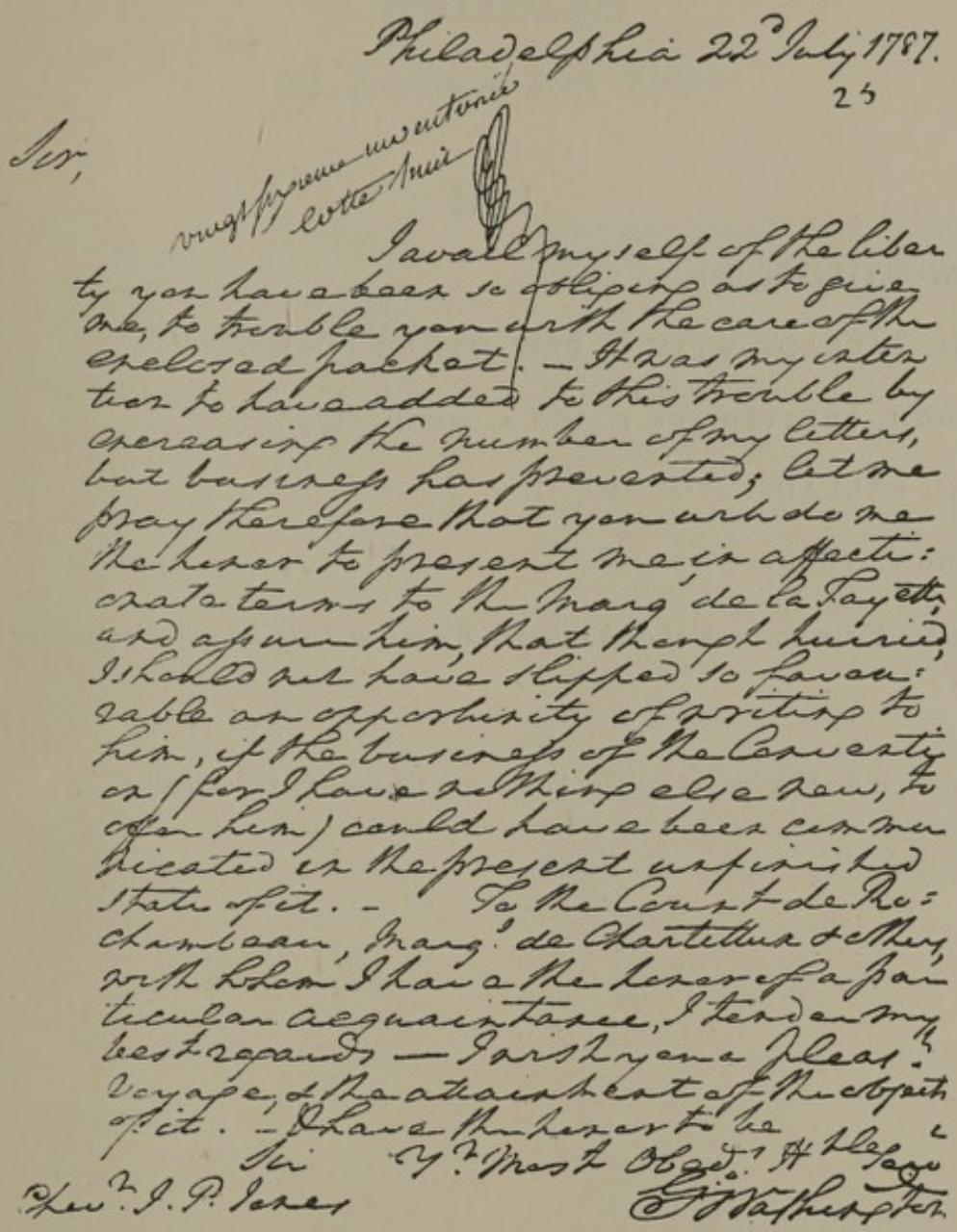
gardez-vous, je vous prie,
D'imaginer que vous soyez jolie

J. M. Moreau le Jeune. 1783. Simonet Sculp.

Fuir, & me regarder ! ah ! quelle perfidie !

J. M. Moreau le Jeune. 1783. Dambrun Sculp.

SEE NO. 269.



Philadelphia 22d July 1787.

Sir,

I avail myself of the liberty you have been so obliging as to give me, to trouble you with the care of the enclosed packet. — It was my intention to have added to this trouble by encreasing the number of my letters, but business has prevented; let me pray therefore that you will do me the honor to present me in affectionate terms to the Marq.s de la Fayette, and assure him that though hurried, I should not have slipped so favourable an opportunity of writing to him, if the business of the Convention (for I have no thing else now, to offer him) could have been communicated in the present unfinished State of it. — To the Count de Rochambeau, Marq.s de Chastellux & others, with whom I have the honor of a particular acquaintance, I tender my best regards — I wish you a pleasant Voyage, & the attainment of the object of it. — I have the honor to be Sir Yr. Most Obed.t & Most Hble Servt

Go. Washington

Pay.r J. P. Jones

TO PAUL JONES, THE FOUNDER OF THE AMERICAN NAVY

WASHINGTON (George).

AUTOGRAPH LETTER SIGNED TO JOHN PAUL JONES.

1 page, 4to.

PHILADELPHIA, 22ND JULY, 1787. £1450

A MOST INTERESTING LETTER OF HISTORICAL IMPORTANCE written by WASHINGTON to JOHN PAUL JONES, mentioning LAFAYETTE, ROCHAMBEAU and CHASTELLUX, and referring to the CONVENTION SUMMONED AT PHILADELPHIA in May, 1787, when he was chosen to preside over the Convention for drawing up the Constitution which was adopted on 17th September, 1787, and Washington was the unanimous choice for President, being inaugurated at New York, 30th April, 1789.

At this time J. Paul Jones was returning to France, hence Washington's message to Lafayette.

Count de Rochambeau mentioned in the letter, led the first French troops which arrived in 1780 in aid of the American Army, and Marquis de Chastellux, one of his officers, became famous by his book, "*Voyage de M. le Chevalier de Chastellux en Amerique.*"

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WORDSWORTH (William).

LYRICAL BALLADS WITH A FEW OTHER POEMS.

LONDON, PRINTED FOR J. AND A. ARCH. 1798.

LYRICAL BALLADS. VOLUME II.

LONDON, 1800.

Together, FIRST EDITIONS *of both volumes. F'cap 8vo. Original calf. Enclosed in morocco box case.*

£185

Volume I. is the First Issue of the First Edition with the signature G1 uncancelled.

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