NEW ACQUISITIONS



QUARITCH - AUGUST 2022



CARLO EMANVELE, per grazia di Dio Rèdi Sardegna, di Cipro, e di Gerulalemme, Duca &c. &c. &c.



Endo pervenuto alla Nostra notizia essere troppo frequenti le rapine, e ladronecci, che si vanno commettendo da' Cingari nello Stato di Milano, con farsi anche lecito di procurare rifugio in diversi luoghi del medesimo, per poter a man franca darsi in preda a qualsivoglia forta di violenze, ed estorsioni, tanto perniciose al Pubblico; Però col fine di fradicare simile gente malvagia, e provedere all'indennità degli Abitanti in esso Stato abbiamo determinato, che si pubblichi il presente Editto.

In virtù del quale ordiniamo, ed espressamente comandiamo a tutti li Cingari d'ogni sesso, che dopo il termine di quattro giorni dalla pubblicazione del presente, debbano uscire da ogni parte dello steffo Stato, nè più mettervi piede per l'avvenire sotto qualsivoglia pretesto, nè fermarsi per qualunque spazio, benche minimo di tempo, nè pure di passaggio sotto pena della Forca, tanto a gli Uomini, quanto alle Donne, da eseguirsi immediatamente, senza veruna speranza di grazia, come si pratica contro Banditi capitalmente, dichiarando Noi nulla, ed invalida ogni sorta di licenza, ò salvocondotto, che loro siano stati concessi da oggi addietro.

E perche intendiamo ancora, che alcuni Vagabondi per partecipare delle fudette estorsioni, e rapine ardiscono mettersi in compagnia di detti Cingari, accompagnandoli, come pratici delle Terre, e facendo del Mezzano, per ricavare da esse le mentovate concussioni, vogliamo che questi tali s'in-

tendano compresi nella sudetta pena, da essersi irremisibilmente eseguita.

Siccome volendo Noi impedire qualonque abufo ed inconveniente, che potrebbe nascere, quando qualche Governatore delle Piazze del medefimo Stato, ed anche qualche Podeftà fi prendesse l'autorità di dare a' detti Cingari, e loro Compagni Patenti per alloggiare, ò permissione di poter transitare, e fermarsi nelle Terre della loro Giurisdizione, proibiamo espressamente a qualsisia Governatore di Piazza, Podestà, e Giusdicente di qualsivoglia Città, e luoghi dello Stato sudetto di prendersi libertà di dare Patenti, Licenze, nè Ordini in scritto, nè in voce, per le quali detti Cingari possano avere un menomo pretesto di venire, passare, e fermarsi anche per menomo spazio di tempo, e perciò dichiariamo nulle tutte quelle fossero uscite, ed uscissero in avvenire, fotto pena, se faranno Governatori, ò Castellani, della disgrazia Nostra, e se saranno Podestà, ò Giusdicenti, della privazione ipfo facto del Posto, ed altre maggiori a Noi arbitrarie.

Incarichiamo pertanto al Capitano di Giustizia, Podestà, e Giudici dello Stato, che, pubblicato il presente nostro Editto nelle loro Giurisdizioni, ne procurino la pontual' osservanza, tale sendo la

nostra mente.

Dat. in Bozzolo li 9. Maggio 1724.

C. EMANUELE.

D'Ormea.

Vidit Olivarius.

Vidit Castillionaus.

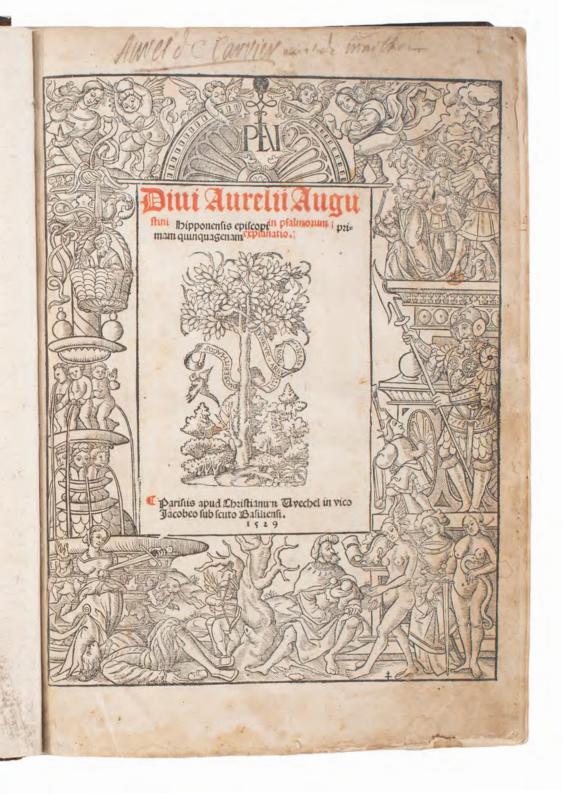
In Milano, nella Regia Ducal Corte, per Giuseppe Richino Malatesta Stampatore Regio Cam.

Gypsies and Vagrants Expelled

[ANTIGYPSYISM.] Anti-gypsy and anti-vagrant ban issued for Milan by Carlo Emanuele King of Sardinia on behalf of the Austrian Empire, incipit 'Sendo pervenuto alla Nostra notizia essere troppo frequenti le rapine, e ladronecci, che si vanno commettendo da' Cingari nello Stato di Milano.... Milan, Giuseppe Richino Malatesta, 9 May 1734.

Folio (430 x 310 mm); woodcut coat of arms at head, woodcut initial; single horizontal crease from folding, but a very good, full-margined copy. £300

Very rare, strongly worded edict expelling gypsies from Austrian-ruled Milan, absolutely excluding any lenience or delay, and including in the provisions vagrants and homeless people, who are here associated to gypsies in being blamed for crimes against property and people. Any transgressor, man or woman, to be found in the State of Milan more than four days after the publication of the present edict is to be sentenced to the gallows 'immediately and with no hope of pardon'.

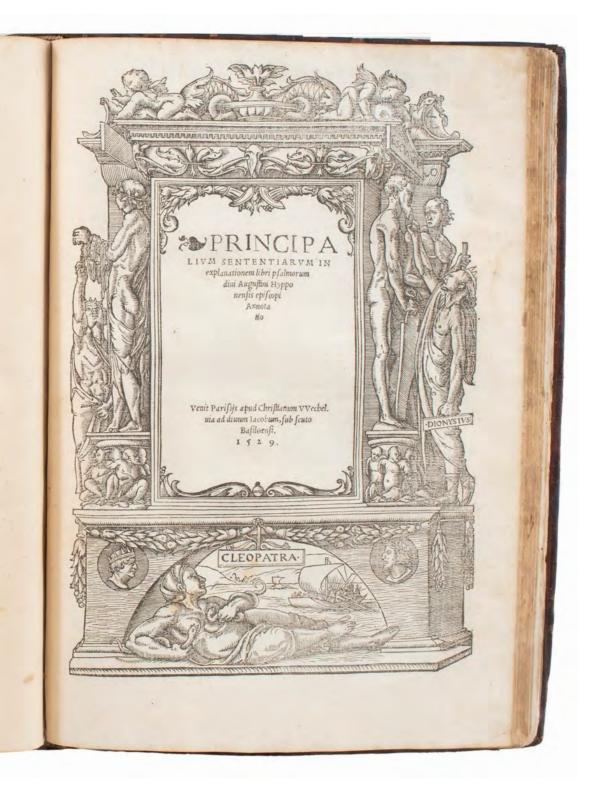


Augustine on the Psalms

2. AUGUSTINE, Saint. Divi Aurelii Augustini Hipponensis episcopi in Psalmorum primam quinquagenam explanatio [and:] Principalium sententiarum in explanationem libri psalmorum divi Augustini Hypponensis episcopi annotatio. Paris, Chrestien Wechel and Antoine Bonnemère, 1529.

2 parts in 1 vol., folio, ff. ccclxi, [3 (blank)], [56]; title printed in red and black with handsome woodcut border by Geoffroy Tory (with monogram of publisher Philippe le Noir at head), *Annotatio* part-title with Holbein's Cleopatra border, woodcut initials, woodcut device to title and last page; title reinforced at inner margin and with some marginal chips, some (mostly light) dampstaining, small closed tear to lower margin of f. ccxlv, minor stains to last 4 ff.; overall a very good copy in seventeenth-century sheep, spine in compartments blind stamped and with lettering-piece; endpapers renewed, some wear to edges and corners and subtle repairs to joints and foot of spine; inscription at head of title 'Aurel de Carrier ... de Mailhoc', at head of f. cccxl verso 'De la Roqua filh de Bernad de Mallnoch [sic] de Albiges', and at end 'De la Roqua', occasional early marginal annotations (cropped) and underlining.

A scarce and attractive Parisian edition of Saint Augustine's monumental commentary on the Psalms, with woodcut title-borders by Geoffroy Tory and Hans Holbein. In this work the greatest and most influential Christian philosopher of antiquity 'finds Christ or His Church prefigured in almost every Psalm' (Oxford Dictionary of the Christian Church); 'His deepest thought, the real Augustinianism, is to be found in his scripture homilies, especially his expositions of the Psalms' (Burnaby).



This volume serves as a fitting tribute to Augustine as patron saint of printers: in addition to its splendid printing, the two titles are accompanied by attractive woodcut borders by the preeminent designers of woodcuts of the early sixteenth century, Geoffroy Tory (1480–1533) and Hans Holbein the Younger (c. 1497–1543).

Our copy contains several marginal annotations by an early reader, highlighting, for example, passages on free will, the soul, and the worship of God, and adding the occasional 'observa bene' and 'notatu digna'. The ownership inscriptions place the volume in Mailhoc, near to Albi in southern France.

Adams A2216; French Vernacular Books 55132; Moreau III, 1641; USTC 181203. Only the Cambridge University Library copy traced in the UK; OCLC records only two libraries in the US with both parts (UNC Chapel Hill and Villanova University).

POETAE LYRICI GRAECI.

RECENSUIT

THEODORUS BERGK.

EDITIO ALTERA AUCTIOR ET EMENDATIOR.

LIPSIAE,

APUD REICHENBACHIOS.

MDCCCLIII.

Londini,

Williams & Norgate.

David Nutt,

SCHOLARS WITHOUT BORDERS

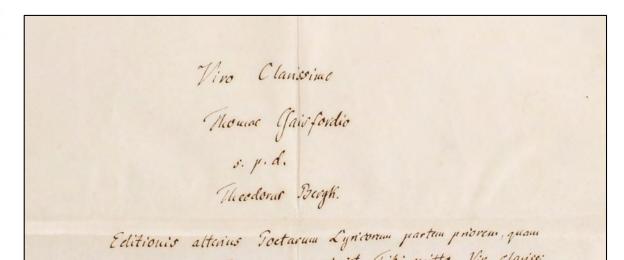
BERGK, Theodor (*editor*). Poetae Lyrici Graeci ... Editio altera auctior et emendatior. Leipzig, Reichenbach for Williams & Norgate and David Nutt in London, 1853.

8vo, pp. xiv, [1], 1093, [1], [2 (advertisements)]; spotting to a few leaves (most heavily on pp. 118-120); a very good copy in contemporary russia, borders double-filleted in gilt, spine gilt in compartments with gilt red morocco lettering-piece, board-edges and turn-ins roll-tooled in gilt and blind, edges speckled red, marbled endpapers; extremities very slightly rubbed; armorial bookplate of Thomas Gaisford to upper pastedown, Latin letter dated Marburg 15 September 1852 from Bergk to Gaisford tipped in before title.

Second enlarged edition, presented by the editor to his friend and fellow classicist Thomas Gaisford.

This edition of Greek lyric poets from the great literary critic Theodor Bergk (1812–1881) contains both the professional and personal sides of the man. The text incorporates his literary analyses of the most famed Greek lyrical poets, including Aeschylus, Sophocles, Euripedes, and Sappho, amongst many others. Bergk offers in-depth metrical and textual examinations on the original Greek through his introductions and footnotes, complete with a chapter of addenda and corrections to perfect his work a decade after its original publication.

The present copy is accompanied by a letter from Bergk at Marburg to his colleague at Oxford, Thomas Gaisford (1779-1855), Dean of Christ Church and curator of the Bodleian Library.





Unrecorded French Translation

BOCCACCIO, Giovanni. Le songe de Bocace, traduit de l'Italien du Labirinto d'amore, par M. de l'Argenterie. 'A Londres, chez Moyse Chastel', 1737.

12mo, pp. [22], 240; title printed in red and black, woodcut ornament to title, woodcut initials, head- and tailpieces; light stain to title, light dampstaining to lower margins of quires A-C, otherwise a very good copy; in contemporary calf, spine gilt in compartments with gilt lettering-piece, edges speckled red, green ribbon placemarker; headcap chipped, corners worn, light dampstain to upper board, wanting free endpapers; ink notes and pen trials to pastedowns.

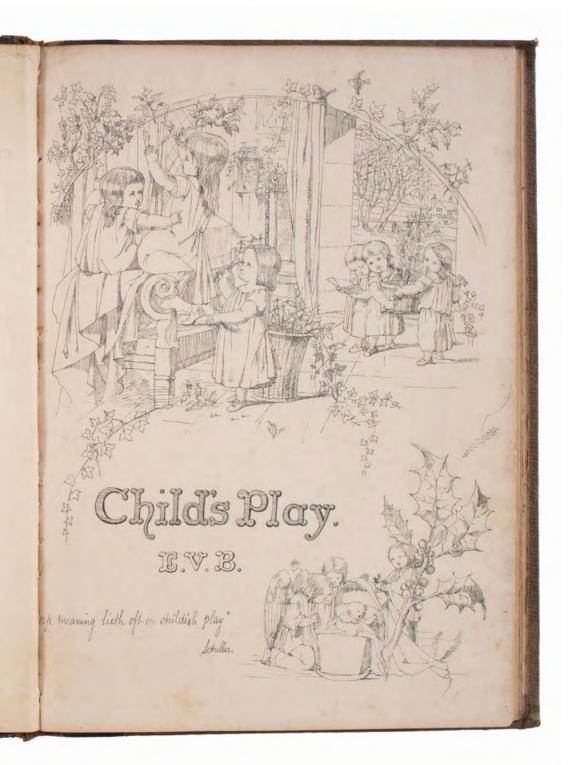
First and only edition of a French translation of Boccaccio's *Corbaccio* by one M. de l'Argenterie, apparently unrecorded in bibliographies and library catalogues, with a likely false London imprint.

Composed around 1365, *Corbaccio* represents the author as in love with a greedy, sensual widow. He has a dream in which he meets the soul of her departed husband, who pitilessly exposes the wiles and faults of the widow, and cures Boccaccio completely of his passion. The work's 'extraordinary biliousness may have ... a biographical basis' (*Oxford Companion to Italian Literature*). The work had previously been translated into French by M. de Prémont, whose version was published in 1698.

Is the imprint perhaps false? Moise Chastel operated from Greek Street in Soho from circa 1715 and ESTC lists several works bearing his name, although occasionally suggesting the Netherlands as a place of publication rather than the stated London. Here the preface is followed by a ten-page catalogue of books offered by Jean Swart in The Hague, which would suggest a Netherlandish printing.

Provenance: with the bookplate of Pierre-François Dincourt d'Hangard (1713–1760), who served as mayor of Amiens and lieutenant general of police.

Not on ESTC; no copies recorded on OCLC or CCfr. We find a single copy, lot 5550 in the library of M.C. Coutelle (sold by Libbie & Co., Boston, 1899), since untraced.



ILLUSTRATED NURSERY RHYMES

5. [BOYLE, Eleanor Vere.] Child's Play. Seventeen Drawings by E.V.B. London, Addey and Co. ... Printed at Appel's Anastatic Press. [1852?]

4to, ff. [18]; printed anastatically throughout, with a title-page, an additional illustrated title-page, and 16 further leaves combining illustrations and nursery-rhyme texts; slightly dusty with a few short marginal tears, but a good copy in contemporary maroon roan-backed boards with brown cloth sides; rubbed; contemporary ink ownership inscription of Charlotte G. Clay to front free endpaper.

First edition, the earliest published work of the Scottish artist Eleanor Vere Boyle (1825–1916), known for her pre-Raphaelite-influenced illustrations for children's books.

'Child's Play (1852) with seventeen drawings ... and A Children's Summer (1853) with eleven etchings on steel by the artist (illustrating prose by her husband's cousin, Mary Boyle, and verse by W.M. Call) won praise from John Ruskin, Thomas Landseer, Tom Taylor, and Francis Turner Palgrave, and led to the suggestion that she should be included, with Lady Waterford, in John Millais's sketching club project of 1854 ... Idealized children, often in mysterious natural surroundings with meticulously rendered plants and animals, predominate in her illustrations, most of which, from the 1860s, were reproduced photographically and some subsequently printed in colour' (ODNB). This early work though, is printed anastatically – a cumbersome process related to lithography and promoted if not invented by Rudolph Appel.



Rossetti thought Boyle's work 'great in design', she was taught to etch by Landseer, and she became one of the most important female illustrators of the 1860s and '70s, though always remained concealed under her initials EVB, partly because of her social position (her father was an illegitimate son of the Earl of Aberdeen, her husband chaplain-in-ordinary to Queen Victoria, and she was later a friend of Queen Alexandra).

Library Hub records copies at BL, Bodley, Birmingham, and V&A; OCLC adds Huntington, Massey College, Pierpont Morgan, Princeton, and Yale. There was a second edition in 1853, further editions in 1859 and 1865 and *A New Child's Play* in 1877.

FROM THE ALTAR TO THE GALLOWS

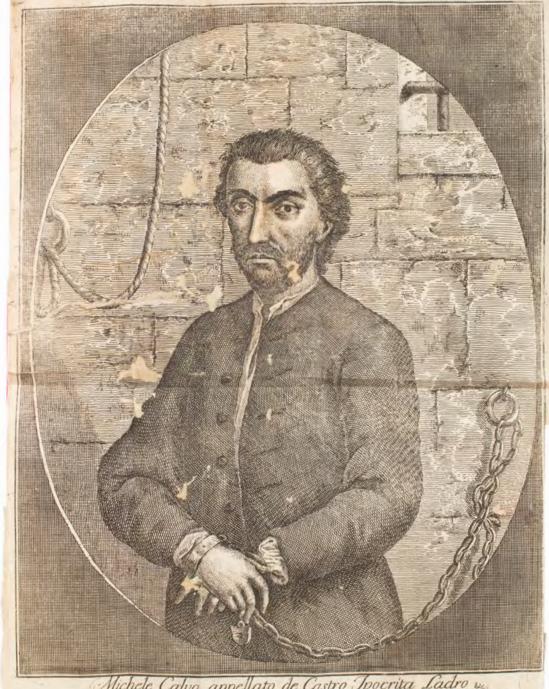
6. [CALVO, Michele.] Vita, costumi, e morte di Michele Calvo, appellato de Castro, estratta dall'originale processo formato nella Regia Curia di Pavia. [*Pavia*, 1763.]

8vo, pp. 83, [1 (blank)], with copper-engraved folding frontispiece showing Calvo in chains; wormholes to frontispiece with old repairs verso, minor worming to first three leaves, light foxing throughout; overall a very good copy in later vellum over boards, spine labelled in ink, green silk place-marker; mild spotting to spine; armorial bookplate of Thomas Gaisford to upper pastedown.

First and only edition of this scarce account of the life and death of Michele Calvo, a student of theology who turned to a life of crime, executed for practicing as a priest using falsified documents as well as theft and multiple escapes from prison. The original extracts from his final court hearing in Pavia (pp. 75-76) and a detailed engraving of Calvo in chains, combined with an impassioned introduction in which he is accused of lacking 'even an ounce of contrition in his heart' (p. 16, trans.), render this a riveting story in which nearly every page is indeed filled with 'fraud, sacrilege, and other detestable abominations' (p. 3, trans.). The son of a doctor, the Mallorca-born Calvo studied theology and continued his religious training in Peru, which was abruptly terminated by his falling out with the Bishop of Cuzco. Unable to obtain a dimissory letter enabling him to be ordained in another diocese, he forged his own documents. When he was discovered to be conducting Mass and hearing confession as a layman under falsified papers, he fled to Spain and subsequently Italy, continuing to operate in various dioceses for decades and evading arrest under a false name. He was eventually captured and brought to Pavia in a procession accompanied by the city council and executed for heresy, hypocrisy, and theft.

Provenance: from the library of the renowned Oxford classicist Thomas Gaisford (1779–1855), Regius Professor of Greek from 1811, curator of the Bodleian Library, and Dean of Christ Church from 1831.

No copies found in UK libraries and only two copies recorded on OCLC in the US (Harvard and Illinois).



Michele Calvo appellato de Castro Ipocrita, Ladro ve condannato dall' Ecc. Senato di Milano il giorno 16. Luglio 1763.

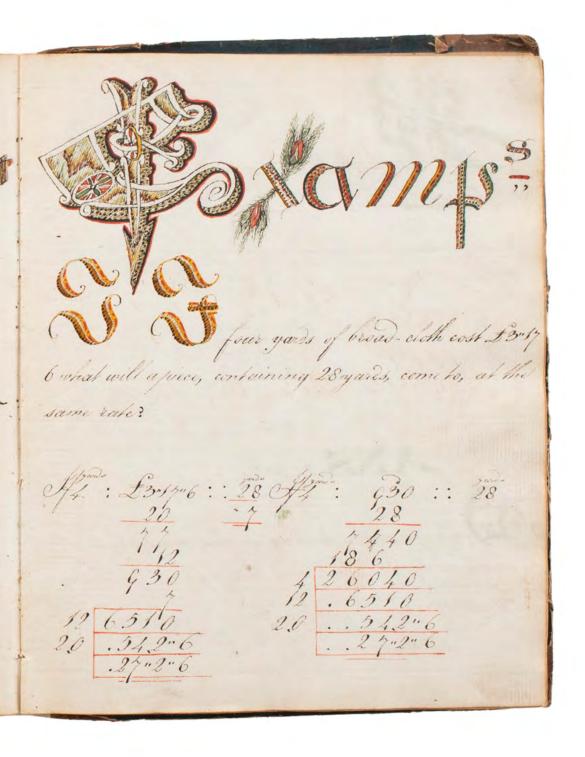
ad essere appicato nella Città di Pavia il giorno 23. del sud Lug.



TO ACHIETH

by three numbers given to find out afourth, in such proportion to the third, as the second is to the first.

The First state the question, that is, place the numbers in such order, that the first and. Thurd be of one kind, and the second the same as the member required; then bring the first and third numbers into one name, and the second into the lowest term mentioned. I hullifly the second and third numbers together, and divide the product by the first, the questions will be the answer to the question in the same denomination you left the second number in.



Here be Dragons

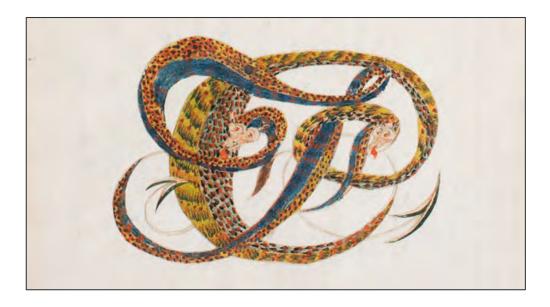
7. [COLLAS, Francis William.] Commonplace book. [St Martin, Jersey, 1822-1838.]

Manuscript on paper, in English and French, 4to (202 x 165 mm), pp. [144], written in brown ink in a single neat hand; several coloured calligraphic initials and headings, some cut-out initials and drawings pasted in, some pencil elevations and ground plans of houses, several calligraphic alphabets; first quire loose, occasional light marks; very good in contemporary half sheep with green paper sides; wanting most of spine, some wear to corners and edges and rubbing to covers; 'Fr. Willm Collas / The 25th day of August / 1822' to upper pastedown.

A charming early nineteenth-century commonplace book compiled by the Jersey antiquary Francis William (or François Guillaume) Collas (b. 1808), encompassing mathematics, anecdotes, and gardening, and featuring striking calligraphic initials incorporating the British and French flags and two remarkable dragons.

The first part of the volume, compiled in Collas's early teenage years, is devoted to mathematics, including the rule of three and inverse proportion, with practical examples relating to trade in tobacco, coffee, London porter, cloth, and port wine. Collas's calligraphy here is quite remarkable, with richly ornate initials featuring the Union Flag and occasionally the Tricolore. Although appearing later in the volume, two extraordinary cut-out drawings of dragons also likely date from this period, together with shells, a well-dressed man with a walking stick, and a sharp-beaked goose. All have a naïve and idiosyncratic charm.

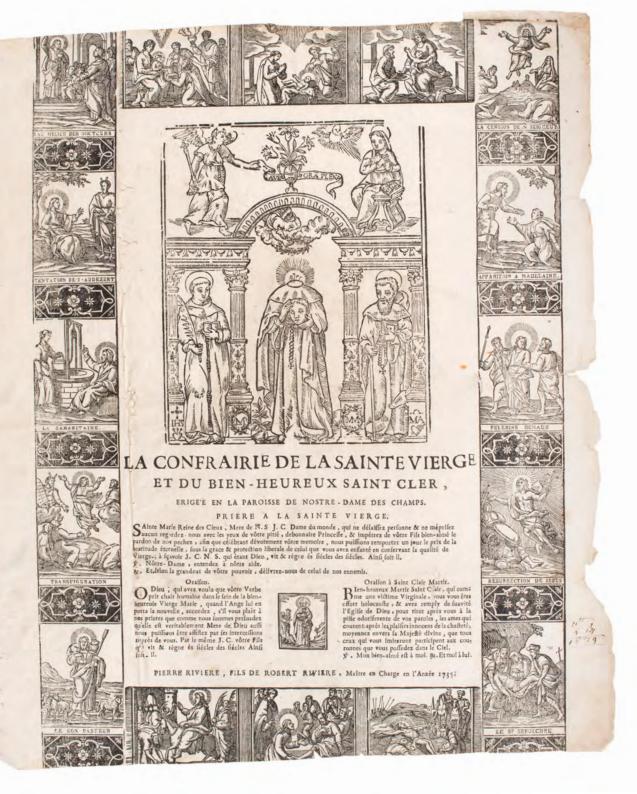




Collas was clearly a keen gardener: there are records of payments received in 1837 and 1838 for anemones, camellias, lily and belladonna bulbs from 'Saunders gardener' and 'Langelier jardinier', while an amusing note tells how he removed troublesome snails from his kitchen garden to the neighbouring churchyard only to see them slither back again ('no doubt they preferred the land where the living dwell than the place where the dead repose'). There are also several notes regarding the composition of his Christmas nosegays, and a list at the end of various apple trees arranged in rows.

The remaining content comprises poetry by the likes of Pope and Dryden; anecdotes including the Bishop of Laon excommunicating destructive caterpillars and field mice in 1428, Dr Johnson saving a hare from the cooking pot, and Voltaire on the age of the earth; notes on family births, marriages, deaths and burials, with copies of epitaphs and memorial inscriptions; and a lengthy letter to 'my lord' complaining that his father's pew in St Martin's church had been cut down in size without consultation, remarking 'how difficult it is for an oppressed man who seeks redress to obtain it when men in power betray the trust reposed on them'.

There are interesting reflections on death and greed too: recording how in August 1832 he witnessed one of his chickens drop down dead at feeding time without its companions so much as noticing, he writes 'this little incident, trivial as it is, had much an effect upon me – a train of ideas rushed into my mind and I very nearly fainted in reflecting that death was the common lot of mankind and of all living creatures on earth,' lamenting that his proximity to the parish church made him the all too regular witness of distressing funerals.



British Saint Beheaded by Jilted Bride

8. [CONFRATERNITY OF THE BLESSED VIRGIN AND ST CLAIR.] La Confrairie de la Sainte Vierge et du bien-heureux Saint Cler, erigée en la paroisse de Nostre-Dame des Champs. [Likely Normandy], 'Pierre Riviere, fils de Robert Riviere, maître en charge', 1735.

Printed broadside (406 x 340 mm approx.), large central woodcut (177 x 145 mm) depicting St Clair flanked by two saints with the Annunciation above, 34 lines of letterpress text below with small woodcut of St Peter, woodcut border composed of 16 scenes from the Life of Christ; closely cropped at head and foot with minor loss to woodcut border, small tears and chips to righthand edge, a few small holes and a few light marks, lightly creased and worn where folded; manuscript note to blank verso 'Ce jourdhuis dimanche huit aoust mil sept cents trente cinq'.

An apparently unrecorded, richly illustrated broadside with prayers to the Virgin Mary and to St Clair.

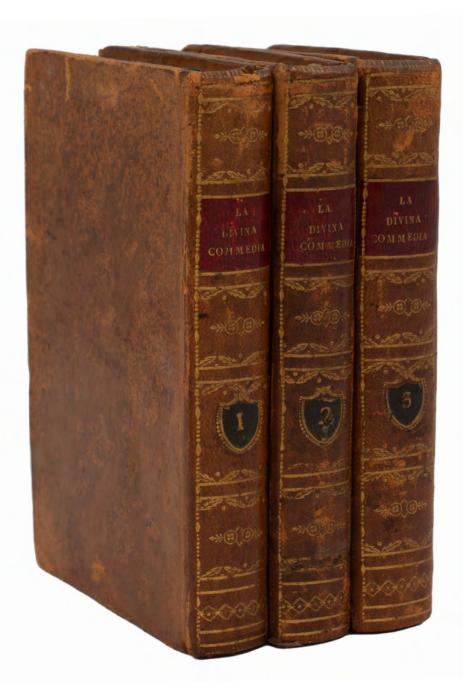


The St Clair in question would appear to be the ninth-century St Clair of Normandy, a Benedictine priest and martyr originally from Rochester in Kent. Born into a noble family, he fled England to escape a forced marriage, living initially as a hermit in Cherbourg but moving frequently to escape the attentions of his jilted and vengeful bride. He was eventually decapitated on her orders by a group of soldiers at present-day Saint-Clair-sur-Epte, his head being thrown into a spring, thereby endowing its waters with miraculous properties. He is depicted here holding his chopped-off head in his hands, with blood spurting from his haloed neck. The accompanying prayer refers to him as a 'virginal victim' and asks that those imitating his chastity receive their reward in heaven.

The other prayers here seek forgiveness and protection from the Virgin Mary ('debonnaire Princesse') and ask God to allow her to intercede on the precant's behalf.

The border is composed of various scenes from the Life of Christ, several with captions, including the Nativity, the Adoration of the Magi, the Temptation ('Tentation de J. au dezert'), Christ as the good shepherd, his entry into Jerusalem, the Crucifixion, the Resurrection, his appearance before Mary Magdalene, and the Ascension.

No copies traced on OCLC or CCfr.



DEBATING DANTE

9. DANTE Alighieri, and Pompeo VENTURI (commentator). La divina commedia ... col commento di P. Pompeo Venturi; edizione conforme al testo cominiano del 1727. Bassano, Giuseppe Remondini e figli, 1815.

3 vols, 16mo, pp. I: 383, [1 (blank)], II: 360, III: 382; occasional light foxing, small marginal dampstain to lower inner corner of vol. I; a very good set in contemporary tree-sheep, spines gilt in compartments with gilt red and green morocco lettering-and numbering-pieces, edges speckled red, marbled endpapers; very lightly rubbed, corners a little bumped, nonetheless a handsome set.

The attractive first Remondini edition of Dante's *Commedia*, in three volumes, with highly controversial commentary by the Jesuit scholar Pompeo Venturi (1693–1752) reflecting the volatile relationship between language and religion in the eighteenth century.

Venturi entered the Society of Jesus in 1711, aged eighteen, and went on to teach philosophy and rhetoric in Siena, Prato, and Florence. He is best known, however, for his highly polemical commentary on Dante's *Commedia*, in which he deliberately targets Dante's repeated invectives against the Pope and clergy in what the *Dizionario Biografico degli Italiani* terms an act of 'hermeneutic simplification and ideological manipulation'. His commentary earned him the reputation as 'foremost' among Dante's critics in blaming the poet 'for mingling together things Pagan and Christian', as Dante scholar and translator Henry Wadsworth Longfellow wrote in 1867.

DIVINA COMMEDIA

DI

DANTE ALIGHIERI

COL COMENTO

DEL P. POMPEO VENTURI

EDIZIONE

CONFORME AL TESTO COMINIANO DEL 1727.

TOMO I.

BASSANO 1815.

DALLA TIPOGRAFIA GIUSEPPE REMONDINI E FIGLI: Despite the controversy generated by Venturi's commentary, he does include a helpful synopsis at the start of each canticle, engages with the commentary of past Dante critics (Benvenuto da Imola, Cristoforo Landino, Alessandro Vellutello, &c.), and makes a number of new contributions to the world of Dante commentary. Notably, Venturi is the first to observe that *Inferno* XXVI, line 9 ('Di quel, che Prato, non ch'altri, t'agogna') might refer not to the city of Prato in Tuscany, but to Cardinal Niccolò da Prato, who tried in vain to establish negotiations between the warring Guelphs and Ghibellines in Florence in 1304 (vol. I, p. 301).

Venturi's commentary is steeped in controversy not only for its substance, but also its style: the first edition (Lucca, 1732) was heavily tampered with by its editor, fellow Jesuit Giovan Battista Placidi, who inserted a number of 'counter-notes' criticising Venturi for using words not included in the *Vocabolario* of the Accademia della Crusca, a Florentine linguistic academy characterised by its purism. Here, Venturi raises further debate by taking liberties with the punctuation of the original text, mostly removing 'tiresome' commas at will.

Manbelli 108; Sommervogel VIII, 569.

ON BRITISH RELATIONS WITH NEPAL

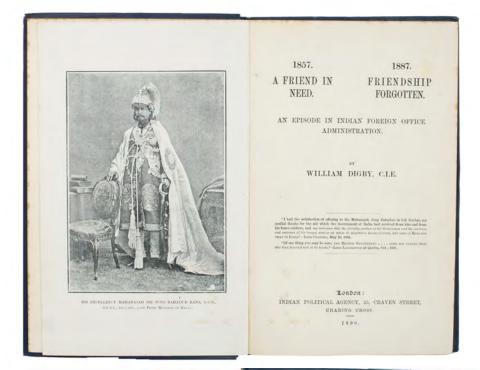
10. **DIGBY, William.** 1857: A Friend in Need. 1887: Friendship forgotten. An Episode in Indian Foreign Office Administration. *London, Indian Political Agency, 1890*.

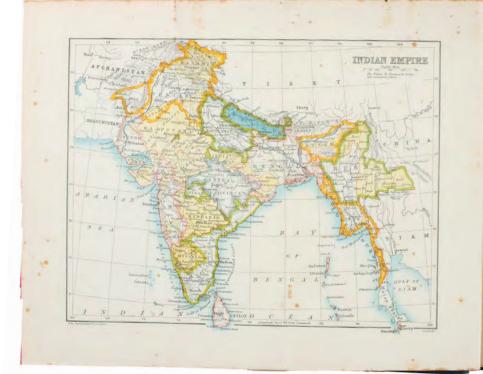
8vo, pp. xvii, [3], 148, with folding coloured map of the 'Indian Empire' and 6 half-tone plates from photographs; some foxing to fore-edge; a very good crisp copy in original blue cloth, upper board blocked in gilt, spine lettered in gilt, black endpapers; small mark to corner of upper board, a little wear to endcaps and corners.

First edition, rare on the market, of this interesting work criticising the British government in Calcutta for turning its back on Nepal, by the journalist and social campaigner William Digby (1849–1904), described by Gandhi as a 'champion' of India.

Reminding his readers of the debt owed by the British to Jung Bahadur (founder of the Rana dynasty and ruler of Nepal until 1877) for his assistance during the Indian Rebellion of 1857, Digby here condemns British inaction following the 1885 assassination of his successor Ranodip Singh in a coup d'état by his nephews (which he compares to Macbeth's murder of King Duncan) and its indifference to the plight of Jung Bahadur's daughter and other relatives, in particular that shown by the then Governor-General of India, the Marquess of Dufferin and Ava. The volume contains much of interest on the history of Nepal, its relations with Britain, and the early years of the premiership of Bir Shumsher, successor to Ranodip Singh.

Digby 'pursued in the press and on the platform the campaign for extending self-government to Indians ... [and] attacked the economic consequences of the empire, claiming to prove a steady growth of poverty among the majority of Indians under British rule' (ODNB). Following his death, Gandhi wrote that 'India has lost a champion, whom it will be difficult to replace'.





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AN EARLY GUIDE FOR BURGEONING BOTANISTS

FUCHS, Leonhart. Plantarum effigies, e Leonartho Fuschio, ac quinque diversis linguis redditae; Effigies des plantes par Leonarth Fusch avec leurs noms en cinq diverses langues. *Lyons, Balthazar Arnoullet, 1549*.

16mo in 8s, pp. [22], [2 (blank)], 352, 385-516, [2 (colophon, blank)]; bound without quires z⁸ and 2a⁸ (pp. 353-384); large botanical woodcut to each page (captioned in Greek, Roman, italic, and blackletter type), woodcut printer's device to title, author portrait to title verso; small hole to title, a little dampstaining to early leaves, occasional light browning, nonetheless a very good copy; in contemporary vellum, spine later lettered in ink, vestigial ties to fore-edge, sewn on 3 rolled leather thongs; a few creases and light marks; title and imprint underlined in red by an early reader, with 'Plantæ Fuschi' added in manuscript, seventeenth-century inscription ('Franc... ?ivianii Senensis') to title with Fuchs's name obscured in the same ink, unidentified nineteenth-century armorial blind stamp to title.

A charming pocket edition of Fuchs's famous botanical compendium, albeit bound here without a number of pages.

The woodcuts, almost five hundred in number, are by Clément Boussy and first appeared in Fuchs's *De historia stirpium commentarii insignes* issued in the same year by the same publisher. They are accurate representations with very few artistic liberties, and consistently reflect the natural beauty of the plants depicted. Each plant is captioned in Greek, Latin, French, Italian, and German, although some lack names in particular languages, including American discoveries (such as the giant pumpkin) for which Fuchs offers no Greek term.

The format of this edition allowed it to be very easily carried in a hand or pocket, granting it a practical portability. Fuchs established his legacy through these woodcuts, definitively proving that the best way to identify a plant was through its visual attributes. The fuchsia, a native of central and southern America, was named in honour of Fuchs by Plumier in 1703.

Baudrier, 37:55.1; French Vernacular Books 21974; Gültlingen, IX p. 117:84; USTC 47095. This edition not in Nissen.



GASELEE'S OWN COPY

12. GASELEE, Stephen [and John MAVROGORDATO (illustrator)]. Stories from the Christian East. London, Sidgwick & Jackson, 1918.

4to, pp. [8], 85, [3], with 9 full-page illustrations; bound for Gaselee in half leather with marbled sides by J.P. Gray & Son, Cambridge (stamp to upper pastedown), spine lettered directly in gilt; rubbed at extremities, boards almost detached, but a very good copy internally.

First and only edition, remarkably scarce, the author's own copy. The volume collects nine stories encountered by Gaselee while cataloguing the Coptic manuscripts at Cambridge University Library, each with an introductory illustration by the translator and Hellenic scholar John Mavrogordato (1882–1970), Gaselee's contemporary as a King's Scholar at Eton and later Bywater and Sotheby Professor of Byzantine and Modern Greek Language and Literature at Oxford.

FROM RABBI TO ROMAN CATHOLIC

Operetta diretta all'universale del Giudaismo da Giacomo M.a Gazzoli già Rabbino e Predicatore Ebreo poi Cattolico Romano. Parma, [Giambattista Bodoni] 'Dalla Reale Tipografia', 1797.

8vo, pp. [16], 230, complete but misbound throughout; printed in roman, italic, and Hebrew letter (*see below*), small woodcut ornament to title, woodcut headpiece vignette to p. 1 (signed 'Gritner'); marginal minute wormhole to lower inner corner, otherwise an excellent copy; contemporary vellum over boards, gilt red morocco lettering-piece to spine, edges stained red.

A rare typographic marvel featuring three distinct Hebrew typefaces by Giambattista Bodoni (1740–1813), in which Rabbiturned-Catholic-zealot Giacomo Gazzoli exhorts the Jews of Italy to 'emerge from a state of blindness into the light of Christianity'.

Supported by quotations from Scripture in Hebrew, Italian, and Latin, the present text reveals the author's ideological convictions as well as the transformative influence of Bodoni on non-Latin typography and his lifelong interest in Semitic scripts. Duke Ferdinand of Parma, to whom Gazzoli addresses his dedicatory letter, established Bodoni as the director of the Stamperia Reale in 1768, a position held until his death forty-five years later. Having studied Hebrew and Arabic at La Sapienza and worked in the department of exotica at the Tipografia Poliglotta Vaticana, Bodoni would go on to develop a record-breaking polyglot

IL LUMINARIO DE' CIECHI.



OPERETTA

DIRETTA

ALL'UNIVERSALE

DEL GIUDAISMO

DA GIACOMO M.A GAZZOLI

GIA RABBINO E PREDICATORE EBREO

POT

CATTOLICO ROMANO.



PARMA

DALLA REALE TIPOGRAFIA

edition of the 'Oratio dominica' in 1806 comprising translations into one hundred and fifty-five languages. The preface to his highly comprehensive *Manuale tipografico* emphasises the typographic significance of Hebrew, whose characters are 'the most essential for any well-equipped printer, second only to Greek' (*trans.*) and which presents a particular set of difficulties due to the various diacritical marks (דוקנ) positioned above, below, and inside individual letters (vol. I, pp. LIII-LX).

Bodoni here elects to print what he identifies in his *Manuale* as the two primary varieties of Hebrew script: the Square Hebrew, or 'Quadrata testuale', and the semi-cursive 'Rashi script' used primarily in Biblical commentary, as well as a small yet elegant third typeface without diacritics, not included in the manual.

Though significant in its use of Bodoni's Hebrew scripts, Gazzoli's proselytising text generated more criticism than praise: in the same year, Rabbi Alessandro Padovani published *Il luminario ecclissato* (Modena, Societa Tipografica), a scathing response critiquing the 'absurd improprieties' (*trans.*) of a work which generates discord in its attempt to illuminate and enlighten.

Library Hub finds only two copies in the UK (Bodley and Leeds), to which OCLC adds two in the US (Chicago and Harvard Divinity School Library).

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וּוְכֹר אֶת בּוֹרֵאֶיךְ בִּימֵי בְּחָרוֹמֶיךְ עַר אֲשֶׁר לֹא יָבאוּ וְמֵי חָרָעָה וְהָנִיעוּ שָׁנִים אֲשֶׁר תֹאִמֵר אֵין לִי בְּחֶם חֵפֶּץ: שָׁנִים אֲשֶׁר תֹאִמֵר אֵין לִי בְּחֶם חֵפֶּץ:

Ricordați del tuo Creatore nel tempo della tua gioventù, prima che venga l'età dell'afflizione.

Geremía pure nel capo 13 dice:

תְּנוּ לֵיהֹנֶה ְ אָלהִיכֶם בְּכוֹר בְּטֶּרֶם

יחַשׂרְ וּבְטֶּרֶם יִתְנַנְפוּ רַנְּלֵיכֶם עַרּ

יחַשׂרְ וּבְטֶרֶם יִתְנַנְפוּ רַנְּלֵיכֶם עַרּ

יחַשׂרְ וּבְטֶרֶם יִשְׁרֹ וְשִׂבָּוּה וְשִׂבְּוּה
לַצַּלְמָנֵה יִשִּׁים לַעַרֶבּּר:

Date al Dio vostro gloria avanti che si faccia notte, e le si e ve ed a ne d aves dico

> ארג אלהינו יהור:

bini d'ave nell' nel

se u



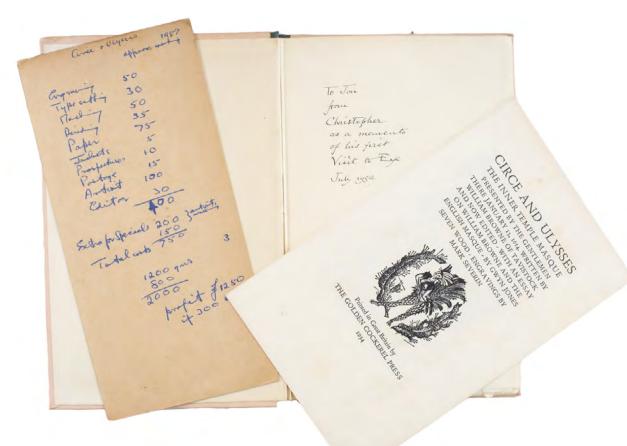
'Cockerels are Luxuries, I Suppose, though I would like them to be Essentials'

14. [GOLDEN COCKEREL PRESS and CENTAUR PRESS.] A small archive of letters, photographs, and printed items. *Leominster and London*, 1954-1967.

3 autograph letters signed and carbon copies of 6 typed letters, a presentation copy of *Circe and Ulysses* (Golden Cockerel Press, 1954, with prospectus) with inserts, a Golden Cockerel Press prospectus for 1958, a photographic postcard of Eye Manor with a leaflet, an album of 18 sepia photographs of Eye Manor, and a cutting from the *Sunday Times* 21 May 1967; some creasing to letters, overall very good. £1250

A most interesting and revealing collection of material connecting Christopher Sandford (1902–1983), proprieter of the Golden Cockerel Press between 1933 and 1959, and Jon Wynne-Tyson (1924–2020), who founded the Centaur Press in 1954.

Included here are three autograph letters signed, of which two on Golden Cockerel Press headed paper, from Sandford to Wynne-Tyson, from July 1954, November 1955, and September 1958. In the first Sandford refers to Wynne-Tyson's vegetarianism and describes himself as a 'busy publisher' unable 'to get on with his own job at all just now'. In the second he sympathises that the Centaur Press's plight and writes that 'the Cockerel did very much better during the '54-'55 financial year, due ... to my putting out a luring catalogue (in vast numbers) & to buyers being well off'. He refers to 'our blessed treasury ... doing its best to stop people buying books' and writes that the Press needs 'several good years on end before I shall be able to declare the Cockerel quite recovered'. In his last letter Sandford refers to Wynne-Tyson's mother being 'very anxious' about his publishing venture, and discusses the Cockerel's own difficulties: 'Suez & the credit squeeze in two consecutive years did me a lot of harm. (Cockerels are luxuries, I suppose, though I would like them to be essentials)'.





CIRCE AND ULYSSES

THE INNER TEMPLE MASQUE PRESENTED BY THE GENTLEMEN THERE JANUARY 51, 1614 WRITTEN BY WILLIAM BROWNE OF TAVISTOCK AND NOW EDITED . WITH AN ESSAY ON WILLIAM BROWNE AND THE ENGLISH MASQUE . BY GWYN JONES SEVEN WOOD . ENGRAVINGS BY MARK SEVERIN



Printed in Great Britain by THE GOLDEN COCKEREL PRESS The six typed letters from Wynne-Tyson to Sandford, sent between 1955 and 1964, are equally revealing. In the first he confesses that 'my own venture into publishing is still teething painfully. At present everything is going fine except sales, backing and the means of personal survival. Distribution is a frightful problem In his following correspondence he sends a copy of *Shakespeare's Ovid*, asks about publishing T.E. Lawrence's *Crusader Castles*, and writes that work at the Centaur 'is solid slog'. In the final two letters he discusses selling the press, writing initially that he 'would let the whole bang-shoot go for not less than £35,000, or the Classics alone for not less than £25,000' but subsequently worrying if this would provide enough for his family, even if he does not smoke or drink and sells his Aston Martin to make do with his 'wife's Morris'.

Also included is a handsome presentation copy of the Golden Cockerel Press's *Circe and Ulysses* (June 1954, *Cock-a-hoop* 194), illustrated with seven wood engravings by Mark Severin, numbered 180 of an edition of 300 copies, and inscribed to the front free endpaper 'To Jon from Christopher as a memento of his first visit to Eye July 1954. Enclosed is the prospectus for the work (*Cock-a-hoop* P194) and notes written in ink on a piece of card giving the 'approx costing' for the book (including engraving, type setting, and paper) and calculating the profit if three hundred copies sold.

The remaining items include a prospectus for 1958, *The Golden Cockerel British Private Press Books* (*Cock-a-hoop* XCIII); an album of early twentieth-century sepia photographs of Eye Manor, Sandford's home, one featuring a handsome bookcase; and a *Sunday Times* cutting on Sandford noting that the Golden Cockerel Press 'produced about four books a year, nothing terribly startling, except that they were beautifully bound and produced, and didn't make any money'.

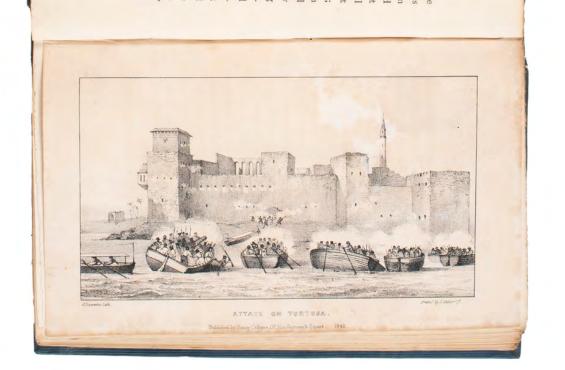
READ BY THE NEW FOREST'S FINEST

15. **HUNTER, W. Patison.** Narrative of the late Expedition to Syria, under the Command of Admiral the Hon. Sir Robert Stopford ... Comprising an account of the capture of Gebail, Tripoli, and Tyre; storming of Sidon; battle of Calat-Meidan; bombardment and capture of St Jean d'Acre ... *London, Henry Colburn, 1842*.

Two vols, 8vo, pp. I: [4 (publisher's advertisements)], viii, [2], 301, [1 (blank)], with frontispiece portrait of Robert Stopford and 6 plates, II: v, [3], 312, with frontispiece portrait of Charles Napier and one plate; one or two light marks, some foxing to plates; a very good, crisp and clean set in original publisher's blue cloth, panels and borders blocked in blind, spines lettered in gilt, pale yellow endpapers; spines slightly sunned, corners and endcaps a little bumped, a few light marks; printed Lyndhurst Book Society label to upper pastedown of vol. I with names of members and borrowing dates in manuscript, front free endpaper inscribed 'Mr Monro'. £1850

First edition, a very good set, with a contemporary label recording its circulation among members of the exclusive Lyndhurst Book Society, in the New Forest, Hampshire.

'Hunter was present on board H.M.S. Dido during various scenes of action in the Anglo-Egyptian war in Syria in 1840. A British-Turkish military force invaded Lebanon in September 1840 in order to force Mehmet Ali to return Syria to Ottoman rule and to abandon his dangerous attempts to partition the Ottoman Empire' (Blackmer). In addition to his account of the expedition, Hunter here reflects on the religious and political condition of Lebanon and Syria and appends official documents and correspondence. The plates comprise a map of the region, a plan of the battle of Acre, and depictions of the naval attacks on Gebail (Byblos), Tortosa (Tartus), and Acre, as well as the mouth of the Dog River (Nahr al-Kalb).







Provenance: a contemporary label of the Lyndhurst Book Society (printed by R. King in nearby Lymington) appears in vol. I, listing its sixteen members (with a seventeenth added in manuscript) and requesting them to be 'punctual in forwarding books'. The dates when each member received these books has been added in manuscript, together with a note that they had 'ten days for the two volumes'. Lyndhurt's Book Society (which otherwise seems to be unrecorded) clearly included all the local bigwigs from the gentry, military, and clergy: the Countess of Erroll and Lady Poore (who in fact never received Hunter's work, being 'absent'); the romantically named Captain Dashwood; the local MP Henry Combe Compton and 'Miss Compton'; two members of the Eyre family ('G.' and 'R.'), who lived at the John Nash designed Warrens country house in nearby Bramshaw and were part of the famous printing and publishing firm Eyre & Spottiswoode; the admiral and artist Sir Charles Burrard (1793-1870); and Mr Morant, keeper of the New Forest hounds. Given the excellent condition of both these volumes, Lyndhurst's bibliophiles were clearly careful with their books.

Blackmer 850.

	22
Ayndhurst Book Society.	111
Countess of Erroll . Felt27 in	
LADY POORE Abserty	
CAPT. DASHWOOD March 11	
Mr. Compton 23	
Miss Compton April 3" the	
Col. Buckley	
REV. S. HEATHCOTE	
Mr. G. Evre	8.3
MR. R. EYRE Jer 2 9	
SIR CHARLES BURRARD. 14	
Mr. Morant 24	
Col. THORNHILL Jany 6	1 4
SIR CHARLES PHILLIPS . Jun 20 Ben 23	Acre 1.
MR. BRETON Feby 4	-
Rev. W. Davies 14	
Jen DAYS. for the	
Members are requested to be punctual in	
forwarding books.	
R. King, Printer, Lymington.	



Letters from a Marquise, Dictated to a Dominican Nun

16. LANGEAC, Charlotte-Christine-Antoinette de Lénoncourt, Marquise de. A collection of letters relating to her business and personal affairs. France, September 1783 - September 1784.

18 letters and 1 fragment, in French, 8vo and 4to, pp. [47] in total, together with 4 envelopes; neatly written in brown ink in several different hands, remains of several red and black wax seals; staining and dusting to a few letters, occasional chips from opening seals, light creases from folding; overall very good.

£1250 + VAT in UK

A remarkable and revealing collection of letters providing a window onto the business and personal affairs of Charlotte-Christine-Antoinette de Lénoncourt, Marquise de Langeac, many dictated by her to a Dominican nun named Sister Eleonore.

Charlotte was the daughter of the Marquis de Lénoncourt and Blainville, and in 1765 married Antoine-Gilbert Allyre, Marquis de Langeac (1735–1790). She was a canoness at Remiremont Abbey in the east of France and at some point, so the story goes, was packed off by the French court to the Dominican convent in nearby Charmes, on the river Moselle, just to the south of Nancy.

The collection comprises nine letters from Charlotte – written on her behalf by the Dominican Sister Eleonore ('Sr Eleonore religieuse dominicaine') – sent from Charmes to her notary M. Bigelot in Nancy, three signed by Charlotte herself ('Lenoncourt Lenghac'); three letters sent to Charlotte to which Eleonore has added footnotes on her behalf for forwarding to Bigelot, together with another letter to her; one fragmentary letter in Eleonore's hand; and four other related letters to Bigelot with one draft reply in his hand.

Dans le lus quit vous dise monsier quit va venir a charme avertister le que le livoit inutiblement, et que i nires certainement pour 1 sortie au pallor Daillers ie suis torjors malacle, ja Mean en love en la ferve mume his jolers tout urrys lues en jathares asisti letas en ordre de tout ce qui out page et de ce qui rette a page, et de large Zemen. Contains qui me reste, tans entre vos men a point monsieur que Calin que est entre calle de ses me neve ni qui out achette fait la flaire, pour me mettre. 10the meme de former mes arangemens, je vous privois de la enCore de me Calluler aujuste mon revenunt en otans les mills franc que vous leur arrey trates Laisjon et ceque cela fait per jour MANDOY jatlant Mr par la premiere poste reponce a tout close fair Ses objets jai re Cut les 2 arpres de toffe 2 que les papies deajour je vous suis bien obligé de le peine que vous vous Sa Guding Etes donne monsiers pour la Commission de Létoffe blige evelor de suis toujour plous allar mi ser la soites de mendana me det son let pri avoit la fierre et la en de puis ce moment se lucury heurelelundi et elle Gutinice, jugins de mon plaisis nandre lon me doit point dontes de ma peine a la voir souffris

The letters date from a troubling time for the Marquise, when her health was failing, and she was embroiled in particularly difficult business transactions. A letter from one François Lafrance of Bordeaux in June 1784, in addition to complaining of asthma, rages that the Marquise has broken a contract with the Comte de Fumal and promised 100,000 livres 'to establish a hospital', concluding that she must have been taken advantage of when sick. And indeed, perhaps she had: in a footnote to a letter from the Marquise sent in July 1784, Sister Eleonore writes, 'I am ever more alarmed by the health of Madame the Marquise, I wrote this letter yesterday evening at her bedside when she had fever ... one should not doubt my sorrow in seeing her suffer'. In August the Marquise is ruing her dealings with Fumal which had landed her in trouble with her husband, asking Bigelot to send 'a general and precise account of the state of my finances in order to dispel the fears and alarms of M. de Langhac on my economies and arrangements, giving him a clear statement of my fortune and affairs ... so that M. the Marquis sees that I do not rely on myself alone but proceed with good counsel'.

In other business matters Charlotte complains of the scandalous behaviour of one Godel and his girlfriend (who had clearly 'cast a spell on him'), pays off a troublesome gamekeeper called Charles who claimed to have lost faith in 'persons of distinction', fends off the 'ugly threats' of an unpaid doctor, and arranges for a bed to be sent to 'petite Toinette'.

et roans pean dont its le sent et la Cantité pour faire la Colle a qui veaut niverex que la favine Madamelacht q demande vous; Cent quarante pieds de Caquette pour lancadrement elle ressépois les sera pindre i an on lui en deminudoit 12 sals ame vous de france du pieds culté et pinte, si cettois toinette aussi cher annuly alors vous nan nauvairies asamen pas Madame en feroit foure ily, destrousie jai Monneser Detre Monsieur votre tres natruil bremble tres obeisprete servante si shouse ude asoit Re legieuse dominitaine mlaning on det quily une homme a nanly qui verd un remede pouvoit remede pour les prenaise, et quit est sure sieus avor des Certitude vous pourres monsieur en un la voite en vorse une Cantite, mudance vous prie neufi tarine de faire netires des Calot qui sont au coche a papier son adresse qui vienne di pari, et lui envoye April tout de suite cela posavois venir ses la coition Lavor pour evite des ports etla

The everyday details in the letters are just as interesting, as the Marquise requests wallpaper paste, a preventative against bedbugs, verdigris and white lead, and a good Bologna sausage, and thanks Bigelot for sending a hamper, although lamenting that the poultry, fruit, and saucisson had gone off, much to her annoyance, and that 'the saucisson was very badly received in our monastery'.

As revealing as the letters are about the Marquise, they also say much about Sister Eleonore, who bravely endeavours to capture Charlotte's fretful stream of consciousness, clearly from dictation. Her patience and kindness shine through, as she begs Bigalot to send thirty bottles of seltzer water for the Marquise's chest, with two bottles of purgative water, 'as quickly as possible', and speaks with feeling of her alarm at Charlotte's relapsed health.

The story goes that the Marquise fled from the convent at Charmes in 1791, before the Revolutionary axe fell, accompanied by a handful of Dominican sisters: was the kindly Eleonore perhaps among them?

A Typographical Masterclass in Miniature

17. [MINIATURE LIBRARY.] Bibliothèque en Miniature. Paris, Firmin Didot frères for Marcilly, [c. 1835].

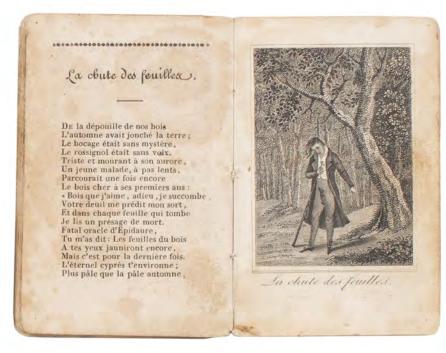
6 vols, (70 x 45 mm), pp. 24 each, each with engraved title and one engraved plate; some closed marginal tears (without loss), some foxing, a few ink spots to Voltaire; overall good in original engraved thick paper wrappers, in original slipcase with gilt spine; wrappers somewhat dusty and thumbed (several split or partially split at spine), spines reinforced with coloured paper, slipcase sides recovered in later sheep, spinepiece partially detached.

A miniature library for children, printed in Henri Didot's celebrated 'Non Plus Ultra' type, comprising Berquin's *Variétés*, Démoustier's *Mythologie*, Florian's *Mélanges*, La Fontaine's *Fables*, and poetry by Millevoye and Voltaire.

In the nineteenth-century world of print, the Didot family loomed large with their near constant stream of innovations. François Didot established a reputation of typographical perfection, his son, François-Ambroise Didot, created the point system for sizing type, and his son, Firmin Didot, mastered the engraved roundhand. However, one of the biggest contributions the Didot family made to print came from Henri Didot and his 'Non Plus Ultra' type, the miniscule font displayed in this book mearuring (on his uncle's scale) 2.5pt. The most famous uses of this type are in La Rochefoucauld's *Maximes* (1827) and Horace's *Opera omnia* (1828), but its invention also created the opportunity to produce these small books meant for children. They are a beautiful example of the Didot family's complete mastery of print, with handsome engraved titles and plates in each volume.

Bondy, p. 75 ('six enticing volumes ... for young people'); Gumuchian 4062; *Miniature Books* 1250.





CELEBRITY SUITCASE

18. [MINIATURE PHOTOGRAPHY.] 'Somebody's Luggage'. [New York, 1863.]

Miniature gilt brass locket in the form of a suitcase (24 x 20 mm), containing 12 miniature albumen-print portraits mounted in 6 hinged concertina-fold brass leaves, embossed ornamentation with engraved lettering 'Somebody's Luggage' to upper cover, brass clash to fore-edge; minor damage to a few photographs, ring lost from top-edge, otherwise a very good example. £450

A curious locket containing twelve miniature photographs, repurposed from a souvenir of the marriage of General Tom Thumb and Lavinia Warren.





A collection of twelve photographs was issued by the showman P.T. Barnum (1810–1891) as a memento of the marriage of two celebrated performers in his 'American Museum', the dwarfs 'General Tom Thumb' (Charles Sherwood Stratton, 1838–1883) and Lavinia Warren (1841–1919). By the time of their marriage the couple had accumulated considerable fame, touring America and Europe and performing for (among others) Queen Victoria, and they were soon after received by President Lincoln at the White House. Barnum sought to capitalise on the highly publicised wedding, selling several thousand tickets to the reception and producing souvenirs such as the present locket.

The locket is scarce, with a handful of institutional holdings; this is, however, the only example we have seen repurposed to contain an alternative set of photographs. The portraits appear to be noted figures of the day, although the majority of the figures remain unidentified; the apparent inclusion of an elder Giuseppe Garibaldi (1807–1882) suggests the locket was likely adapted within a decade or so of its first issue.

The title 'Somebody's Luggage' is likely a reference to Dickens's Christmas story of the same name, published the previous year.

ALLA SOCIETA

DELLE GENTILISSIME SIGNORE DI MONCALIERI

DILETTANTI DEL GIUOCO DEL TAVOLAZZO

SONETTO

BERNESCO-MORALE ESTEMPORANEO

DEDICATO AL MERITO SINGOLARISSIMO DELL' ILL.MA SIG. CONTESSA

GROPELLI DI BORGONE NATA PROVANA

ABADESSA DELLA MEDESIMA SOCIETA'

DAL CORPO DEI SIGG. MILITI VOLONTARI DELLA CITTA

LI 30 LV4L10 1799.

De Padri antichi fu costante l'uso
D'addestrare le donne bravamente
A trattar l'ago, la conocchia, e il fuso,
E farle al ben della famiglia intente.

Contuttociò non dee sembrar astruso, Che l'istorie ne additino sovente Di certe, che nell'armi avean buon muso, Come si suol parlar comunemente.

La donna, e l'uom, diceva Cicerone, Sono capaci delle stesse imprese: Tutto dipende dalla educazione.

E Seneca osservò, che il primo vizio,
Che veramente debole la rese,
Deriva da mancanza d' esercizio.
Onde a comun giudizio
De' Sofi della saggia antichità
Credo, che questa massima starà.
Vuole la società,

Unrecorded Sonnet to Sharpshooting Women

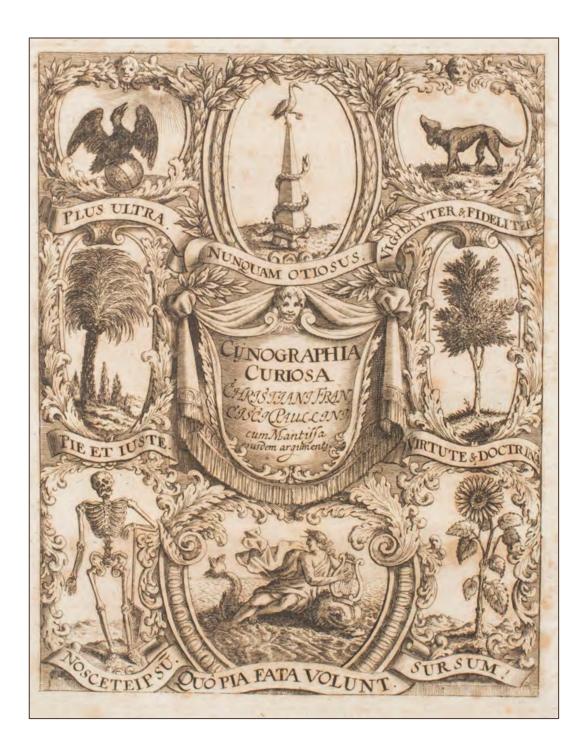
19. [NAPOLEONIC ITALY.] Alla società delle gentilissime signore di Moncalieri dilettanti del giuoco del tavolazzo. Sonetto bernescomorale estemporaneo dedicato al merito singolarissimo dell' ill.ma sig. Contessa Gropelli di Borgone nata Provana abadessa della medesima società dal corpo dei sigg. militi volontari della citta. Li 30 luglio 1799. *Turin, Giacomo Fea, 1799*.

4to, pp. 3, [1 (blank)]; trimmed a little close at head and foot, light staining to fore-edge of p. 1, light creasing from folding, but text clean and fresh; disbound.

An unrecorded sonnet addressed to the Society of the Gentlewomen of Moncalieri, a town just south of Turin whose castle is one of the Savoy Residences, and in particular to the 'Abbess' of the society, by the corps of soldiers stationed in the town shortly after the Battle of Marengo.

The women to whom the sonnet is addressed are players of *tavolazzo*, a Piedmontese sport along the lines of target shooting, whose rules were formally laid out in 1780. The poet reflects on the abilities and roles of women, citing Cicero's dictum that women were just as capable as men of great accomplishments if given the education and the opportunity, and urges the women to show the courage 'to make Mars himself pale and kneel in wonder before you'.

Not recorded by SBN, KvK, or OCLC.



Man's Best Friend

PAULLINI, Christian Franz. Cynographia curiosa, seu canis descriptio ... *Nuremberg, Johann Georg Endter, 1685*.

4to, pp. [50], 258, [16]; with engraved emblematic frontispiece; large woodcut printer's device to title, woodcut initials and tailpieces, typographic ornaments throughout; browning throughout, small hole to title-page touching two letters; eighteenth-century patterned paper over boards, paper spine label with title in ink, endpapers watermarked 'C & I Honig'; corners and edges bumped with small losses to upper board and spine. £850

First edition, scarce on the market, of a curious collection of canine lore ranging from egg-laying dogs to hounds possessed by demons, compiled by German theologian and physician Christian Franz Paullini (1643–1712).

Having studied in Wittenberg, Leiden, Oxford, Cambridge, and elsewhere, Paullini draws upon contemporary and classical medical and mythological sources in his exhaustive account of the appearance and behaviour of dogs and their relationship to man. Beginning with an explanation of the various emblems utilised in the engraved frontispiece, including a dog, a snake winding around an obelisk, and a skeleton, he goes on to describe the historical role of dogs in relation to politics, economics, and medicine, expanding at length upon rabies and 'De usu canis Satanico', including such lore as *Den wilden Jäger*, a fabled account of a supernatural hunter accompanied by a horde of ghostly hounds (p.121). He similarly provides advice for banishing demonically possessed canines and even a tale of a seventeenth-century German nobleman transformed into a hunting dog by a spiteful witch.

CYNOGRAPHIA CURIOSA CANIS DESCRIPTIO, Juxta Methodum & Leges

ACADEMIÆ NATURÆ CURIOSOMIM

adornata. Multisq; curiosis, raris, jucundis & stupendis Naturæ Artisque ob-servationibus, secretis & quæstionibus referta,

ET MANTISSA CURIOSA

ejusdem argumenti,

JOH. CAJI LIBELL. DE CANIBUS BRITANNICIS,

JOH, HENR. MEIBOM. EPIST. DE KTNOOOPA,

CHRISTIANO FRANCISCO PAULLINI,





NORIMBERGÆ, Sumtibus JOHANNIS GEORGII ENDTERI. ANNO M. DC. LXXXV.

Paullini's later work *Heilsame Dreck-Apotheke* (1714) advocated the curative use of human and animal waste: similarly, Cynographia cites the urine of young dogs, when mixed with frankincense and powdered dogs' teeth, as a remedy for cavities.

Following the main text is an extract from De Canibus Brittanicis by John Caius (1510-1573), physician and second founder of Gonville and Caius College, Cambridge (pp. 241-243). The text in question is dedicated to Swiss naturalist Conrad Gessner, author of Historiae animalium; although the extract was ultimately not used by Gessner, he did include a number of Caius's illustrations of dogs.

Wellcome IV, p. 318.



FAMOUS FRENCH FACES

21. [**PORTRAITS.**] 'Iconologie ou portraits des grands hommes'. 'A Rouen, chès le frère l'aisné', [compiled c. 1811].

8vo (177 x 125 mm), ff. [27 (manuscript)], [2 (blank)], 103 engraved portraits (mostly mounted); title and imprint stencilled in ink within frame with two cut-out woodcut vignettes, manuscript 'Table par ordre alphabetique de l'iconologie' neatly written in brown ink in a single hand; a few engravings cropped to fit, a couple rubbed at right edge, split to text block following plate 42; overall very good in contemporary mottled sheep, spine gilt in compartments with red morocco lettering-piece ('Recueil de portrait'), edges stained red, sewn overcast; rubbed, worm track at foot of upper joint, corners worn; printed booklabel of 'Doesnel. D. H.' to upper pastedown and engraved armorial bookplate to lower pastedown.

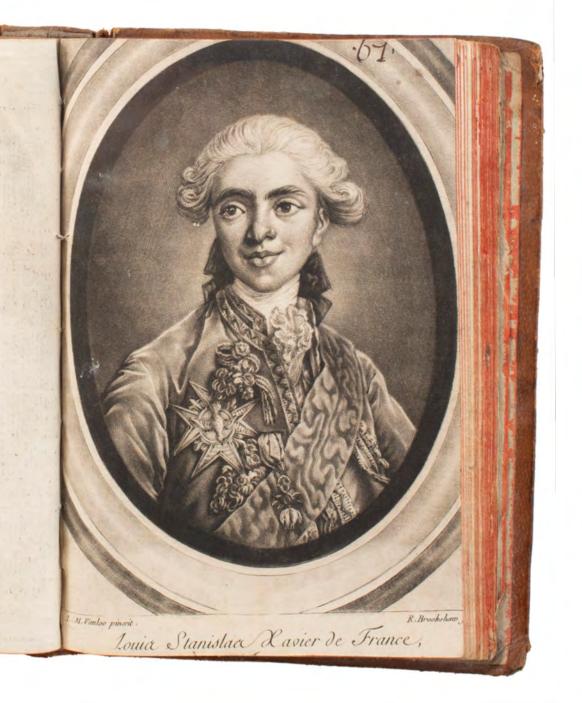
A charming collection of over one hundred eighteenth-century engraved portraits, including three mezzotints, featuring famous faces from French and European history across the arts, sciences, politics, military, clergy, royalty, and nobility, preceded by very interesting short manuscript biographies of many of the subjects.

The compiler was one M. Doesnel of Rouen, whose booklabel appears on the front pastedown, a member of the noble Norman family of that name. His collection of engravings opens with a handsome mezzotint of Jeanne de Valois-Saint-Rémy, Comtesse de la Motte, the notorious adventuress and thief, infamous for her involvement in the 'affair of the diamond necklace' with Marie Antoinette. This is followed by a portrait of Charles d'Éon de Beaumont in female dress, the diplomat and spy who lived partly as a woman, with a facing note by Doesnel referring to the *post-mortem* examination conducted to establish his sex.



The portraits that follow show philosophes such as Rousseau and Voltaire, the musician Lully, the painter Le Brun, and writers including Racine, Corneille, Molière, and La Fontaine; philosophers and scientists such as Pierre Gassendi, Tycho Brahe, Thomas Aquinas, and Pico della Mirandola; and figures from the ancient world including Confucius, Pythagoras, Virgil, Homer, Terence, and Hippocrates. The ensuing sections encompass military commanders, such as Henri de La Tour d'Auvergne (with a manuscript note on his mistresses below); ministers including Colbert, Mazarin and Richelieu; clergymen such as Bossuet and Fénelon; popes including Pius VII (in office 1800-1823); and royalty running backwards from the future Louis XVIII (in a handsome mezzotint by Richard Brookshaw), via Louis XVI and XIV, Henri IV, François I, Saint Louis, and Charlemagne, to the legendary king Pharamond. The final part is devoted to religious reformers with portraits of Calvin, Luther, Zwingli, Hus, and Wycliffe, and the volume ends with an image of Charlotte of Mecklenburg-Strelitz, wife of George III. The engravers and publishers represented include Dupin, Huot, Le Beau, Daumont, Crépy, François Bonneville, Desrochers, and Esnauts et Rapilly.

Doesnel prefaces the engravings with fifty pages of manuscript notes comprising potted biographies of many of the figures represented, arranged in alphabetical order. He admires, for example, Charles Le Brun's masterpieces at Versailles; notes that sixty stones were found in the great naturalist Buffon's bladder after his death; records that Charlemagne was presented with a clock by the caliph Harun al-Rashid; and writes of the destruction of Galen's library by fire, and of his fragile health. He discusses Louis IX's crusades, praises Louis XI for introducing printing ('invented by Jean Gutthemberg of Mayence') into France, notes Louis XV's gentleness and 'great passion for women', and briefly describes Louis XVI as a 'victim'. Students of Pythagoras, he records, were required to keep silent for two years; Richelieu had a penchant for cutting off heads; and Rousseau was arrogant and vain and caused the 'degeneration of morals' and an age of misfortune. Doesnel's notes end with the Princesse de Lamballe, recording her gruesome death in 1792 at the hands of 'deux feroces antropophages'.



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rincipale , della medesima ogni orni di vigilie, e le vacanze; vna ti, e Cornetti , per lo spazio di



Ponte, adornato parimente da flatue delle sue falle Deita. Def-



SCRIZIONE

a nobil forma prefente, con difegno di hio, e di Giouanni Fontana. Il Quiheil Altare à mano deftra, è di Gioleptro nella terza Cappella; è di Benigna e, che tapprefentano la vita di San Giell' Altar maggiore, i ono di Antonatrea d'Ancona; il Santo Dottore dipardefi di Paris Nogari; il medefimo del lall'altra mano, è del fudetro Baltaro, con l'altre figure, d'Andrea d'Anconao Colleggiata la medefima per quellaquale bauendo anche riceututo moli fice Vibano VIII. volle eternamo la rivisione collocata (opra la porta interiorivisione collocata (opra la porta interio-

S V. PONT. OPT. MAX THERONYMI ECCLESIAM CONFICENTIVE EXTRENIT M COLLEGIO CANONICORY

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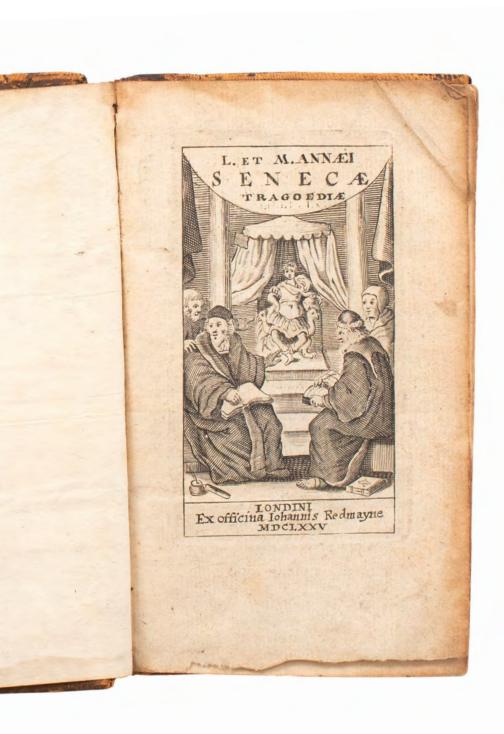
ROSSI, Filippo de'. Descrizione di Roma antica [– moderna] formata nuovamente ... Accresciuta di moltissime figure in rame, di varie medaglie, di curiose notizie istoriche, e della cronologia di tutti gli re, consoli, e imperadori Romani ... *Rome, Michelangelo and Pier Vincenzo de' Rossi, 1707.*

Two vols, 8vo, pp. I: [12], 612, [2 (blank), II: [4], 782; with copper-engraved frontispiece to each vol. with arms of Clement XI and 18 folding copper-engraved plates (7 in vol. I, 11 in vol. II); 184 ¾-page engravings printed in text (116 in vol. I, 68 in vol. II), woodcut initials, ornaments, and illustrations of Roman coins; third line of imprint in both vols corrected with printed slips pasted over original text; a little light foxing, otherwise a very good set; contemporary vellum over boards, spines titled in ink, edges speckled blue; somewhat dust-stained; ink inscription to front pastedowns '1 Crown Rom CL'.

Scarce revised edition of Rossi's lavishly illustrated guide to ancient and early modern Rome, first published as his *Ritratto di Roma antica* (1627) and *moderna* (1638) and here dedicated to Clement XI (r. 1700-1721), whose interest in archaeology is credited with saving much of ancient Rome.

These two volumes survey the entire physical, political, and cultural history of Rome. Filled with detailed images and descriptions of ancient Roman history, such as the flooding of the Colosseum for sea battles, musical instruments used in certain ceremonies, and the burial rites of emperors, the first volume gives a vivid account of what Rome once was, while its counterpart offers even further detail, discussing Rome in the modern day. It provides a clear glimpse into the past of the great city, highlighting its magnificent palatial villas, famed churches, and revered monuments. Richly illustrated throughout, these volumes allow readers to see Rome as Romans saw it.

Rossetti, *Rome* G-1047; Schudt, *Le guide di Roma* 194. OCLC shows only one copy in the US (Berkeley) as well as a copy at the American Academy in Rome; Library Hub finds copies at the British Library and Bodleian.



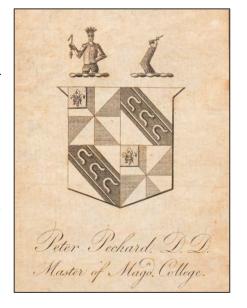
SCHOOLBOYS' SENECA – FROM THE LIBRARY OF A NOTED ABOLITIONIST

SENECA, Lucius Annaeus, *and* Thomas FARNABY (*ed.*). L. et M. Annaei Senecae tragoediae, post omnes omnium editiones recensionesque editae denuo, & notis Tho. Farnabii illustratae. *London, John Redmayne, 1675*.

12mo in 6s, pp. 344, [8 (index)]; copper-engraved title printed to A1, woodcut ornament to title, woodcut initials; trimmed closely at head (occasionally touching pagination); contemporary sheep, borders blind-ruled; a little worn, chip at head of spine, nonetheless a very good copy; contemporary ink inscriptions ('Fawcett') to rear endpapers, eighteenth-century alternative readings in ink to pp. 13 and 15, ink shelfmark to title, late eighteenth-century engraved armorial bookplate of Peter Peckard (see below). £175

Fifth and final edition of Farnaby's Seneca for the use of schoolboys. After a career as a mercenary in Europe and a sailor on Drake's final voyage, Thomas Farnaby (c. 1575–1647) established himself as one of the foremost schoolmasters in England; besides his many pupils, his reputation rests on his publications, including editions of the Roman poets with notes intended to aid schoolchildren in their studies.

Provenance: from the library of Peter Peckard (1717–1797), Master of Magdalene College Cambridge from 1781 and Vice-Chancellor of the University from 1784, later Dean of Peterborough. From the early 1780s Peckard was a notable proponent of abolitionism, devoting a University Sermon to the subject in 1784 and questioning the legitimacy of slavery with the senior bachelors' Latin essay prize the following year ('Anne liceat invitos in servitutem dare?', won by Thomas Clarkson). His 1788 pamphlet Am I not a Man and a Brother? may have introduced the slogan to the abolitionist movement.



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COMPONIMENTI POETICI

Pe' felicissimi Sponsali

DEGL' ILLUSTRISSIMI SIGNORI

NICCOLO GORI

PANNELLINI,

VITTORIA SAVINI

Il primo Gentiluomo di Camera, e la feconda Dama d'Onore

DELL' A. R. DELLA SERENISSIMA

GRAN PRINCIPESSA

VEDOVA DI TOSCANA

GOVERNATRICE DELLA CITTA, E STATO DI SIENA,

Celebrati in Corte, e alla Presenza dell' A. S. R.

In SIENA, nella Stamp. dell' A. R. della Sereniss. Gran Principessa Governatrice, presso Francesco Quinza 1721. Con licenza de' Superiori. **24.** [TROMPE L'OEIL.] Still life trompe l'oeil with books, playing card, stationery, &c. *England*, 1814.

Watercolour on board (approx. 290 x 380 mm), signed 'H.P.' and dated 1814 to lower left corner; board uniformly toned, some light surface damage, otherwise very good, framed.

A curious early nineteenth-century English trompe l'oeil of bibliophile subject.

The composition includes issue no. 1 of *The Sporting Magazine*, in blue printed wrappers; issue no. 1360 of an unidentified 'Morning' newspaper (containing the word 'wanted' in the first line of text); a jack of clubs playing card; a quill and a penknife; a folded letter, stamped '1814', with broken red wax seal; one red sealing wax stick, partially used, resting on an open copy of *The Gentleman's Pocket Companion*; a cash wallet; one printed Bank of England ten-pound promissory note, dated London 25 November 1809, with the name of the beneficiary conveniently obscured by the quill; an ink well; and a book in what appears to be an uncommon binding of polished calf, with spine and board edges colored blue and decorated in white.

A MATCHMAKER AND A PARALYTIC POET

25. [**WEDDING POETRY.**] Componimenti poetici pe' felicissimi sponsali degl' illustrissimi signori Niccolo Gori Panellini, & Vittoria Savini ... *Siena, Francesco Quinza, 1721*.

4to, pp. [2], 33, [1 (blank)]; imprint preceded by type ornaments, attractive woodcut tailpieces to pp. 12 and 33; small hole to C4 (approx. 5 mm, touching a few characters without loss of sense), lower corners slightly creased; very well-preserved, sewn longstitch in contemporary marbled wrappers, small loss to spine. £375

A rare collection of nuptial poetry printed under the authority of Violante Beatrice of Bavaria, Grand Princess of Tuscany and matchmaker extraordinaire. CHi vuol veder quantunque puote Amore, Allorche da virtù la face prende E un' alma bella del fuo foco accende, Di VITTORIA si fissi entro del Cuore

Ivi vedrà di qual vivace ardore
Illustre ssera un gentil petto ei rende,
E come scalda, e come sale, e splende
Sì chiara siamma per natio valore;

Ma se poi vuol saper, chi a quell' ardente

Luce d' alta virtude esca immortale

Desse per splender qui fra nostra gente;

Miri, se tanto può col basso, e frale Guardo, d'ogni virtù pura, e lucente L'Idea sublime in voi DONNA REALE.

Di Cerinto Almeonio Pastore Arcade, il Sig. Dottor Pietro Pavolo Pagliai.

Ogi vedrai (dicea Cerinto a Clori)
Vedrai sposa VITTORIA all' Arbia in riva,
E intorno a LEI come celeste Diva
Mille Grazie scherzare, e mille Amori.

Quando fu sposa ancor Nisa, e Licori, Ella rispose, e n' ho l' immagin viva, Alle lor nozze andar lieta, e giuliva, Vidi schiera di Ninse, e di Pastori.

Una Beltà però fimile a questa Vedut' o Clori, in nessun' altra avrai. In Filli la vid' io pari a cotesta.

Ma non vedesti gia quel ch'or vedrai,
DONNA REALE assis alla gran sesta.
Cerinto, o questo è ver, nol vidi mai.
A 2

Dell

The widow of Ferdinando de' Medici, Violante Beatrice (1673–1731) was a key mediator between the court and the community, organising strategic marriages between young Florentine and Sienese aristocrats in a thorough process involving extensive meetings with the candidates' relatives. Celebrated at court, this collection of poems is dedicated to the wedding of Niccolo Gori Panellini, the 'primo Gentiluomo di Camera', and Vittoria Savini, the 'seconda Dama d'Onore'. The poems – mostly sonnets – are arranged in alphabetical order by the authors' first names and feature copious classical references and mentions of the Arbia, a tributary of the Sienese river Ombrone which is famously mentioned in Dante's *Inferno* X.

Included here is a sonnet by Bernardino Perfetti (1681–1746), Violante's protégé: in 1725, she had him crowned Poet Laureate at the Campidoglio under the authority of Benedict XIII, the first to receive such an honour since Petrarch in 1341. Of a slightly lower poetic (but decidedly more humorous) calibre is a six-and-a-half-page ode to wine by Paolo Salani Monaco Olivetano in which he credits 'Vino amabile' as 'l'Inventor della Poetica', proposing a toast first to the Grand Duchess and the happy couple, followed by praise of the inventors of wine, the first lips to taste it, and to the inventor of iced water, which restores the drinker's energy. After perhaps too many toasts (to Ceres, Apollo, dryads, the mountains of Liguria, &c.), the poet is rendered 'paralitico', raising one final glass as he falls asleep.

Not recorded by OCLC; not in Pinto *Nuptialia*. ICCU finds one copy only, in Florence.



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