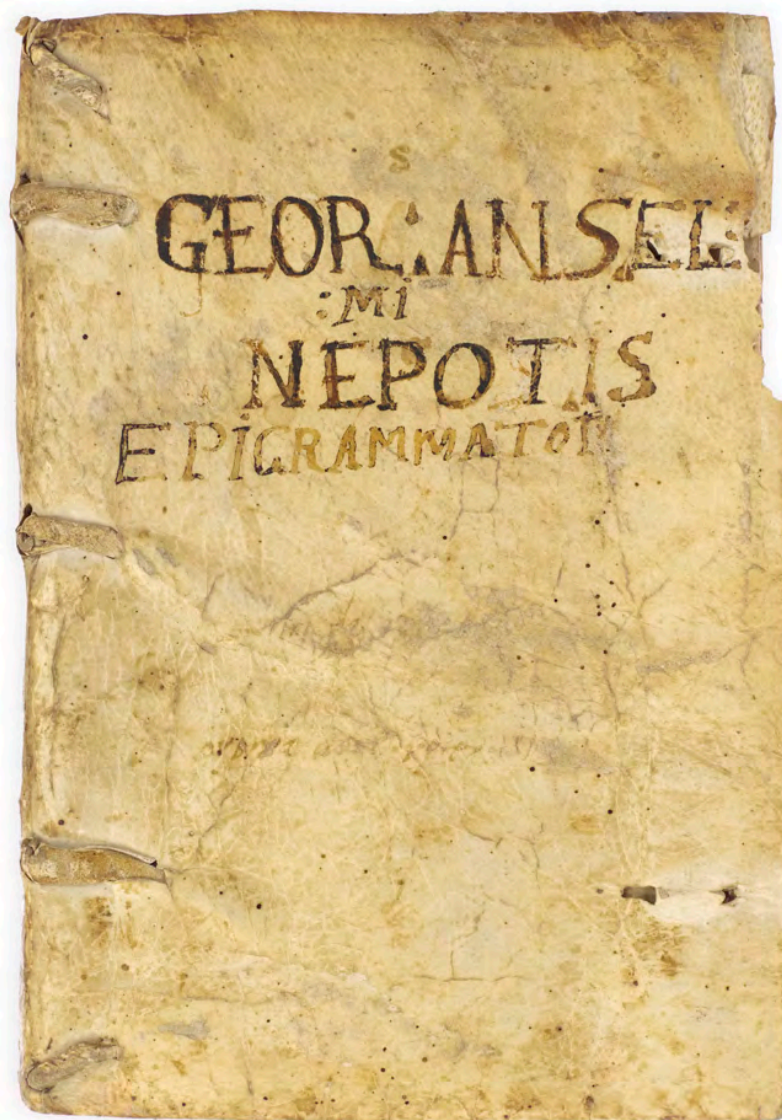




QUARITCH
NEW ACQUISITIONS
MAY 2023



THE MAGICIAN'S GRANDSON

1. **ANSELMII, Giorgio, *the younger*.** Georgii Anselmi nepotis Epigrammaton libri septem. Sothyrides. Peplum Palladis. Aeglogae quattuor. *Venice, Maffeo Pasini, September 1528.*

8vo, ff. [viii], CXXVIII; occasional errors in foliation, M1 signed 'N'; a few creased corners and the occasional mark, but a very good copy; bound in contemporary limp vellum, upper cover and tail-edge lettered in ink, vestigial ties to fore-edge, sewn on 3 tawed thongs laced-in, spine lined with vellum waste from two manuscripts; somewhat worn, outer edge of upper cover gnawed; near-contemporary ink inscription to first blank, 'Amico mio amantissimo ...', seventeenth-century ownership inscription 'Joanis Bap. Anigomi [*i.e.* Amigoni?] liber emptus L i β 10' to preliminary blank, 31 pages of annotation in the same hand correcting errata.

£875

The definitive edition of the epigrams of Giorgio Anselmi, grandson of the astrologer and music theorist of the same name, with several epigrams on his grandfather's lost works on magic and the occult.

Born into a family of physicians in Parma, Giorgio Anselmi of Parma (d. 1440) produced one of the most substantial magical texts of the Renaissance, the *Divinum opus de magia disciplina*, concerned primarily with necromancy, divination, and spells for summoning demons, extant in a single manuscript at the Laurenziana. Only two of his other extant works, equally scarce, survive: *De musica*, a treatise on celestial and instrumental harmonies, at the Ambrosiana, and *Theoremata radicalia*, on astronomy, at the Vatican.



His grandson, the author of the present volume (c. 1459–1528), was a scholar of classics, philosophy, and medicine whose works received high praise from the likes of Andrea Navagero and Francesco Carpesano, to whom several epigrams are dedicated. In his *Epigrammaton*, Anselmi the younger displays an extraordinary degree of familiarity with his grandfather's work, including several epigrams dedicated to astrological and poetic works which have since been lost. Alongside an epitaph for his grandfather (VI), Anselmi the younger dedicates epigrams explicitly to *De musica* (XLI), the *Theoremata* (III), the now-lost *Silvam de solis* (XXXI), and *In libros septem Astrologicarum Institutionum* (XLVIII).

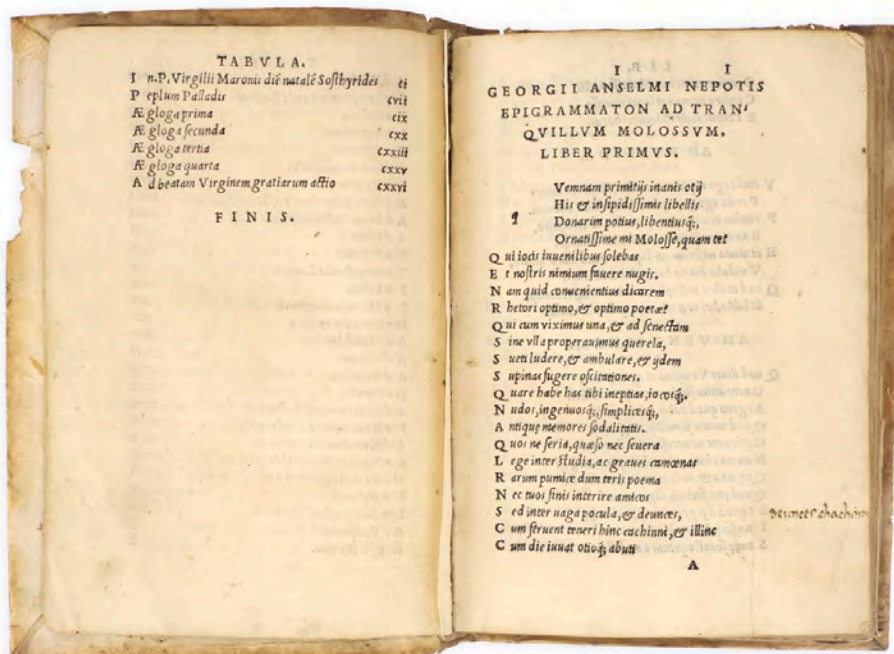
The author, together with the eminent scholars and astrologers Ramberto Malatesta (1475–1532), Luigi Guicciardini (1478–1551), and likely Agrippa, attempted to have Anselmi's works secretly printed at Venice: in a 1521 letter to Guicciardini, Malatesta writes that the original manuscripts of Anselmi's seven books on astrology lay in the hands of his grandson, and that he was 'certain that this work alone is worth more than all the other works of the Greeks, Arabs, Chaldeans, and Romans combined' (in *I Guicciardini e le scienze occulte*, pp. 268-9).

Printed in the year of the author's death, the present edition is the first to contain the author's *Eclogues* as well as the compositions *Sosthyrides* and *Peplum Palladis*.

Manuscript fragments: The spine lining comprises four fragments from two different manuscripts. One fragment is from a fourteenth-century theological text written in a rounded Italian bookhand, while the other three come from a Breviary of remarkably small dimensions (c. 70 mm in height; the upper and lower margins appear not to have been trimmed). Two of these three fragments, written in a tiny but neat Italian bookhand of the second half of the fifteenth century, bear contemporary leaf-numbers ('74' and '81') in what would have been the upper right-hand corner of the rectos. The text includes part of the *Salve Regina*.

Rare outside of Italy; OCLC and Library Hub together find only three copies in the UK (BL, CUL, All Souls Oxford); OCLC adds three copies in the US (Harvard, Brown, and Illinois).

Adams A-1180; BM STC Italian 31; EDIT16 1958; Graesse I: 139; USTC 809584. See Thorndike IV, pp. 242-6; Zambelli, *Magia bianca, magia nera* (2004).





SVSCIPIT EXIMIAM CÆLI REGINA CORONAM.
Petrus Firens excudit.

ARISTOTELIAN LOGIC

2. [ARISTOTLE.] Disputations on Aristotle's *Organon*. Milan, 1600-1601.

Manuscript on paper, in Latin, small 4to (175 x 133 mm), ff. [3 (blank)], [448], [14 (blank)], a few leaves evidently excised; neatly written in brown ink in a single small hand, up to 17 lines per page, calligraphic headings, occasional marginal notes in the same hand, drawings of sacred hearts (e.g. ff. 28^r and 336^v); engraving of Christ crowning the Virgin by Pierre Firens bound in as frontispiece; a few small marginal wormholes, some light marginal dampstaining to last few quires, a few ink stains; overall very good in contemporary vellum, vestigial fabric ties to fore-edge, spine lined with printed waste; small losses to edges of upper cover, some staining.

£1250

An interesting manuscript comprising disputations on the first four works of Aristotle's *Organon*, covering logical analysis and dialectic, compiled by a Milanese student at the turn of the seventeenth century.

Disputatio Septima
De Praedicamentis
In Communi.

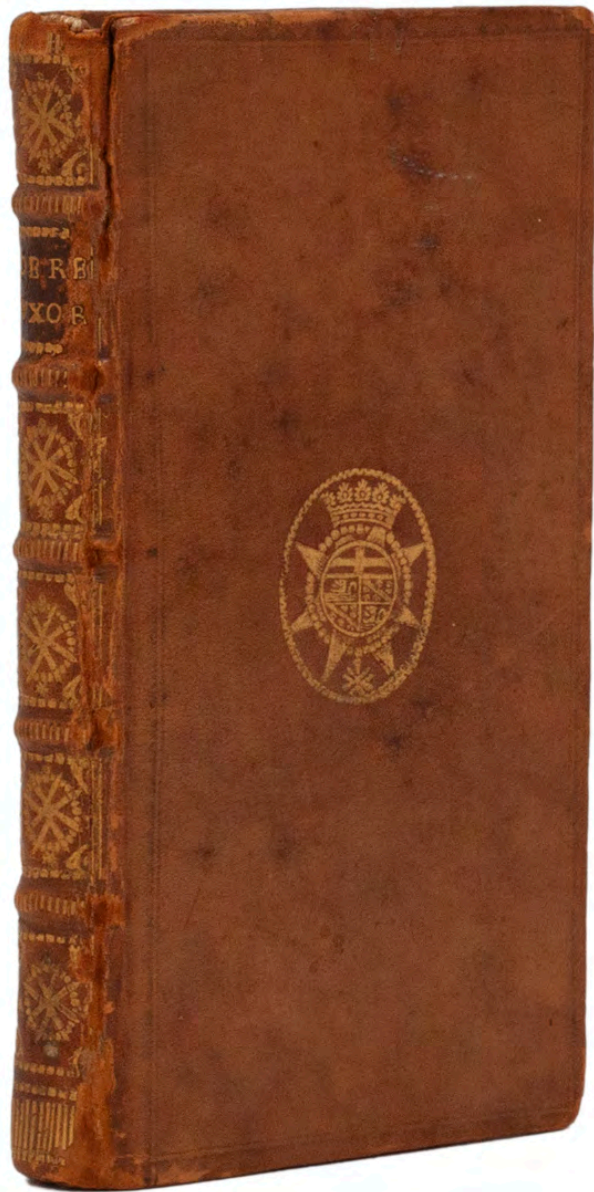
Sectio Prima

Quid Sit Praedicamentum Et Quot
Modis Aliquid In Praedicamentis
Locatur



Our manuscript was composed by 'Mattheus Oldellus' while studying in Milan under father 'Thomas Cerone'. The compiler occasionally dates the progress of his studies: 'Finis tractatus de substantia die 3a mensis Julii Mediolani apud Patrem Thomam Ceroneam' (f. 50^v); 'die 22 Maii 1601 Mattheus Oldellus scripsit sub Patre Thoma Ceroneo Mediolani' (f. 336^r). Mattheus was probably a member of the Oldelli family of notaries from Mendrisio and Lugano in Switzerland, just to the north of Milan. The presence of several sacred hearts within the text (with flames at f. 28^r and surmounted by a cross at f. 336^v) suggests that Mattheus was studying within a Jesuit milieu, in all likelihood at Milan's Jesuit College. Neither student nor teacher appear to have published anything, not being recorded in Sommervogel for example.

The first part of the volume is devoted to Aristotle's *Categories* (ff. 1^v-169^v), beginning with discussion of equivocal and univocal words before moving on to the categories or *praedicamenta* themselves, with analysis of substance, quantity, relation, quality, action and affection, time and place, position and condition. The next section is devoted to *On interpretation* (ff. 181^r-245^v) discussing, for example, nouns and verbs, enunciation, truth and falsity, and future propositions. In the remainder of the manuscript the text provides a thorough analysis of the syllogisms of the *Prior Analytics* (ff. 246^r-300^v), and of precognition and demonstration as detailed in the *Posterior Analytics* (ff. 301^r *ad finem*).



ON MARRIAGE AND MATRIMONIAL MATTERS

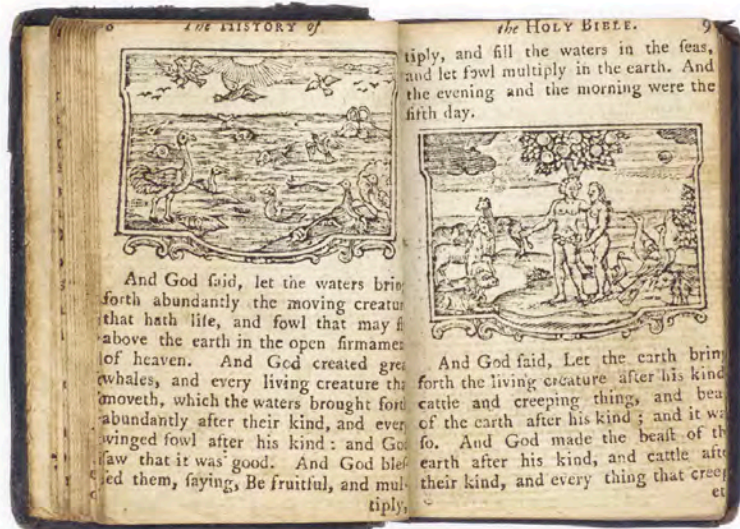
3. **BARBARO, Francesco.** *De re uxoria libri duo, ut venustate sermonis praeclari, ita & praeceptis optimis & exemplis uberrimis ex omni Graeca Latinaque historia collectis redundantes ... Amsterdam, Jan Jansson, 1639.*

12mo, pp. 178, [8], [6 (blank)]; woodcut device to title, initials; a few small marks to title and elsewhere; very good in early eighteenth-century Dutch polished calf, spine gilt in compartments with gilt stained lettering panel, gilt board-edges, edges stained; short split to upper joint at head, headcap chipped, a little rubbed at extremities; arms of Auguste-Léon de Bullion, marquis de Bonnelles (1691–1769) blocked in gilt to each board. £275

An attractive later edition of this famous treatise on marriage by the eminent Venetian humanist and politician Francesco Barbaro (1390–1454).

The young Barbaro composed the *De re uxoria* in 1415 to celebrate the marriage of Lorenzo de' Medici the Elder and Ginevra Cavalcanti, drawing upon Greek and Latin sources. First published in Paris by Josse Badius in 1513, the work is still studied on its own merits, and as a window onto fifteenth-century Italian attitudes towards marriage and family life.

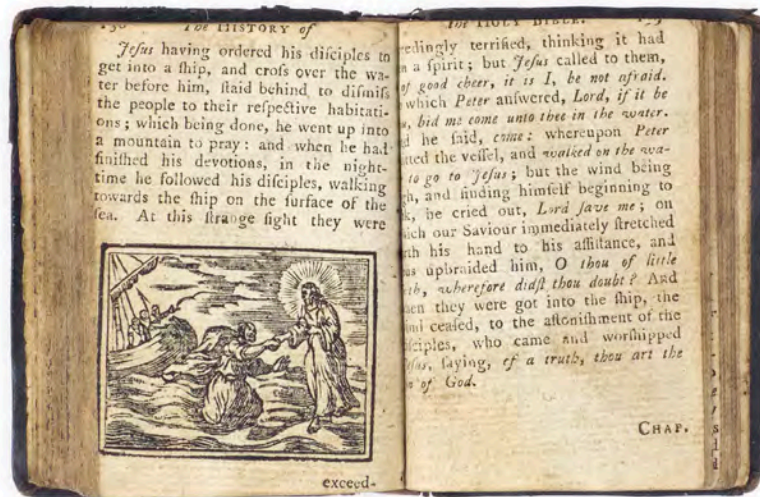
Divided into two books, the *De re uxoria* covers, for example, the benefits of marriage, dowries, the bride's age, nobility, and wealth, a wife's duties, conjugal affection, a wife's clothing and diet, sex, domestic affairs, and bringing up children.



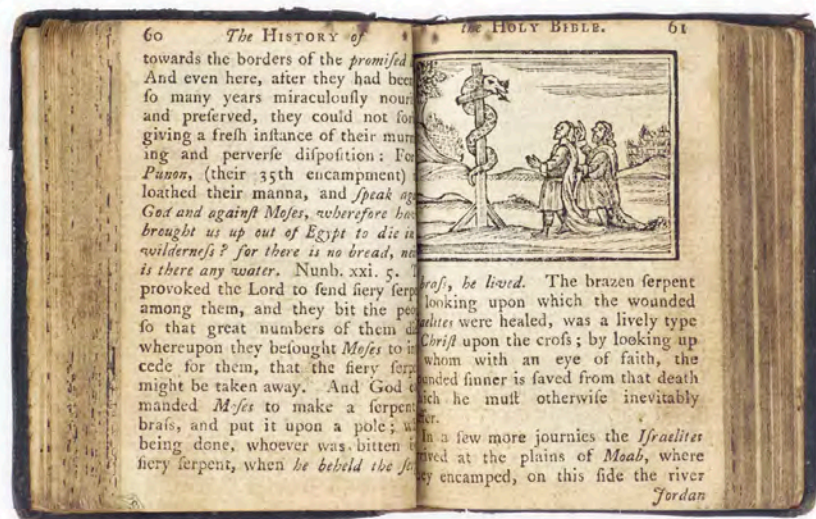
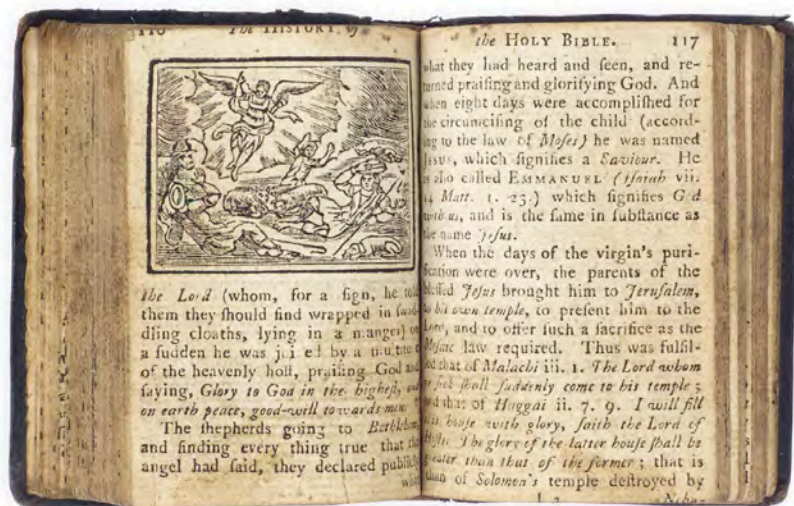
PRINTED 'NOT FOR F. NEWBERY'

4. [BIBLE.] The Holy Bible, abridged: or, the History of the Old and New Testament illustrated with Notes, and adorned with Cuts, for the Use of Children ... London: Printed by T. Carnan and F. Newbery Junior, No. 65 in St Paul's Church-Yard; but not for F. Newbury at the Corner of Ludgate-Street, who has no share in the late Mr. John Newbery's Books for Children. 1778.

16mo in 8s, pp. [16], 176; with 61 woodcut illustrations within the text; title coming away at inner margin, final page rather dusty, cut close throughout, sometimes shaving text but sense recoverable; withal a good copy in early black roan, gilt, worn; later ownership inscriptions. £600



Rare edition of Newbery's *Bible abridged for children* (first 1757), notable for the unusual negative imprint, and for the diatribe on the verso of the title-page: 'The Public are desired to observe, that F. Newbery, at the Corner of St Paul's Church Yard and Ludgate-street, has not the least Concern in any of the late Mr. John Newbery's Entertaining Books for Children' – to avoid the 'paltry compilations' of the latter, customers are warned to buy only from Carnan and Newbery junior.



Thomas Carnan and Francis Newbery were the bellicose son-in-law and high-and-mighty son, respectively, of the bookseller and children's book pioneer John Newbery, who published the first six editions of the present work. Carnan had played an important role in the business and, after John Newbery's death in 1767, received a share in the copyrights, setting up shop with Francis. But there was another Francis, nephew of John, whom John had set up in business nearby in 1765, but who did not inherit title or stock. Rivalry was intense, as the present work shows; but even the relationship of Carnan and Francis-the-son was stormy, Carnan increasingly taking the lead, until they quarrelled in 1779 and Francis withdrew from the business for a life as a country gentleman. Roscoe mentions five titles with the diatribe against Francis-the-nephew on the title-verso (including a 1775 edition of this *Bible*), and others have the denigratory imprint.

All editions are rare; some do not survive, and none are known in more than a handful of copies. The edition of 1778 is not in ESTC, but Roscoe J27 (11) lists three copies (Roscoe, imperfect, Cambridge, and Department of Education and Science).

5. [BICKERSTAFF, Isaac (*attributed*).] The Life, strange Voyages, and uncommon Adventures, of Ambrose Gwinett, formerly known to the public as the Lame Beggar: who, for a long time swept the way at the Mew's-Gate, Charing-Cross ... London, printed for J. Barker, [c. 1785-94].

12mo, pp. 36, with engraved frontispiece depicting two scenes; some browning and light foxing, bottom right corner of C1 neatly repaired, a few small repairs at inner margins; overall a good uncut copy in twentieth-century half red morocco with red cloth sides by Sangorski & Sutcliffe (front free endpaper stamped in ink), spine lettered directly in gilt; some wear to edges and sunning to lower cover. £850

Very rare edition of this enormously popular novella, a kind of 'Campden Wonder' narrative involving an illusory murder, survival after hanging, flight to Jamaica, reappearance of the abducted 'victim', and reabduction by pirates. The attractive frontispiece depicts Gwinett surrounded by buccaneers and being wheeled towards the gallows in a cart with his coffin.

The attribution to the Irish dramatist Isaac Bickerstaff rests upon a note in the British Library copy of the 1770 'second edition' that 'Dr. Percy told me [*unidentified*] that he has heard that this pamphlet was a mere fiction, written by Mr. Bickerstaff, the dramatic poet'. The *New Cambridge Bibliography of English Literature* calls this evidence 'slight', but lists Ambrose Gwinett among Bickerstaff's works, and ESTC's entries are found under his name.

Ambrose Gwinett, fiction or fact, proved extremely popular: it was immediately translated into French, and subsequently into German, and ESTC records twenty-one editions before 1801 printed in England, Scotland, and North America. The imprint here, 'printed for J. Barker, near the Pit Door, in Russell-Court, Drury-Lane', is that of James Barker, who operated from Russell Court between 1785 and 1794 (W.B. Todd, *Directory of Printers*, p. 9).

ESTC N55157. **No copies traced in the UK.** ESTC records one copy, at Los Angeles County Law Library, to which OCLC adds copies at New York Public Library and Stanford.



AN
INTRODUCTION
TO THE
HISTORY
OF THE

Kingdoms and States

OF

*A S I A,
Africa and America,*

Both Ancient and Modern,

According to the Method of SAMUEL
PUFFENDORF, Counsellor of
State to the Late King of Sweden.

L O N D O N:

Printed by R. J. for T. Newborough, at the Golden
Ball, J. Knapton, at the Crown, in St. Paul's
Church-yard; and R. Burrough, at the Sun and
Moon in Cornhill. 1705.

LOST IN TRANSLATION

6. [CRULL, Jocundus (*attr.*), *after*] Samuel von PUFENDORF. An Introduction to the History of the Kingdoms and States of Asia, Africa and America, Both Ancient and Modern, according to the Method of Samuel Puffendorf, Counsellor of State to the Late King of Sweden. *London, R.J. for T. Newborough, J. Knapton, and R. Burrough, 1705.*

8vo, pp. [24], 621, [11 (index)], 20 (Knapton advertisements); with half-title, title-page within typographic border; a very good copy in contemporary Cambridge-panelled calf; some wear to extremities, corners a little worn, joints cracked but holding. £250

First English edition – and in fact the original edition – of the final portion of Samuel von Pufendorf's celebrated history, treating the kingdoms and states of Asia, Africa, and the Americas, including accounts of the Aztec and Inca empires.

The German political philosopher, economist, and historian Samuel von Pufendorf (1632–1694) became professor at the universities of Heidelberg and Lund after a period of service in the Swedish diplomatic service. The first portion of Pufendorf's *Einleitung zur Historie der vornehmsten Reiche und Staaten*, focussed entirely on Europe, appeared in Frankfurt in 1682, with parts II–III published in quick succession. Part IV, which comprises the contents of the present edition, appeared in German under the title *Einleitung zu der Historie der vornehmsten Reiche und Staaten von Asia, Africa, und America welche nach dessen Methode ein gelehrter Engelländer kürztlich abgehandelt und beschrieben, anjetzo aus dem Englischen ins Hoch-Teutsche übersetzt* ('... recently treated and written by a learned Englishman, now translated from the English into German'), published two years after the present edition and attributed in the preface to Jocundus Crull.

eface.

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ns or States, it's mani-
not to be done, they
nd have no Neigh-
modern Governments
wholly to decline the
World an imperfect
nt of such Things as
rticular; for which
efs and the Want of
plead our Excuse.

A N
INTRODUCTION
TO THE
HISTORY
OF
ASIA, &c.

PART I.

CHAP. I.

*Of the Beginning of the World, the Anti and
Post Diluvian Patriarchs, with the State of
the Hebrews or Israelites in the various Re-
volutions undergone by that People, till the
Final Dispersion of the Jewish Nation.*

S. I. **G**OD in the Beginning having created Creation
the Heavens and the Earth on the of the
first Day of the World, was pleased World.
to make Man, then the most perfect
at least of all Terrestrial Creatures; and having af-
B terwards

'The title would seem to indicate that the volume on the history of the Afro-Asian world (with an extension to the American continent) was written by an English author and was only later translated into German, becoming Part IV of Puffendorf's world history. The author states, however, that the author had followed Puffendorf's method of writing history', attributing the work to Jodocus Crull (Alexandrowicz, p. 158).

Crull (d. 1713?), originally of Hamburg, obtained his MD from the University of Cambridge in 1681 and was made a Fellow of the Royal Society in the same year, turning his attention to the study of history and travel shortly thereafter. He had previously translated the first portion of Puffendorf's work into English, published in 1695 as the *Introduction to the History of the Principal Kingdoms and States of Europe* (ODNB).

ESTC T114520. See Alexandrowicz, *The Law of Nations in Global History* (2017).

7. **DURHAM, Arthur E.** Transverse Section of Wood (Salisburia). *Circa 1870s.*

Albumen print (circular), diameter 3¼ inches (82.5 mm), mounted on two-tone card, signed 'A.E. Durham', titled and annotated 'All nat: photomicrograph:' in pencil on mount; some foxing to mount not affecting image. £1100*

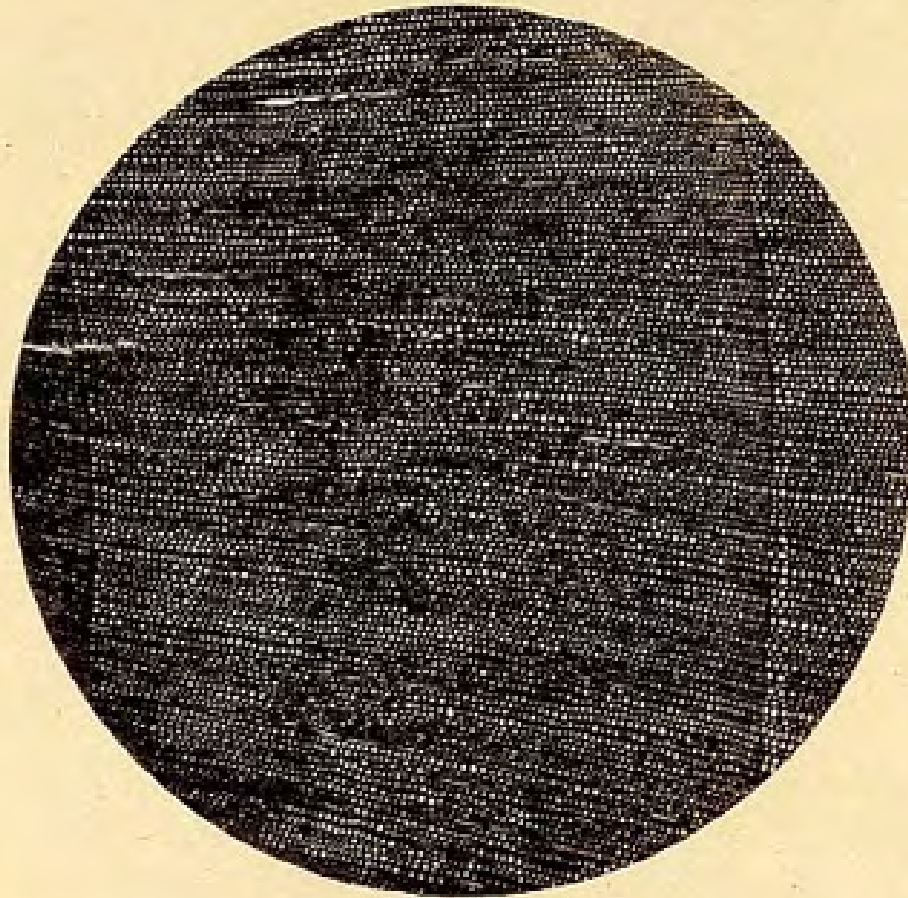
A rare and attractive microphotograph of a transverse section of *Ginkgo biloba* wood, traditionally used in Chinese medicine and homeopathy.

Arthur E. Durham was a surgeon at Guy's Hospital in London from 1861 to 1894 and a Fellow of the Royal College of Surgeons. He was also a member of the Royal Photographic Society, seemingly active as a photographer in the 1870s and 1880s. His photographs are rare. Those known are from one series of microphotographs of sections cut through various woods and are characterised by a technical virtuosity and a fine precision of detail. The resultant images are completely abstract.

The link between scientists and medics, and experimentation with microphotography had been firmly established since the invention of photography. In 1839 Arago had pointed out the possibility of microphotography in his report on Daguerre's invention. As early as 1802 Wedgwood had projected enlargements of microscopically small objects onto light sensitive silver paper in sunlight, but he had been unable to fix the images. In the 1840s J.B. Dancer was producing enlarged objects by microphotography using a solar microscope. Microphotographers were soon experimenting with Talbot's paper negative process, but it was only with the later introduction of the glass negative and albumen printing process that such detailed studies could be made.

In this example Durham has photographed a section of the tree better known as the *Ginkgo biloba*, used in traditional Chinese medicine and in homeopathy and the dried leaves are used for the symptomatic relief of brain dysfunction.

For more information on microphotography see J.M. Eder, *History of Photography*, pp. 385-388.



THE
ART
AND THE
PLEASURES
OF
HARE-HUNTING.
IN SIX LETTERS
TO A
PERSON of QUALITY.

By JOHN SMALLMAN GARDINER, *Gent.*

Ordora Canum vis.

VIRGIL.



Venator ! Tecum habeto.

L O N D O N :

Printed for R. GRIFFITHS, at the *Dunciad*
in *St. Paul's Church-Yard.*

M. DCC. L.

PRAISING THE INTREPID HARE AND SAMUEL RICHARDSON

8. **GARDINER, John Smallman.** The Art and the Pleasures of Hare-Hunting. In six Letters to a Person of Quality ... *London: Printed by R. Griffith ... 1750.*

8vo, pp. viii, 56; with a half-title (loose at head); final page dusty, some light foxing, but a good copy; disbound. £1250

First edition, scarce, of this eloquent and amusing account of hare-hunting, the first monograph on the subject in English, comprising letters on the superiority of hare-hunting to fox-hunting (less dangerous, less laborious), on the best types of dogs, of trailing and starting hares, &c. Gardiner's letter in praise of hares is noble stuff indeed: 'They ramble through the Barn-Yard in the Night, and disregard the gaunt growling Mastiff; traverse the Orchard and the Garden, intrepid and fearless; explore the dangerous Pond-Head, nor dread the roaring waters ...'

In a curious literary preface, Gardiner wryly exhorts writers to expound on such 'universal' topics as pantomimickry and card games, and praises Samuel Richardson: 'may many good Fortunes befall ... he who wrote the Books, wherein are rehearsed, *the Acts of* Clarissa Harlow, and her Uncle Anthony [*Clarissa* was published in 1748]. Heavens! with what a marvelous Preciseness (as Cervantes says) do they describe every simple Circumstance!' For himself, 'I flatter myself there may be found some worn-out, decay'd, rheumatic, or gouty Harrier; whose Curiosity may lead him to pore into these Sheets.'

ESTC T96305; Schwerdt I, 197 ('a classic on hare hunting, which had for centuries been preferred to foxhunting').

SEX IN VENICE

9. **LOREDAN, Giovanni Francesco.** *Bizzarrie academiche* di Gio. Francesco Loredano Nobile Veneto, con altre composizioni del medesimo ... *Venice, Taddeo Pavoni, 1642.*

12mo, pp. [xlvi], 432; copper-engraved title-page printed to a1 by Giacomo Pecini after F. Ruschi depicting two putti and an eagle, woodcut device to title, woodcut initials; very occasional slight foxing, otherwise a pristine copy; in contemporary Italian vellum, spine lettered in ink, spine lined with woodcut-printed waste; contemporary ink shelfmarks to recto and verso of title. £500

Expanded fourth edition, very rare, of this series of salacious academic discourses by Venetian senator Giovanni Francesco Loredan (1606/7–1661), founder of the Accademia degli Incogniti and a central figure in seventeenth-century Venetian publishing.

Loredan founded the Accademia degli Incogniti ('Academy of the Unknowns') in 1630. Its members' publications were often printed anonymously or under fictitious imprints and were frequently characterised by an unusually libertine view of sexuality, albeit one defined by gendered double standards: 'In the literary world created and sustained by the Incogniti, female virtue is relative, female self-expression through writing, singing, or fashion is suspect, bodies are unstable, and the lure of the erotic is ever present' (Heller, p. 53).

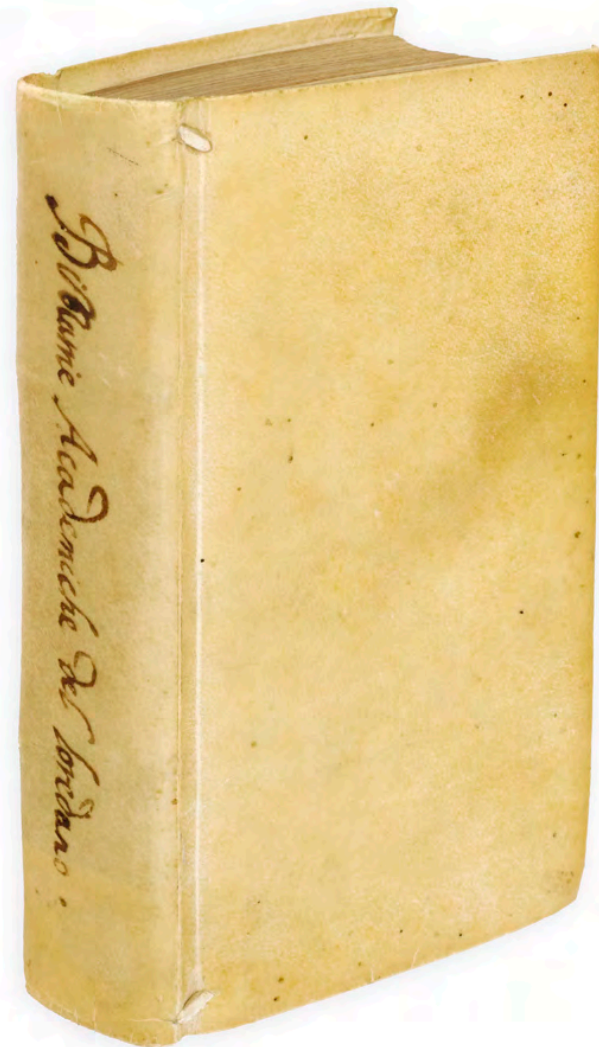


The *Bizzarrie* reveal the paradoxical nature of Loredan's perception of female sexuality; women are simultaneously revered for their beauty and feared for their sexual and political power, and the resulting danger they ostensibly pose to men. Designed to be heard by his fellow *Incogniti*, Loredan's discourses are 'filled with satire and double meanings, encoded for a knowing audience in which ... the serious and the comic are often difficult to differentiate. Although the tone is playful and the speaker claims to be open to opposing viewpoints, what emerges is a negative view of women masked by a pretense of chivalry that is at once exaggerated and patronizing' (*ibid.*). Among various subjects, Loredan addresses whether blushing is a sign of virtue (viewed as an imperfection, and women, perceived as naturally imperfect and prone to error, are accused of blushing more frequently), if it is possible to kiss without sensuality, the 'Florentine kiss', in which one grasps one's lover by the ears, and numerous examples of so-called feminine indecency.

First published in 1634, the *Bizzarrie* were frequently reprinted in the following decades. The present edition is the first to contain Loredan's 'Morte del Volestain', on Albrecht von Wallenstein's involvement in the Thirty Years' War (pp. 345-94), and a biography of the baroque poet Giambattista Marino (pp. 395-432).

OCLC and Library Hub together find three copies in the US (Georgia, Las Vegas, and Maryland) and only one in the UK (Jesus College Oxford).

Not in Brunet or BM STC Italian. See Heller, *Emblems of Eloquence* (2003).



VITA
DELLA SERAFICA
S. CATERINA
DA GENOVA.



GENOVA
Dalla Tipografia Frugoni
1852.

10. [MARABOTTA, Cattaneo.] Vita della serafica S. Caterina da Genova. *Genoa, Tipografia Frugoni, 1832.*

Small 4to, pp. vi, 214, [2 (blank)], xxix, [1 (blank)]; woodcut vignette to title; one or two leaves with browning, but a very good, crisp copy; in attractive contemporary tree-patterned sheep, borders roll-tooled in gilt, spine gilt in compartments, gilt red paper lettering-piece, marbled endpapers; small scuff to corner of upper board; nineteenth-century engraved bookplate with 'CM' monogram and coronet, 'Fr. de Maistre' in pencil to front flyleaf.

£185

Rare first edition thus, an attractive nineteenth-century reprint of Marabotta's biography of Saint Catherine of Genoa (1447–1510), first published in 1737, the date of her canonisation. Catherine was known for her writings on mysticism and for her work with the poor and sick, notably during the late fifteenth-century plagues in Genoa.

OCLC notes copies at Lucerne and Johns Hopkins University only; ICCU locates two copies, both in Genoa.



11. **MEDRANO, Manuel José de.** Vida prodigiosa y heroycas virtudes de la insigne virgen Santa Columba de Reati, de la Orden de Predicadores. Escrita por el M. R. padre presentado Fr. Manuel Joseph de Medrano ... quien la ofrece al soberano patrocinio de Maria santissima en su milagrosa imagen de la encarnacion de Truxillo ... *Madrid, heirs of Juan Garcia Infanzon, 1735.*

Small 8vo, pp. [20], 246, [2]; title printed in red and black, woodcut initials; small paperflaws to A3 (touching page numbers only) and to blank margin of E6, upper margin of quire O a little bumped, slight foxing to fore-edge; overall a very good, crisp copy in contemporary Spanish limp vellum, title inked to spine ('Vida de Santa Columba'), two cord loops to fore-edge upper cover, one remaining corresponding bead to lower cover; sightly creased and marked. £1250

First separate edition, unrecorded, of this biography of the Italian Dominican mystic St Columba of Rieti (1467–1501), which had previously appeared only as an appendix to Medrano's *Vida de la admirable virgen Santa Ines de Monte-Policiano* (Madrid, 1728).

Medrano gives a thorough account of the virtues, visions, tribulations, travels, and miracles of St Columba. Born in the Umbrian city of Rieti, she was named for the dove that flew down to the font during her baptism. Columba became a Dominican tertiary at the age of nineteen and went to Narni, where the townsfolk tried to kidnap her, and then to Foligno, where she was arrested as a vagrant. Later she founded a convent at Perugia where she worked with the poor, reportedly incensing Lucrezia Borgia, who accused her of sorcery, but earning the respect of Pope Alexander VI. She was beatified in 1625 by Urban VIII.

Himself a Dominican, Medrano was a preacher at Oviedo and Salamanca before becoming the Order's 'general chronicler', achieving acclaim for his *Historia de la provincia de España* (1717) and *Historia general de España* (1733). He spent his final years as prior of the convent of Santo Tomás, Madrid.

No copies traced on OCLC or Library Hub. Medrano's *Vida de la admirable virgen ...* is also very rare, with two copies only on OCLC (Georgetown, San Diego).



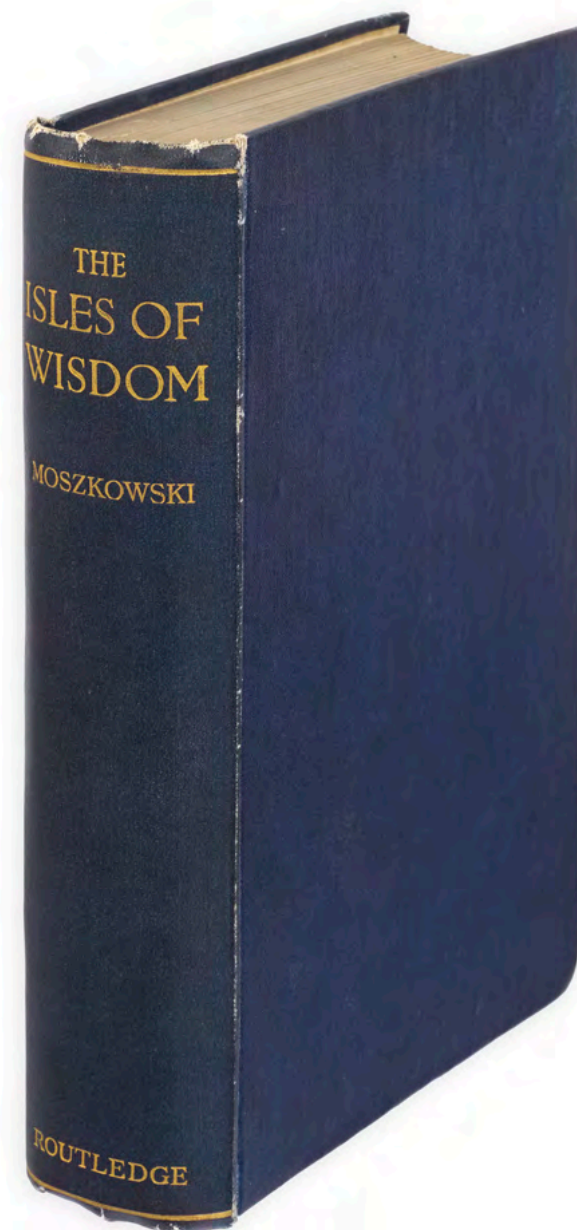
A UTOPIA WITH MOBILE PHONES –
'ONE WOULD HAVE TO TAKE A LOT OF COCAINE
TO MAKE THIS SITUATION BEARABLE'

12. **MOSZKOWSKI, Alexander [and H.J. STENNING (*trans.*).]** *The Isles of Wisdom*. London, George Routledge & sons, 1924.

8vo, pp. vi, 322; edges of some leaves lightly damaged, otherwise in an excellent condition; in original blue publishers' cloth, gilt lettering, corners bumped, head and foot of spine worn; Paddington public libraries stamps to centre of title page recto and verso. £230

First English edition of Alexander Moszkowski's dystopian satire. Moszkowski imagines a visit to a series of South-East Asian islands which each subscribe unreservedly to a philosophical school of thought. These utopias are absurd: people's notions of philosophical purity prevent them from appreciating life's variety, and even emotions, like love, which are non-philosophically useful. Contradictions ensue: on the Platonic island the young read Homer and Hesiod to learn classical languages whilst being 'taught to despise the deeds of which the poets tell' as unproductive. Utopias therefore eliminate the inefficiencies and experiences which make life enjoyable, thus, 'nine-tenths of all philosophy whatsoever is sheer nonsense'.

The work reflects the intellectual climate of the 1920s. Moszkowski was crucial in popularising the *Theory of General Relativity* through a 1920 biography of his friend Albert Einstein. Here he introduces an island of relativity, in which registers of births and deaths are not kept because these 'presuppose time determinations, which had been recognized as insubstantial'. The climate of invention also finds mobile phones on the 'mechanized island' of Sarragalla. Moszkowski explicitly attacks contemporary Europe through his satire. The allied blockade of Germany during the war, which caused malnourishment and suffering, is directly compared to the state-enforced abortion of children conceived by elderly parents on the Platonic island.



ASSOCIATION

For the Preservation of

GAME and FISH,

and Prosecuting Poachers, &c.

AT a Meeting of the Members of this Association, held on the 30th day of NOVEMBER, 1808,

It was ordered

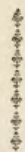
That the following Rewards be paid by Mr. DAY, of Saint Neots, the Treasurer, to any Person or Persons, who shall give Information to any Member of this Association, against any Person or Persons whom the Association may think fit to Prosecute, and who may be thereupon Convicted of the following Offences,—such Reward to be paid on Conviction of the Offender or Offenders, (*viz.*)

Unqualified Persons Shooting, Coursing or otherwise destroying Game,	5.0.0
Snarers and Night-Netters of Game,	10.0.0
Buying or Selling any Hare, Pheasant, Partridge or other Game,	5.0.0
Taking or destroying Fish, in any River, Pond or Water, belonging to any Member of this Association,	5.0.0
Tracing or Coursing in the Snow,	3.0.0
Killing a Leveret in Harvest, or at any other time,	2.0.0
Unqualified Persons keeping and using Nets, or other Engines for taking Fish,	1.0.0

And for every other Offence, such Reward as a Committee of any Three of the Members shall think fit.

PRESENT MEMBERS OF THIS ASSOCIATION.

The Duke of Manchester.
The Earl of Sandwich.
The Rev. Thomas Brown.
Samuel Pepys Cockerill Esquire.
Mr. A. M. Darnell.
Sir James Duberly.
General Hussey.
G. W. Leeds Esquire.
Sir Philip Monox Bart.



General Needham.
The Rev. John Pery.
Thomas Quintin Esquire.
Lawrence Reynolds Esquire.
Owsley Rowley Esquire.
George Thornhill Esquire.
The Rev. Robert Thomson, L. L. D.
Taylor White Esquire.
Charles Madryll Cheere Esqre

And it was also ordered, that Hand Bills specifying the Rewards as above, and containing a List of the Names of the Members of this Association, be printed and posted up, at such times and in such places, as the Members shall think proper.

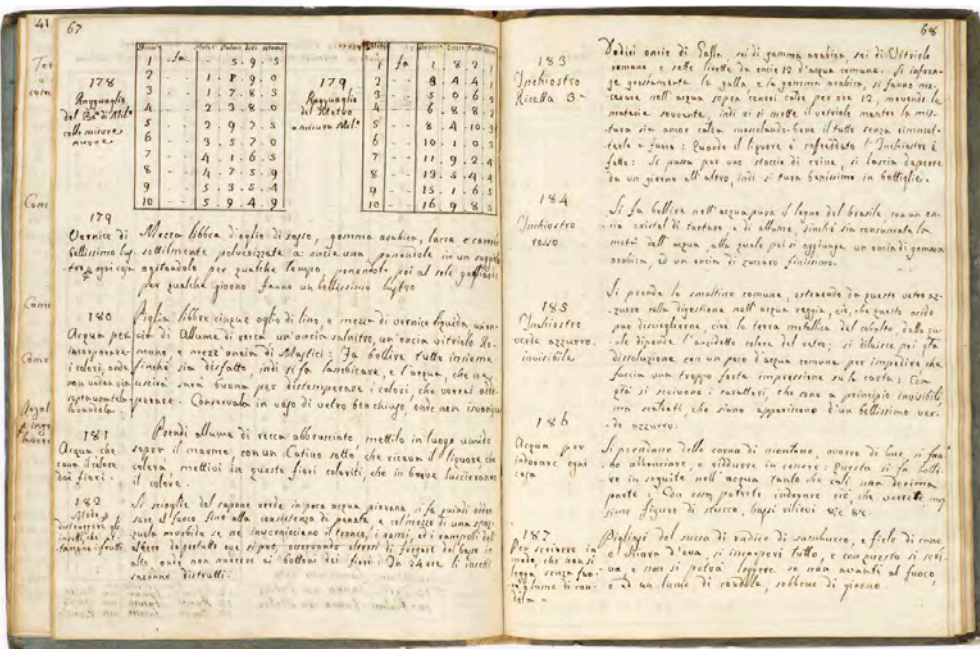
PROSECUTING POACHERS – UNRECORDED

13. [POACHING.] Association for the Preservation of Game and Fish, and prosecuting Poachers, &c. At a Meeting of the Members of this Association, held on the 30th Day of November, 1808 ... *W. Fox, Printer, St. Neots [Huntingdonshire]. [1808.]*

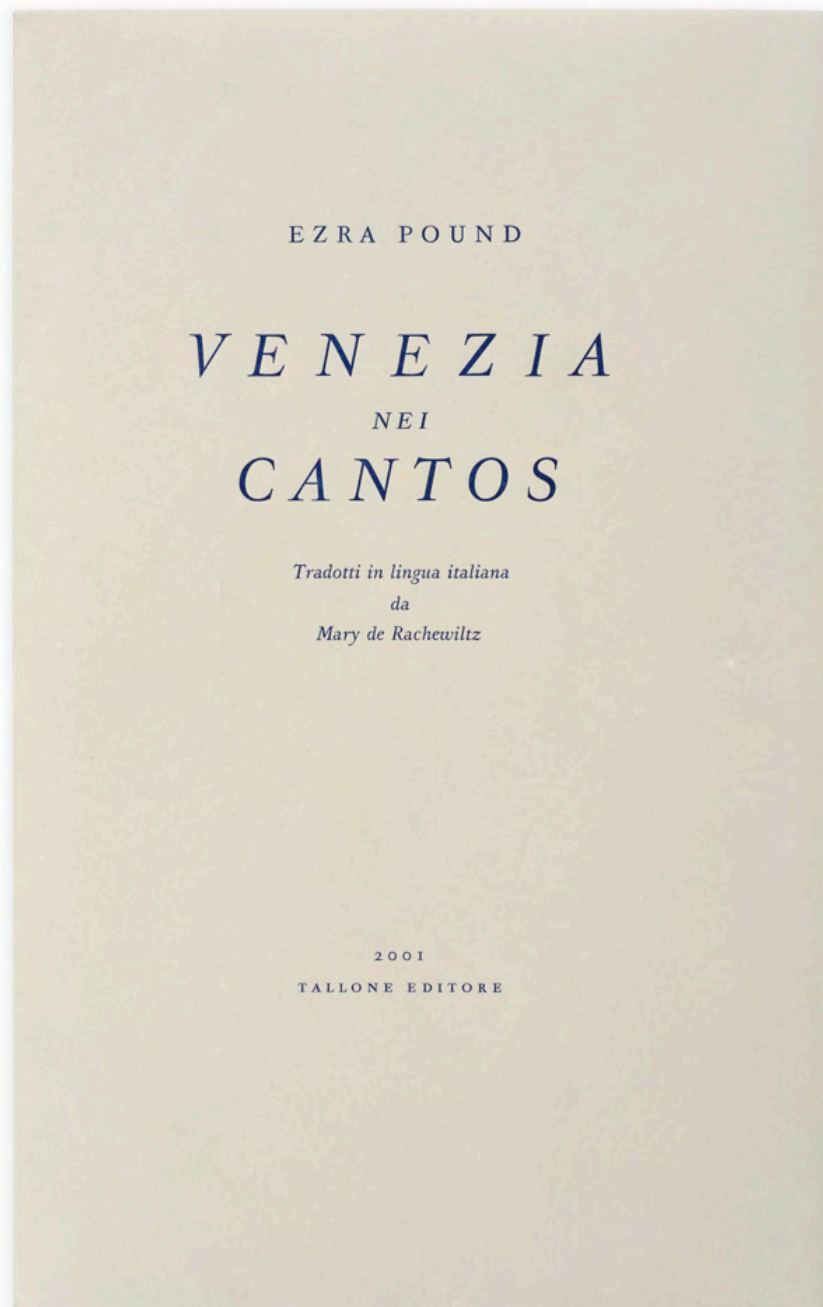
Folio broadside, on laid paper (fleur-de-lis watermark); one manuscript addition to the printed list of members; in very good condition, dusty on the verso. £250

Unrecorded broadside, printing the rewards to be paid to informants on poachers, after their successful prosecution, for a local association based in St Neots. The highest reward (£10) was offered for 'Snarers and Night-Netters', while £5 was offered for information on 'unqualified' shooting or coursing, those buying and selling game, and those fishing on the members' land. Most of these crimes would have been covered by notorious Black Act of 1723 – and the particular vehemence against night poaching would be maintained in the Night Poaching Act of 1828, which specified transportation for a third offence. Such crime prevention associations would have been loose alliances of local landowners, and a few other examples are known of in this period.

The members of the present association, to whom any information could be passed, included the Duke of Manchester, the architect Samuel Pepys Cockerell, and General Francis Needham, a veteran of the American Revolutionary War, all of whom had land in or around St Neots. Added in manuscript is 'Charles Madryll Cheere', who was then busily spending his second wife's fortune on a new classical mansion at Papworth.



A Filippo Ponteroli is listed in the *Guida della regia città di Lodi* of 1833 as living in the city and owning two paintings by Callisto Piazza.



‘PROPHECY AND PRAYER’ – EZRA POUND’S VENICE

15. **POUND, Ezra, and Mary de RACHEWILTZ (translator).** Venezia nei Cantos, tradotti in lingua italiana. [*Alpignano,*] Tallone Editore, 2001.

Tall 8vo, pp. 160, with a photographic reproduction of Guido Tallone’s portrait of Pound (175 x 260mm) in a loosely inserted grey folder; title-page printed in blue and black, Chinese characters printed in text; uncut in the publisher’s blue-printed grey wrappers, housed in the original blue chemise and slipcase as issued; an excellent copy. £300

Limited edition, numbered 55 of 270 on *velina Magnani avorio* from a total edition of 360, of this exquisite bilingual edition of Ezra Pound’s ‘Night Litany’ and selected *Cantos*, a tender homage to the city of Venice translated into Italian by his daughter, Mary de Rachewiltz.

Pound visited Venice seven times before 1920 and returned permanently to Italy in 1958; he died in Venice at the age of eighty-seven. Opening with the ‘Night Litany’, written in Venice by a twenty-three-year-old Pound, the present volume traces his lifelong relationship with the Serenissima as well and represents the fruition of his efforts to train his daughter in the art of translation. De Rachewiltz had been in the process of translating the *Cantos* into Italian as early as 1942, publishing her first translation of the first *XXX Cantos* in 1961: she recalls in her memoir that she ‘was not to show him my translation before having a full typed page. Invariably he set out to tear it to pieces. Gradually I realized that this was a way for him to reconstruct his own *Cantos* in Italian, a trying-out of his principles on translation with his own poetry’ (*Discretions*, p. 156).

The volume’s publication likewise reflects decades of intergenerational collaboration: in 1968, Alberto Tallone, the founder of the eponymous press, had published an edition of Guido Cavalcanti’s *Rime* much admired by Pound; the present edition, typeset by hand, was printed by his son and late wife in what De Rachewiltz describes as ‘the most moving homage of all time to the city of Aldus’ (pp. 82-3). **OCLC and Library Hub find no copies in the UK.**

Il Greif, penso di sì, e Schöners e forse
la Taverna e Robert

ma La Rupe, niente più Rupe, finito
Pré Catalan, Armenonville, Bullier
defunti come Willy, penso non esistano
ristampe

Il bricabrac di Gautier e di Cocteau
ciascuno sommerso
da una marea di souvenir

Gli '80 erano anni per costruir case
i '60 magari
ma il sole artificiale in casa d'Eileen mitiga il novembre
progresso, me ne f... del vostro progresso [londinese]
la pigrizia conoscere il suolo e la rugiada

ma tenerli tre settimane Chung
ne dubito

中

al governo senza impoltronire
la parola è fatta

perfetta

誠

nessuno può dar di meglio a una nazione
del senso di Confucio
chiamato Chung Ni
nel compilare la storia o antologie

(progresso, me ne f...)
ciascuno nel nome del suo dio

Così pare che nella sinagoga a Gibilterra
regnasse un certo umorismo
durante il preambolo a che so
però i rotoli della Legge li rispettavano
come mezzo di redenzione

@ \$ 8.50, @ \$ 8.67 compra il campo in moneta sana
senza barare sulla misura o sul prezzo

e non c'è bisogno che i cristiani pretendano
di aver scritto il Levitico
specie il capitolo XIX
Sion con giustizia
senza fregare Don Fulano
o Tizio e Caio;
Perché non ricostruirlo?

I criminali non hanno interessi culturali?
«Ehi, Snag, i libri della Bibbia»
«dimmeli, ecc.
«Latino? Io l'ho studiato».

disse il negro assassino al compagno di gabbia
(difficile dire chi dei due parlasse)
«su, piccio,» disse il negro più piccolo
al più grande.

«Scherzavo» ante mortem niente scortum
(progresso lo chiamano, progresso un c...)

INSCRIBED

16. REYES, Alfonso. *La saeta ... Rio de Janeiro, Villas Boas, 1931.*

Large square 8vo, pp. 51, [5], with 7 full-page colour illustrations by José Moreno Villa; light waterstain to lower edge of the title, but still a very good copy in the original printed wrappers. £300

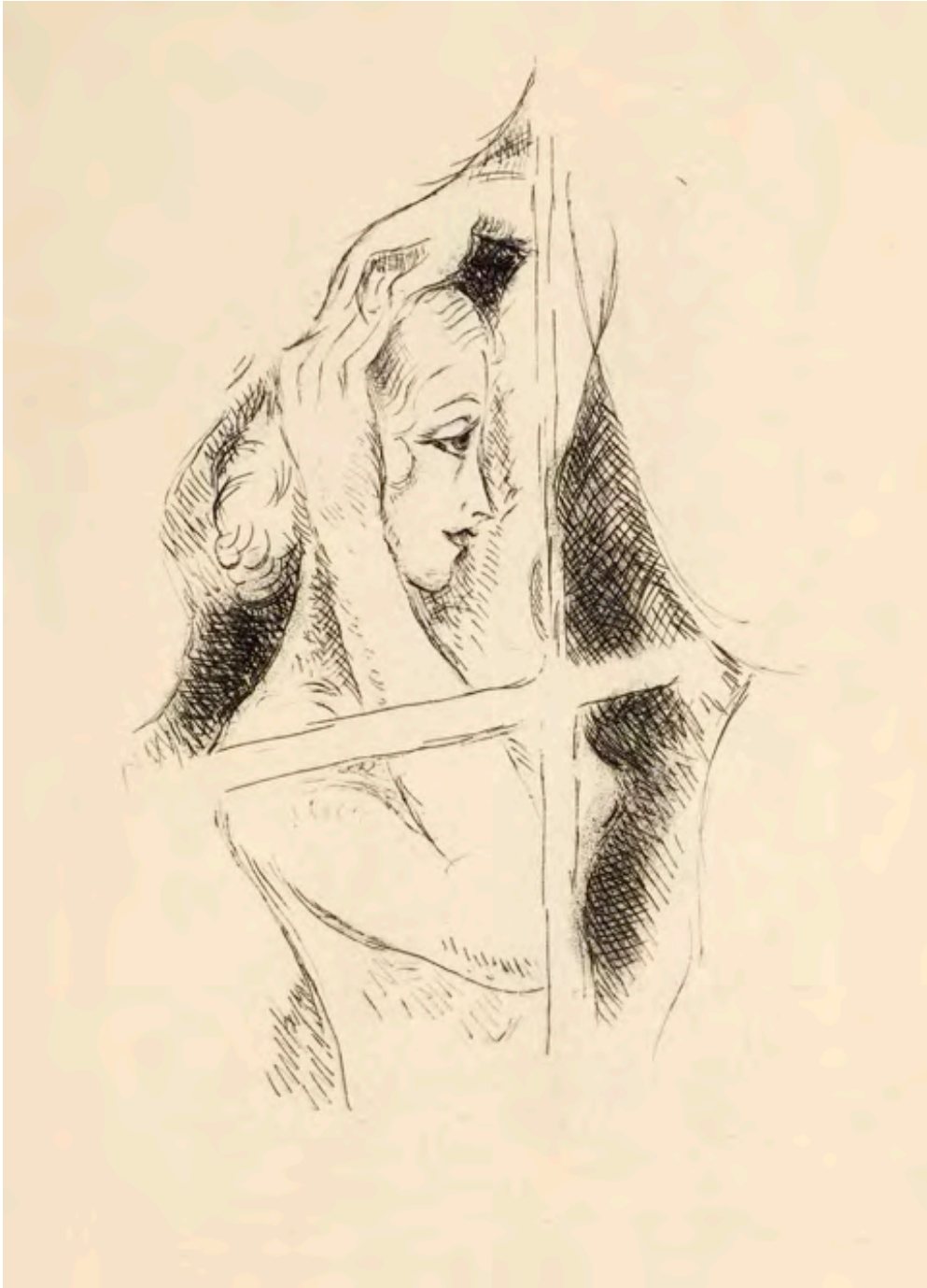
First edition, one of 300 copies on *papel Manchester Ledger*, with a signed presentation inscription on the half-title to the Cuban symbolist poet Armand Godoy (1880–1964):

‘Este libro, al fin, salió muy humilde pero no va con menos gusto en busca del querido poeta Armando Godoy. Alfonso Reyes.’

Library Hub finds no copies in the UK.

*Este libro, al fin, salió muy
humilde, pero no va con
menos gusto en busca del
querido poeta Armando Godoy
Alfonso Reyes*





17. **RILKE, Rainer Maria.** *Les Fenêtres.* Dix poèmes de Rainer Maria Rilke illustrés de dix eaux-fortes par Baladine. *Paris, Officina Sanctandrea, 1927.*

4to, title printed in red and black, ff. [24], with 10 etched plates by Baladine (*see below*); title printed in red and black with woodcut Sanctandrea device; some light offsetting but a good copy, uncut in the original printed wrappers, spine renewed, edges of covers marked from an earlier repair. £1200

First edition, numbered 146 of 500 copies on *pur fil*, of a total edition of 515. A series of ten poems in French addressed by Rilke to his lover 'Mouky' or 'Baladine' Klossowska, who herself provided the illustrations. Elisabeth Dorothea Klossowska née Spiro (1886–1969) met Rilke in 1919, and became his companion until his death in 1926. Rilke addressed her by the pet name 'Merline' in their correspondence, which was published after his death.

'The evenings spent with Baladine in quiet talk looking out of windows in Geneva and Bern first inspired Rilke to begin a series of French poems he was to entitle *Les Fenêtres* [*Windows*], a collection that grew over the next four years and was published posthumously in 1927 with drawings by Baladine. At this moment, knowing of her growing love of his verse, [he sought] to serenade her in the language closest to her' (Ralph Freedman, *Life of a poet: Rainer Maria Rilke*, p. 457).

Ritzer E72; Wilpert/Gühning 45.

LE
DEVIN
DU VILLAGE,

INTERMEDE;

REPRÉSENTÉ, DEVANT SA MAJESTÉ,
A FONTAINEBLEAU,

Le Mercredi 14 Novembre 1770.



DE L'IMPRIMERIE

De PIERRE-ROBERT-CHRISTOPHE BALLARD, seul Imprimeur
pour la Musique de la Chambre & Menus-Plaisirs du Roi,
& seul Imprimeur de la grande Chapelle de Sa Majesté.

M. DCC. LXX.

Par exprès Commandement de Sa Majesté.

ENLIGHTENED SILENT COMEDY

18. [ROUSSEAU, Jean-Jacques.] Le Devin du village, intermede, représenté devant Sa Majesté a Fontainebleau, le Mercredi 14 Novembre 1770. [Paris,] Pierre-Robert-Christophe Ballard, 1770. [bound after:]

[MONVEL.] L'Erreur d'un moment, ou la suite de Julie, comédie, mêlée d'arietes et en un acte, représentée devant Sa Majesté, à Fontainebleau, le 16 Octobre 1773. [Paris,] Pierre-Robert-Christophe Ballard, 1773. [and:]

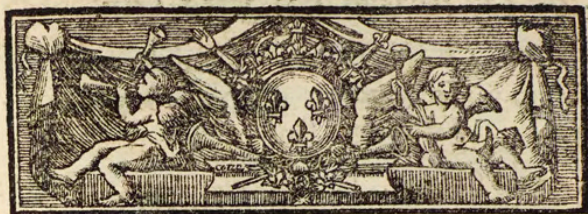
[FAVART.] La Rosiere de Salency, opera lyri-comique, en quatre actes, représenté devant Sa Majesté à Fontainebleau, le Samedi 23 Octobre 1773. [Paris,] Pierre-Robert-Christophe Ballard, 1773. [and before:]

[FAVART.] La belle Arsène, comédie-féerie, en trois actes, mêlée devant Sa Majesté à Fontainebleau, le 6 Novembre 1773. [Paris,] P. Robert-Christophe Ballard, 1773.

4 works in one vol., 8vo, pp. *Rousseau*: 30, [2 (blank)], *Monvel*: viii, [9]-63, [1 (blank)], *La Rosiere*: [4], 84, *La belle Arsène*: 58 (of 60); woodcut arms of France to each title, woodcut headpieces and ornaments throughout, occasional printed music; closely cut in places (sometimes touching the running title in *Monvel* and on one occasion shaving a few characters in *La Rosiere* without loss of sense), otherwise very good copies; together in contemporary French mottled calf-backed boards with blue paper sides, spine gilt in compartments with gilt pink paper lettering-piece, edges stained red, a little worn and corners somewhat bumped, tailcap chipped.

£375

Rare edition of a later lifetime performance of Rousseau's influential opera, *The Village Soothsayer*, in an attractively unsophisticated sammelband of court operas.



LE DEVIN
DU VILLAGE,
INTERMEDE.

Le théâtre représente un hameau : on voit, dans
un des côtés, la maison du DEVIN.

SCÈNE PREMIÈRE.
COLETTE, seule, solépirant & s'essuyant les
yeux de son tablier.

J'AI perdu tout mon bonheur ;
J'ai perdu mon serviteur ;
Colin me délaisse.

A iij

Rousseau's opera, for which he also wrote the libretto, was notable for the lack of any spoken parts, and for its employment of an Italian-influenced *opera buffa* mode, against the popular seriousness of much French opera. A parable of the triumph of rustic simplicity over decadent urbanity, it was so well-received on its first performance at court in 1752 that Louis XV offered Rousseau a life pension, which he refused. The work transferred to the Opéra in Paris the following year, but when Rousseau published his controversial *Lettre sur la musique française* later in 1753, the orchestra and singers of the Opéra gathered in the square to burn his effigy, and the work was no longer staged there. It continued to be popular, however, and received an English translation by Burney, *The Cunning Man*; in 1768 its influence was felt by the twelve-year old Mozart in his *Bastien und Bastienne*, mildly parodic of the Colin and Colette of *Le Devin*.

The present edition follows the performance of *Le Devin* at Fontainebleau on 14 November 1770, and is here bound with the comic operas *L'Erreur d'un moment* by Jacques-Marie Boutet 'Monvel' (1745–1812), *La Rosière de Salency* by Charles-Simon Favart (1710–1792), and his *Belle Arsène* (without the final leaf).

OCLC finds two copies of the *Devin* in France (BnF and Lyons) and only two elsewhere (Institute Voltaire and Harvard). Library Hub finds a possible copy, defective, at Oxford.

Hincart

ANNOTATED BY JOHN CARTER

19. **RUFF, WILLIAM.** A Bibliography of the Poetical Works of Sir Walter Scott 1796-1832 ... Vol. I, pt 2 (Session 1936-7) [*with:*] Additions and Corrections. *Edinburgh, Printed for the [Edinburgh Bibliographical] Society by R. & R. Clark Ltd, 1937.*

Tall 4to, pp. [2], 101-239; [2], 279-293 ('Additions and Corrections' and index); including 23 facsimiles representing title-pages, cancels, and proofs of Scott's poetry; a very good copy in the original printed wrappers, 'Additions and Corrections' stapled and loosely inserted; some wear to spine, small chips to edges; loosely inserted cutting on Scott's 'The Lord of the Isles' referring to Ruff's bibliography; John Carter's copy, with his ownership inscription to upper wrapper and annotations in pencil and ink to 17 pages. £120

First edition of this bibliography of the poetry of Walter Scott, annotated by preeminent bibliographer and bookseller John Carter (1905-1975), President of the Bibliographical Society, co-editor of *Printing and the Mind of Man*, and author of the *ABC for Book Collectors*.

A scholar of Eton and King's College, Cambridge, Carter is perhaps best remembered for his *Enquiry into the Nature of Certain Nineteenth-Century Pamphlets* (1934), which exposed forgeries of Victorian first editions by Harry Buxton Forman and Thomas J. Wise. His annotations draw attention to significant points, question ambiguities and errors in Ruff's bibliography, and provide updated information regarding the provenance of particular copies of Scott's works.

A limited reprint of 50 copies was issued in 1938. Library Hub finds copies of the present edition at the British Library and Edinburgh, to which OCLC adds one other copy at the Universitäts- und Landesbibliothek Münster.

Apology, and yet it appears in *Tales of Terror*, 1799, *The Eve of Saint John*, 1800, and the *Memoirs of the Celebrated Dwarf, Joseph Boruwlaski*, 1801. Moreover the three title-pages have precisely the same wording: 'Kelso: [Printed by James Ballantyne, | At | The Kelso Mail Printing Office.]'

There are copies in:

1. Abbotsford (J. G. Cochrane, *Catalogue of the Library at Abbotsford*, Edinburgh, 1838, p. 185).
2. HUNTINGTON. Their copy measures $11\frac{7}{8} \times 8\frac{1}{8}$ in. uncut; is bound in grey marbled paper covers; and has the label: 'The First Book Printed by James Ballantine. | [rule] | 1799.'
3. H.C.L. Their copy has the inscription: 'a Remembrance from his friend John Ballantyne to W Bruce.'

A 'foreman printer's copy' is mentioned by Mr G. P. Johnston in *Publications of the Edinburgh Bibliographical Society*, vol. IX (1913) p. 90. It is 60 pages long. 'William and Helen' ends on p. 57, and p. 58 is blank.

The copy belonging to J. H. Aitken of Falkirk was sold at Sotheby's 30 July 1934 (No. 2). It has on the fly-leaf: 'To John Murray Esqr. being the only Copy in their possession With best Compliments from James Ballantyne & Co Edin 26 Feb 1807.' It once belonged to Thomas Campbell the poet.

THE EVE OF SAINT JOHN

7. (*First Edition*)

Crown 4to 1800

The | Eve of Saint John. | A Border Ballad. | [*double rule*] | By | Walter Scott, Esq. Advocate. | [*double rule*] | Kelso: | Printed by James Ballantyne, | at | the Kelso Mail Printing Office. | 1800.

Collation: Quarto in half-sheets; π^1 [A]² B² (signed on B2 verso) C² [D]¹ (π^1 and [D]¹ are conjugate); iv + 12 pp.

Contents: Half-title, verso blank [i-ii]; title-page, verso blank [iii-iv]; text 1-11; blank page [12].

Publication: Apparently printed for private circulation.

Notes: Copies in BRIT. MUS. and HUNTINGTON.

TALES OF WONDER

8. (*First Edition*)

2 vol. Royal 8vo 1801

Tales of Wonder; | Written and Collected | by | M. G. Lewis, Esq. M.P. | Author of The Monk, Castle Spectre, | Love of Gain, &c. | In Two Volumes. | [*double rule*] | Black spirits and white, | Blue spirits and grey, | Mingle, mingle, mingle, | Ye that mingle may! Macbeth. | [*double rule*] | Vol. I. [II.] | London: | [*double rule*] | Printed by W. Bulmer and Co. Cleveland-Row, | For the Author; | and sold by J. Bell, No. 148, Oxford-Street, | Opposite New Bond-Street. | 1801.

Publication: Advertised to appear on 27 Nov. 1800 (in *Morning Chronicle*, London, 26 Nov.) at 1 guinea.

20. **RUSCELLI, Girolamo (editor).** I fiori delle rime de' poeti illustri, nuovamente raccolti et ordinati da M. Girolamo Ruscelli ... Venice, [Girolamo Polo for] the heirs of Marchiò Sessa, 1586.

12mo, ff. [24], '290' [recte 294], [17 (index of authors and poems)]; bound without final blank 2C12; italic letter, woodcut initials, head, and tail-pieces throughout, woodcut Sessa device to title-page; short closed tear to f. 78, the odd spot, but a good copy; in eighteenth-century Italian vellum over boards, edges sprinkled blue, spine lettered in ink; a little worn, upper joint split; contemporary ink drawing of a griffin to verso of colophon (washed). £350

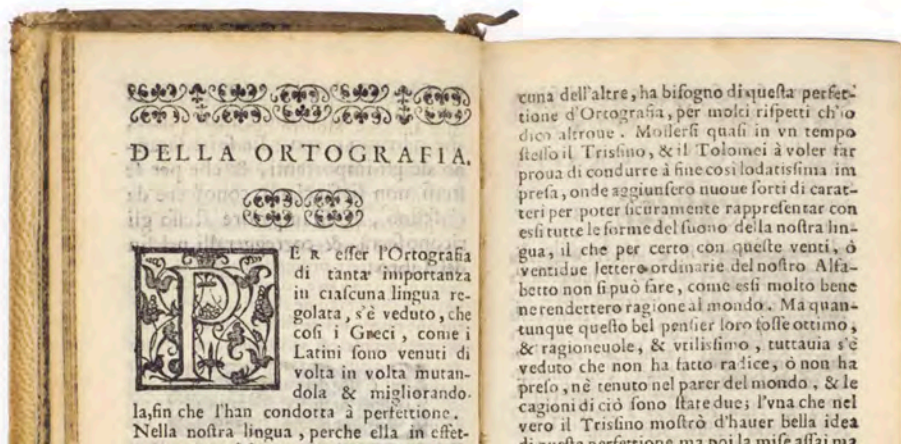
Fifth and final Sessa edition of Girolamo Ruscelli's anthology of 847 Italian poems by thirty-nine authors, juxtaposing the work of celebrated Petrarchan lyricists with that of 'many others of our own time, who are truly illustrious and miraculous' (trans.).

By displaying the work of lesser-known contemporary poets alongside the likes of Pietro Bembo, Ruscelli (1518–1566) deviates from the model of the rival Giolito anthology of 1545, the *Rime diverse di molte eccellentissimi autori*, which establishes Petrarch as the only suitable model for poetic imitation. 'As a consequence, a new poetical community was born: what counted was no longer the author's individual name but his or her belonging to that community, represented by the anthology' (Jossa, p. 198). Ruscelli's *Fiori*, first printed by Sessa in 1558, significantly expands the anthological canon by instead establishing a network of secondary models, amongst them Ariosto, Sannazaro, Guidiccioni, and Molza.

Also notable is his inclusion of the two recent female poets, Vittoria Colonna (1492–1547) and Veronica Gambara (1485–1550), as well as the Neapolitan poets Angelo di Costanzo, Bernardino Rota, and Luigi Tansillo, whose works embody a sense of melancholic solitude, 'bridging the gap between the rigid traditional Petrarchism espoused by poets such as Bembo, and the more flexible and open style of the Baroque' (Scarlatta, p. 171).

Of this edition, Library Hub finds only two complete copies in the UK (CUL and Christ's Cambridge), and a defective copy at the Rylands.

EDIT16 30514; USTC 853928; not in BM STC Italian. See Clubb & Clubb, 'Building a Lyric Canon' in *Italica* 68:3 (1991); Della Neva, 'An Exploding Canon' in *Italianistica* 22 (2004); Jossa, in *The Cambridge Companion to Petrarch* (2015); Scarlatta, *The Disperata* (2017); Tomasi, 'Distinguere i "dotti da gl'indotti"', in *Girolamo Ruscelli* (2011).



LE OPERE VOLGARI
DI M. JACOPO
SANAZZARO

CAVALIERE NAPOLETANO;
CIOE' L' ARCADIA,

Alla sua vera lezione restituita, colle ANNOTAZIONI del PORCACCHI, del SANSOVINO, e del MASSARENGO;

LE RIME,

Arricchite di molti Componimenti, tratti da Codici MSS. ed impressi; e le LETTERE, novellamente aggiunte.

Il tutto con somma fatica, e diligenza, dal Dottor GIO: ANTONIO VOLPI, e da GAETANO di lui fratello, riveduto, corretto, ed illustrato; come apparisce nella Prefazione al Lettore.

Dedicata all' Illustrissimo ed Eccellentissimo Signore

MICHELE MOROSINI

VENETO SENATORE
AMPLISSIMO.



IN PADOVA. MDCCXXIII.

PRESSO GIUSEPPE COMINO.
CON LICENZA DE' SUPERIORI.

'SLIPPERY RHYMES' AND A PUZZLING EX-LIBRIS?

21. **SANNAZARO, Jacopo.** Le opere volgari di M. Jacopo Sanazzaro [*sic*] Cavaliere napoletano; cioè l'*Arcadia*, alla sua vera Lezione restituita, colle Annotazione del Porcacchi, del Sansovino, e del Massarengo; Le Rime, Arricchite di molti Componimenti, tratti da Codici MSS ed impressi; e le Lettere, novellamente aggiunte. Il tutto con somma fatica, e diligenza, dal Dottor Gio: Antonio Volpi, e da Gaetano di lui fratello, riveduto, corretto, ed illustrato ... *Padova, Giuseppe Comino, 1723.* [*with:*]

4to, pp. [16], i-lxiv, 1-462, [2 ('Libri impressi fin ora nella Stamperia Cominiana, eretta a spese de' sigg. Volpi; con li loro prezzi')]; part-title to 'Le Rime', copper-engraved device to title, woodcut initials, head- and tailpieces, woodcut Volpi arms to colophon and within an ornate border to p. 299; a very good copy in contemporary Italian vellum over boards, gilt red morocco lettering-piece to spine, edges speckled green; **contemporary copper-engraved arms of the Santori family bound in as frontispiece (see below).** £800

First Comino edition of the collected works of Jacopo Sannazaro (1458-1530) in Italian, including the poet's letters to Pietro Bembo and Marcantonio Michiel, glosses by Francesco Sansovino, and a table of the 'slippery rhymes' for which Sannazaro was known.

The present edition was meticulously edited by the brothers Giovanni Antonio and Gaetano Volpi, who produced several critical editions in collaboration with Giuseppe Comino from 1717 to 1756, having printed Sannazaro's Latin poems and epigrams in 1719. With an extensive bibliography of Sannazaro's published works and a list of variants to his *Arcadia* derived from printed and manuscript sources, this fine scholarly edition is considered 'the most beautiful and correct edition [of Sannazaro's works] to be printed [...] and the basis of all future editions' (Gamba, *trans.*).

Also included is an index of Sannazaro's *rime sdrucchiole*, or 'slippery' rhymes in which emphasis is placed on the antepenultimate syllable, a mode of imitating Latin dactyls in Italian. Sannazaro's mastery of the difficult poetic form entrenched the *rime sdrucchiole* as a fundamental feature of the pastoral genre. *Rime sdrucchiole* became widely associated with 'the darker elements of life: with the uncivilized, the demonic, magic [...] and the comically rustic. Inherited (with its associations) from the pastoral, in particular the eclogue, the *sdrucchiolo* apparently appealed to something quite fundamental in human experience' (Rosand, *Opera in Seventeenth-Century Venice*).

The volume is personalised with the engraved arms of the Venetian Santori family (counting among its notable members the physician Santorio Santori, 1561–1636), unique to this copy, on an additional leaf bound before the title. The arms are set within an architectural frame incorporating the figures of Charity, Faith, and Hope, with a paraphrase of I Corinthians 13:13 ('*Tria autem horum maior est Charitas*') above and the motto '*Ut stella refulget*.' Insignia Sanctorii.' below. Curiously, '*Ut stella refulget*' is the title of a double chronogram in verse appearing in the *Applausus Panegyricus ac Reverendissimo Domino Carolo de Spinosa* of 1723, in which the capitalised letters in each rhyming couplet add up to 3446, or double 1723. Though its purpose is unclear, this curious plate suggests that this volume was prepared specially for presentation by (or possibly for) the Santori family.

Annali della Tipografia Volpi-Cominiana 104; Brunet V, 130 ('bonne édition peu commune'); Gamba 897. See Leopold, 'Madrigali sulle egloghe sdrucchiole di Iacopo Sannazaro' in *Rivista Italiana di Musicologia* 14:1 (1979), pp. 75–127.



- ma, gioisce: che poi non vedendola, pensa, e sogna, e così la gode.
- Son. LXIV. Tocca la favola d' Icaro, e di Dedalo, essendo egli in mare.
- Son. LXV. Invita gli uomini a veder quella che lo tormenta, e che gli diletta; la qual predice la sua morte a lui, come la Fenice a lei.
- Son. LXVI. Prega i suoi martiri che em ai lo lascino in pace, e chiede la morte con salute del suo male.
- Son. LXVII. Si duole d' esser partito da Napoli: dice però che vi ha lasciato l'anima, sebben s'è partito col corpo.
- Canz. XVI. Si duole de' suoi acerbi tormenti, e desia luoghi solitari.
- Son. LXVIII. Dice che si risente del suo male, quando patisce qualche danno per la sua donna.
- Son. LXIX. Sopra un ritratto di pittura di tre che combattevano in un quadro, forse istoria antica.
- Son. LXX. Per nome di una donna, la qual essendo morta, consola il suo consorte restato vivo.
- Son. LXXI. Ringrazia il suo Signore, che l'era ricordato di lui in alcuni onori datigli.
- Son. LXXII. A imitation di quel del

- Petrarca: O passi sparsi ec. e invita tutte le cose più solitarie a dolersi di lui.
- Canz. XVII. Dice ch' egli sperava per le Muse farsi immortale: che gli bisogna trovar nuova via.
- Son. LXXIII. Al Re, sopra un' abito ch' egli portava di cremesino; ed espone.
- Son. LXXIV. Dovendosi la sua donna confessare, le insegna ciò ch' ella dee dire al sacerdote delle cose di lui.
- Son. LXXV. In lode del suo Signore ch' era andato a Roma.
- Son. LXXVI. A Roma; nella quale, egli dice, di desiderare l'ultimo suo fine.
- Canz. XVIII. Sestina in materia della fragilità della vita umana.
- Son. LXXVII. Al Signor Dio, pregandolo che abbia pietà de' suoi peccati; ed era il Venerdi Santo.
- Son. LXXVIII. Il Venerdi Santo nella morte di nostro Signor Gesù Cristo; bellissima, e dolcissima composizione.
- Son. LXXIX. Sopra la Croce di Nostro Signor Gesù Cristo, e segue la precedente materia.
- Son. LXXX. Desidera la morte per uscir dei travagli amorosi.



DEL-



DELLE RIME

D I M.

JACOPO
SANAZZARO

PARTE PRIMA.

SONETTO I.



E quel soave stil, che da' prim' anni
Infuse Apollo alle mie rime nove,
Non fusse per dolor rivolto altrove
A parlar di sospir sempre, e d'affanni,
Io sarei forse in loco ove gl'inganni
Del cieco mondo perderian lor prove;
Nè l'ira di Vulcan, nè i tuon di Giove
Mi farebbon temer ruina, o danni.

Che se le statue, e i sassi il tempo frange,
E de' sepolcri è incerta, e breve gloria;
Col canto sol potea levarmi a volo.

Onde con fama, ed immortal memoria
Fuggendo di qua giù libero e solo,
Avrei spinto il mio nome oltr' Indo, e Gange.

T t 2

SO.

22. **TEOTOCHI ALBRIZZI, Isabella.** *Ritratti scritti da Isabella Teotochi Albrizzi. Brescia, per Nicolo Bettoni, 1807.*

Small 8vo, pp. 83, [1], with 17 etched plates; a few very light marks, creases to a few corners; a very good copy in contemporary paper over boards, printed paper title to spine; repair to lower half of spine, partial split to lower joint, boards lightly worn, lacking front free endpaper; ink inscription to upper pastedown partly erased, pencil inscription 'Maria Pascolato' at head of title.

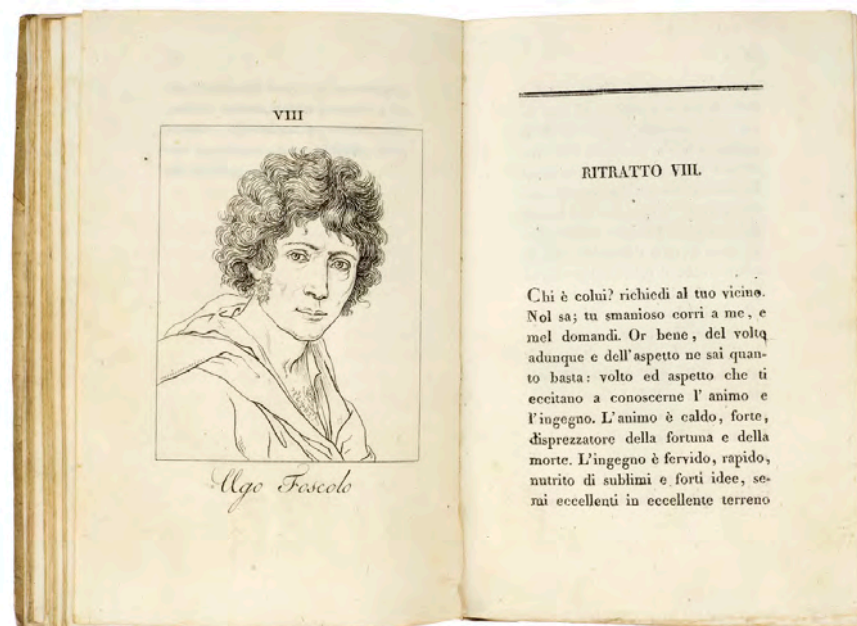
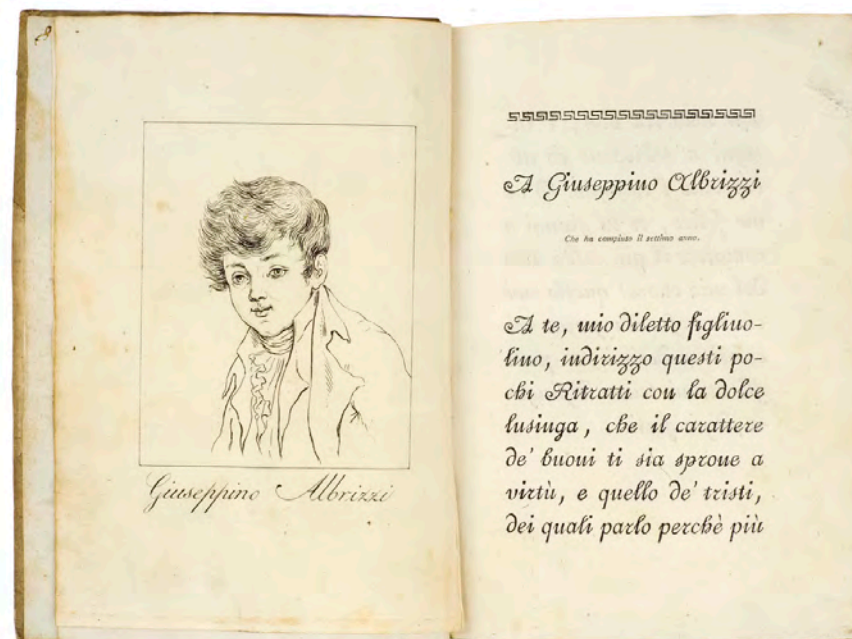
£375

First edition of this collection of 'portraits' by Isabella Teotochi Albrizzi (1760–1836), best known for her famous literary salon in Venice. 'Her intelligence, affability, and beauty, coupled with a profound knowledge of literature and the arts, contributed to making her one of the most captivating figures of the Venetian intellectual community. Her friends included major authors and artists, such as Antonio Canova, Ugo Foscolo, [and] Lord Byron, who called her "the Venetian Mme de Staël" ... her volume of *Ritratti* (Portraits) ... gives us a vivid description of the cultural atmosphere of the time and first-hand impressions of several Italian authors of the eighteenth century' (*Encyclopedia of Continental Women Writers* I, p. 21).

The sixteen portraits here collected include: the poet Ippolito Pindemonte, who celebrated Isabella in his verse with the classical name of Temira; Vivant Denon, artist, author, and archaeologist, and the first director of the Louvre Museum; Ugo Foscolo, poet, revolutionary, and Isabella's lover; Pierre-François Hugues d'Hancarville, historian of art and ideas; the translator and theorist Melchiorre Cesarotti; and the notable dramatist and poet Vittorio Alfieri. Also included are Isabella's husband Giuseppe Albrizzi, and her father Antonio.

Provenance: the signature to the title would appear to be that of the Venetian educationalist Maria Pezzé Pascolato (1869–1933).

Not on Library Hub; OCLC shows only three copies in the US (Chicago, Harvard, Yale).



L'EUNUQUE
DE TERENCE,

TRADUIT
EN VERS FRANÇOIS,
Par ***



A AMSTERDAM,

M. DCC. XXVI.

'NOTHING IS SAID WHICH HAS NOT BEEN SAID BEFORE'

23. **TERENCE.** L'Eunuque de Terence, traduit en vers François. Par ***. '*Amsterdam*', 1726.

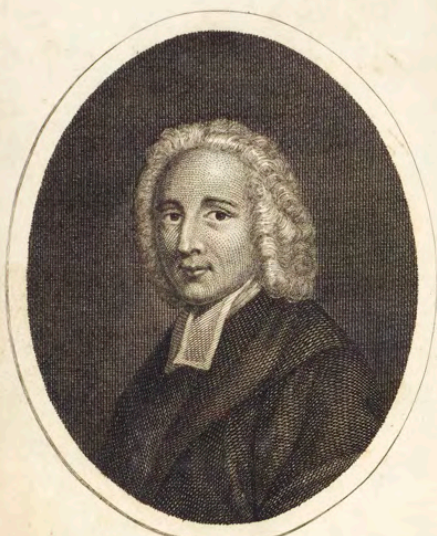
8vo, pp. [6], 108; woodcut vignette to title, woodcut headpiece and initial; slight creasing to A3, a little spotting; a very good copy in contemporary calf, spine gilt in compartments with gilt red morocco lettering-piece, edges stained red; some wear to extremities and light marks to boards; twentieth-century ink stamp of 'Louis de Floris' to front free endpaper. £250

A seemingly unrecorded edition of Terence's *Eunuchus* in French verse.

Adapted from Menander's Greek comedy of the same name, with a few extra characters thrown in, *The Eunuch* was performed in 161 BC with great success and has been admired ever since for its varied action and lively dialogue. The prologue includes the famous line 'nothing is said which has not been said before' (nullumst iam dictum quod non dictum sit prius).

This French rendering, by an anonymous translator, is dedicated to Antoine Tocquet de Montgeffond (1659–1731), general of the Carthusian Order from 1703 until his death. The preface refers to three other translations of Terence's plays undertaken by the same translator for the same dedicatee: 'I dare,' he writes, 'to offer Your Reverence a translation of this fourth play of Terence.'

No copies traced on OCLC or CCFr.



Isaac Watts D.D.

Birmingham Printed by Knott & Lloyd, Oct. 10. 1806.

THE
PSALMS OF DAVID,
Mary IMITATED IN *Cook.*
THE LANGUAGE
March 27 OF *March*
THE NEW TESTAMENT,
APPLIED TO THE *1805*
CHRISTIAN STATE AND WORSHIP:
WITH THE
PREFACE AND NOTES.

By I. WATTS, D.D.

Luke xxiv. 44. *All things must be fulfilled which were written in the Psalms concerning me.*

Heb. xi. 32.—David, Samuel, and the Prophets, ver. 40.—*That they without us should not be made perfect.*

BIRMINGHAM,
PRINTED & SOLD BY KNOTT AND LLOYD.

MDCCCVI.

UNRECORDED

24. **WATTS, Isaac.** Psalms of David imitated in the Language of the New Testament ... *Birmingham, Printed & sold by Knott and Lloyd. 1806.*
[bound with:]

—. Hymns and spiritual Songs. In three Books. *Birmingham, Printed & sold by Knott and Lloyd. 1806.*

Two works, 12mo, bound together, pp. xxxiii, [1], 299, [25], with an engraved frontispiece portrait and a terminal blank, and pp. xx, 271, [5]; very good copies, in contemporary sheep, edges rubbed; later ownership inscription ('Mary Cook / March 27 March [sic] / 1865') to title-page. £300

Unrecorded Birmingham editions of Watts's *Hymns* (first 1707) and *Psalms* (first 1719), both many times reprinted, especially in America. The portrait of Watts was printed especially for this edition and is dated 10 October 1806.

CURSO
DE TAQUIGRAFIA
ESPAÑOLA,

Ó SEA ARTE DE ESCRIBIR
TAN PRONTO COMO SE HABLA.

OBRA UTILISIMA
PARA APRENDER ESTE ARTE SIN
ayuda de Maestro.

SU RECOPIADOR D. GUILLELMO
Atanasio Xaramillo.



CADIZ:
Imprenta de Carreño, calle Ancha.
Año de 1811.

SPANISH SHORTHAND

25. **XARAMILLO, Guillelmo Atanasio.** Curso de taquigrafia española, o sea arte de escribir tan pronto como se habla. Obra utilísima para aprender este arte sin ayuda de maestro ... *Cádiz, imprenta de Carreño, 1811.*

8vo, pp. 48, with large folding engraved plate at end titled 'Lamina que contiene las reglas y signos de la taquigrafia española'; closed tear to inner margin of last leaf, some light marginal staining; a very good copy, stab-stitched in contemporary printed patterned paper wrappers, with outer wrapper of recent drab paper with author, title and imprint neatly written in ink to upper wrapper; some loss to original lower wrapper; signed by the author to p. [8]. £250

Scarce first edition of this work on shorthand by the Peninsular War soldier turned grammar and stenography teacher, Guillelmo Xaramillo.

Intended to teach the reader 'to write as quickly as one can speak', the various chapters of the *Curso* cover sounds, the use of lines in shorthand, joining signs together, abbreviations, and word terminations. The work concludes with a folding engraved plate illustrating Xaramillo's system. A passage intended for students to practice on comprises an extraordinary account of Xaramillo's capture by the French in April 1808, his release, and subsequent career.

OCLC records only one copy in the US (University of Texas at Austin) and two in the UK (BL and Bodley).

Lámina que contiene las reglas y signos de la Taquigrafía Española.

1		28	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	72	g g g g g g	128	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	1 ^a
2	—	29	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	73	g g g g g g	129	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
3	\	30	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	74	g g g g g g	130	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
4	/	31	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	75	g g g g g g	131	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
5	o	32	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	76	g g g g g g	132	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
6	o	33	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	77	g g g g g g	133	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
7	C	34	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	78	g g g g g g	134	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
8	U	35	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	79	g g g g g g	135	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
9	h	36	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	80	g g g g g g	136	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
10	h	37	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	81	g g g g g g	137	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
11	h	38	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	82	g g g g g g	138	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
12	h	39	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	83	g g g g g g	139	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
13	h	40	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	84	g g g g g g	140	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
14	h	41	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	85	g g g g g g	141	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
15	h	42	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	86	g g g g g g	142	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
16	h	43	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	87	g g g g g g	143	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
17	h	44	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	88	g g g g g g	144	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
18	h	45	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	89	g g g g g g	145	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
19	h	46	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	90	g g g g g g	146	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
20	h	47	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	91	g g g g g g	147	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
21	h	48	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	92	g g g g g g	148	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
22	h	49	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \			149	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
23	h	50	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \			150	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
24	h	51	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \			151	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
25	h	52	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \			152	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
26	h	53	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \			153	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	
27	h	54	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \			154	U 1 \ 2 3 C 1 - 2 - 1 ✓ ✓ \ \	

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