QUARITCH

NEW ACQUISITIONS

June 2023

THEOPHR

DIOSCORIDES



Flying Falcons with the Kings of France

 ARCUSSIA, Charles d', Seigneur d'Esparron. La Fauconnerie de Charles d'Arcussia de Capre, Seigneur d'Esparron, de Pallieres, et du Revest, en Provence. Divisée en dix parties contenues à la page sixième. Avec les portraicts au naturel de tous les Oyseaux. Rouen, François Vaultier and Jacques Besongne, 1644. [with:]

La Fauconnerie du Roy. Avec la Conference des Fauconniers. *Rouen, François Vaultier and Jacques Besongne, 1644.*

—. Discours de Chasse. Ou sont representez les vols faits en une assemble de Fauconniers. Plus il est parlé des oyseaux qui passent & repassent la Mer annuellement, de ceux qui resident en leur pays: de leur naturel & nourriture, & quels ils sont chacun nommé par ordre. *Rouen, François Vaultier and Jacques Besongne, 1643*.

-. Lettres de Philoierax a Philofalco ou sont contenus les Maladies des oyseaux, & les remedes pour les guerir. *Rouen, François Vaultier and Jacques Besongne, 1644*.

4 parts in one vol., 4to, pp. 8, 1-334 (*i.e.* 336), [8]; [12], 51; [6], 55-107 [1 (blank)]; [10], 119-173, separate title-page to each part; with five engraved plates depicting surgical instruments, one folding, and 14 striking full-page engravings of falcons, eagles, and hawks, two full-page anatomical woodcuts; first quire very slightly shorter at foot and on different paper stock (as in other copies examined), running-titles occasionally slightly trimmed, light dampstaining throughout, otherwise a very good copy in eighteenth-century French mottled calf, 'M.R. de Seran de la Tour' gilt to upper board, spine gilt in compartments with a floral motif, raised bands, title gilt directly to spine, edges stained red, green silk place-marker; joints somewhat worn. £3500

Scarce expanded edition of Charles d'Arcussia's lavishly illustrated guide to falconry, with elaborate engravings of hawks, falcons, and surgical instruments, and with d'Arcussia's reflections on hunting with Henry IV and Louis XIII of France.



DIVISEE EN DIX PARTIES, contenuës à la page fixième.

Auec les portraices au naturel detous les Oyfeaux.

AV ROY.



A ROVEN, FRANCOIS VAVLTIER, fousla porte du Palais, pres la Bastille.

Chez

IACQVES BESONGNE, dans la Cour du Palais.

ET

M. D. C. XLIIII.

The Provencal nobleman Charles d'Arcussia (d. 1628) was descended from a line of Neapolitan falconers who had supplied hawks to the Holy Roman Emperors, and received by descent a notebook on the art of falconry that had been kept in his family for centuries. His expertise in the art led to his appointment as *gentilhomme ordinaire de la fauconnerie* during the golden age of French falconry under Henry IV and Louis XIII, who kept three hundred birds of prey organised into six classes according to the quarry they hunted.

It was Louis XIII who requested the addition of *La Fauconnerie du Roy*, first printed in 1627. The contents of the present edition are 'the same as in that of 1627 and include all that d'Arcussia has written; but the text is much more correct ... It is to be preferred to any of the editions which preceded it' (Harting 153). The third part of d'Arcussia's *Fauconnerie* provides an elaborate description of specialised tools for use in falconry, from *pincettes* to blunt the beaks of newly captured raptors that might otherwise injure themselves, to instruments designed to clean the interior of the beak and nostrils. **Our copy contains all five plates depicting twenty-one medical instruments, which are often missing or only partially present.**

From 1617, d'Arcussia's work was printed 'in several parts which almost never bear the same date. The publisher had to sell them separately ... and only reprinted these different parts when they were out of print' (Thiébaud 32, *trans.*).

Provenance: 'M.R. De Seran de la Tour' gilt to upper board, likely affiliated with the Counts Séran de la Tour in Normandy; the present volume perhaps formed part of a larger collection on hunting: a copy of Jacques du Fouilloux's *La Venerie* (1650), likewise in eighteenth-century mottled calf with 'De la Tour' gilt to the upper board, was sold by Christie's from the library of Dr Samuel Koslov (25 October 1996, lot 708).

OCLC finds no copies of the 1644 edition in the US, with only one copy of the 1643 edition, at Brown. Library Hub finds three copies only in the UK (NLS, King's Cambridge, and Cambridge Zoology Library), adding a copy of the 1643 edition at the Bodleian.

Harting 153; Nissen 35; Thiébaud 28-34; USTC 6811544. See Loft, *D'Arcussia's Falconry*.

THE LADY IN THE PAINTING

2. BUSTEED, Henry Elmsley. The Serampore Portrait. Is it Madam Grand? *Calcutta, Thacker, Spink, & co., 1903*.

8vo, pp. [2], 15, [1 (blank)], 7, [1 (blank)], with 3 half-tone plates; a very good copy, disbound but retaining the brown printed wrappers. **£125**

First edition of a study probing the identity of a portrait then displayed at the Library of the Baptist Mission College at Serampore, India. The portrait in question, attributed to the German neo-classical painter Johann Zoffany who was frequently patronised by British royalty and who had a number of commissions in British India, was often thought to depict the titular 'Madame Grand' (Catherine Noël Grand, *née* Werlee, 1762–1834), the daughter of a French colonial officer in what is now Tamil Nadu, India, and later the mistress of Talleyrand.

In the present survey Henry Elmsley Busteed (1832–1912), long-time medic with the British Army in India who became Surgeon-Major in 1873 and author of the 'charming' (Lord Curzon) *Echoes of Old Calcutta* in 1882, definitively rejects the notion that the subject is Catherine Grand and demonstrates that she is in fact Princess Louisa Augusta of Denmark, granddaughter of Frederick, Prince of Wales, official daughter of Christian VII of Denmark, and true daughter of Christian's advisor, the progressive physician Johann Friedrich Struensee.

Two appendices towards the end of the work reprint an article in *The Englishman* from 1900 – which first voiced doubts about the identity of the painting – and some verses on the subject first published in the *Pioneer* of March 1886.

by Dr. H. E. BUSTEED, C.I.E.

THE

SERAMPORE PORTRAIT.

IS IT MADAM GRAND?

Calcutta : THACKER, SPINK & CO.

Ancient Eloquence

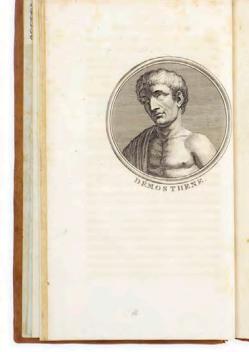
3. DESESSARTS, Nicolas Toussaint Lemoyne. Galerie des orateurs Grecs et Latins, ou tableau des effets de l'éloquence chez les anciens; ouvrage élémentaire orné des portraits de Démosthènes et de Cicéron, dédié aux jeunes gens qui se destinent à parler en public ... *Paris, N.L.M. Desessarts, 1806*.

8vo, pp. xii, 144, [8 (publisher's advertisements), with 2 engraved plates; a few light marks, very occasional light foxing; a very good copy in contemporary treepatterned sheep, spine gilt in compartments with gilt red morocco lettering-piece, edges stained yellow and speckled green, pale blue endpapers; some rubbing to joints, corners, and edges; book label 'Lhotte' to front pastedown. **£275**

Rare first edition of this work on Greek and Roman orators, dedicated to 'young people destined to speak in public,' illustrated with two engraved portraits depicting Demosthenes and Cicero.

Lawyer, bookseller, and prolific editor, Desessarts (1744–1810) was a native of Coutances in Normandy. His very readable *Galerie* comprises short biographies of famous orators and writers of Greece and Rome, translates celebrated passages, and recommends editions of their works published between the fifteenth and eighteenth centuries. His selection of Greek rhetoricians and writers includes Pericles, Demosthenes, Plato, Xenophon, Origen, Basil the Great, and John Chrysostom, while his Latin exponents of the oratorical arts encompass, *inter alios*, Cato, Cicero, Pliny the Younger, Tacitus, St Ambrose, and St Augustine.

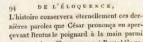
No copies traced in the UK. OCLC records only one copy in the US (Bowdoin College).



DE SES EFFETS.

Tels sont, à peu près, les discours que nons avons d'Isocrate. Malgré le fandisme des réputations, il faut convenir que l'effet qu'on éprouve en les lisant est bien au-dessous de l'ancienne celébrité de l'orateur.

DÉMOSTHÈNES. Ce nom rappelle tout ce que l'éloquence grecque a produit de plus sublime. Aussi Démosthènes a-t-il été surnommé le prince des orateurs Grecs. La nature , du côté des talens oratoires physiques, l'avoit traité en marâtre. Il étoit né avec des imperfections et des defauts dans l'organe de la parole, qui sembloient devoir lui fermer pour jamais la carrière de l'éloquence. On sait tous les obstacles qu'il eut à vaincre , et tous les efforts qu'il fit pour corriger, assouplir, perfectionner son organe, et pour rendre son action oratoire digne de sa composition. Comme il faut aux hommes de génie des moyens extraordinaires, et qu'ils sont grands dans tout ce qu'ils entreprennent, Démosthènes animé par la plus noble de toutes les passions, par l'amour de la patrie et par le désir d'être utile à ses concitoyens, retarde le moment de développer et d'employer le talent sublime dont il sent le gerine dans son âme. Il fuit la société ;



çevant Brutus le poignard, a la main parmi ses meurtires: *Ta quoque, mi Brutel* Ce reproche étoit naturel dans la bouche du vainquenr de Pharsale, puisque, dit-on, Brutus étoit son fils, qu'il l'avoit toujours traité en père, et qu'en combattant Pompée, il avoit recommandé qu'on épargnát Brutus. Tout le monde sait que Brutus fut obligé de prendre la fuite, et qu'il se donna la mort, après avoir été défait à la bataille de Philippes.

Greźnov naquit à Arpino en Toscane, l'an 468 de Rome, 166 ans avant l'ère chrétienne, d'une famile ancienne de chevaliers Romains, mais pen illustre. Il reçut de la nature les dispositions les plus heureuses pour l'éloquence. Sa figure étoit agréable, son esprit vif et pénétrant, son âme étoit sensible, et personne n'eut me imagination plus riche et plus féconde. Son père prit le plus grand soin de son éducation. Il étudia sons les plus habiles maîtres de son temps, et fit des progrès si étonnans, qu'on s'empressoit d'aller dans les écoles admirer un élève qu'on regardoit comme un prodige.



on and approval of

k Club is therefore Esq. G.C. M.P.C., ass, Esq., M.P.C., nominated and apequested to forward, ourneys and invesanners; and of the ul papers, to which he Pickwick Club,

principle of every his own travelling to the members of ength of time they

Society, be, and are, e of their letters, and pon, by this Associaosal worthy of the hereby signifies its

otes we are indebted ght possibly have l circular spectacles, tary's) face, during who knew that the t forehead, and that hind those glasses, t the man who had stead, and agitated calm and unmoved a solitary specimen en jar. And how me, when, starting all for "Pickwick" n slowly mounted previously seated, hat a study for an uent Pickwick, with nd the other waving d position revealing an ordinary man, h, when Pickwick nspired involuntary volunteered to share participate in the Mr. Tracy Tupman ; and experience of



4. DICKENS, Charles. The Posthumous Papers of the Pickwick Club ... with forty-three illustrations, by R. Seymour and Phiz. London, Chapman & Hall, 1837.

8vo, pp. [iii]-xiv, [2], 609, with 41 plates; bound without the half-title, plates in first impression with the 'V' in the Weller of the engraved title vignette; frontispiece, title, and plates oxidised as usual, minor closed tear in frontispiece; contemporary dark green half roan with non-pareil marbled sides; rubbed and worn, but sound.

£2000

First edition, first issue. *The Pickwick Papers* was serialised in twenty parts from April 1836, the novel reaching its conclusion in November 1837, when it was also released as a three-decker. It was both Dickens's most popular work and the launch of his relationship with Hablot K. Browne ('Phiz'), whose illustrations played no small part in the novel's success.

Provenance: ownership inscription of 'C J Dunphie' to verso of frontispiece. This is perhaps the Irish poet, author, and art critic Charles James Dunphie (1820–1908; see ODNB and DIB).

Eckel, pp. 55-58; Smith, Dickens 3.

M. SEBASTIANO ERIZZO, SOPRA LE MEDAGLIE DE GLIANTICHL Con la particolar dichiaratione di effe medaglie: Nellaquale oltre all'iftoria de gli Imperadori Romani, fi contengono le imagini delle Deità dei Gentili, con le loro allegorie; & infieme vna varia & piena cognitione delle antichità; Nuouamente riftampato, corretto, & ampliato.

THE BIRTH OF NUMISMATICS

5. ERIZZO, Sebastiano. Discorso ... sopra le medaglie de gli antichi, con la particolar dichiaratione di esse medaglie: nella quale oltre all'istoria de gli imperadori romani, si contengono le imagini delle deità dei gentili, con le loro allegorie; & insieme una varia & piena cognitione delle antichità; nouvamente ristampato, corretto, & ampliato. (Colophon:) Venice, [Domenico & Giovanni Battista Guerra for] Giovanni Varisco & company, 1568 [recte 1571?].

4to, pp. [16], 780, [4 (errata, register, colophon, blank)], [2], [276 (*Le dichiarationi delle antiche monete consulari, battute ne gli anni della Republica Romana*)]; G1 a cancel; title printed within elaborate woodcut border with view of Venice, woodcut initials and headpieces, woodcut device to colophon, and over 500 woodcut illustrations; a little thumbed with occasional toning or spotting, dampstain to outer margin of later pages, first four leaves neatly remargined in the eighteenth century, otherwise a very good copy; in late seventeenth-century Italian vellum over boards, spine lettered directly in gilt, edges mottled red; corners lightly bumped; sporadic annotations in a seventeenth-century Italian hand, nineteenth-century bookplate of High Legh Library to upper pastedown with ink shelfmark. **£800**

Enlarged second edition, with the addition of *Le dichiarationi* only published as an appendix to the third edition of 1571, of this valuable and influential work on numismatics by the Venetian patrician, scholar, and antiquarian Sebastiano Erizzo (1525–1585).

DICHIARATIONE



DI CONSTANTINO MASSIMO.

IL MEDAGLIONE di Conflantino, detto per cognome Maffimo, in rame, con tutto il petto armato, di giouenile età & con lettere tali. VICT. CONSTANTINVS. AVG. Be con Interer tali, VICT, CONSTANTINYS, AVG, cicel, Vidor, Confantinus, Augultas, Ha per interio in bellintino catallo, con vin figura lopta, cheferocemente corre non vialta addoido ad vialtar ingurgenoftrata in terrari interno al qualefilegenon quefile lettere, DIBBLLATORI, GENT, AKBARE, Col. Dekellatori, Centium, Babanaram, Ogefin mehaglia fubartora per gloria di quefilo Principe, in tem po ri egli facono nonce baragie princi Fastmata, is di Gente i, A altre genn barbare, di che rende tellimonio Pomponio Lettoria I viali sum antitaris gloris floriper appetens multi probje vici Sarmas, e Colobor Thraciamin drippiente, Somem inte Sythikam gentem, quibba & pacem delli, Barbare nations obid Auguito dellittima fuero. & 6.0

Dorpo adionque di haser debellate & vinte lenationi barrateri vinctore Conflatione, ogli fui battra la prefette medialja. Non lafkiro di dire, che Conflatnino fio quello, cherinouò lantae Bistantio , detta poi dal falo coprome Conflantinopoli la quale era flata gli interamente quafi pianata da Senero i hauradoui agli tenuto trea mui d'atorono l'affacióo: Onde effo Conflantino lafciò ignude tutte le città , per cagione di ornare Conflantino poli. poli

DI MEDAGLIE ANTICHE 773 DI MEDAGLIE ANTICHE 773 poli. Perciohe per maggiormeneto envarçuella, vitiron port-tati quali trutti piu belli ornamienti di tutta TAita, Africa, ke taropa. Ere dividere che la ciata dia May, per triolito de promoti do-ardie ciferentimata una nonoa Roma, se non punto ad cifa inte-tore. ». Cost offendio per legger hausedo appreficio quinti condez-te molte famiglie de gli antechi Romani. A volte fipoper ordine berz, concontific Cala ferper en culture di triore di former di sento ca canalito confarmon, che con quei alla corre adoct-fo ali percenti barrare, fignitare per ter la figura glicatore in terra, la quale grettare l'armi, fi dimoltra vinta dall'Impertadore.



LA MEDAGLIA di Coltantino, detto per cognome Ma-gno, in rame, grande, con tutto il petto, in gionenile età, & con lettere tali. CONSTANTINVS, MAX. AVG. Ha per riletter tail. GONSTANTINVS. MAX. AVG. Ha pert-uerfo vabellimponte con tre arChi, forto il quade corre un finne, con lettere tail di forto. DA V SI 1958. Benui tans fu-quello ponte poli reggnoto tre figure, l'ma tarnata con valida in mano, gi a quella ua auato i ma Vittoria, che tiene con vata mano un prigono inginocchiaro, katta Jatta mano, per mo-frare il detto prigione volgendoli con la faccia andiero verfol gura aranata, cha la tettere di fortatili, șa 119 x est. El P ciol. Salus Reipublicz: Quella medaglia fu battuta, per onorare quello gran Principe, & per memoria della uittoria acquiflata contra i Sarmati. Della quale imprefa Pomponio Leto nel lib.a. fa con queste parole mentione, parlando tuttania di Coltantino, Ccc 3 Extremam

DICHIARATIONE

186 DICHIARATIONE minit. tulist filiam & neptensi omnibus profiris containinaatas releganic C.S. Lin doodcinginia menfum picto autific ambos. The analysis in a second and the analysis in the analysis in a second data decay and a second and a second and a second and a second dorate, che doppo la wantes de 10 Dione albid second de ante dorate, che doppo la vantes de 10 Dione albid second de ante dorate, che doppo la vantes de 10 Dione albid second de ante dorate, che doppo la vantes de 10 Dione albid second de ante dorate de ante do 10 Dione albid second de ante dorate de ante do 10 Dione albid second de ante dorate de ante do 10 Dione albid second de ante dorate de ante do 10 Dione albid second de ante dorate de ante do 10 Dione albid second de ante dorate de ante do 10 Dione albid de alter a data segond preficio di a teo entriche digiti cirrate come a pertamente fano fede le antiche licititioni . Ne reflero di dire di hauere ap-prefid di me van jecciola medigiti cirrate de decelettere C.L. che giuldito vagalina de cains & Latika ; regali fon for a dorate incontro l'arta alta seguita seguita seguita seguita decelettere C.L. che giuldito vagalina dire classis & Latika ; regali fon for doratere alter etale, cher of adatarichialt non i polotone legerere. che rofe dall'antichità noni fi poffono leggere .



LA MEDAGLIA di Augulto, grande, in rame, che ha due tefte dirimpetto l'ma all'altra, nel mezo delle quali fivedel'ar-bore della palma, con lettre citalitorno ... DIVI IVIL INI CATSAR, DIVI. 5. Ha per tonelcio meza vua naure collrata collono ordined etni, dill'opra i qualito ficorge vua piramide, zevas llela, fenzalire lettere. Quella medaglia, per quanto fipoi volere fi biatunza ad nonce di Celare Augulto, dopor la pieto della fi biatunza di nonce di Celare Augulto, dopor tanto della de

DI MEDAGLIE ANTICHE DI MEDAGLIE ANTICHE 167 more del pade ciatio i a cui tenta e quella, che all'incorno di quella d'Augulto d'avede; se pento foffe farta, per microrita del Imprefa contra M. Antonio 6, si in cerpo che tidio i rinfe per mare vicino ad Attio, se che per pigliando la volta dell'Atia con Jarmara 8, della sonti ricorno in Egitto ; se quando alfidata Alefandria, doue Antonio inference con Cleopatrastra ritugi-tori, in brene tempo fere infiguori . Della quale imprefa e svi-toria fa mentione Suetonio di forta allegato nella fiavita. Nec multo poli naadi prefato pada Attium vicita, in fermi dimi-catione protraela vin nata vicio pernofauerti. Et poco pin a bablo fogginge. Nec amplias quali efferen 8 vigini dies donce detiderta militum ordinarentur. Brandoffi commoratus, Afar, syriase, ciccuin Aegypunp rett. Obfedia/Alecandria. done deliderta amittom ofdinarentur, Brunduli commortura, Afra, syriari, circuita Aggrumpetir. Obletida, Alexandria, quò Antonius cami Cleopatra confugera, breu potitos eft. Er Antonium quildem feras conditiones parte tentanten ad mortem adegit e vidiri, mortunar. Cleopatra, quante frau-tana triumphon magnopiese cupidea , etiam Pilos admonter attan triumphon magnopiese cupidea , etiam Pilos admonter ethen etter etter estatuta estatuta estatuta estatuta mortem adegit e vidire de estatuta es

rabattrý & C. L'atbore della palma, che nel mezo delle due telle di Giulio & d'augulió fivides con quella pramida dal ro-uelcio fono fegni della pronincia dell'agittrofoggiogara, & quel la mate fignitacia la vittoria nanale riceutrar da quello Princi-pe ad Attio. La fiella è attribuira al padremorro, la quella fielda crinita, ouer comera, che doppo la fata morte ap-apera for fata a vienta ancido per constructiona della figura de la morte apare for fata a vienta in ciolo secondo del della fielda conte biernalista in constructiona della formata della fielda della fielda della fielda biernalista in constante ancienta della fonda fonda della fielda della della fielda della della fielda della fielda della d

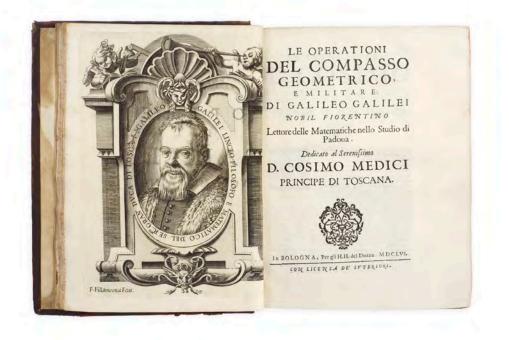


Sometime fiction writer and a member of the Venetian Council of Ten, Sebastiano Erizzo may justly be called one of the greatest numismatists of the Italian Renaissance and one of the principal founders of numismatic criticism, alongside his rival Enea Vico (1523–1567). Erizzo's major contribution to the field and a response to Vico's Discorso of 1555, the Discorso is split into three parts: the first section sees Erizzo wade into a long-standing and notorious numismatic debate by arguing erroneously - that ancient coins were not used as money but were merely commemorative medals, while the second and third sections are devoted to detailed catalogues of imperial and Roman republican medals respectively.

The present edition is significantly expanded from the five-hundred-page octavo edition of 1559 and includes over five hundred woodcut illustrations of the coins catalogued in the work (many of them from Erizzo's own collection). The sheets were reissued shortly afterwards in 1571 with the title and preliminaries reprinted and G1 cancelled, with a substantial addition of 278 pages either bound after G1 or (as here) at the end; the present copy is notable for mixing the sheets of both issues, keeping the title and preliminaries of 1568 but cancelling G1 and including the 1571 addition.

A seventeenth-century Italian annotator largely adds indexing notes but does occasionally offer more detailed notes, stopping to comment, for example, on the baldness and toupee ('capillanza adulterina', p. 238) of the Roman emperor Otho. The annotator demonstrates the continued influence of Erizzo's text a century after publication, while an eighteenth-century note to the rear free endpaper engages with even more recent scholarship, Nicola Francesco Haym's Del tesoro britannico, first published in 1719.

Adams E-919; Brunet II, p. 1047; BM STC p. 237; USTC 828353.





DEL OVADRANTE PE

Bene in alter til nædefna stranmas miljærier til diregen påle. I forsta vinne i svikeling miljærier i diregen påle. I forsta vinne i svikeling miljærier i diregen påle. I forsta vinne i svikeling miljærier i diregen påle. I forsta vinne i svikeling svikeling svikeling svikeling svikeling miljøring and svikeling svikeling svikeling svikeling svikeling miljøring i svijet andre det attaven svikeling svikeling svikeling miljøring i svikeling til det attaven svikeling svikeling attavet attavet Mediansen vinne i skale det attaven svikeling svikeling attavet attavet attavet Mediansen viskeling svikeling svikeling svikeling svikeling svikeling Mediansen viskeling svikeling svikeling svikeling svikeling svikeling svikeling Mediansen viskeling svikeling svikeling svikeling svikeling svikeling Mediansen viskeling svikeling svikeling svikeling svikeling svikeling svikeling Mediansen viskelingskikeling svikeling svikeling svikeling svikeling svikeling Mediansen viskelingskikeling svikeling svikeling svikeling svikeling svikeling Mediansen viskelingskikeling svikeling svikeling svikeling svikeling svikeling Mediansen svikelingskikeling svikeling Mediansen svikelingskikeling Mediansen svikelingskikeling Mediansen svikeling Mediansen svikel

<text>

6. GALILEI, Galileo, and Carlo MANOLESSI (editor). Opere. Bologna, heirs Dozza, [1655-] 1656.

4to, pp. [xviii]; [ii], [iv, paginated '29'-'32'], 48; 48; [viii], 80; [81]-160; [iv], 68; 58; [59]-127; [iv], 264; woodcut printer's device on title, with an engraved allegorical frontispiece by Stefano della Bella showing Galileo and personifications of Astronomy, Perspective and Mathematics, an engraved portrait of Galileo, a folding engraved plate of Galileo's compass, and numerous woodcut illustrations and diagrams in the text; half-title slightly dust-soiled, a few very minor stains, small printing flaw in centre of engraved frontispiece; contemporary English calf, rebacked and endpapers renewed in the nineteenth century; rubbed, edges worn in places, short split at head of upper joint.

A substantial volume of Galileo's works, comprising most of the first volume of the first collected edition, edited by Carlo Manolessi. The edition contained nineteen separate treatises, each with its own title, in two volumes, but is rarely found complete; present here are all but two of the ten works usually found in the first volume:

Le operationi del compasso geometrico, e militare. *Bologna, Heirs of Dozza, 1656.* Pp. [ii], [iv, paginated '29'-'32'], 48, with a folding engraved plate of Galileo's compass.

Annotationi di Mattia Bernaggeri sopra'l Trattato dell'instrumento delle proportioni del Sig. Galileo Galilei. *Bologna, Heirs of Dozza, 1655*. Pp. 48.

Usus et fabricus circini cuiusdam proportionis. *Bologna, Heirs of Dozza, 1655*. Pp. [viii], 80.

Difesa di Galileo Galilei . . . contro alle calunie & imposture di Baldessar Capra Milanese. *Bologna, Heirs of Dozza, 1655*. Pp. [81]–160.



Discorso al Serenissimo Don Cosimo II... seconda editione. *Bologna, Heirs* of Dozza, 1655. Pp. [iv], 68.

Discorso apologetico di Lodovico delle Colombe. *Bologna, Heirs of Dozza, 1655*. Pp. 58.

Considerationi di M. Vincentio di Gratia sopra il discorso del Sig. Galileo Galilei intorno alle cose che stanno sù l'acqua, e che in quella si muovono. *Bologna, Heirs of Dozza, 1655*. Pp. [59]-127.

Risposta alle oppositioni del Sig. Lodovico delle Colombe e del Sig. Vincenzo di Gratia contro il trattato del Sig. Galileo Galilei. *Bologna*, *Heirs of Dozza*, 1655. Pp. [iv], 264.

Provenance:

1. The mathematician Joshua King (1798–1857), with his ownership inscription on the front flyleaf. King was Lucasian Professor of Mathematics at Cambridge from 1839 to 1849 and President of Queen's College from 1832 until his death.

2. Ownership inscription of 'H. Goodwin', with a note in the same hand 'This book belonged to Dr. King'. Likely candidates are the mathematician and Anglican bishop Harvey Goodwin (1818–1891), his brother Henry Wycliffe Goodwin (1823–1864), and Henry Albert Goodwin (1821–1887), all of whom took the Mathematical Tripos during Joshua King's professorship.

See Carli & Favaro 251; Cinti 132; Houseau & Lancaster 3386; Riccardi I/1 518; and Tomash & Williams G9.



Bell and Hammer

7. [GAMES.] Five watercolour playing cards for the game of 'Campana e Martello'. [*Northern Italy, mid-nineteenth century*.]

5 watercolours on card (c. 100 X 130 mm), versos and edges lined with red paper, depicting: a blacksmith with a hammer and anvil; the same, in a mountainous landscape, striking a bell; another man in a stovepipe hat in a cart drawn by a brown horse, with a cypress tree and a snowy foreground; a bell; and three horses drawing a cart into a custom house, labelled 'Dogana'; edges lightly rubbed. [offered with:]

'The Game of Schimmell, or Bell & Hammer.' [*England, c. 1870s.*]

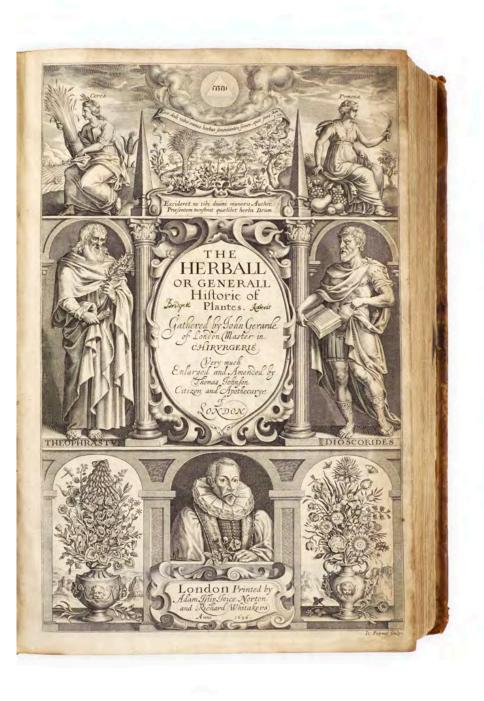
6 lithographic cards (88 x 126 mm), one with printed rules and the others with hand-coloured illustrations, each lettered in ink in German and English; with a wooden hammer and dice-cup, and 6 (of 8) bone dice each with one marked face (1, 2, 3, 4, hammer, and bell), together in a green buckram box with green printed label to lid. $\pounds 375^*$

A unique Italian manuscript version of the German parlour game *Schimmel*, or *Glocke und Hammer*, offered with a printed English example, a testament to its international popularity in the nineteenth century as well as evidence of its iconographic variations across Europe.

In *Bell and Hammer*, each player is allocated thirty-six tokens at the start of the game and must 'bid' on one of the five playing cards: a bell, a hammer, the two together, an inn, and a white horse. The dice have five blind sides, the other bearing an image of a hammer or a bell, or the numbers one to six; players roll the dice and, depending on the outcome, must either pay one of the owners of the cards or receive money from the collective pool. If a player rolls a 'Schimmel', in which only the blank faces of the dice are visible, for instance, they must pay the owner of the eponymous white horse.

The Hannover-born art dealer Heinrich Friedrich Müller was instrumental in the game's diffusion: by the mid-nineteenth century, *Glocke und Hammer* had spread to France (*Jeu du cheval blanc*), Spain (*El juego del caballo blanco*), the Netherlands (*Klok en hamer*), and Italy (*Gioco della campana e martello*). The comparison with the commercially printed English version reveals deviations from the game's customary iconography in the handmade Italian set, likely produced for personal use by a child: the white horse is replaced by a brown one, and the inclusion of traditional dress, snowy scenery, and mountainous backgrounds indicate a certain level of regional tailoring; the tavern or inn typical of German sets of *Schimmel* (and also present in our commercially produced English version) instead appears as a customs house ('dogana'), a variant present in other Italian interpretations of the game.

See Schädler, 'Hammer & Glocke: Ein vergessenes Spiel' in *Spiele der Stadt: Glück, Gewinn, und Zeitvertreib* (2012).



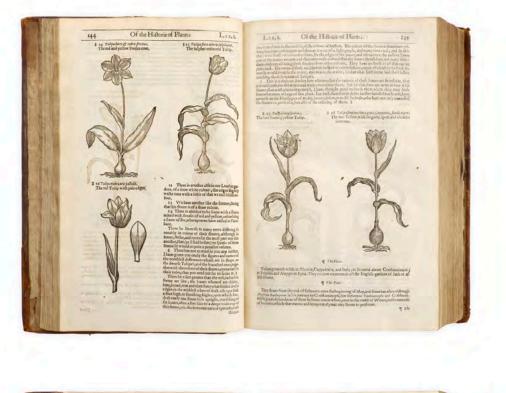
8. GERARD, John, *and* Thomas JOHNSON (*editor*). The Herball, or generall Historie of Plantes ... very much enlarged and amended. *London, Adam Islip, Joice Norton, and Richard Whitakers, 1636.*

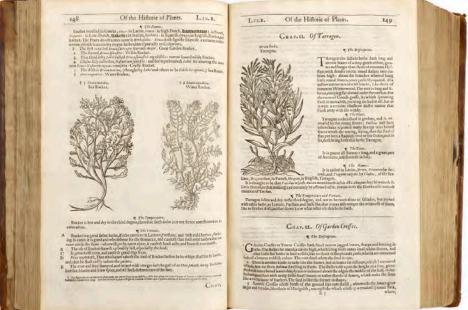
Folio, pp. [4 (blank, engraved title)], [xxxv], [1 (blank)], '1630' [recte 1634], [2 (woodcuts, blank)], [46], [2 (blank)]; several errors in pagination; title copperengraved by John Payne, over 2500 woodcut illustrations printed in-text, woodcut ornaments and initials; occasional light toning and spotting, small rust-hole to $3\P4$ (not affecting text) and a few marginal paperflaws, ink stain to p. 1465 and following leaves (causing a small chip to outer margin, but without loss of legibility), otherwise a very good copy; in later seventeenth-century English calf; rebacked and recornered, somewhat worn; ink ownership inscription of Bridget Roberts to title and to front free endpaper (dated 1706), ink ownership inscription of Edmund Trench (dated 1720) to front free endpaper. \pounds 3750

Third edition of Gerard's *Herball*, as edited and expanded by Thomas Johnson three years previously, with the extensive set of Plantin woodcuts.

The *Herball* is the principal work of John Gerard (c. 1545–1612) and the most substantial English vernacular herbal: though working closely from Dodoens's famous *Cruydeboeck*, Gerard contributed his own observations, often from specimens from his own garden near Barnards Inn on land likely belonging to his patron William Cecil, Lord Burghley, as well as adding notes on localities in England. Notable is his description of the potato, which he grew with success in London: though erroneously identified as the 'Virginian potato' (rather than Peruvian), Gerard's illustration was the first to appear in any herbal.

The first edition of 1597 used around 1800 woodcuts from Bergzabern's *Eicones plantarum* of 1590; the second edition of 1633 replaced them with superior and more numerous blocks obtained from Plantin in Antwerp.





'The first edition of Gerarde's herbal (1597) held the field without any competition for more than a generation. It was not until it began to be noised abroad that a certain John Parkinson would soon produce a new herbal to take its place, that the successors of Gerarde's original publisher were brought to the point of undertaking a second edition. In 1632 they commissioned Thomas Johnson, a well-known London apothecary and botanist, to carry out the work, with the proviso that it must be accomplished within the year. This heavy task Johnson accomplished with marked success, even adding a balanced and comprehensive historical introduction. He recalls Gaspard Bauhin in his scholarly anticipation of modern methods of editorship. He has, for example, a system of marking the text to distinguish the degrees to which he has altered or re-written Gerarde's descriptions. Johnson's new version was illustrated with a set of 2766 blocks, previously used in the botanical works issued by Plantin. The "Herball", thus transformed, reached a far higher level than Gerarde's own edition' (Arber, *Herbals*, p. 134).

'Despite the many errors and repetition of folklore, such as the story of the barnacle tree from which geese were supposed to be hatched, Gerard's *Herball*, being in the English vernacular, is still one of the best-known English herbals. In 1633 Thomas Johnson edited a new, more scholarly, edition which was so well received that it was reprinted in 1636' (ODNB).

Provenance: with successive ownership inscriptions of Bridget Roberts (dated 1706) and Edmund Trench (1720), likely owned by Roberts when she married Trench in 1710 and passed to her husband on her death in 1720 (see *A Memoir of the Trench Family* (1896), pp. 155-156).

ESTC S122175.

Alla Bettina Donaa mia cava Jolelo adefio She l'ho prometro Eve porofelso Mazuro ad cho No ghel voi bar Jeanilo semiore l'ingrata Ben custodio Non la Epha fede Caro ben mio Inanca mercede Nol strapazze la sa var. Godeve el canto cep Todeve el canto up Jutta la notte Vel sentire 10vovare en gran praces roll canto fsi grazioso nanieroso 2 goder Seve el canto cap

9. [GRAND TOUR.] Sammelband of nine manuscript and four printed works for solo piano and for voice with piano accompaniment. [*Italy and Germany, c. 1815.*]

Oblong quarto (c. 225 x 310 mm), contents as listed below; title of first work in volume slightly dust-soiled, final leaf lightly stained, some occasional dust-soiling elsewhere, a few corners curled, but generally in excellent condition; bound in English diced half Russia with marbled sides, spine gilt in compartments, gilt russia label on upper board lettered 'MANUSCRIPT'; slightly rubbed, upper joint split, spine chipped at foot and becoming loose. **£2500**

An attractive compilation of solo piano music and popular songs, gathered partly in Italy circa 1815-16 (no doubt during a Grand Tour) and bound up in England shortly afterwards.

Many of the items here are scribal copies of popular pieces by composers active in Italy in the second decade of the nineteenth century; one item bears the inscription 'Firenze' and was doubtless acquired in Florence. The final manuscript item in the volume was inscribed with the date 12 August 1816 at Interlaken in Switzerland, a popular staging post on the Grand Tour (Lord Byron was there just over a month later), while one of the printed items was acquired from the London bookseller Thomas Boosey.

Contents:

CARAFA (DE COLOBRANO), Michele. 'Ariette con accompagnamento di pianoforte del sig. Michele Carafa'. Manuscript in brown ink in an Italian hand, ff. [4]. RISM 850781108 records one other copy only (Parma, Biblioteca Palatina MS Borb.157.a).

ISOUARD, Nicolas. Overture de l'opera Joconde pour le pianoforte. *Hamburg, A. Cranz, [c. 1815].* Pp. 9. One of several early editions; this edition not found in RISM.

GELINEK, Josef. VIII Variations pour le clavecin ou piano-forte (sur une air Russe) composées par Mr L'Abbe Gelinek. No. XXII. *Leipzig, C. F. Peters, [date?]*. Pp. 11. Bears the contemporary oval printed label 'T. Boosey & Co. Importers, 28, Holles Street, Cavendish Square' at the foot of the title. Not found in RISM; RISM A/I G 980 records a (probably earlier) Vienna edition. 'Most of Gelinek's works are piano variations based on melodies from stage works (by Gluck, Paisiello, Mozart, Salieri, Méhul, Cherubini, Weigl, Müller, Winter, P. Wranitzky, Gyrowetz, Boieldieu, Rossini, Weber etc.), instrumental compositions (Beethoven's Seventh Symphony, second movement), Viennese folktunes and his own themes. Their execution demands an advanced performer' (*Grove Music Online*).

GELINEK, Josef. Pot-pourri für's forte-piano nach Sargino, Camilla und Achilles von Gelinek. No. 3. *Hamburg, Cranz [c. 1815]*. Pp. 13. RISM A/I G 1430. 'Many of the numerous variations, fantasias and potpourris attributed to [Gelinek] are spurious' (*Grove Music Online*).

GELINEK, Josef. Zweites pot-pourri für's forte-piano nach arien aus Tancred, Johann von Paris und der Schweizerfamilie. *Hamburg, Rudolphus, and Altona, Cranz, [c. 1815].* Pp. 11. RISM A/I G 1426.

'No. 4. No. 12. Canzonette Veneziane Raccolta No. 4'. Manuscript in dark brown ink in an Italian hand, ff. [13].

'No. 5. No. 12. Canzonette Veneziane Raccolta No. 5'. Manuscript in dark brown ink in the same hand as previous item, ff. [13].

GALLENBERG, (Wenzel) Robert, *Graf von*. 'Grande Polonaise du Ballet de Cendrillon composée par W Rob[ert]o Comte de Gallenberg et arrangée pour le pianoforte par l'auteur'. Manuscript in dark brown ink, ff. [21]. Not found in RISM. Gallenberg's piano reductions were widely copied and distributed. *Cendrillon* was in fact an opera by Isouard, first performed in 1810. **ROSSINI, Gioachino.** 'Scena e cavatina Tu che accendi questo core del Sigo. Gioacchino Rossini nel Tancredi con accompag[namen]to di piano forte'. Manuscript in an Italian hand in dark brown ink, ff. [7], initials 'R P C' and 'Firenze' inscribed in upper right-hand corner of title in a contemporary English hand. The cavatina 'Tu che accendi questo core' is here preceded by 'Oh patria! Dolce e ingrate patria', also from *Tancredi*.

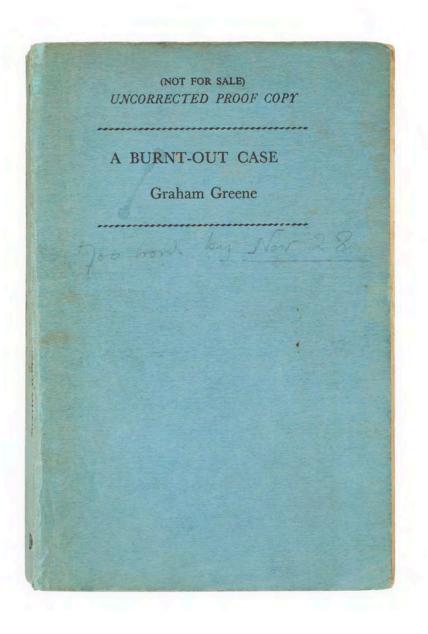
ROSSINI, Gioachino. 'Tu che accendi questo core. Cavatina con l'accompagnamento di piano forte del Sig[no]re Giovachino Rossini'. Manuscript in an Italian hand in dark brown ink, ff. [6]. Another copy of 'Tu che accendi questo core'.

FAVIER, Alessandro. 'No. 18. Quadriglie per piano-forte composte espressamente dal Sig[no]re Alessandro Favier'. Manuscript in an Italian hand in dark brown ink, ff. [12], initials 'R P C' in a contemporary English hand in upper right-hand corner.

ROSSINI, Gioachino. 'Mille sospiri, e lagrime [from *Aureliano in Palmira*]. Duetto con l'accompagnamento di pian-forte del Sig[no]re Giovacchino Rossini'. Manuscript in an Italian hand in dark brown ink, ff. [8].

FAVIER, Alessandro. 'Quadriglie valzer e contradanze Inglesi ridotte p[er] pianoforte. Musica del Sig[no]re Alessandro Favier'. Manuscript in an Italian hand in dark brown ink, ff. [28], additional piece ('Swiss Air') added in a different hand on verso of final leaf, inscription in an English hand (partly trimmed) at head of verso of final leaf: 'Interlaken ... August 12th 1816'.

Provenance: from the collection of the earls Howe, and by descent. The initials 'R P C', which appear on two of the items here, may well be those of Richard William Penn Curzon (afterwards Curzon-Howe), first Earl Howe (1796–1870). Curzon-Howe was Lord Chamberlain to Queen Adelaide from 1830 to 1831 and again from 1834 to 1837.



Proof Copy for Review

10. GREENE, Graham. A burnt-out Case. London, Heinemann, [1961].

8vo, pp. [viii], 256; numerous contemporary annotations in pencil on recto of halftitle; a very good copy in the original printed blue wrappers; slightly soiled and dulled, one or two tiny nicks at edges, notes in pencil on upper cover. £275

Uncorrected proof copy of the first edition in English. This was evidently used as a review copy, with the upper cover annotated in pencil '700 words by Nov 28'. The unknown reviewer has made several notes in pencil on the half-title: 'Criticism – c[oul]d come from the soc[ial] realist angle', 'Dr C[olin] the sceptical humanist', 'Q[uerry] was a lapsed believer', 'Moral conflict', 'Querry first GG hero not to sin', and 'a deep – feeling of goodness'.

Wobbe A41a.



'A Sumptuous Rendering'

II. LYDEKKER, Richard. The Great and Small Game of India, Burma, & Tibet ... with contributions by sportsmen. *London, Rowland Ward, 1900.*

Large 4to, pp. xviii, 416; with 9 hand-coloured plates with captioned tissue guards, 62 illustrations within the text; a little toning to plates and tissue guards, tissue guard to plate 7 loose, a very few small marks; very good in original green cloth, title in gilt to upper cover and spine; some wear to spine ends, corners and edges, a few marks to covers, repair to upper hinge; edition statement to half-title verso numbered and signed by Rowland Ward. £1750

Number 48 of a limited edition of 250 copies. 'A sumptuous rendering of south Asia's wild game species in art and text. Lydekker describes more than seventy varieties of game with attendant notes on sport from the experiences of Demidoff, Darrah, Valentine, and others. The hand-colored plates are especially striking. Quite scarce as only 250 copies were printed and signed by Rowland Ward' (Czech).

The delightful plates depict, *inter alia*, an Indian elephant, rhinoceros, gazelles, deer, an Indian lion, a Bengal tiger, leopards, pandas, and bears.

Czech, Asian, p. 129.

Rediscovering Athens

12. MEURSIUS, Johannes. Ioannis Meursi Regnum Atticum, sive de regibus Atheniensium, eorumque rebus gestis, libri III. Amsterdam, Jan Jansson, 1633.

4to, pp. 238, [26]; woodcut Jansson device to title, woodcut initial and tailpiece; lightly toned, with a few quires browned as usual, but a very good copy; bound in contemporary Dutch vellum over boards, spine lettered in ink, edges speckled blue; boards slightly warped; nineteenth-century armorial bookplate of W.H. Thompson to upper pastedown (*see below*), bookseller's ticket of R. Hutt (Trinity St, Cambridge). **£300**

First edition, a study of ancient Attic mythology and history by the Dutch classicist Meursius (Jan van Meurs, 1579–1639).

Meursius – whom Gronovius once called 'the true and legitimate mystagogue to the sanctuaries of Greece' but who left his position as professor of Greek in Leiden for a professorship in history and politics in Sorø, Denmark, on account of his suspected Arminian connections – here offers a narrative of ancient Attica, drawing on a variety of poetic, mythological, and historical sources to create an account of a period shrouded in fable. Beginning with the reign of the mythical Ogyges (which preceded the time of Moses), Meursius describes the reigns and deeds of such figures as Cecrops, Deucalion, Erechtheus, and Melanthus up to the time of Alcmaeon, in a work which seamlessly interweaves patristic apologetics, epic poetry, mythological anthologies, and geographical surveys to construct a chronological study of Athenian kings during the mythical age.

Provenance: from the library of the English classicist and sometime Master of Trinity College Cambridge, William Hepworth Thompson (1810–1886).

USTC 1013454.

REGNUM ATTICVM.

De Regibus Atheniensium, eorumque rebus gestis, LIBRI III.



Amstelodami, Apud IOANNEM IANSONIUM, Anno cid ide xxxIII. **13.** [**PLAYING CARDS.**] 'Extrait du registre des séances de l'administration centrale du département du Calvados, du 7 fructidor, l'an 6 de la république française.' *Caen, Jean Boullay-Malassis, an VI* [1798].

Printed broadside (432 x 355 mm approx.), 68 lines of text, central woodcut of fasces and Phrygian cap; vertical and horizontal crease where folded, some light foxing; a good copy with uncut edges; old note in red ink and pencil to blank verso. $\pounds 200^*$

A seemingly unrecorded French Revolutionary broadside governing the production and sale of playing cards in the department of Calvados in Normandy.

The text decrees that local manufacturers of playing cards must henceforth only use watermarked paper ('papier filigrané') supplied to them by the authorities, and that playing card makers and sellers, as well as owners of gaming establishments, should have their sets of cards officially stamped. Contraventions, the broadside explains, are punishable with fines of 100 francs, and all unstamped cards are to be shredded. The text states that 1500 copies of this 'placard' were printed for public display, and that the decrees were also issued in quarto pamphlet form, to ensure that any recalcitrant makers and merchants could not plead ignorance of the new regulations.

No copies traced on OCLC or CCfr.

EXTRAIT DU REGISTRE

DES SÉANCES DE L'ADMINISTRATION CENTRALE DU DÉPARTEMENT DU CALVADOS,

Du 7 fructidor, l'an 6 de la république française.

L'ADMINISTRATION EN séance, présens les citoyens Résorks, président; DUBUISSON, DILOGIS, OLIVIER, administrateurs, et Luvéque, commissaire du directoire exécutif;

Vu l'article VII de l'arrêté du directoire exécuilf, du 19 floréal dernier, concernant le timbre des cartes à jouer, et la tetre du directeur de la régie de l'enregistrement, du 3 de ce mois, par laquelle il prévient l'administration que les bureaux des receveurs de la régie sont maintenant approvisionnés de papier filigrané, destiné à la fabrication des cartes à jouer, anaître :

A RTICLE PALMIER. Les bureaux de la régie étant maintenant approvisionnés de papier filigrané, les fabricans de cartes à jouer sont prévenus qu'ils ne pourrout, à partir de la publication du présent, employer, pour le devant desdites cartes, d'autre papier que celui qui leur sera délivée par la régie. A r. 1 L.

Dans la huitaine de la publication du présent, tous fabricans et marchands de cartes, maîtres ou locataires de maisous de jeu, et autres désignés en Particle XII de Parrèté du directoire exécutif, du 3 pluviôse dernier, seront tenus de présenter au bureau de la direction du timbre, tous les jeux revitus ou non revêtus de bandes qu'ils auront en leur possession, pour y faire apposer le timbre en rouge sur la bande de la régie. (Article IX de l'arrêté du 19 floréal):

Ant. III.

La faculté accordée par l'article XVI de l'arrêté du 3 pluviõse, de vendre ou employer les jeux provenant d'anciennes fabrications, et timbrées seulement sur bandes, cat prorogée jusqu'au 3 brannaire prochain. (Article XV de l'artédé du 19 floréal).

ART. IV.

La contravention aux dispositions des arrêtés du directoire des 3 pluvides et 19 floréal derniers, sera punie de 100 francs d'amende par chaque contravention, outre la lacération des cartes non timbrées, conformément à l'article LX de la loi du 9 vendémiaire dernier; en cas de récidive par un fabricant et marchand, il ne pourra continuer l'exercice de son état.

ART. V.

Pour ôter auxdits fabricans et marchande, maîtres ou locataires de maisons de jeu, et autres désignés en Particle XII de larréé du directoire exécutif, du 3 pluvidse, tous moyens d'excuses de ne s'être pas conformés aux dispositions qui leur sont prescrites, laudits arrêtés seront réimprimés en in-40, au nombre de 300 exemplaires, et il en sera remis ado au directeur de la régle, qui les leur fora dirithuer.

ART. VI.

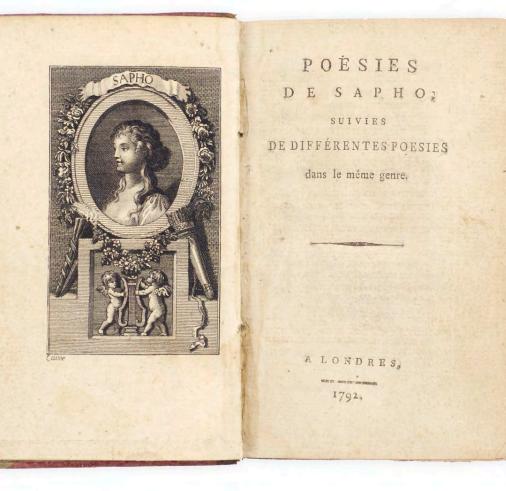
Le présent sera imprimé en placards au nombre de 1500 exemplaires, et envoyé au directeur et aux administrations municipales, chargées de le faire publier et afficher par-tout où il appartiendra.

Les dites administrations municipales seront tenues de certifier de l'affiche et de la publication, dans les cinq jours de sa réception.

En séance, à Caen, le 7 fractidor, l'an 6 de la république françeise, une et indivisible.

Certifié conforme : . Gistar, secrétaire en chef.

A CAEN, chez BOULLAY-MALASSIS, Imprimeur du Département. An VI.



with a False London imprint

14. SAPPHO. Poésies de Sapho; suivies de différentes poesies dans le même genre. '*A Londres*', 1792.

12mo, pp. [2], 146, with copper-engraved frontispiece portrait of 'Sapho'; a few light marks and creases; a very good copy in contemporary calf-backed boards with red paste-paper sides and vellum tips, spine gilt in compartments, each with a lyre centre-piece, gilt red morocco lettering-piece; some wear to endcaps and corners, boards dusty and lightly rubbed, wormtrack at foot of spine; bookplate to upper pastedown 'Ex libris P. H. Chavoix typographi' with manuscript shelfmark. £350

Very rare edition of the poems of Sappho in French, with a false London imprint but likely printed in French Revolutionary Paris, ESTC identifying only one institutional copy.

'When one thinks,' our anonymous translator writes, 'with what glory and for how many centuries the name of Sappho has come down to us, one can only regret that there remain so few fragments of the poetry of this illustrious woman, of which I attempt here a translation' (p. 1 *trans.*). The text is drawn from an earlier edition of 1781, also with the imprint 'A Londres' but identified on ESTC as the work of Valade in Paris (also rare). It opens with a short life of the ancient Greek poetess, followed by translations of her surviving verse, with occasionally lengthy footnotes, running to page 71. The remainder of the volume comprises 'Les tourterelles de Zelmis' by Claude-Joseph Dorat, and 'Poésies érotiques' by Évariste de Parny. The frontispiece shows a very eighteenth-century looking Sappho with two Cupids holding a lyre below.

ESTC T229635 (one copy only, at the Czartoryski Library, Poland). No copies traced in the UK or US. CCfr records the 1781 edition (three copies) and another of 1810 (two copies), but not the present edition.

SACRED SUNFLOWERS FOR PIOUS WOMEN

 TORRIGNANA, Alvise. Il Girasole, cioè alcuni sguardi dell'anima al suo Dio. *Genoa, Antonio Casamara, 1694*.

8vo, pp. [8], 112, [2 (part-title 'Trattato sopra la perseveranza')], 113-166, [16 ('Psalmi ad honorem sanctissimi nominis Jesu')], with 12 engraved plates (the first signed 'Simone Durello fece') and double-page engraved folding plate with Christogram (IHS) and Marian monogram (MRA) juxtaposed, each within elaborate floral borders; woodcut ornament to title, woodcut initials; occasional light marks, minute wormhole to outer margin of B'-B⁸ and closed tear to pl. 8 very skilfully repaired; a very good copy, recased in contemporary vellum. £1500

First and only edition of this embematic devotional text inspired by sunflowers, which perpetually turn their faces to God, the source of all light, intended principally for a female audience with its suite of twelve plates employing exclusively female iconography.



Sopral



quel bel fereno d prouaua vn fagg fo; e fofpettando quei ricorfi, in guai fofpiraua al miti comineiò a interno.

E chi sà, piar fia di que' mifera Demine Domine, dal Regno de' Ciu fere troppo vuoti tre il mio Dio, q ri, mi lafcia di co Mifera di me, chi Eta fum in derifum guitano, canticum Il Girasole are in qualche modo duo,vi flijno folamente come cui io falga al mio Padre

e il mio Dio in ogni Crearuigi, che riceuerò da ogni conto di riceuerli dal caro qualche Creatura mi diibito Tu m'hai dilettato Dio ura. Se il fuoco mi scaldeacque mi daranno refrigeò al mio prouido Padre, e mio mi scaldi con questo geri con questi vmori. Se uerà cura di me ne' miei bio,che fia vna perfona manmio, accioche m'affifta. Di i strappazzerà; questi dirò della Diuina Giuftitia, cui imposto, che mi strap-

n mio aiutami tu a piantar nore questa scala di falire a atura; finche tutta vna volta ne' f ecoli de'fecoli.

SGVAR-



The text is divided into ten *sguardi*, or gazes (*i.e.* as sunflowers toward the sun), each of which addresses God as a different facet of divine nature: 'God my good', 'my end', 'my beginning', 'my Father', 'my brother', 'my Saviour', 'my sorrow', 'my confusion', 'my fear', and 'my faith' (*trans.*). Following the *sguardi* is a treatise on perseverance, divided into an introduction to the significance of the virtue and a highly imaginative dialogue between God and the soul.

Accompanying the text are striking emblematic, and sometimes macabre, devotional engravings by the Milanese artist Simone Durello (1641-1719), all depicting women and including (along with the central iconography of sunflowers and the sun) the Devil tempting a woman with early riches (with an elephant visible in the background), a Roman soldier burning a Christian woman at the stake, an angel judging the purity of a woman by weighing her heart against the Ten Commandments, and an angel freeing a woman from prison while another woman is trapped inside the ribcage of a grinning skeleton in the background.

No copies found in the UK or US. OCLC records a single copy (incomplete), in Italy, to which ICCU adds four further copies in Italy. Ours is variant B, in which the Psalms are bound at the end of the work.



TRATTATO BREVE

Per conferuare il feruore di fpirito, dappoiche fi è con la Gratia Diuina acquistato.

A Perfeueranza fino al functional de la construcción de la detero lo Spirito Sáto N/f Lomita alfrear de mar a come ficiente de la detero lo Spirito Sáto N/f Lomita alfrear de construcción de la contra alfrear de la construcción de la contra de la construcción de la constrution de la construcción de la contra de la construcción de la conde la conde la construcción de la con-



SGVARDO VI-

Mio Redentore:

HE cofa fono o buon. GIESV' mio quefte piagele xolte mant con quede la colte mant con quede fono flato piagato in. Cafa di quelli, che facenano profesione d'amarmi;

O bella Umanità del mio GJESV fate Huomo per me, a che termine io viò ridotto i Nafeche incognita in vi orrida falla efpofta a gelidi Aquiloni del mezzo Interno nella notte profonda. Appena mara foggiactet al cruto taglio della Cirroncificne a Voi non doutra perfeguitata fin dalle fafcie, e raminga in vn barbaro Regno, pouera, fuddita, fen pei ni trauagli colla dura afpertatione de maggiori trauagli inturi, nafcofta in vn vmile officina, tome fe fofte vil fecci adi volgo. Vícita D 4 poi



SGVARDO X.

Mia Fiducia.

HE farai ponera Anà ma mia perduta nel folto boto di quefta vita intifice ; fenza fiper mai doue debba andare à mire ? Che farò ? Chiudine a debile, and mo Dio, e Constante prise a me ; fifa nella dolce Providenza di di dictoro, ch Egli faccia alto e baffo, ome più gli piace, dentro e finori, di me, divina che l mio buon Padre altro non fadita di dictoro chi Bota alto e baffo, ome più gli piace, dentro e finori, di me, di di formo ben mio. O te beata Aniama mia fe cosis farai i Allora si che portati di c. In omnibus requiem quafini , In entre lo bino xolonda, e percio nell'eredità del piosissore farò dimora, come dimorano and che cio si buoni figlicodi si di c.



Roman Coins from Olschki's Library

16. VICO, Enea, *and* Antonio ZANTANI. Le imagini con tutti i riversi trovati et le vite de gli imperatori tratte dalle medaglie et dalle historie de gli antichi. Libro primo. *[Venice,] Enea Vico, 1548.*

4to, ff. [60]; engraved title-page, 12 engraved frames with portraits of emperors, 62 full-page engravings depicting coins, woodcut initials, device to last page; some foxing and light staining; good in eighteenth-century *carta rustica*, yellow paper to covers; somewhat worn and marked, endpapers renewed; bookplate of Leo Samuele Olschki to front pastedown. **£850**

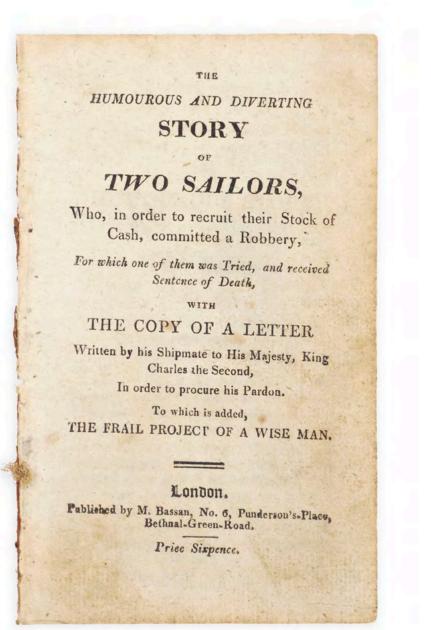
First edition of this important, influential, and beautifully engraved study of Roman imperial coins by the engraver and numismatist Enea Vico and the antiquarian and collector Antonio Zantani, from the library of the publisher and noted bibliophile Leo Samuele Olschki.

An engraver by trade, Vico (1523–1567) later became one of the founders of numismatic criticism, alongside his contemporary (and rival) Sebastiano Erizzo. The present work, composed shortly after Vico's move from Florence to Venice, contains engravings depicting over three hundred Roman coins from Zantani's own collection, along with Zantani's short biography of each emperor with an accompanying portrait. The work launched Vico's numismatic career, making him famous as an antiquarian as well as an engraver and leading to his entry into the newly formed literary Accademia dei Pellegrini, of which his former patron, Anton Francesco Doni, was a founding member. In the following years Vico dedicated himself fully to numismatic criticism, and his influential 1555 *Discorso sopra le medaglie* earned him both scholarly renown and the enmity of his newly minted rival Erizzo.

Adams Z-68; BM STC Italian 741; EDIT16 40081. See Francesca Mariano, 'Vico, Enea Giovanni' in *DBI* 99 (2020).







PIRACY AND PHILOSOPHY – UNRECORDED

17. [WARD, Edward, and VOLTAIRE.] The Humourous and Diverting Story of Two Sailors, Who, in order to recruit their Stock of Cash, committed a Robbery, for which one of them was Tried, and received Sentence of Death, with the Copy of a Letter Written by his Shipmate to His Majesty, King Charles the Second, In order to procure his Pardon, to which is added, The Frail Project of a Wise Man. London, 'Published by M. Bassan, No. 6, Punderson's-Place, Bethnal-Green-Road', [c. 1800?].

12mo, pp. 24; lightly dust-stained with a little foxing, small ink-stain to outer margin, but a very good copy; disbound. **£45**0

Seemingly unrecorded edition of this humorous chapbook tale of two penniless sailors who turn to piracy in an attempt to pay their rent, printed with a translation of Voltaire's *Memnon* and the anonymous poem 'Clara'.

In the *Humorous and Diverting Story of Two Sailors*, Jack Ocum and Tom Splicewell turn to privateering in order to appease their landlady, who had begun to 'behave roughly toward them' (p.3). They fail to make it to sea; armed only with broomsticks, they defraud a gentleman of three shillings sixpence. While Tom is apprehended and taken to the Old Bailey, Jack writes a personal letter to Charles II, which, though riddled with errors, results in his companion's release: 'He's a very honest Felloo ... and if youle be kind as to order his Discharge, I dare sware he'll never be gilty of such a nother cryme, as long as he lives, which will also very much oblyge'. The text is closely adapted from the 'Story of Jack Ocum and Tom Splicewell' which had previously appeared in *The Wooden World Dissected* (1706), a satire on corruption within the English navy written by Edward Ward, the author of the *London Spy*.

The *Story* is followed by Voltaire's 'Memnon the Philosopher', here titled 'The Frail Project of a Wise Man'. First published in 1747, it was later expanded (with changed names) and republished in 1748 as *Zadig ou la Destinée*. The following poem 'Clara', though unattributed here, was ascribed to one 'Miss B—K' in *The Lady's Magazine or Entertaining Companion for the Fair Sex* (1777).

Not on OCLC or Library Hub.



Volendo in oltre S. A.S., che quefta fua Grida non fia derrogatoria d'altre pene, che dalla ragione commune, ed altra conftitutione foffero fopra di ciò impofte, eflendo di fua mente, che quefta fia ad augmento, e non mai per diminutione

Si riferua S. A. S. di fminuire, ò alterare le fudette pene con la confideratione de fatti, e delle perfone, fecondo nafcerà l'occafione.

Sia però auuertito ogn'vno à non contrauenire, perche farà dalla giuftizia irremifsibilmente caftigato.

Data in Modona li 7. Nouembre 1686.

ROCCO LORENZOTTI.

IN MODONA, per gli Eredi Soliani Stampatori Ducali 1685.

PROSECUTING AND PUNISHING SEX CRIMES

I8. [WOMEN.] ESTE, Francesco II d', Duke of Modena. Grida sopra le deflorazioni di zitelle. Modena, heirs of Soliani, 7 November 1686.
 [offered with:]

ESTE, Rinaldo d', Duke of Modena. Grida sopra li stupri, et altro &c. *Modena, Bartolomeo Soliani, 8 May 1715.*

Two broadsheets, folio, with large woodcut initial and woodcut arms of Modena; I: creased horizontally where once folded, minor foxing, minor toning around crease, minute marginal hole; II: creased horizontally where once folded; one or two minor stains; both fresh and attractive specimens, with contemporary manuscript register entry to versos. £1250

Very rare edict sheets: the earliest recorded edicts in the Este Duchy of Modena to deal with sex crimes. Published around thirty years apart and the second explicitly overturning the first, these two edicts stand as valuable witnesses to an age when legal provisions and established social structures struggled to respond to evolving sexual mores.

The earlier edict, dated 1686, is titled as an edict 'on the defiling of spinsters', explicitly including consensual sexual intercourse with unmarried women. 'Defiling' is described as a frequent crime, all the more so as a consequence of the leniency of punishments meted out when the offence is committed without any form of violence. The edict establishes harsher punishments, to deter potential perpetrators. Incarceration and a very hefty fine of 500 gold ecus are set as fitting punishments, and great emphasis is placed on discretion, for the protection of the woman's reputation.



G SOPRA LI STUPRI, ET ALTRO &c.

- Onfiderando Sua Altezza Serenifima col folito di fua Clemenza effer grave, e troppo rigorofa la pena della Galera, e di cinquecento Scudi d'Oro impolta alli Stupratori dalla Grida fopra le Deflorazioni non violente delle Zitelle, pubblicata li 7, di No-embre a 8 de, ha deliberato di ridurre fotto una fola Legge il reato di querto des into pur troppo frequente, e punito diverfamente dalla Statui de'Luoghi, e di acine rito pur troppo frequente, e punito diverfamente dalla Statui de'Luoghi, e di acine in tuti li Stati dell'Altezza Sua, tanto mediati, quanto immediati, come Legge generale, e perpetua, con la quale, oltre l'obblire, o dotare, impone a'Defloratori delle Putte Vergini, benchè il delitto fueceda forza alcuna violenza, promificione a'Defloratori delle Putte Vergini, benchè il delitto fueceda forza alcuna violenza, promificiona de la preva del ra quali a gagravante, la pena di cinquanta Scadi d'Oro, e tre tratti di corda, la feiando per altro nel fuo vigote le pene de'Statui, e delle Leggi, che parlano, e difpongono fopra li Suppi violenti, alle quali non intende di derogare in conto alcuno.
 E perché fegua con maggiore facilità il caltigo de'delinquenti, permette Sua Altezza Sternifima alli Giudici, attefa la qualità delle Perfone, di pottere, fe così fimaranno convenire al calo, rilafciare le cature contro gli impurati alla fola querela giuttata della Donna fluparta, con che poteia ne fueca de la prova del corpo del delitto, e l'altre formalità della Giufizia.
 Permettendo ancora Sua Altezza Sternifima alle Zitelle deliorate in quelta forma, & al Padre, Madre, e Fratelli, e anon al da latre Perfona, il potter querelara dentro il ternine di otto Mefi, e non più, da computatri dall'ultimo atto, con probibite il procederfi ex Officio, ovvero a dennazia, & anche ad inflamaz d'altre Perfone fuori delle forananimate, per non inflamate le Famiglie conto la loro volontati, e che non banno Marito, con fegrerezza, e fenza pubblicità, per non apportar difonore al Parenado.</li
- ne gravide, che non hanno Marito, con legretezza, e tenza pubblicità, per non apportar ditonore al Parentado. In oltre perchè molti delinquenti di quella forte fi fottraggono artifiziofamente dalla pena meritata, [an-che alle volte dopo confeltato il commerzio] con mettere in iferedito la Perfosa, & in dubbio la virginità della Donna viziata, accrefecado in tal modo delitto fopra delitto, con fvergognare le Cale altrui, e cos pafindolela fenza caftigo, fi gloriano in fine della loro malizia; comanda l'Altezza Sua, che chiunque renderà gravida [e tale fi prefumerà, provata che fia la confuerudine, e la co-pula in tempo congruo] la Donna d'altri, benché non vergine, purchè ritenga nel Popolo il nome d'onefta, fia condannato nella pena di venticinque Scudi d'Oro, da applicarfi la metà alla Camera, e l'altra metà alla Donna refa gravida, quando però nel tempo predetto ne fa fatta l'inltanza da effa Donna, o da' Parenti fopra efpreffi, e non in altra forma. Si eccettuano da quefta difotizione li delitti di Adulterio, e d Incefto, fopra i quali fi lafciano in fuo effere le pene impolte dalli Statuti, quando quefte non fano inferiori alla fopra efprefla pena dello effere le pene impolte dalli Statuti, quando quefte non fano inferiori alla fopra efprefla pena dello supro, perchè allora vuole l'Altezza Sua, che s'imponga la maggiore, rifervandoli fempre Sua Al-sua Altezza Sterenifima l'arbitrio di accrefere a fuo piacimento le pene di fopra fatuite in quei cafi parti-colari, che lo meriaffero per le fue circoftanze, anche fino alla Galera inclufuvamente. o altri di quefla forte , anche di femplice fornicazione, accadeffero tra Crifitiani, & Ebrei, la pena afrà di Corda, Frufa, Galera, & anche fino alla Morte ad arbitrio di Sua Altezza Sterenifima. farà di Lorda, enche di la fopradetta frida de i 168, farà altrettanto ineforabile in perdonare nel diminuire la pena dalla fopradetta frida de 1 x68, farà altrettanto ineforabile in perdonare per l'avvenira a chi contravverrà alla prefente proibizione.

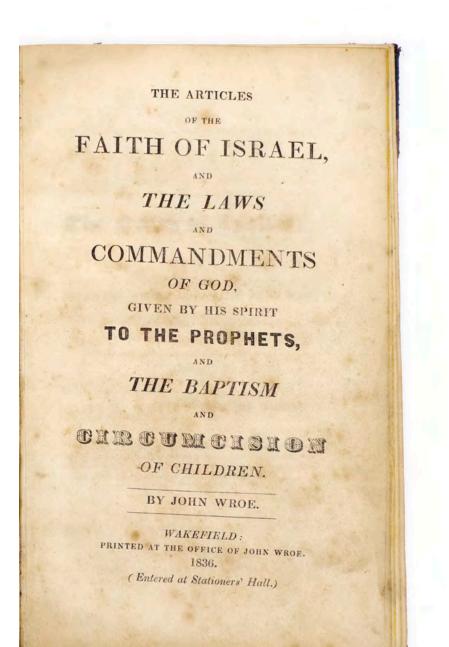
CARLO BARBIERI.

Pubblicata in Modena li 8. Maggio 1715.

Aleffandro Paolucci Not. Duc., e Cancell. Criminale . In MODENA, Per Bartolomeo Soliani Stampatore Ducale. 1715.

The later grida of 1715 refers directly to its antecedent. Thirty years later, under the contrasting title 'on rape', the old regulation is found to be too harsh, and - possibly due to its strictness - applied inconsistently across the Duchy. Here new rules are put in place to improve consistency and practicability. When offences are committed without violence, the age-old obligation either to wed or to provide with dowry ('aut nubat aut dotet') still demands honouring, but the fine is reduced to one tenth of the previous sanction: 50 golden ecus and three lashes. The offended woman's referral, or a charge pressed by a close family member within eight months of the fact, are enough to trigger an apprehension, with officials advised that they should facilitate a 'discreet birthing' - all details pointing to the prevailing preoccupation being with the protection of the honour of the woman's family. It is lamented that men try to avoid the law by discrediting the victim as a non-virgin. The penalty for causing pregnancy is set at 25 golden ecus, half payable to the woman, and half to the State. Some specific cases are excepted by this grida, including adultery, incest, and intercourse between Christians and Jewish people, which carry sanctions of whipping, incarceration, and a scale of harsher measures, up to death, at the discretion of the Duke.

Archivio di Stato di Modena, Archivio segreto estense, Cancelleria, Chirografi ducali, gride e statuti, Gride a stampa, vol. G, 882 and vol. M, 513.



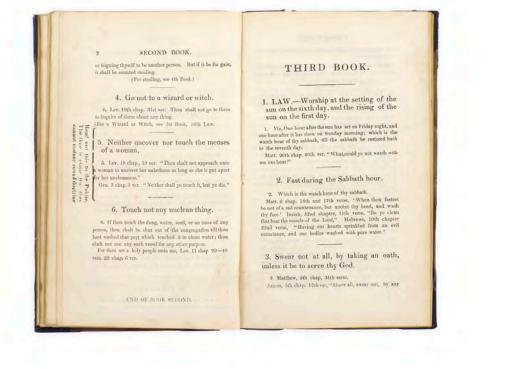
Christian Israelite Service Book

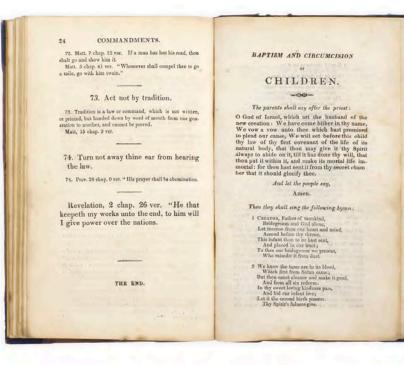
19. WROE, John. The Articles of the Faith of Israel, and the Laws and Commandments of God, given by His Spirit to the Prophets, and the Baptism and Circumcision of Children. By John Wroe. *Wakefield, 'printed at the office of John Wroe'*, 1836.

3 parts in one vol., 8vo, pp. [2], iv, 40; 12, 8, 2, 8, 8, 24; 4; some spotting and browning; overall good in contemporary half roan, drab paper sides, 'Service book' printed to upper cover; some wear to extremities and staining to covers. **£950**

A very rare compendium of works by John Wroe (1782–1863), founder of the Christian Israelites, labelled 'Service book' and evidently owned and used by one of his followers.

This volume comprises three works by Wroe under a collective title: *The Articles of the Faith of Israel; of the Covenant which God made with Man before he fell, of the Life of their natural Body* (Wakefield, John Wroe, 1836), **of which OCLC records only one copy**, at the University of Sydney; *The Laws and Commandments of God, given by His Spirit to the Prophets* (Wakefield, John Wroe, n.d.), which is apparently **unrecorded** on Library Hub and OCLC; and a four-page order of service for the *Baptism and Circumcision of Children*, also seemingly **unrecorded**. The first two are based upon, but substantially different from Wroe's earlier publications *The Word of God* (Wakefield, 1834) and *The Laws and Commands of God* (Wakefield, 1835).





Of humble Bradford origins, Wroe worked as a farmer until he began to experience trances and visions in 1819. His reputation as a prophet spread and he acquired a considerable following among the followers of Joanna Southcott. 'The cohesion of his following was strengthened by a rapidly growing body of regulations and ritual which Wroe issued, usually based on the Pentateuch. Males were expected to let their beards grow and to wear a uniform consisting of a dark, broad-brimmed hat, a long, claret-coloured coat, and a silk waistcoat. Everyday conduct, from their vegetarian diet and abstinence from alcohol and tobacco to strict sabbath observance, marked out the Christian Israelites as a special community, who were divided by their leader into twelve tribes. In April 1824 Wroe was publicly circumcised and from then on the rite was required of his followers ... Other important ceremonies in the life of the community were the baptisms or public cleansings which took place in the waters of the rivers Medlock (in Ashton) or Aire (in Bradford), with large crowds in attendance, and which were a form of public penance. Wroe himself was evidently a turbulent and impulsive character, giving way at different times to sexual self-indulgence' (ODNB). Wroe travelled widely, establishing a following in North America and Australia, where he died.

No copies traced in the UK or US.

Extremely Rare Enlightenment Satire 'a Turk's Eyes' on Western Foibles

20. [ZANOVIĆ, Stjepan (*or* Stefano ZANNOWICH).] La filosofia di un Turco. A 81. Code, A 3. Penne d'airone A 2. Spennacchi, e A 1. Collana di smeraldi. *'Costantinopoli'* [*i.e. Venice?*], 1780.

8vo, pp. 62, [2]; some spotting to first and final leaves, but a very good copy; uncut in contemporary *carta rustica*, spine lettered in ink, sewn two-up on two cords laced in. £1250

First and seemingly only edition, extremely rare, of this political and philosophical satire by Casanova's friend, Stjepan Zanović.

An adventurer and author born in Budva in Venetian Albania (now in Montenegro), Stjepan Zanović (1751–1786) met Casanova through his brother Primislav, in Florence, as a member of the Accademia degli Apatisti, later Accademia Fiorentina. At first exiled from Florence for bankrupting an English aristocrat in a game of cards, he went on to earn expulsion from Venice and then Treviso for forgery and false representation. After 1772, he travelled to London in order to collect some gambling winnings – it was during this journey that he visited Paris, meeting with several *Encyclopédistes* and philosophers, including d'Alembert, Marmontel, and Rousseau, later maintaining correspondence with the philosophers as well as the likes of Catherine the Great and Frederick the Great.

Zanović's work is yet to be appraised in its relation to the Enlightened *milieu* in which it was produced and disseminated. The satirical *Filosofia di un Turco* purports to convey the critical eye of a Muslim Turk confronted with what he sees as the foibles of Western values and politics, with reference to Zanović's correspondents Voltaire, Rousseau, and Frederick the Great, among others, and to notions of freedom, including authors' freedom and censorship with regard to ideas involving materialism.

Parenti, p. 70. OCLC and KVK locate only two copies outside Italy (Chicago, Geneva).

FILOSOFIA DIUN TURCO

L

A 81. CODE, A 3. PENNE D'AIRONE A 2. SPENNACCHI, E A I. COLLANA DI SMERALDI

" Io mi chiamo Achmet III. Sono flato per mol-"ti anni Gran Sultano; detronizzai mio Fra-"tello, e fui detronizzato da mio Nipote. "Si è tagliato il cello ai miei Vifir. Io ter-"mino la mia vita in un Serraglio di Vec-"chie donne (che, benchè vecchie, amo affai). "Mio Nipote il Grau Sultano Mahmoud mi "permette di viaggiare qualche volta per "iftruirmi, ed io fono venuto a paffare il "Carnevale a Dua-Mofta.

CANDIDO, capit. 26.



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