



QUARITCH

NEW
ACQUISITIONS

July 2023

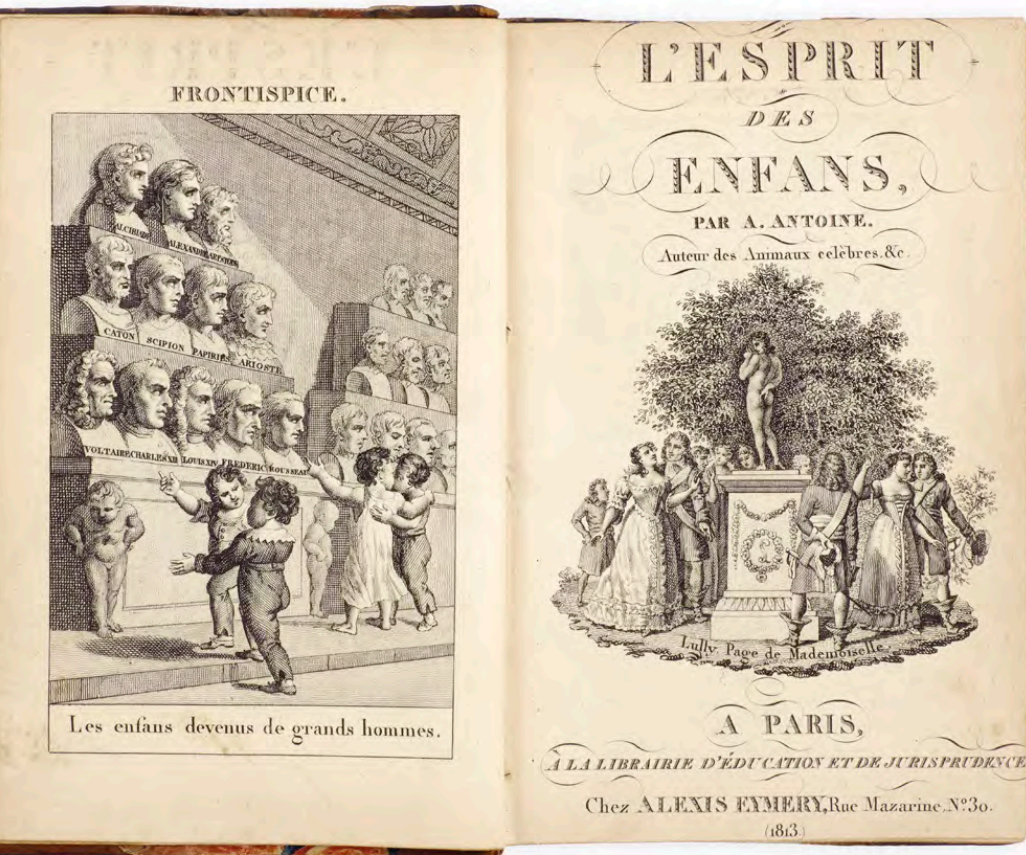
1. **ANTOINE, Antoine.** *L'esprit des enfans, ou naïvetés, saillies piquantes, réparties ingénieuses, espiégleries, traits de bonté, de courage, etc., d'enfans qui la plupart sont devenus des hommes célèbres ... Paris, Alexis Eymery, 1813.*

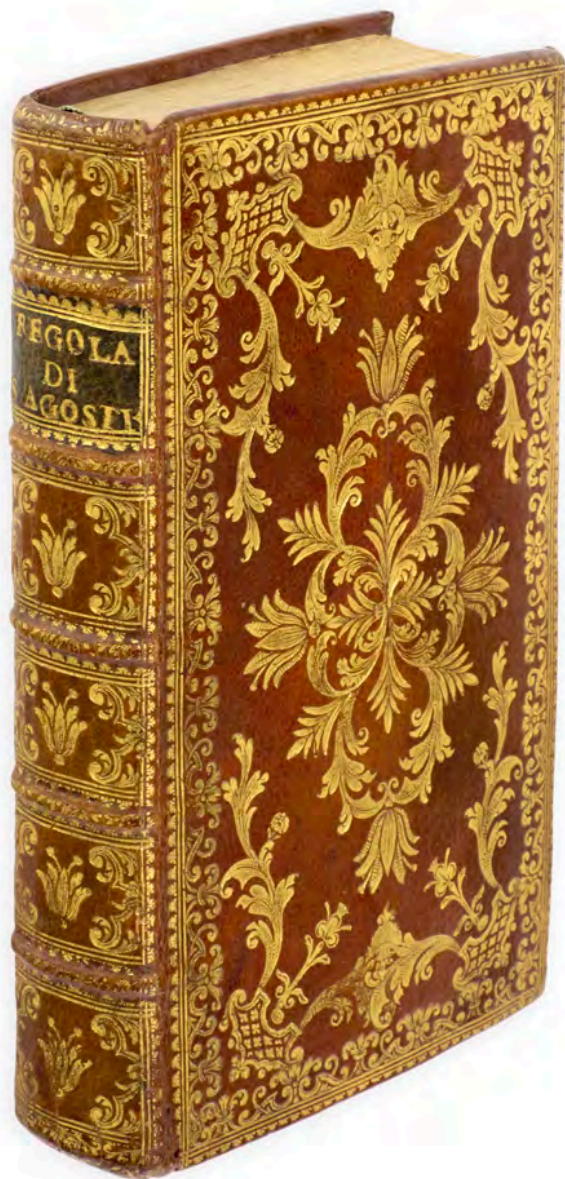
24mo, pp. 212, with engraved frontispiece and additional engraved title-page; woodcut of publisher's signature to verso of half-title; very occasional light marks, engraved title cut close (just touching print); a very good copy in contemporary half calf with marbled sides, spine gilt in compartments and lettered directly in gilt; some wear to upper joint and extremities and rubbing to covers; contemporary correction in ink to p. 34, a few pencil marks. £450

Scarce and charming collection of amusing and edifying anecdotes relating to the childhoods of those who would later become famous, alongside more general youthful yarns, compiled by the Parisian writer Antoine (1776–1836), who specialised in works for children.

L'Esprit des Enfans features an eclectic cast of the great and the good, including Louis XIV, Gassendi, Cato, Cyrus the Great, Ariosto, Voltaire, St Genevieve, Leibniz, Madame Dacier, Lady Jane Grey, Dick Whittington, and Hannibal. We hear of the young Frederick the Great naming his pet monkeys after his courtiers, of the infant Rousseau sent to bed without his supper, of Jean-Baptiste Lully stripping naked and posing as a statue to impress a princess (a scene delightfully depicted on the engraved title), and enjoy an exquisite put-down by Pico della Mirandola. We read of the future Edward VI treating his friends to tea in priceless silver vessels, of the youthful Alexander the Great complaining that his father has left him nothing to conquer, and of a young scholar of Westminster School caught smoking, claiming that he was doing so on his doctor's advice to keep his feet warm. Published two years before Waterloo, the text contains several references to fraught Anglo-French relations. The attractive frontispiece depicts children admiring busts of many of the 'great men' featured in the following pages.

No copies traced in the UK or US.





RARE RULE

2. **AUGUSTINE, *Saint*.** Regola del N.S.P. Aurelio Agostino, vescovo di Bona, ed esimio dottore della chiesa. Colla sposizione del ven. servo di Dio il P. Alfonso d'Orozco sopra la stessa regola. Volgarizzamento del P. Baccelliere Fra Maurizio Alfonso Demorri Agostiniano ... *Naples, 'nella Stamperia Abbaziana', 1765.*

12mo, pp. [34], [2 (blank)], xxxii, [2 (blank)], 279, [1 (blank)], with copper-engraved portrait of Alonso de Orozco following title; title printed in red and black with woodcut ornament, woodcut initials and tailpieces; a little very light foxing, but a very good copy; bound in contemporary brown sheep, boards richly gilt with large corner- and centrepieces composed of foliate and floral tools within a roll-tooled border, spine gilt in compartments with gilt green morocco lettering-piece, edges gilt, printed patterned endpapers, green ribbon placemaker; small wormhole at foot of upper joint.

£575

Very rare edition, in a lovely binding, of the Rule of Saint Augustine with the commentary of the Spanish Augustinian Alonso de Orozco (1500–1591), translated into Italian by Maurizio Alfonso Demorri of the church of San Giovanni a Carbonara in Naples for the benefit of his fellow friars.

R E G O L A
DEL N. S. P.
AURELIO AGOSTINO
VESCOVO DI BONA,
Ed esimio Dottore
DELLA CHIESA.
Colla Spofizione
DEL VEN. SERVO DI DIO
IL P. ALFONSO D' OROZCO
Sopra la stessa Regola,
VOLGARIZZAMENTO
Del P. Baccelliere
FRA MAURIZIO ALFONSO
DEMORRI
AGOSTINIANO
Segretario della Congregazione di
S. Gio: a Carbonara .



N A P O L I , MDCCLXV.
NELLA STAMPERIA ABBAZIANA.

Con licenza de' Superiori.

The oldest monastic rule in the Western Church, written circa 400, the Rule of Saint Augustine was extremely influential and widely adopted from the twelfth century onwards. It here occupies only thirty-two pages, with the remainder of the volume being devoted to Orozco's remarkable commentary thereon, ending with a very useful subject index directing the reader to topics from charity, infirmity, anger, prayer, and peace, to sin, suffering, temptation, obedience, and humility.

The text is prefaced with a portrait of Orozco, who served as preacher at the court of Charles V and was canonized in 2002.

No copies traced in the UK or US.



3. **BALDI, Bernardino, *da Urbino*.** *La Difesa di Procopio contro le calunnie di Flavio Biondo, con alcune considerationi intorno al luogo ove seguì giornata fra Totila, e Narsete. Urbino, Marc'Antonio Mazzantini, 1627.*

4to, pp. [6], [2 (blank)], 78, [2 (blank)]; woodcut arms of Paolo Emilio Santorio, Bishop of Urbino, to title, large woodcut initials, typographic headpieces; two small marginal paperflaws to D4 (not touching text), very occasional spots, but a very good copy; in nineteenth-century roan-backed boards with marbled sides and vellum tips, spine lettered directly in gilt; some minor wear to spine, extremities lightly rubbed; contemporary ink ownership inscription 'Francisci Liere' to title, nineteenth-century manuscript shelflabel to front board, bookseller's label 'Apparteneva alla Libreria Bandi, ora di R[inaldo] Buti' (c. 1840) to front free endpaper, c. 1840, small printed booklabel(?) of Lodovico Passarini to front pastedown. £450

First and only edition, very rare, of this impassioned critique of Flavio Biondo's interpretation of Procopius, by the poet, polyglot, historian, and mathematician Bernardino Baldi, Abbot of Guastalla.

Written between 1435 and 1453 and printed two decades later, Flavio Biondo's (1392–1463) thirty-two-book *Historiarum ab inclinatione Romani imperii decades* – spanning the history of the Italian peninsula from late antiquity to the fifteenth century – erroneously identifies in Book 5 supposed mistakes in the works of the sixth-century historian Procopius: 'The "mistakes" Biondo had in mind were rather strained. First he argues incorrectly that the Narses who led the expedition to fight the Goths in 552 was not the same Narses as the one who was in Ravenna in 539, then that the quarrel between Belisarius and Narses and nothing to do with the loss of Milan' (Croke, pp. 22–3).



L'Auttoe à chi legge.



O stimo, benignissimi Lettori, che si come gli huomini sono differenti fra loro di statura, e di volto, così anche siano diuersi d'inclinationi, e d'ingegni: e di qui è, che noi veggiamo alcuni aperti, e liberi, altri malitiosi, e coperti, altri dotti, e reali, alcuni ignoranti, e che con l'arti ostentano quella dottrina, di cui hanno la maschera solamente, e l'immagine; & io conosco alcuni, che promettendo gran cose, vsano artificij sì esquisiti, che fanno credere, contro al credere anche de' più giudiciosi, di poterle attendere: E quello ch'è più mirabile, prolungando le promesse in infinito, trouano infinitamente credito (si fattamente affatturano) appresso à coloro, che non ammaliati gli conosceuano. E questi tali, da me, sono riputati simili à quei

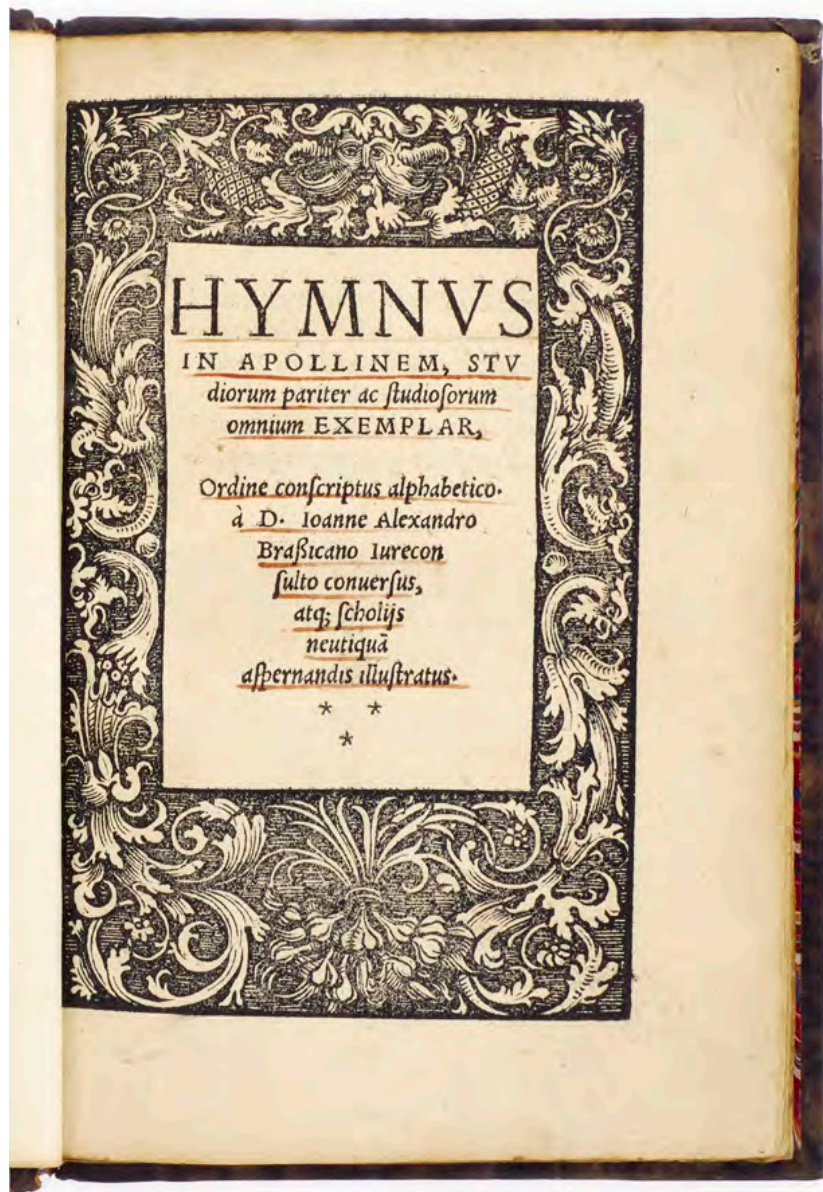
A Ciurma-

Here, Baldi dissects inaccuracies in Biondo's text with regard to the aforementioned Narses as well as Totila, penultimate King of the Ostrogoths, condemning Biondo for his 'sinister manner' and for 'contradicting the veracity of [Procopius] ... obscuring the light of my homeland and the clarity of the truth, the audacity of which I could not suffer patiently' (pp. 3-4 *trans.*).

Provenance: Marquess Rinaldo Buti (d. 1869), former officer of the Pontifical army and bibliophile, who built a substantial library at his home in Cesena, inherited by his son and dispersed after his death; Lodovico Passarini (1813-1896/7), bibliophile and librarian.

OCLC finds no copies in the UK or US.

USTC 4000506. See Croke, 'Procopius, from Manuscripts to Books: 1400-1850' in *Histos*, Supplement 9 (2019), pp. 1-73.



WRITTEN BY CABBAGE, PRINTED BY GARLIC

4. **BRASSICANUS, Joannes Alexander.** Hymnus in Apollinem, studiorum pariter ac studiosorum omnium exemplar, ordine conscriptus alphabetico ... conversus, atque scholiis neutiquam aspernandis illustratus. *Strasbourg, Johann [I] Knoblauch, 1523.*

8vo, ff. [24]; text in Latin and Greek, title printed within woodcut border (incorporating a bunch of garlic bulbs for 'Knoblauch'), woodcut Knoblauch device to C8^v ('Truth emerging from a cave, within a frame of garlic') with mottos in Greek, Hebrew, and Latin, large woodcut initials; very lightly browned, small marginal loss to upper outer corner of title; late nineteenth-century calf-backed boards with marbled sides, spine gilt in compartments and lettered directly in gilt, marbled endpapers; short splits to joints, but a very good copy; contemporary annotations and reading marks in brown ink to 21 pp., nineteenth-century French acquisition ('Achete sur les quais de Colmar, étant écolier [...]') and bibliographical notes to endpapers, unidentified nineteenth-century bookplate to front pastedown, old French bookseller's catalogue entry tipped onto front free endpaper. £1450

First and only edition, rare, of this close analysis of a Greek hymn to Apollo, by Johannes Alexander Brassicanus (1500–1539), professor, precocious poet, and friend of Erasmus.

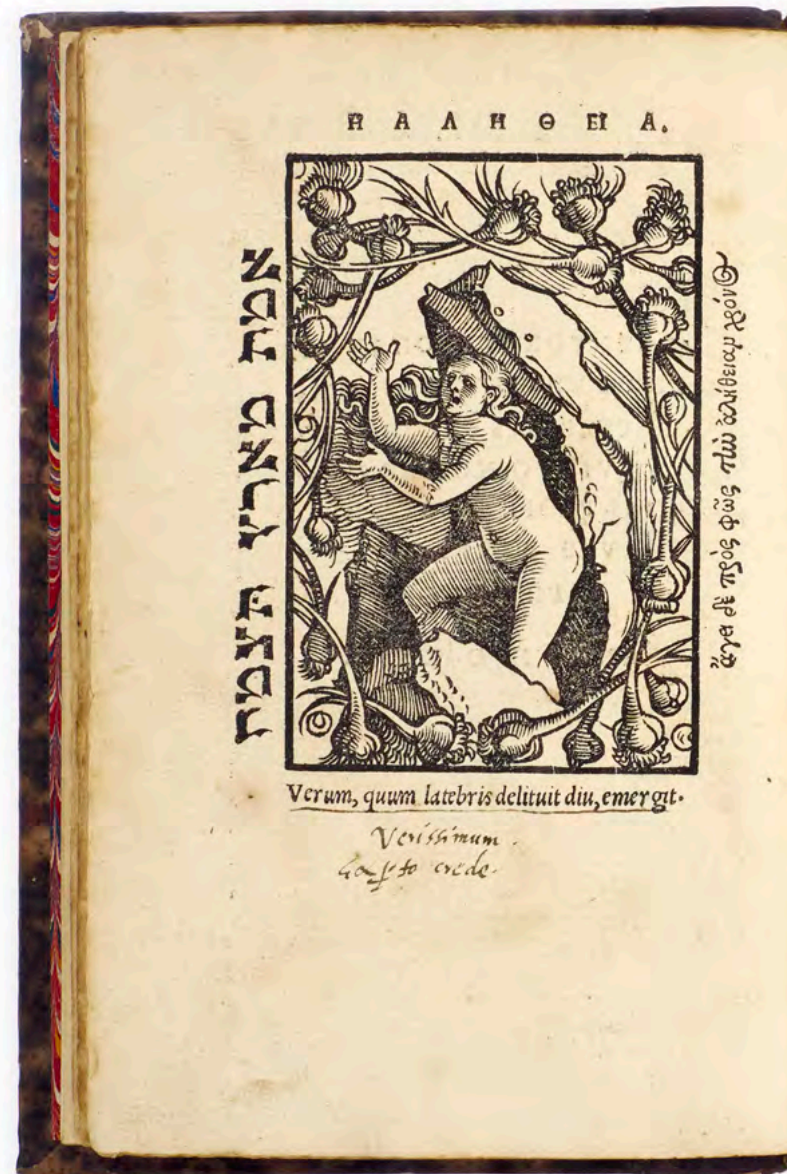
Brassicanus (latinised for Köl, *i.e.* 'cabbage') graduated M.A. at Tübingen in 1517 and was named poet laureate by Maximilian I in 1518, aged only 17 or 18; he succeeded Johann Reuchlin as professor of philology at Ingoldstadt in 1522 but, suspected of being Lutheran, his position became untenable and in 1524 a post was found for him as Professor of Rhetoric (and later of Greek) at Vienna by Johann Faber (1478–1541), to whom the present work is dedicated. Faber served as chaplain and confessor to Ferdinand I and was in 1530 appointed Bishop of Vienna, becoming – with Brassicanus – a staunch opponent of Lutheranism.

Brassicanus here cites the likes of Pindar and Callimachus alongside paraphrases of Erasmus, whom he had visited in Antwerp in 1520. He is honoured by Erasmus in the colloquy *Apotheosis Capnionis*, printed the year before the present work.

The present copy shows signs of close reading by an early reader, with extensive marginal notes and underlining.

OCLC finds only one copy in the US, at Hebrew Union College.

USTC 664542; VD16 H-4650; not in Adams, BM STC, or Brunet. See *Contemporaries of Erasmus* I, pp. 191-2; Flood, *Poets Laureate in the Holy Roman Empire* (2006), pp. 230-1.



INCERTI CV

IVSDAM AVTORIS HYMNVS

IN APOLLINEM.

ἸΜΝΕΪΩ ΠΑΝΤΑ ΜΕΓΑΛΑ ΝΕΟΝ
Ἀπόλλωνα.



Βρότομ, ἀγλαόμορφον,
ἀκέρσεκόμην, ἀβροχά=

την.
Βριθυνοον, βασίλῃα, βελε=

αστραρῇ, βιοδ'ώτην.
Γηθόσωον, γελώντα, γῆ

γαυτολέτην, γλυκύθυ=

μον.
Διογενῆ, Διόπαιδα, Δρα

κοντολέτην, Δαφνογενῆ.

Ἐυλαλον, ἔυρυβίην, ἑκατ'εσόλον, ἐλπίδ'οδ'ώτην.
Ξωογόνοον, ξάθεον, ξινόφρονα, ξινόδ'οπῆρα.

Ἥπιον, ἡδ'υεπῆ, ἡδ'ύθροον, ἡπιόχευρα.
Θηροφόνον, θαλερόν, θελξίφρονα, θελγασίμυθον.

Ἰαφέτην, ἱμερόν, ἡϊτόν, ἱπποκορυμήν.
Κοσμοπλόκον, κλάριον, κρατερόφρονα, καρποτένεθλον.

Λητογενῆ, λαρόν, λυρογενῆ, λαμπιτόωντα.
Μυσοπόλον, μάντιν, μεγαλήτορα, μυριόμορφον.

Πελοχάρῃ, ποερόν, πεπενθέα, πεφαλερόν τε.
Α 3 Ξυνοχαρῇ.

Anaphis

Argentes

Nomius

Eleleus

Smintus

Tymbrus

Phileus

Epicurus

Alexander

Patrius

Agieus

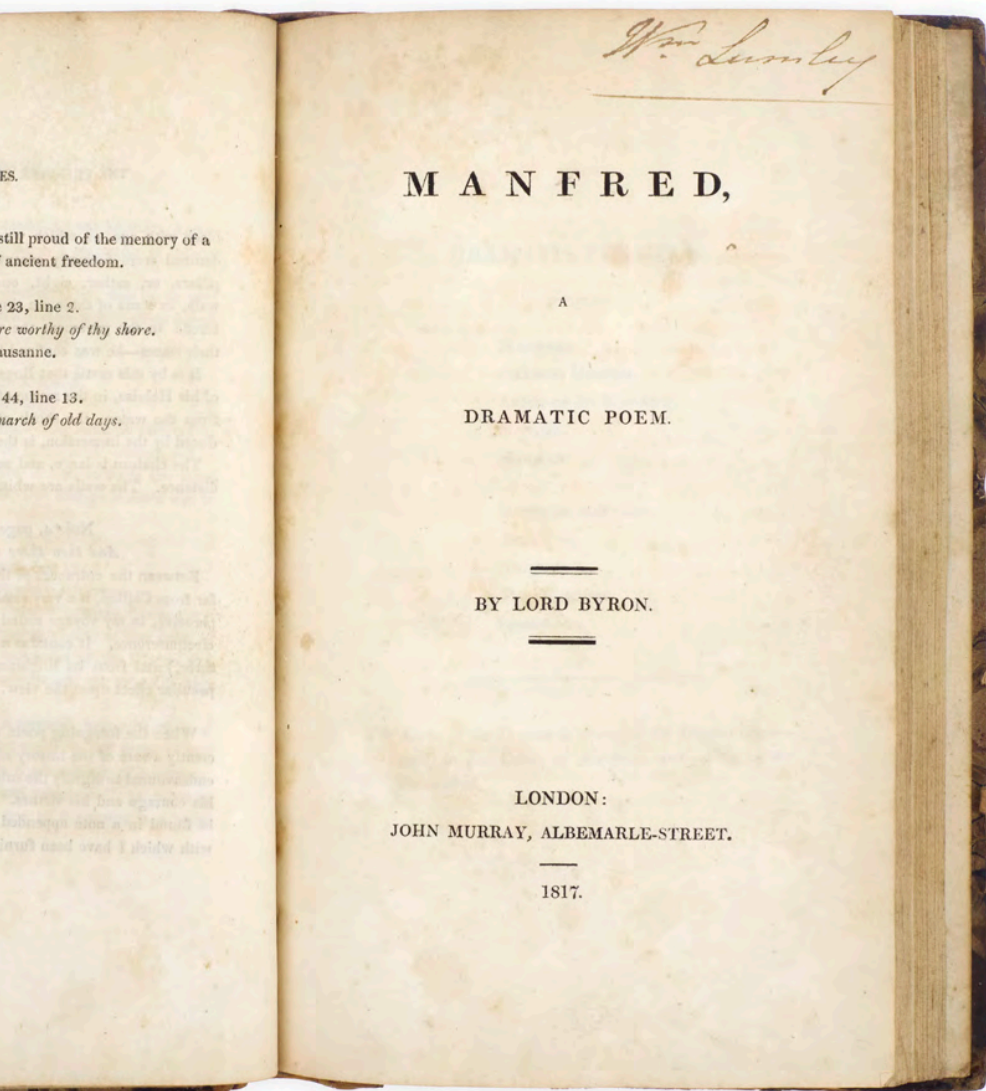
Cerdo

emus ut discamus. ANAPH AEVS à demonstrando, quod literæ certum iter optime uiuendi commonstrēt. AR= GENETES quod cognitis optimis disciplinis quasire= nasci uideamur ueri iam homines facti. NOMIVS à pa= scendo, quod iuxta Platoniam sententiam bonorum ani= morum epule, in bonis sermonibus consistant. ELELEVS à perpetua uolubilitate, mobilis enim mens homini data præcipue studijs addicto, quæ nunquàm se tenet, at cogita= tiones suas in nota et ignota omnia dimittit. Pulchre re= spondens origini suæ, id est cælo quod semper est in motu. SMINTHEVS à feruenti cursu, quo peruenitur ad in= ternam literarum suauitatem. TYMBRAEVS ab exci= tandis hymnibus nam quemadmodum hymber terrā præ= molliit, ita meliores literæ quantumuis agrestem hominem mansuetissimum efficiunt. PHILESIVS quod omnium amore digni sint, qui se literarum ornamentis excoluerūt. Sic enim Euripides inquit, ἀλλ' ἐστὶ δ' ἡττις ἄλλος ἐμ βρο= τοῖς ἔρωι, ψυχῆς δ' ἰκαίης σὺ φρονέει καὶ ἀγαθῆς. EPICVRIVS, id est auxiliariis literæ namq; in aduersis rebus præsentario sunt auxilio. ALEXICACVS, id est expulso malorum, quod honesta studia malorum omni um semina nostris animis eximant. PATRIVS quod ea fide conuenire debeant ingenue docti, qua communis pa= triæ ciues artissime inter se colligati sunt. AGIEVS qd' in itinere doctorum hominum occursum magnopere sit ob= seruandus. CERDOVS quod innumeras uirtutes ani= mo lucrifaciunt bonæ literæ. Cæterum ἐν δ' ἡλφ' ἀγαλμα=

ἔστι τὸ ἀπόλλωνος ἔχοντος τῆς ἀριστέας χάριτας. ἀδ= stram manum ubiq; pigri= fos animi dolor egerit, dex= rem gratijs adcomodanda= tatem, ita in uiuando celer= et Apollini sacra est CY= τος. nihil enim tam exor= stabilem, atq; niueus ille cæ= beneuolentia. CORVVS ris, alienus est ab Apolline= terarum adsectoribus, paru= nire debeat, ad hæc quod χορὸς ἰσάται.

ἄβροτον ἀγλαόμορφον, Prinapio uocant, ἄβρο= multum humanum, à enim= la sed augeat nonunquam, si= cem deam adrastra quasi π= ἀειδ' ὄντα et apud Hon= multilignis. Adhæc abij ap= ritate dicuntur, qui multum= prima uirtus hominum eru= humanitatem amplecti, qua= creatrix, amicorū firmissim= ἈΓΛΑΟΜΟΡΦΟΝ

INCERTI



5. **BYRON, George Gordon Noël, *Lord Byron*.** *Manfred*, a dramatic poem. *London, John Murray, 1817.* [bound after:]

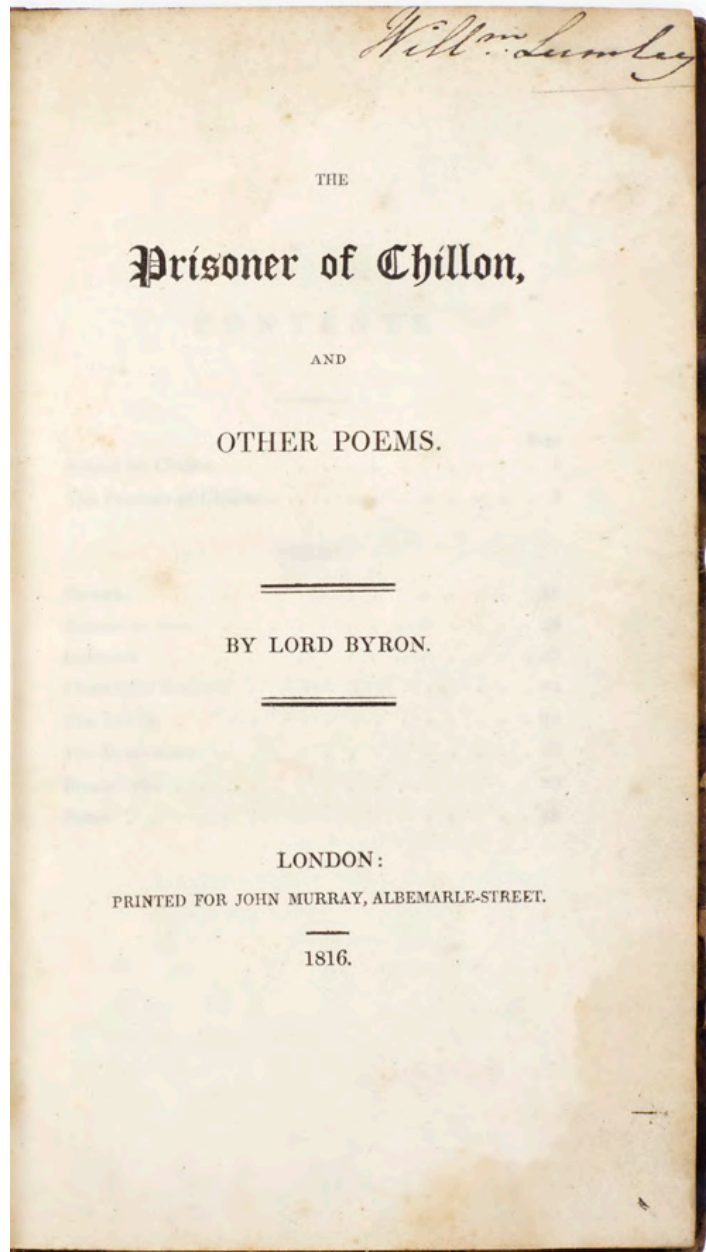
—. *The Prisoner of Chillon, and other poems.* *London, John Murray, 1816.* [and before:]

—. *Lara, a tale.* Fifth edition. *London, John Murray, 1817.*

Three works in one vol., 8vo, *Manfred*: pp. [3]–80, without the half-title; *The Prisoner of Chillon*: pp. [4], 60, bound without the half-title and the final leaf bearing Murray's listing of Byron's poems and the imprint; *Lara*: pp. [2], 74; some foxing and light browning; contemporary half calf with marbled sides, spine gilt in compartments; rebacked rather crudely at an early date preserving most of the spine, extremities worn; contemporary ink ownership inscription of William Lumley at head of title of first two works. £950

A contemporary sammelband of three works by Byron, two of them in first edition.

I. First edition, Wise's rare second issue, the title-page omitting the quotation from *Hamlet*, which Byron had sent to John Murray on 9 April 1817. The work is most often found in the third issue: the first two, omitting the quote, are 'as scarce as the proverbial teeth of hens' (Randolph) – indeed, the copies that Murray sent to Byron himself in Venice were almost certainly of the third issue.



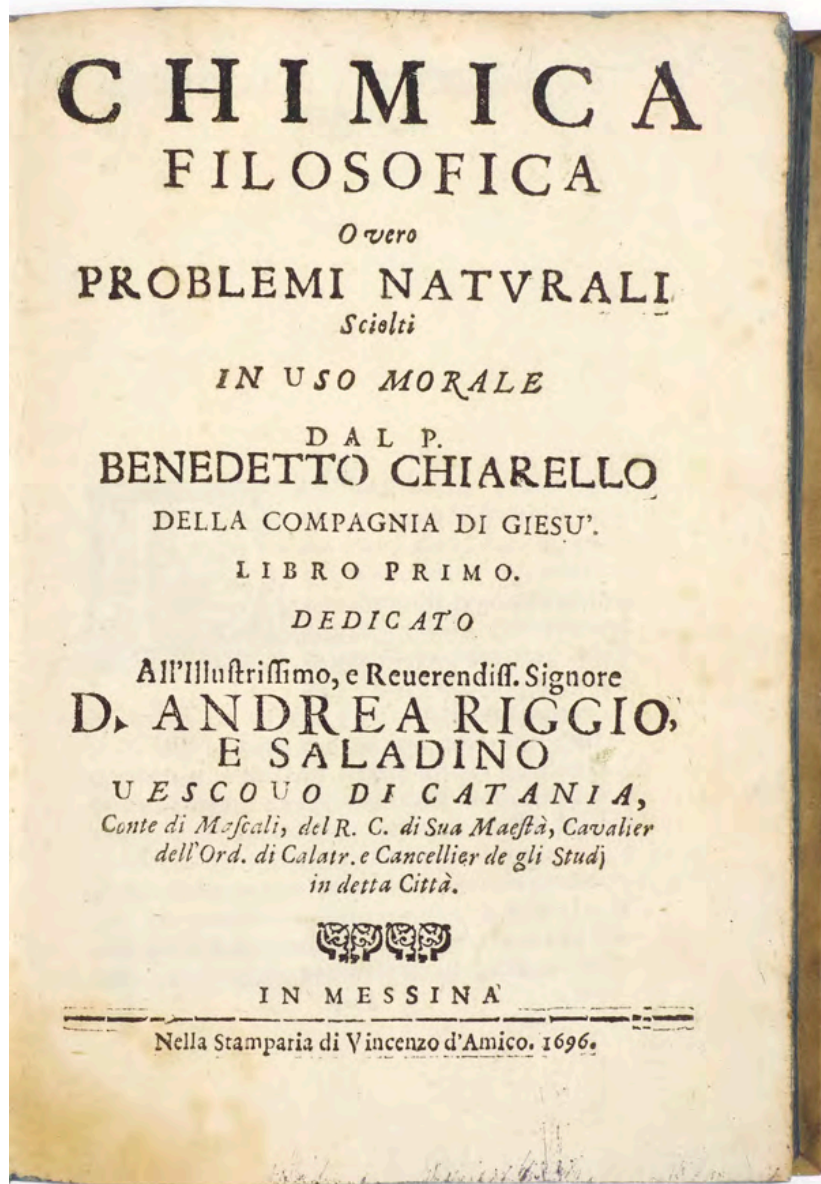
Byron had sent the third act of *Manfred* to John Murray from Rome on 5 May 1817 with the request to print it without sending him proofs. 'As it happens, B's decision not to correct further proofs turned out to be most unfortunate, for the first published edition – and all later editions – printed a corrupt text. B was outraged when he saw the first edition because Murray, on Gifford's suggestion, had deliberately removed line 151 from Act III, Scene IV [*Manfred*. Old man, 'tis not so difficult to die']', ruining the sense (McGann).

Of the two early issues, Wise calls this the second, Randolph the 'Dramatis Personae' variant (precedence undetermined, though he hesitantly suggests it is the first). It is also 'slightly rarer ... but possession of either variant is a true reason for a collector's pride'.

II. First edition of Byron's long narrative poem *The Prisoner of Chillon*, which chronicles the imprisonment of the patriot-cum-historian François Bonivard, Genevois monk. After succeeding his uncle as head of the Cluniac priory of St Victor, near Geneva, Bonivard began to oppose the encroachments made by Charles III, duke of Savoy, and the bishop of Geneva against that city's liberties. He was imprisoned by the duke at Grolée from 1519 to 1521, lost his priory, and became one of the significant figureheads of the struggle. Byron's interpretation of these events is oblique, bearing only a passing resemblance to the reality of Bonivard's life (as recounted partially in the 'Notes'), but is steeped in characteristic romantic imagery.

III. Fifth edition of *Lara*, first published in 1814.

I. Randolph, pp. 64-7; Wise, *Byron* I, p. 122. II. Randolph, pp. 61-2.



6. **CHIARELLO, Benedetto.** *Chimica filosofica o vero problemi naturali sciolti in uso ...* Libro primo dedicato all'illustrissimo, e reverendiss. Signore D. Andrea Riggio, e Saladino Vescovo di Catania ... *Messina, Vincenzo d'Amico, 1696.*

Narrow 4to, pp. [16], 295, [1 (blank)]; very slight browning to lower inner corner (most evident on the first and last few pages), otherwise a beautiful, fresh copy, printed on strong paper; bound in contemporary Italian vellum over boards, spine lettered directly in gilt on pink-stained panel, edges densely speckled blue, sewn on 4 cords; nineteenth-century English bookplates of Marbury Hall Library and of Arthur Hugh Smith Barry, first Baron Barrymore (1843–1925) to front pastedown. £950

First and only edition of this curious work by the Jesuit Benedetto Chiarello (1658–1727), the first of his three books on the subject.

In this first volume the author deals with various philosophical and natural science questions, the answers to which also become an occasion for a moral comment. Among the various topics covered we find what mummies are; what causes earthquakes; why one pales with fear and blushes with embarrassment; why women rarely make friends with each other; means to live longer; the meaning of the lines on the palms of the hand; sleepwalking; the removal of the spleen in order to run faster; the different brightness of the stars; which children a father loves the most; whether bloodletting is harmful or not; whether blood circulation is actually true; how pearls are formed; what causes laughter; relationship between comets and misfortunes; sea currents in relation to the position of Sicily and the possibility that the island might move away from the Italian peninsula; how monsters are born.

Chiarello published a second volume of the *Chimica filosofica* in 1701, and a third the following year.

Backer-Sommervogel II, col. 1121.

PROBLEMA V.

Da qual principio formasi dentro mare
l'Iride, che il volgo chiama,
FATA MORGANA?

Huomini, tutto il cui bello sta nell'esteriore.



L tenere ad vso de' Grandi addob-
bata vna qualche stanza, che Ga-
leria s'addimanda, co' più eccel-
lenti lauori d'arte, e di natura, sù
anco in pratica a quei de' secoli
antichi. Vna infra l'altre va in-
grido per la memoria, che ne la-
sciò M. Tullio, statone testimonio
di veduta; ed era in casa di Caio

Heio, huomo in ciò, ch'è senno, nobiltà, e ricchezza,
il da più, e'l miglior cittadino di Messina. In essa, ol-
tre parecchi arredi di materia vguualmente e di lauoro
pregiatissimi, vedeansi statue delle più belle, che mai
usciron di mano, basta dir, d'un Prassitele, e d'un Mi-
rone: onde quiui, rapiti dalla fama, trauano a va-
gheggiarle quanti giù all'Oriente veniuano passaggieri
da Roma, sicche per fede dell'allegato Tullio: (a) *Do-*
mus erat Domino non magis ornamento, quàm civitati.
Ma se perdè Messina vn sì bel pregio, non potendolo
campar dalle mani vncinate di quel suo infamissimo
Proconsole Caio Verre, non lasciò poi in più propizj
tempi di rimodernarselo a cento doppi migliore, talche
l'arte non par, che altroue con più attento studio hauef-
se ambizione di superar la natura. Conciòsia cosa, che
se

*a Cic. Q.
rat. 2. in
Verre.*





7. **CICERO, and Lodovico DOLCE (translator).** Il dialogo dell'oratore di Cicerone tradotto da M. Lodovico Dolce, e nuovamente da lui ricoretto, e ristampato. Con una utile esposizione di quanto a piu piana intelligenza di tale opera s'appartiene. Con la tavola. *Venice, Gabriel Giolito de Ferrari and brothers, 1554 [-1555].*

12mo, pp. 358, [2 (blank)], [48]; woodcut Giolito phoenix device to title-page, part-title to the 'Brevi annotationi'; title-page torn with partial loss of a few characters, crudely repaired verso, light dampstaining to first quire but otherwise a very good copy; in seventeenth-century Italian vellum over boards, gilt red morocco lettering-piece to spine (chipped); vestiges of oval bookplate to front pastedown. £275

Revised second edition of Ludovico Dolce's translation of Cicero's *De oratore*, augmented by the addition of the commentary which would form the primary theoretical basis for Dolce's highly influential *Dialogo della pittura*, published by Giolito in 1557.

Cicero's characterisation of the ideal orator is highly visual: gesture is portrayed as 'an action which represents the soul' and facial expression as 'the expression of the soul itself' (p. 354, *trans.*). The capacity of the image to elicit emotion in viewers and to convey the essence of the soul is among the foremost qualities of a masterful work of art, as Dolce describes in his *Dialogo della pittura, intitolato l'Aretino* in which, framed as a dialogue between Pietro Aretino and Giovan Francesco Fabrini, he compares the visual and the verbal.

First published in 1547, the present edition is revised by Dolce and is the first edition to include his commentary on the text, which would be repeated almost verbatim in the *Dialogo della pittura* three years later.

EDIT16 12316; USTC 822354; Bongi I, 126; Gamba 1320 ('one of the most elegant printed by Giolito', *trans.*). See Lee, 'Ut Pictura Poesis' in *The Art Bulletin* 22, no. 4 (1940); and Roskill, *Dolce's Aretino and Venetian Art Theory of the Cinquecento* (2000).

Donny / professe / pour / son / de

LA VIE
D'ÉPICURE.

Par M. DU RONDEL.



A PARIS.
Chez ANTOINE CELLIER,
rue de la Harpe, à l'Imprimerie
des Roziers.

M. DC. LXXIX.
Avec Privilege du Roy.

Ne extra hanc Bibliothecam
efferatur. Ex obedientia.

HUGUENOT EPICUREANISM
FROM THE LIBRARY OF PIERRE-DANIEL HUET

8. DU RONDEL, Jacques. *La vie d'Épicure*. Paris, Antoine Cellier, 1679.

12mo, pp. [2 (blank)], [10], 81, [2], [1 (blank)]; woodcut ornament to title, woodcut headpieces and initials; a very good copy in contemporary speckled calf, spine gilt in compartments and lettered directly in gilt, edges speckled red; corners somewhat worn, joints split but holding, endcaps chipped; arms of Pierre-Daniel Huet blocked in gilt to each board (*see below*), with ink acquisition note '18 juin 1679' (likely in Huet's hand) to verso of rear free endpaper and inscription 'D. de P. 438.' to blank a1 verso, his engraved armorial donation plate dated 1692 to front pastedown (upper left corner torn), seventeenth-century ink gift inscription at the head of title, printed label 'Ne extra hanc bibliothecam efferatur. Ex obedientia.' (Not to be removed from this library, out of obedience) pasted to foot of title, seventeenth-century printed pressmark label to front pastedown. £1750

First edition of Du Rondel's *Life of Epicurus*, a seminal work in the study of eighteenth-century Epicureanism; an important copy, from the distinguished library of Pierre-Daniel Huet.

EPISTRE.
a passion avec la-
le je veux estre
ma vie,

ONSIEUR,

Vostre tres-humble & tres-
obeissant serviteur,
Du RONDEL.



LA VIE
D'EPICURE.

EPICURE na-
quit à Gargette,
Bourgade de l'At-
tique, l'an troisiéme de la
cent neuviéme Olympia-
de. Il fut mené dès son
enfance à Samos par le
bon homme Neocles &
par Cherestrate ses pere
A

c. l'an
du mon-
de 366 j.

While Des Coutures's *La morale d'Epicure* claimed that Epicurean philosophy posed no dangers to anyone with real faith, being in fact an edifying encounter for anyone who wished to see how far both to and from truth an excellent mind might travel 'without lights [of faith] amid the shadows', the Huguenot Jacques Du Rondel's *La vie d'Epicure* (1679) had gone even farther, presenting as its own Diogenes Laërtius's view of Epicurus's "ineffable piety ... and ... profound respect for the gods, which composed the most considerable portion of his virtue." For Du Rondel, Epicurus had added the unpredictable "declension," that is, swerve, of the atoms to Democritus's physical theory in order to save free will. Epicurus's great popularity had displeased other ancient philosophers, above all the Stoics, Du Rondel explained, and they jealously had slandered him, accusing this chaste and pious man of voluptuous depravity and irreligion. While Epicurus was wrong to believe that divine perfection was incompatible with governance in physics, he and Lucretius, Du Rondel insisted, both believed in gods who "concerned themselves" with the morality of the world, and there also had been sincere Christians who believed, however erroneously, that God exercised His providence only in matters of ethics and theology, not in physics' (Kors, p. 10).

Jacques Du Rondel (c. 1630–1715) was professor of Rhetoric and Greek at the Huguenot Academy in Sedan, where he had Abraham De Moivre among his students, and taught alongside Pierre Bayle, at that time professor of Philosophy. Following the Academy suppression in 1681 ordered by Louis XIV as part of his policy of repression of French Protestantism, Du Rondel became professor of *Belles-lettres* at the University of Maastricht.



Provenance: Pierre-Daniel Huet (1630–1721), Bishop of Soissons and later of Avranches, was a French scholar, antiquary, scientist, and philosopher, one of the most brilliant and renowned intellectuals during the reign of Louis XIV, ‘whose incisive skepticism, particularly as embodied in his cogent attacks on René Descartes, greatly influenced contemporary philosophers’ (*Britannica*), making him a leading proponent of fideism.

Huet’s father was a convert from Calvinism, but he was nonetheless educated by a Protestant pastor as his tutor during some of his first academic years. He studied at the Jesuit school in his native Caen, before moving to Paris where he forged a close friendship with Gabriel Naudé, librarian of the Mazarin Library. In 1652 he visited the court of Queen Christina of Sweden, in whose library he discovered some fragments of a commentary on St Matthew by Origen, a discovery which led to an edition of Origen in 1668. He later assisted the French bishop Jacques Bossuet, tutor to the Dauphin Louis, son of Louis XIV, and edited the celebrated series of Delphin Classics. Despite not being a Jesuit himself, Huet spent his last years in a Jesuit house in Paris, and bequeathed his library of some eight thousand books to the Jesuit College in Paris (as commemorated by the bookplate). Following the suppression of the Society of Jesus in France in 1764, his library was dispersed, although many of his books were incorporated into the Bibliothèque Royale (today BnF).

See Kors, *Epicureans and Atheists in France, 1650-1729* (2016), and Shelford, *Transforming the Republic of Letters: Pierre-Daniel Huet and European Intellectual Life, 1650-1720* (2007).

No copies traced in the US. Library Hub finds a single copy in the UK, at Worcester College Oxford. OCLC locates only a handful of copies outside France (a single copy each in Switzerland, Germany, Denmark, Sweden, Italy, and the Netherlands).

SULLA VITA
DELLA SAGGIA E VIRTUOSA
TERESA ALGAROTTI
DI
CALCINATE
PRIMA FRA LE ISTITUTRICI DELLA PIA OPERA
DI S. DOROTEA

Cenni

DEL SAC. GIO. MARIA GELMI



BRESCIA

TIP. VESCOVILE DEL PIO ISTITUTO

1845

ONE VIRTUOUS WOMAN

9. **GELMI, Giovanni Maria.** Sulla vita della saggia e virtuosa Teresa Algarotti di Calcinate prima fra le istitutrici della Pia Opera di S. Dorotea cenni del sac. Gio. Maria Gelmi. *Brescia, 'Tip. Vescovile del Pio Istituto', 1845.*

12mo, pp. 102, [2 (blank)]; light dampstaining, a few creased corners, but a good copy; sewn in contemporary blue printed wrappers; a few stains to wrappers, front wrapper trimmed closely at fore-edge, small loss to upper corner of rear wrapper.

£250

First and only edition, very rare, of the biography of Teresa Algarotti (1790–1844), a gifted teacher and spiritual guide who served as superior of the Pia Opera di Santa Dorotea, an institution devoted to the Christian education of young women founded at Calcinate, in Lombardy, in 1815. Here Gelmi describes Teresa's youth, her work for the Pia Opera, her virtues, spiritual exercises and vows, and her illness, death, and funeral.

Not on OCLC; only one copy on ICCU (Biblioteca Universitaria Pavia).

Mirouer des femmes vertueuses. Ensemble la

patience Griselidis/par laquelle est demonstree
l'obedience des femmes vertueuses.

L'histoire admirable de Jehanne Pucelle/natiue de
Daucouleur. Laquelle par reuelation diuine/et par grant
miracle fut cause de eppulser les Angloys tât d France
Normandie que aultres lieux circonuoysins/ainsi que
vous Verrez par ladicte Histoire/extraicte de plusieurs
croniques de ce faisant mention. Nouuellement im-
prime a Paris.



TWO VIRTUOUS WOMEN

10. [GRATET-DUPLESSIS, Pierre-Alexandre (*editor*).] *Mirouer des femmes vertueuses. Ensemble la patience Griselidis, par laquelle est demonstree l'obedience des femmes vertueuses. L'histoire admirable de Jehanne Pucelle ... Nouuellement imprime a Paris. Paris, Crapelet for Silvestre, 31 March 1840.*

16mo, pp. [52]; printed mostly in blackletter, woodcut to title and 6 further woodcuts in text; small spot to D2; a very good, unopened copy; sewn, a little loose.

£275

A handsome type-facsimile made, according to the explanatory afterword, from the first edition of 1546, of which USTC finds a single copy at Chantilly. The first part comprises a biography of Joan of Arc (c. 1412–1431) and the second the story of Griselda, a popular figure of medieval European folklore famed for her patience and obedience.

JUSTICE IN HAINAULT

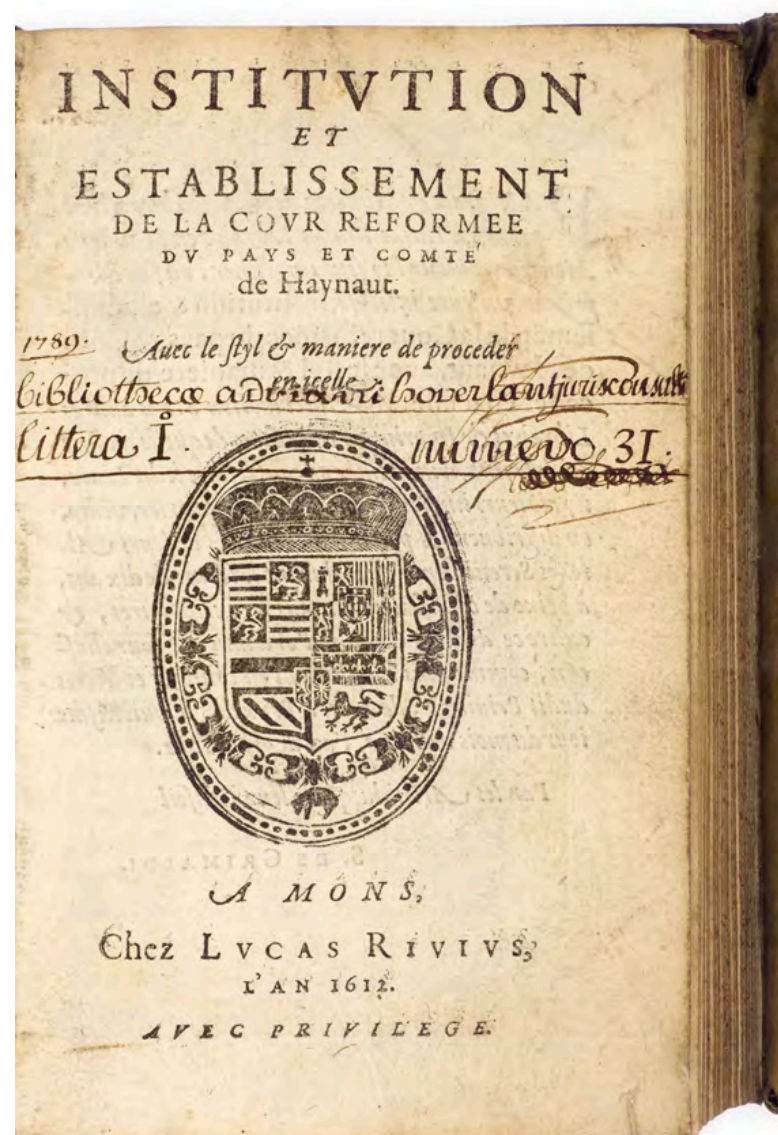
11. [HAINAULT.] Institution et établissement de la cour reformee du pays et comté de Haynaut, avec la styl & maniere de proceder en icelle. *Mons, Lucas Rivius, 1612.*

8vo, pp. 276; woodcut arms of Albert VII of Austria to title; lightly toned with the occasional spot, but a good copy; bound in contemporary vellum over thin boards with nineteenth-century woodcut of Justice pasted to front board (worn), yapp fore-edges, vestigial ties, edges speckled red and green; vignette partially perished; a few small stains, without front free endpaper; ink ownership inscription '1789 bibliothecae adriani boverlant jurisconsulti' and shelfmark to title, nineteenth-century manuscript ownership label 'Clément Reno-' to front pastedown. £250

First edition of this locally printed proposal for legal reform in the County of Hainault in the Hapsburg-controlled Spanish Netherlands.

Hainault (or Hainaut) was under the rule of Isabella Clara Eugenia, who had succeeded as Countess of Hainault on the death of her father Philip II in 1598, and her husband Albert VII, later (briefly) Archduke of Austria. The present work offers a plan for reform of the local court of Hainaut which, according to the preface, was becoming increasingly susceptible to abuses; in response, the work proposes a reorganization of the justice administration in Hainault, as well as a reiteration and reformulation of the rules, statutes, and ordinances 'which we wish & command to be strictly observed and maintained' (p. 6 *trans.*).

USTC 1120564.



VERY RARE SUITE BY A PIONEERING FEMALE ARTIST

12. **HAUDEBOURT-LESCOT, Antoinette Cecile Hortense.** [Costumes d'Italie]. [*Paris, lithographed by Delpech, c. 1825*].

Folio (369 x 275 mm), series of 20 numbered hand-coloured lithographed plates (some bound out of sequence but all present), each with engraved caption and author's name, some with engraver's name; crude repairs to the margins of several leaves (all far from the impressions), a few spots and marks; bound in contemporary red half morocco with marbled sides, spine gilt-ruled in compartments and lettered directly in gilt gilt; upper joint split but holding, spinepiece coming loose with some loss, endpapers renewed. £2500

Very rare suite of splendid lithographs portraying attires from the regions of central and southern Italy designed by the French painter Haudebourt-Lescot, one of the most successful early nineteenth-century female French painters and mentor to others including Herminie Déhérain and Marie-Ernestine Serret.

Antoinette-Cécile-Hortense Haudebourt, *née* Lescot (1784–1845), began her art studies at the age of seven with Guillaume Guillon-Lethière, whom she eventually, and unconventionally, joined in Rome upon his appointment as director of the French Academy in 1807. She remained in Rome until 1816, the first female French artist to receive formal training in Italy. There she met Jean-Dominique Ingres, who drew her portrait, and Antonio Canova; and used her prolonged stay abroad to produce detailed, well-observed depictions of local costumes and manners. Her specialty, the genre scene, pioneered a field which would become widely popular with the Italian picturesque paintings of Guillaume Bodinier and of the Swiss artist Leopold Robert. Over a hundred of her paintings were included in exhibitions at the Paris Salon between 1811 and 1840.





The great majority of characters and attires represented in the suite are of women in quotidian settings; beyond Rome, the observations extend to Naples and Calabria; the plates are captioned 'Ciociara', 'Frascatana', 'Gioncataro', 'Femme de Nettuno', 'Femme de Ponte Corvo', 'Trasteverina', 'Suisse du Pape', 'Coûtume de femme des environs de Rome', 'Piferari', 'Femme du Royaume de Naples', 'Femme de Rocca di Papa', 'Paysanne des environs de Rome', 'Femme de Carafa', 'Femme de Cosenza en deuil', 'Femme de la Calabre', 'Femme de Gaëte', 'Capucin', 'Femme de Caprarola', 'Homme du peuple a Rome', 'Femme du peuple de Rome'.

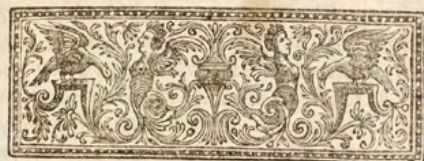
Whilst Haudebourt-Lescot's paintings and watercolours on paper and canvas enjoy a thriving presence in public and private collections, this suite appears to be exceptionally rare: we have identified a single copy, at Yale, with the same number of plates and no title, as here.

reface.

nothing to say to
fession and groundless
violent for a Cause,
ever understood the
one desires any other
than what I have
fire they will let me
life they are in, and
that I may qua-
rrelingly; to write
my Pocket, to say
s and loss of Time.
to comply with any
to own an Error,
nor will I be back-
sly, when, instead
that I have wrote, I
y, Falshoods, Impo-
terfeit Knowledge,
or Articles of Faith
le's Philosophy, to
Rome has been much
Scriptures and Fa-
lent upon a darling
lessed Saviour, when
men, had a Learning
cities; and I believe
best; and therefore
best Religion is not
understood; but that
; and which was
and their Succes-
stand by.

A

(1)



IRRESISTIBLE
EVIDENCE
AGAINST
POPERY.

***** (*****)

A Copy of the LETTER sent
to me.

DEAR SIR,



A M at this Time in a Con-
dition hardly capable to hold a
Pen, occasioned by a Report in
Town, that you have left the
Catholick Church, and joined
Communion with Hereticks; and that
you have also took a Wife. I trust in
God there is no Foundation for those
most shocking Stories. I beg you'll fa-
vour

B

your

PROOFREADING AGAINST POPERY

13. **HUDLESTON, William.** Irresistible Evidence against Popery, in a Letter to a Friend. *London, J. Downing, 1731.*

8vo, pp. [xii], 96, 81-156; sig. G present in duplicate; woodcut headpieces and initials; a very good copy in contemporary Cambridge-panelled sheep, sewn two-on on; a little worn, joints tender, endcaps chipped; marginal pencil marks throughout (but principally to dedication), corresponding pencil note to rear pastedown, 6-word insertion in ink to lower margin p. 13. £350

First and only edition, scarce, of this defence of the Anglican Church and attack on the Roman, by the convert clergyman William Hudleston.

The present copy is curiously marked in pencil and ink with changes to both the content and the typesetting; the changes are not, however, reflected in the text as published. If the marks were made in preparation for an intended second edition, it was never printed.

ESTC T37409.

old and new Vulgate, I shall observe
+ strictly taken as the popish^{at} church.

INSTITVTIONES

IVRES CIVILIS, IVSTINIANI

Magni imperio per Triumuiros Tri-
bonianum, Dorotheum, ac Theophi-
lum conscriptæ: & Fr. Accursii glos-
sis illustratæ. *Germanus Martin me emit
anno D[omi]ni 1556.*

FONTES IVRES CIVILIS: IDEST NVMÆ POM-
piliij, ac XII. Tab. Leges.

Ex lib. archim. S. Remigii Remens.
Appendicula glossarum Accursii magna ex parte delitescens hominum
ingenij ac diligentia renouata: quarum index proprius est constitutus.



M. D. XXXXXV.

PUBLISHED BY EXILED PROTESTANT PRINTERS

14. **JUSTINIAN.** *Institutiones iuris civilis.* [Geneva,] [colophon: *Simon du Bosc and Guillaume Guérout,*] 1555.

8vo, pp. [64], 599, [1]; woodcut printer's device to title and colophon; text printed in two columns, surrounded by the glossa; the odd ink smudge, but a very good copy; bound in eighteenth-century French mottled sheep, rear joint cracked but holding, spine gilt in compartments and lettered directly gilt, edges stained red, blue ribbon placemaker; contemporary ink purchase inscription 'Germanus Martin me emit anno D[omi]ni 1556' and eighteenth-century ownership inscription of the Abbey of Saint-Remi in Rheims ('Ex lib[ris]. Archim[onasteri]. S. Remigii Remens', see below) to title, with the Abbey's arms gilt to first compartment of spine, seventeenth-century ink ownership inscription 'Gibert' to colophon, a few scattered contemporary annotations (sometimes slightly cropped), one passage cancelled in ink on p. 142.

£475

Uncommon edition of the *Institutiones iuris civilis*, printed in Geneva by two French exiled Protestant printers, from the lost library of the Abbey of Saint-Remi in Rheims.



Guillaume Guérout (born in Rouen, d. c.1565), poet, translator, and publisher, moved to Geneva at an early age to join Calvinism. 'Denounced for bawdiness and swearing against Calvin and his pastors, he was imprisoned briefly in 1549 and thereafter took refuge in Lyons ... After his involvement in the publication of Michel Servet's ultra-heretical *Christianissimi reſtitutio* at Vienne, Guérout returned to Geneva, where he collaborated with his uncle, Simon Du Bosc, in publishing a number of volumes of monophonic and polyphonic psalm translations, *chansons ſpirituelles* and motets' (*Oxford Music Online*). A quarrel with Théodore de Bèze may have led Guérout to leave Geneva for Lyons once more in November 1556.

Simon Du Bosc (born in Rouen, d. 1556-7) was a printer active in Alençon and Paris between 1529 and 1534, at the end of which year he was listed as a heretic. He reappeared in Geneva in 1553, and he was soon began printing in partnership with Guérout.

The *Inſtitutiones*, here printed with the glossa by Franciscus Accursius, represent an introductory textbook for new law ſtudents. Together with the *Codex, Digēſta*, and *Novellae Conſtitutiones*, it forms the *Corpus Juris Civilis*, a monumental work which laid the foundations for almoſt all European legal ſystems to the preſent day.

Provenance: from the library of the Abbey of Saint-Remi in Rheims, a former Benedictine monaſtery founded in the ſixth century, whose basilica ſerved as the coronation and burial church of ſeveral French kings. Its celebrated library, conſidered to be amongſt the fineſt in the region, comprised at leaſt nine hundred manuſcripts and twenty thouſand printed books, moſt of which were deſtroyed in a fire on the night of 15 January 1774. Many books which had eſcaped the flames were then deſtroyed during the French Revolution, and the remains were finally diſperſed in 1793 following the ſuppreſſion of religious congregations.

Library Hub records only two copies in the UK, at the University of St Andrews and Salisbury Cathedral. OCLC records five copies in the US, at UCLA, Tulane Law Library, University of Maryland, Duke, and Library of Congress (defective).

15. [JUVENILIA.] Racconti per gli adolescenti. Con tavole miniate. *Trieste*, 'Sezione Letterario-Artistica del Lloyd Austriaco', 1857.

8vo, pp. [2], 134, with 8 hand-coloured lithographic plates; foxed throughout; in publisher's dark blue pictorial cloth, front board blocked in gilt with details in red, blue, white, and green; spine sunned, short splits to front joint. £350

First and only edition, extremely rare, of these cautionary tales for adolescents, featuring *inter alia* debates among children on the ethics of taxidermy, a brawl in Latin lessons, arrests for embezzlement, and the unjust incarceration of a schoolboy.

The nine diverting (if somewhat saccharine) stories, accompanied by charming lithographic plates, encourage a virtuous life and promote kindness and respect for one's elders while condemning materialism and cruelty. In 'Il naturalista', for instance, Bice begs her brother, Costantino, to cease strangling small animals and taxidermizing them in pursuit of science; after he sees his pet rabbits eaten by a cat and is himself mauled by a frightened fox, he vows never to harm another animal and instead devotes himself to the pursuit of geology. 'L'avanzamento di classe', on the other hand, promotes studiousness and forgiveness: Eugenio, the school bully, insults Franceschino and his sister, later slapping the former across the face during a Latin oral examination; Eugenio fails his exams and is only able to progress to the next year thanks to the intervention of Franceschino, who quite literally turns the other cheek and becomes Eugenio's loyal friend.

Österreichischer Lloyd, or Lloyd Austriaco, was the largest Austro-Hungarian shipping company, based at Trieste (then under Austrian rule) and providing cargo and passenger services from Trieste and Venice to Africa, Asia, and the Middle East; curiously, the organisation established an Art and Literature Section, with their own printing house, in 1849.

No copies recorded on ICCU, OCLC, or Library Hub. *Allgemeines Deutsches Bucher-Lexikon* VI (1858), p. 103.



ADRE.

e mi sem-
bra mai stata
mia, e vedi
gli occhi su
qua tristezza,
che a casa
sempre con

no promesso,
e pianto per
occhi.
el castello, in
e molto. Oh



ndò En-

m fazzo-

e averne
tto circa.

operarla?
ia, perchè
m'è bello
dipingere
ammobi-
grazioso,
attaccata
i abbiamo
molto, e
Figurati





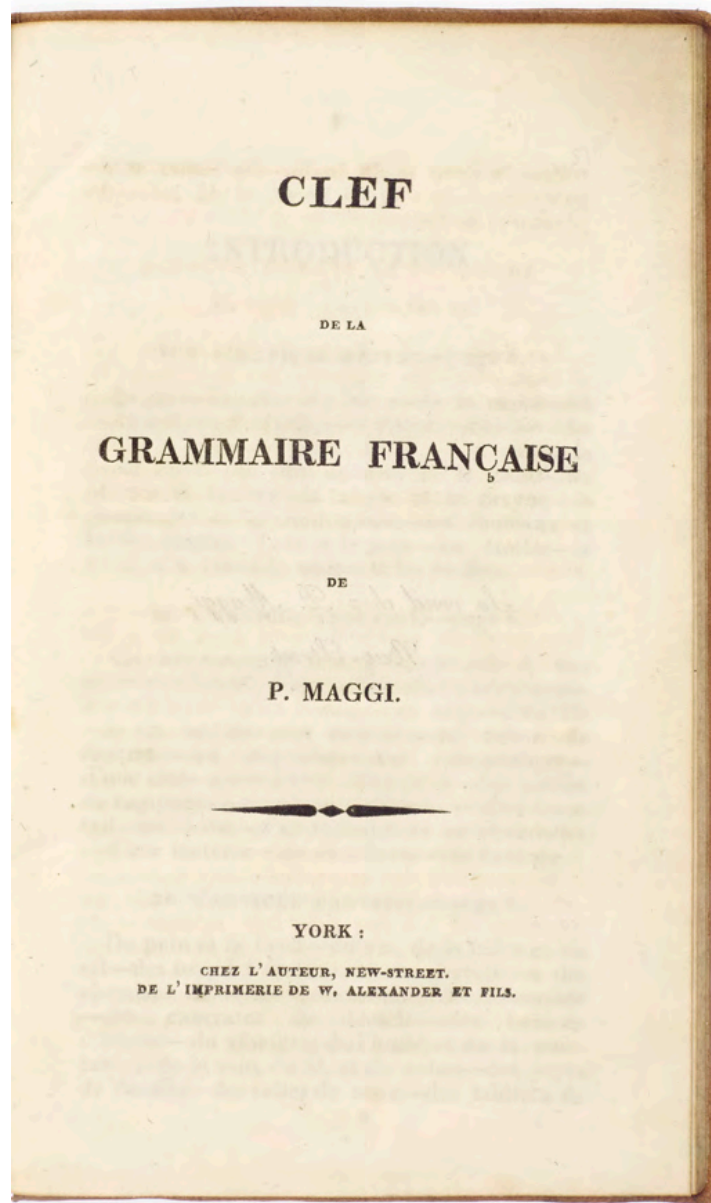
16. **LUCRETIIUS.** Titi Lucretii Cari de rerum natura libri VI. Ad optimorum exemplarium veritatem exacti. Quae praeterea in hac Patavina editione accesserint, epistolae subsequentis postremae paginae declarant. *Padua, Giuseppe Comino [for Volpi], 2 January 1721.*

8vo, pp. xl, 427, [3 (colophon, catalogue)], [2 (blank)]; with copper-engraved vignette to title, woodcut initials and head- and tailpieces, woodcut armorial Volpi device to colophons (one dated 1720); lower blank margin of title excised, some occasional very light spotting and staining, but a very good, fresh copy; in contemporary Italian vellum over boards, spine lettered directly in gilt, edges speckled red and green. £450

First Volpi-Comino edition of Lucretius's famous materialist and Epicurean poem, the most notable Italian edition of the eighteenth century. The present work is the product of the long-running and fruitful collaboration between the printer Giuseppe Comino and the scholars Giovanni Antonio Volpi (1686–1766), professor of philosophy and later of Classics at Padua, and his brother Gaetano. Despite its fame, the Volpi-Comino edition is in fact very closely copied from Thomas Creech's (Oxford, 1695), even reprinting much of his and Tonson's prefaces.

Bound at the end is a two-page catalogue of Volpi-Comino editions, often absent, listing available books published between 1717 and 1721.

Guido Milanese, 'Italian commentaries on Lucretius' in *Classical Commentaries: Explorations in a scholarly genre* (ed. Kraus & Stray, 2015), pp. 195–215 ('the only interesting book produced in Italy in this field [in the eighteenth century]').



TEACHING FRENCH IN YORK

17. **MAGGI, P.** *Clef de la grammaire française. York, 'chez l'Auteur ... de l'imprimerie de W. Alexander et Fils', [non ante 1823].*

12mo in 6s, pp. 52; bound in contemporary sheep, borders roll-tooled in blind, sewn two-up on 3 sunken cords of which 2 laced in, endpapers watermarked 'T&W / 1825'; tail-cap chipped, but a very good copy. £250

First and only edition, very rare, of this answer-book to *The French Master, or Elementary Grammar* by the York language-teacher Maggi.

Printed by W. Alexander and Son for the London booksellers Baldwin, Cradock, and Joy in 1823, Maggi's *French Master* promised to teach 'the whole of the Grammar in French' within six lessons, with instruction in French followed by English phrases and sentences for translation. The present work – which unlike its predecessor is available only from the author in York – provides the answers in French, from the simple phrases ('Le jour', 'La nuit', &c) to short essays on ancient mythology and a history of England from the Romans to George IV.

OCLC and Library Hub together find only one copy, at the British Library.

Bigorne q mange
ge to⁹ les hōes
q font le cōmād
mēt de leurs femmes .:



MISOGYNIST MANEATER

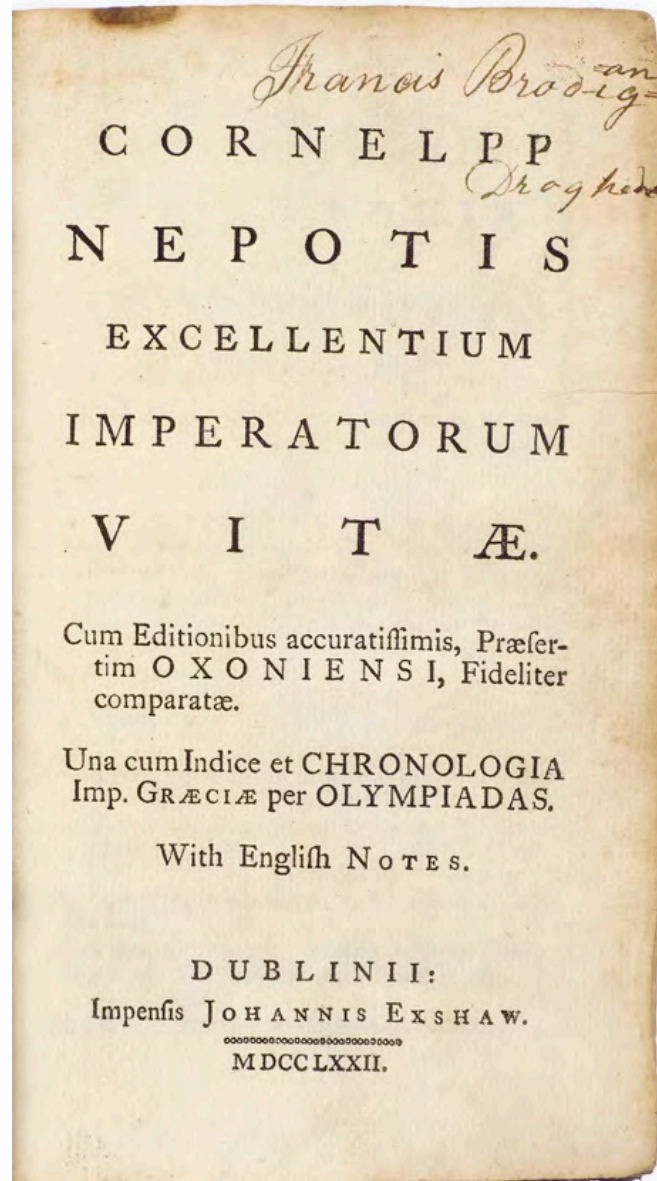
18. [MISOGYNY.] Bigorne q[ui] mange to[us] les ho[mm]es q[ui] font le co[m]ma[n]d[e]me[n]t de leurs femmes. [*S.l., s.n., early nineteenth century.*]

4to, pp. [7], [1 (blank)]; lithographically printed on laid paper, with large illustration of Bigorne eating a man to title and title verso; outer margins a little bumped, otherwise a very good copy; uncut in later blue wrappers. £375

Rare bibliophile facsimile of an early sixteenth-century printed misogynistic ballad devoted to the fantastical French beast known as Bigorne, who eats husbands who obey their wives. Of fourteenth-century origin, the corpulent Bigorne was depicted with a feline head and front legs, scales on its back, webbed rear feet and a long tail, and was often paired with the emaciated Chicheface, who fed on good women. A striking early sixteenth-century wall painting of Bigorne survives in the Château de Villeneuve-Lembron in Auvergne, central France.

Here a 'bon homme' complains that he has 'une dyablesse de femme' who continually contradicts him ('Se ie dis nuf: elle dit naf'); he is gobbled up by Bigorne.

We have only traced one other copy, at Lyons. The Lyons copy, like ours, bears a Pro Patria or Hollandia watermark, apparently in use up to 1830. Another facsimile (Paris, Silvestre, 1840) is copied from a similar but distinct edition.



CLASSICS FOR IRISH SCHOOLS

19. **NEPOS, Cornelius.** Excellentium imperatorum vitae. Cum editionibus accuratissimis, praesertim Oxoniensi, fideliter comparatae. Una cum indice et chronologia imp. Graeciae per Olympiadas, with English Notes. *Dublin, John Exshaw, 1772.*

12mo, pp. xi, [1], 168, [12 (index, advertisement)]; upper margin of A2 neatly torn away with loss of running title to verso, light stain to pp. 68-69, otherwise a very good copy; in contemporary sheep, sewn two-on on 4 cords; contemporary ownership inscriptions of Francis Brodigan of Drogheda to title and front free endpaper, old compass-drawn hexfoil to front board. £275

Scarce Irish edition of Cornelius Nepos's *Lives* for school use, with contemporary provenance from the town of Drogheda, thirty miles north of Dublin.

The present edition is the second published by John Exshaw, following a first edition in 1753 (ESTC T83006, BL only) and an English translation by John Clarke in the same year (ESTC T166503, NLI and University College Dublin). An advertisement on the final page lists other popular schoolbooks published by Exshaw, including Phaedrus, Eutropius, Aesop, and Erasmus, all available in both Latin and English, as well as Clarke's English Cornelius Nepos, seemingly still in stock twenty years after publication.

The papers of the Brodigan family of Drogheda are kept at the National Library of Ireland (MSS 9918-9924 and 9931).

No copies in the Republic of Ireland or Great Britain. ESTC N41947 lists Ardress House and Miami only.

'HOW CAN YOU FIND FAULT WITH A JEW
FOR NOT BELIEVING THE NEW TESTAMENT
IF HE HAS NEVER SEEN IT?'

20. [NEW TESTAMENT.] ירבע וושלל ווי וושלמ קתענ: חישמ יפ לע השדה תירב
[*Berit chadashah 'al pi Moshiach. Ne'etak mi-Lashon Yavan l'Lashon Ivri;*
'The New Testament according to the Messiah: Translated from Greek into
Hebrew']. London, A. Macintosh, 1817.

8vo, ff. 246; text in Hebrew, foliated in Hebrew and in Arabic numerals, printed marginalia in Hebrew; contemporary vellum over boards, spine lettered in ink; old manuscript shelflabel to foot of spine, mid-nineteenth-century bookseller's ticket of A.J. van Tetroode (Amsterdam) to front pastedown. £275

First edition of the complete translation of the New Testament in Hebrew as issued by the London Society for Promoting Christianity Among the Jews, likely printed by Jewish converts.

The London Society for Promoting Christianity amongst the Jews was established in 1809, counting William Wilberforce and Charles Simeon amongst its early supporters. The Gospel of St Matthew was printed in 1814 and St Mark in 1815, urged on by the missionary Claudius Buchanan: 'How can you find fault with a Jew for not believing the New Testament if he has never seen it? It is not to be expected that he will respect him a version in English; but give him the New Testament in the language of the Old Testament [...] and then you do justice to his weakness' (quoted in Gidney, p. 55). The present edition, translated with the aid of Jewish scholar Judah d'Allemand, completes the New Testament and rectifies inconsistencies in the earlier translations of Hutter, Robinson, and Caddick.

ברית חדשה

קל' מי

מ ש י ח :

נעתק מלשון יון ללשון עברי :

LONDINI :

TYPIS EXCEDEBAT A. MACINTOSH, SPITALFIELDS.

1817.

האגרת הראשונה

מפאול המלאך

אל

ק ר נ ת י ם :

מפאול הנקרא מלאך ישוע המשיח א
ברצון אלהים וסממן אמינו :
לקהלת אלהים אשר בקרנת למקדשים בלשונם
המשיח הנקראים קדושים עם כל-הנקראים בכל-
מקום בשם ישוע המשיח אמינו להם ולנו :
הן ושלום לכם מאלהים אמינו ומישוע המשיח
אמינו : אודה תמיד לאלהי בעבורכם על-הן
אלהים אשר נתן לכם על-פי ישוע המשיח :
כי בו עשרתם בכל בכל-דבר וכל-מדע : באשר ה
נהוגה בכם עדות המשיח : עד-כי לא הסרתם
כל-מתן מנחלים לגלות ישוע המשיח אמינו :
והוא יחזק אתכם עד-הקץ חמימים ליום ישוע
המשיח אמינו : נאמן אלהים אשר נקראתם
בו לחברי בנו ישוע המשיח אמינו : פ
ואתחנן אליכם אחי בשם ישוע המשיח י
אמינו לדבר כלכם דבר אחד ולא תהייה מחלוקת
ביניכם ותתחברו יחדו בלב אחד ובמהשכרה
אחת : כי הראה אתי עליכם אחי מאשר
לכלואה כי מריבות ביניכם : פ
ואת-זאת אני אמר כי איש איש מכם
אמר

The Society established an Episcopal Jews' Chapel in Spitalfields, separate schools for boys and girls, and in 1811 a printing press for the employment of converts, who printed 'a specimen of an intended translation of the New Testament in Hebrew' and very likely assisted in the printing of the present work before the closure of the press in 1818 (*ibid.*, p. 40).

The success of the first edition, limited to 3750 copies, led to a second edition of ten thousand copies in 1819, subsequently reprinted three times before its revision in 1838.

Darlow & Moule 5172. See Gidney, *The History of the London Society for Promoting Christianity amongst the Jews* (1908).

STANZE INEDITE
DI ANTONIO DE' PAZZI
E DI TORQUATO TASSO
IN BIASIMO ED IN LODE
DELLE DONNE
EDIZIONE FATTA PER LE NOZZE
MULAZZANI – CAPPADOCA



IN VENEZIA
NELLA TIPOGRAFIA PICOTTI
MDCCCX

21. **PAZZI, Antonio de, and Torquato TASSO.** Stanze inedite di Antonio de Pazzi e di Torquato Tasso in biasimo ed in lode delle donne. Edizione fatta per le nozze Mulazzani-Cappadoca. *Venice, Picotti, 1810.*

8vo, pp. 17, [3 (blank)]; paginated in manuscript; occasional light spots, a few ink smudges, crossed-through ink notes to final blank; a good copy in plain blue wrappers; some wear to spine; blue-printed label to title inscribed 'Belisario Simonelli' in ink. £200

Scarce first edition of verses 'in blame and in praise of women' by Antonio de Pazzi and Torquato Tasso, edited by the eminent antiquary and librarian Jacopo Morelli (1745–1819) from a previously unpublished manuscript in the Biblioteca Marciana, Venice, and dedicated to Baron Antonio Mulazzani on the occasion of his marriage to Atenaide Cappadoca.

OCLC finds only three copies, at the British Library, University of Pennsylvania, and Staatsbibliothek zu Berlin.



THE VIRTUES AND VICES OF WOMEN

22. **PIEROTTI, A.** Il cervello e la difesa delle donne sestine giocose ... precedute da indirizzo, e dedica in vario metro. *Florence, N. Fabbrini, 1842.*

8vo, pp. 21, [3 (blank)]; spotting throughout, small chip to outer margin of penultimate leaf, foxed; a good, uncut copy in publisher's green lithographic wrappers; a few small holes, marks, and creases to wrappers. £375

First and only edition, very rare, of this misogynistic poem by the Florentine poet Pierotti, in which he pretends to explore the female brain with reference to Galen, accusing women of, for example, greed, theft, cunning, vanity, and irascibility. The second part is a somewhat patronising defense of women, praising their qualities and blaming their faults on men who in fact rely heavily on the women around them.

Not on Library Hub; OCLC finds only one copy, at Harvard. ICCU records a single copy in Italy, at the Biblioteca italiana delle donne in Bologna.

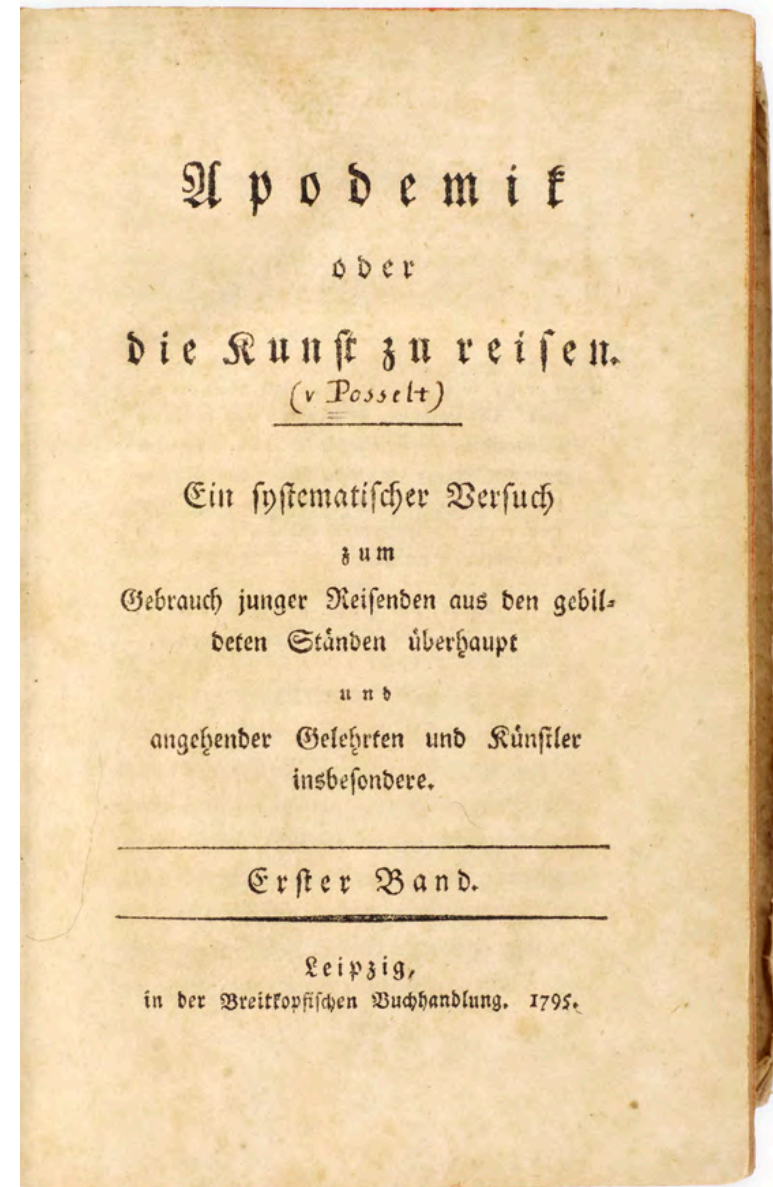
THE ART AND THEORY OF TRAVEL

23. [POSSELT, Franz.] Apodemik, oder die Kunst zu reisen. Ein systematischer Versuch zum Gebrauch junger Reisenden aus den gebildeten Ständen überhaupt und angehender Gelehrten und Künstler insbesondere. Leipzig, Breitkopf, 1795.

Two vols, 8vo, pp. I: xxxvi, 740, II: vi, 598; light toning and browning, occasional spotting, closed tear to upper margin of II R3; nonetheless a very good copy in contemporary drab paper over Bradel boards, manuscript spine labels to spines, edges stained red, sewn two-on on 3 cords; superficially worn; early ink inscriptions and shelfmarks to front free endpapers, twentieth-century bookplate of Karl and Thilde Wagner to front pastedowns. £1950

First and only edition of this scarce guidebook to the art and theory of travel by the tutor and librarian Franz Posselt (1753–1825), with specific guidance for scientists, mathematicians, artists, and bibliophiles.

After leaving university, Posselt served as tutor to Counts Joseph and Johann von Wallis, accompanying them on their extensive travels through Germany, France, and England; it is through these journeys that Posselt developed the contents of his handbook, designed with educational aims in mind: 'Merely travelling to different countries and looking thoughtlessly at curiosities teaches nothing in and of itself' (I, p. 4 *trans.*). Posselt learned at least fifteen languages in addition to his native German (Latin, ancient and modern Greek, Italian, French, English, Spanish, Portuguese, Dutch, Danish, Swedish, Old Church Slavonic, Russian, Hungarian, and Sanskrit); curiously, he did not speak Czech, despite later taking on the role of university librarian at Prague.



Alongside traditional preparations for travel (traveling clothes, documents, finances, and the importance of letters of recommendation), the work also provides tailored advice for, *inter alia*, mathematicians, astronomers, engineers, natural historians, geologists, linguists, archaeologists, and artists. Posselt suggests that travellers attend public salons, make acquaintances of famous scientists, and visit libraries (particularly in England, France, and Switzerland); bibliophiles should make use of their travels as opportunities to obtain important manuscripts, or copies thereof. Women, conversely, are advised to avoid travel unless it will benefit their educational and moral development.

VD18 90263944 & 90263936; Erman & Horn, *Bibliographie der deutschen Universitäten* I, 7845; Holzman & Bohatta I, 2786.



24. [PRIMER.] Abbecedario per imparar facilmente a sillabicare, coll'aggiunta di varie orazioni ad uso delle scuole. *Turin, Giacinto Marietti, [c. 1840?].*

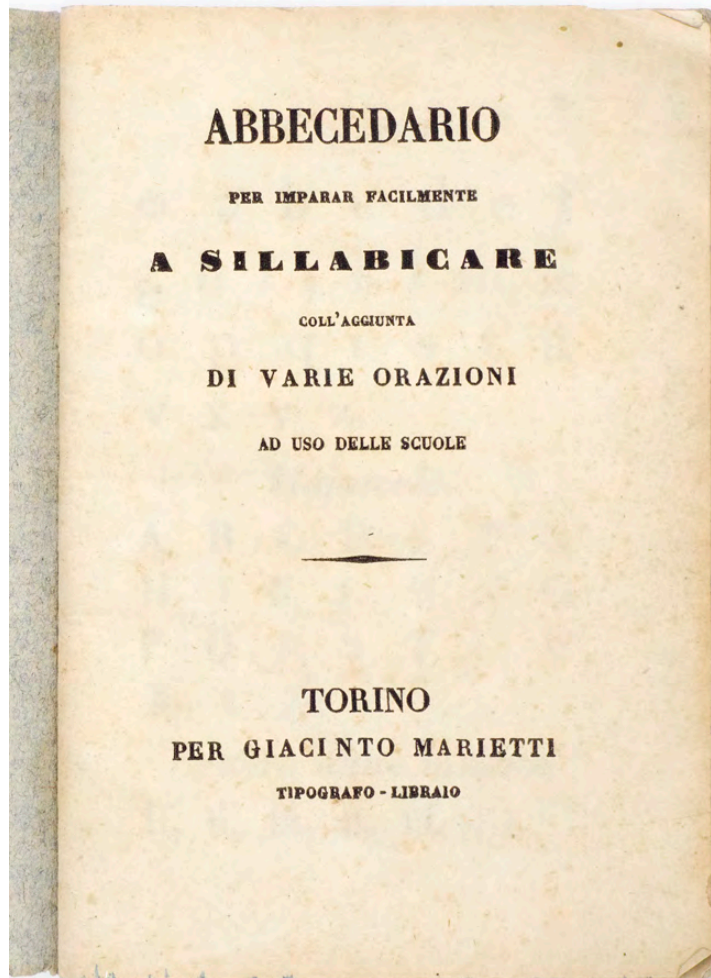
16mo, pp. 52; pp. 3-30 in large print; occasional light foxing a good copy in contemporary brown wrappers, edges speckled blue; a few small stains to front wrapper; contemporary ownership juvenile ink inscription 'Per Macchione Umberto' to front wrapper. £400

A seemingly unrecorded Torino-printed primer, with a series of syllabised phrases on devotion and morality.

The *Abbecedario* presents the alphabet along with diphthongs and triphthongs commonly used in Italian, followed by a series of 'istruzioni particolari pei fanciulli' divided into syllables for clear enunciation. The forty phrases in question instruct children not to tarry on their way home from school, to kiss the hands of their elders, to remove their hats if they should pass a cross or an image of Christ or the Madonna, and to wash their hands before mealtimes, &c. 'In, som-ma, tut-te, le, vo-stre, cu-re, prin-ci-pa-li, e, vostri, de-si-de-rj, men-tre, vi-ve-te, in, que-sto, mon-do, de-vo-no, ten-de-re, a, ren-der-vi, gra-to, al, Si-gno-re, ed, a, non, of-fen-der-lo, ma-i, ac-cioc-chè, do-po, que-sta, vi-ta, mor-ta-le, vo-i, pos-sia-te, e-vi-tare, l'In-fer-no, e, me-ri-ta-re, il, Paradiso' (p. 28).

Also included are several useful prayers (without syllabification), among them the Lord's Prayer, the Hail Mary, the Apostles' Creed, and an order of service for mass (pp. 41-7), as well as multiplication tables and a conversion table for units of measurement used in Piedmont. The *pie-de liprando* (approximately half a metre), divided into twelve *oncie*, was used in Turin (and elsewhere in the Kingdom of Sardinia) until the adoption of the metric system in the early 1840s.

We have traced no copies on OCLC, Library Hub, or ICCU. ICCU finds a single copy of similarly titled *Abbecedario con sillabe per imparare facilmente a sillabicare prima di leggere: coll'aggiunta di varie orazioni* (Turin, G.B. Paravia, 1837, 52 pp.).





25. **ROSSINI, Giovanni.** Alla memoria di Maria Antinori vedova del Marchese Consalvi di Macerata morta improvvisamente la sera del XIV marzo in Firenze. Ode ... *Pisa, Niccolo Capurro, 1852.*

Large 8vo, pp. 11, [1]; a little light foxing; very good uncut copy in contemporary printed wrappers; lightly foxed and creased; contemporary ink inscription to title 'Di A. Garagalli dono dell'Autore'. [with:]

—. 'Alla memoria di Maria Antinori Vedova Consalvi ...' [*Florence.,*] Benelli, [1852].

Single sheet (304 x 207 mm), text printed within black mourning border; small chip to lower margin, creases where folded; very good. [and:]

—. Autograph letter signed. *Pisa, 20 April 1852.*

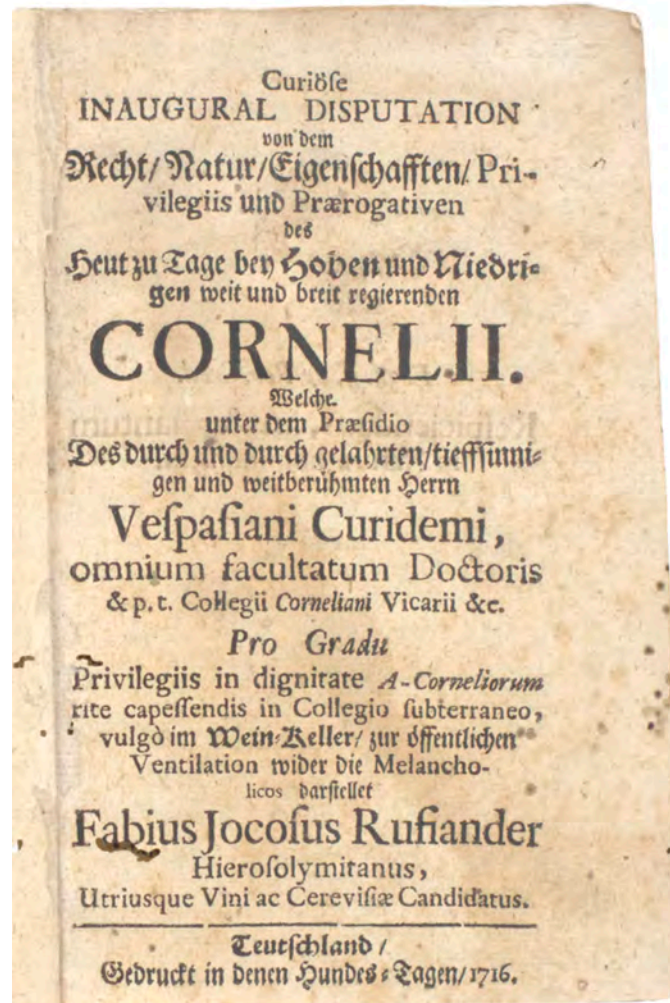
8vo (172 x 106 mm), p. 1; 13 lines in brown ink; good.

£275

Scarce first and only edition of this poem in memory of Maria Antinori, widow of the Marchese Consalvi, on her death at the age of thirty-five, penned by the poet, playwright, historical novelist, and art historian Giovanni Rossini (1776–1855).

Loosely inserted in the book are a broadside announcement of Maria Antinori's death and an autograph letter by Rossini to an unknown recipient, enquiring about the upcoming sale of paintings from the Rinuccini collection, praising two works by Carlo Dolci and predicting competition from Count Trivulzio.

We have been unable to trace any copies outside Italy.

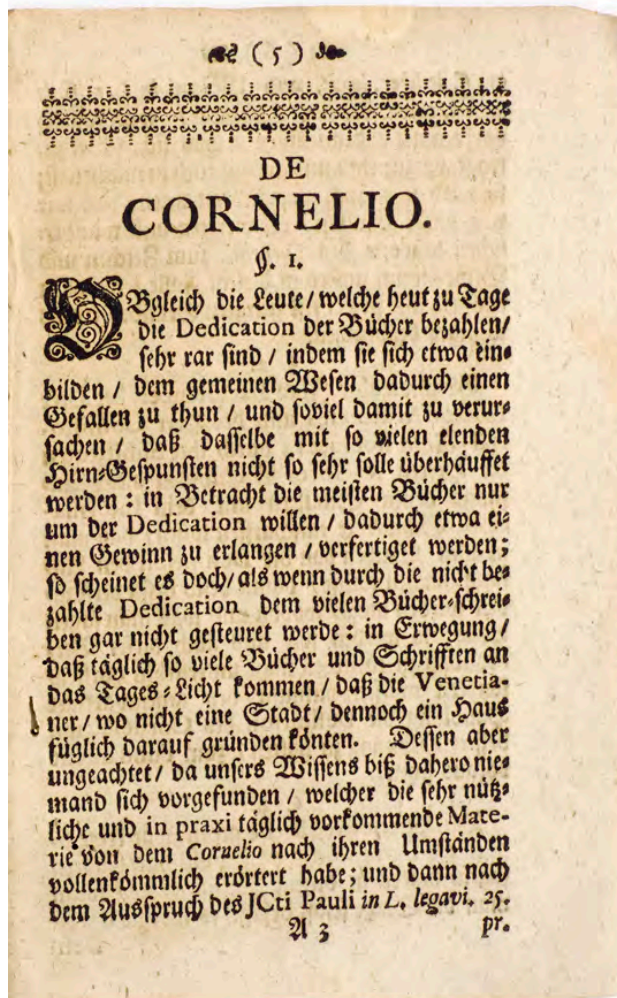


26. ‘RUFIANDEr, Fabius Jocosus’ [pseud. Friedrich Julius ROTTMANN]. Curiöse Inaugural Disputation von dem Recht / Natur / Eigenschafften / Privilegiis und Praerogativen des Heut zu Tage bey Hohen und Niedrigen weit und breit regierenden Cornelii, welche unter dem Praesidio durch und durch gelahrten, tieffsinnigen und weitberühmten Herrn Vespasiani Curidemi, omnium facultatum Doctoris & p.t. Collegii Cornelianii Vicarii &c. pro Gradu Privilegiis in dignitate A-Corneliorum rite capeffendis in Collegio subterraneo, vulgo im Wein-Keller / zur öffentlichen Ventilation wider die Melancholicos darstellt Fabius Jocosus Rufiander Hierosolymitanus, Utriusque Vini ac Cerevisae Candidatus. *‘Deutschland, Gedruckt in denen Hundes-Tagen, 1716.’*

8vo, pp. 62; in Latin and German, gothic and Roman letter; lightly toned with a few occasional spots, a few minor wormholes to first and final leaves (touching a few characters without loss of sense, last two leaves with old adhesive tape repair); sewn two-on at an early date on 2 parchment thongs, now disbound. £675

First edition, very rare, of this satirical academic disputation on melancholy, dedicated to the author’s ‘unpleasant and universally despised’ peers in the hope of cheering them up (p. [4] *trans.*).

Rotmann (1686–1753), presenting himself as a doctoral candidate in the fictitious ‘faculties of Wine and Beer’, takes as his model the 1627 mock-disputation ‘Disputatio de Cornelio et eiusdem natura ac proprietate’ by the pseudonymous Vespasianus Curidemus and dedicates the work to fifteen men – under such humorous epithets as ‘Carolo Melancholico’, ‘Afflicto de Afflictis’, ‘Antonio Langweile’, and ‘Bernardo Trauerkopff’ – who are ‘almost always melancholy, saddened, or surly, and seldom joyful’ (p. [3] *trans.*).



Rotmann describes his subjects as suffering from the influence of ‘Cornelius’, a personification of excessive melancholy named in reference to the polymath Heinrich Cornelius Agrippa (1486–1535, who associated melancholy with genius and artistic inspiration), and sees melancholy as tantamount to delusion: his fifty-five theses present increasingly absurd anecdotes on the effects of ‘Cornelius’, among them a man who believed his nose was so large that he refused to walk through doorways and another who held in his urine for fear that it would flood the city. ‘Cornelius’ is particularly active after evenings of excessive revelry: one professor consumed so much wine at his own soirée that he joined a group of students in smashing his windows and letting his best calf and rooster escape, only coming to his senses the following morning (p. 25).

Born in Exten, Rotmann received doctorates in civil and church law at the University of Rinteln in 1721 before taking on a role as councillor in Oldenburg, near Bremen; among his other humorous works are *Der lustige Philosophus* (Rinteln, 1715), *Der lustige Poete* (s.l., 1718), and *Der lustige Jurist* (Bremen, 1725). His library, comprising over almost four thousand volumes primarily on legal and medical history, was sold in July 1751 (*Bibliotheca illustris. olim et generosissimi F.J. Rottmanni* (1751).

No copies traced in the UK or US. OCLC finds four copies only, all of which in Germany.

VD18 13199323; Erman, *Bibliographie der deutschen Universitäten* 7516; Popst (ed.), *Gesamtverzeichnis des deutschsprachigen Schrifttums 1700-1910* 120 (1984), p. 126.

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VANITY FAIR.

A NOVEL WITHOUT A HERO.

CHAPTER I.

CHISWICK MALL.



WHILE the present century was in its teens, and on one sun-shiny morning in June, there drove up to the great iron gate of Miss Pinkerton's academy for young ladies, on Chiswick Mall, a large family coach, with two fat horses in blazing harness, driven by a fat coachman in a three-cornered hat and wig, at the rate of four miles an hour. A black servant, who reposed on the box beside the fat coachman, uncurled his bandy legs as soon as the equipage drew up opposite Miss Pinkerton's shining brass plate, and as he pulled the bell, at least a score of young heads were seen peering out of the narrow windows of the stately old brick house. Nay, the acute observer might have recognised the little red nose of good-natured Miss Jemima Pinkerton herself, rising over some geranium-pots in the window of that lady's own drawing-room.

"It is Mrs. Sedley's coach, sister," said Miss Jemima. "Sambo, the black servant, has just rung the bell; and the coachman has a new red waistcoat."

"Have you completed all the necessary preparations incident to Miss Sedley's departure, Miss Jemima?" asked Miss Pinkerton herself, that majestic lady: the Semiramis of Hammersmith, the friend of Doctor Johnson, the correspondent of Mrs. Chapone herself.

"The girls were up at four this morning, packing her trunks, sister," replied Miss Jemima; "we have made her a bow-pot."

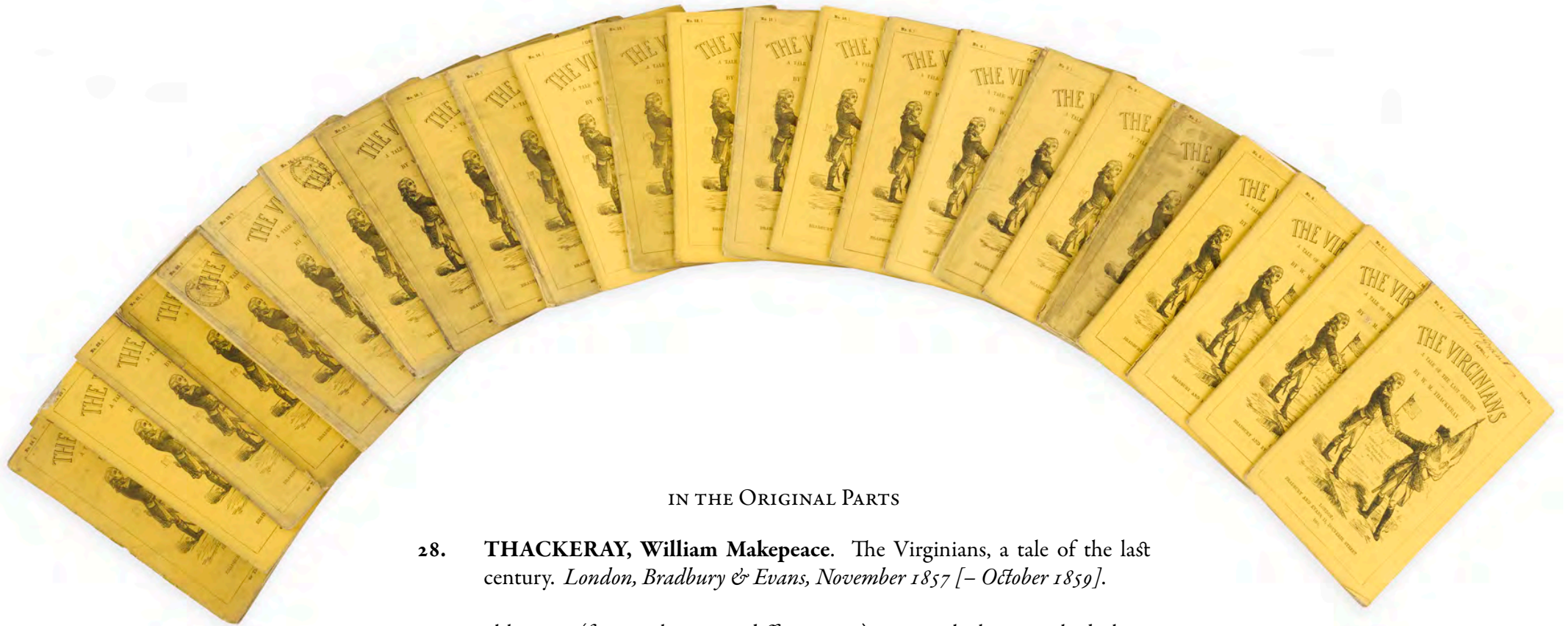
B

27. **THACKERAY, William Makepeace.** *Vanity Fair: A novel without a hero ... with illustrations on steel and wood by the author. London, Bradbury & Evans, 1848.*

8vo, pp. [iii]–xvi, 624, with frontispiece, engraved title-page, and 38 other full-page plates; with 150 woodcut vignettes printed in the text, all by Thackeray; plates variably foxed as usual, some spotting and foxing elsewhere; contemporary half calf with marbled sides, spine gilt-ruled in compartments with gilt black morocco lettering-piece; a little rubbed, spine faded; ink ownership stamp (crest of a griffin passant above the initials 'G J B') at head of title. £1500

First edition in book form, with the traditional first-state characteristics, including: no street address in the imprint on the verso of the title-page; dedication leaf in small type with last line measuring $2\frac{1}{8}$ "; heading on page [1] in shaded rustic type; woodcut of the Marquis of Steyne on page 336 (later omitted, apparently after it was damaged or broken); and the mistake 'Mr. Pitt' for 'Sir Pitt' on page 453.

Van Duzer 231; Wolff 6699.



IN THE ORIGINAL PARTS

28. **THACKERAY, William Makepeace.** *The Virginians*, a tale of the last century. *London, Bradbury & Evans, November 1857 [– October 1859].*

24 monthly parts (from at least two different sets), 8vo, with the 48 etched plates and woodcut vignettes in the text, all after drawings by the author; plates variably foxed or browned as usual, some occasional light damp-staining, closed tear to pt V pp. 135-139, pt XXIII slightly chewed at head; in the publisher's illustrated printed yellow wrappers; some of the wrappers soiled and frayed, some spines repaired or renewed; housed in a dark blue morocco-backed box; some parts with the ownership inscription of Mrs J.P. Grant at head of upper wrapper, others with the ownership inscription or stamp of the Royal Institution of South Wales. £600

First edition in the original monthly parts of Thackeray's American sequel to *Henry Esmond*.

CHAPTER XXXVI.

WHICH SEEMS TO MEAN MISCHIEF.



HOUGH she had clearly had the worst of the battle described in the last chapter, the Baroness Bernstein, when she next met her niece, showed no rancour or anger. "Of course, my Lady Maria," she said, "you can't suppose that I, as Harry Warrington's near relative, can be pleased at the idea of his marrying a woman who is as old as his mother, and has not a penny to her fortune; but

if he chooses to do so silly a thing, the affair is none of mine; and I doubt whether I should have been much inclined to be taken *au sérieux* with regard to that offer of five thousand pounds which I made in the heat of our talk. So it was already at Castlewood that this pretty affair was arranged? Had I known how far it had gone, my dear, I should have spared some needless opposition. When a pitcher is broken, what railing can mend it?"

"Madam!" here interposed Maria.

"Pardon me—I mean nothing against your ladyship's honour or character, which, no doubt, are quite safe. Harry says so, and you say so—what more can one ask?"

"You have talked to Mr. Warrington, madam?"

"And he has owned that he made you a promise at Castlewood: that you have it in his writing."

The early readings 'actresses' for 'ancestresses' (p. 207) and, in part XII, chapters 'XLVIII–XLIX' for 'XLVII–XLVIII' are present, as are the advertisements and slips listed by Van Duzer except those at the back of part III, the front of part XIII, the front of part XXI and the back of part XXIV (Van Duzer describes the latter as being of twenty pages, numbered anomalously 3–22, with the heading 'Grace Aguilar's Works' on page 3: we have never seen a copy with this advertisement, and suspect that it was a sophistication in Van Duzer's set, comprising the *Advertiser* from part I with the first and last leaves missing).

A slip in part XX announces that 'in consequence of an accident, the Plates for the present month will appear along with those of the ensuing number', and the plates are so bound. One important advertisement is the notice in part XX of a proposed new weekly periodical, *Once a Week*, with two pages headed 'Mr. Charles Dickens and his late Publishers', explaining the parting of the ways of Dickens and Bradbury & Evans over *Household Words*.

Van Duzer 232; Wolff 6700.

MINIATURE BIBLE PRINTED BY ELIZABETH NEWBERY

29. [THUMB BIBLE.] The Bible in Miniature [*sic*], or a Concise History of the Old and New Testaments. *London: Printed for E. Newbery ... 1780.*

64mo, pp. [2], 256, with additional engraved title for the New Testament and 14 copper-engraved plates; the odd spot, but a good copy; bound in contemporary calf, spine gilt-ruled in compartments; front hinge cracked but holding, edges worn, without front free endpaper; contemporary ink ownership inscription 'H. Maziere from M. M. C.' to front pastedown. £375

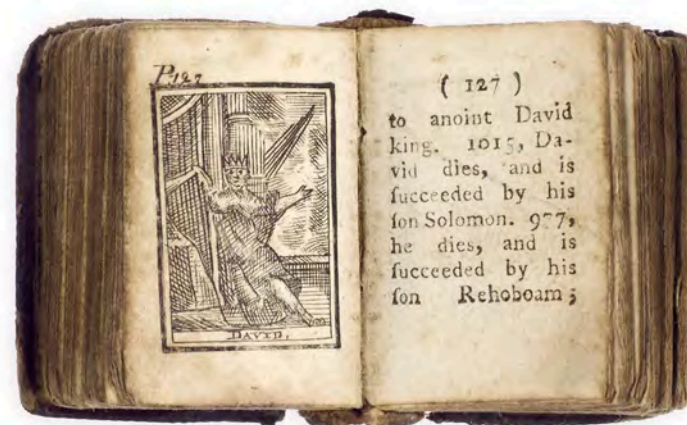
First Newbery edition of this charming illustrated miniature Bible (first printed for Harris in 1771), one of the earliest works to carry the name of the children's book publisher Elizabeth Newbery, and arguably the most successful of all eighteenth-century thumb bibles.

Elizabeth Newbery was the widow of Francis, the nephew of the famous John Newbery, publisher and author of many pioneering children's books. 'This family connection is significant, because it partly explains the overwhelming success of that edition. The Newberys with their reputation must have achieved domination of the children's book market of the period' (Bondy).

The text derives from the important *Biblia* printed by R. Wilkin in 1727-8, but it was the Harris editions of the 1770s that provided the immediate precedents for the Newbery *Bible in Miniature* of 1780. Newbery followed Harris (and therefore Wilkin) 'almost word for word ... with the same number of pages [and] engravings of the same subjects', and 'closely-similar' title-pages, albeit with the distinctive misprint 'Miniature'. 'The number of copies printed off must have been immense ... [and] it was still being listed as for sale in 1800' (Roscoe).

Of the variant issues, this has the pagination within brackets, the title-page uncorrected, and no colophon.

Bondy, p.34; Houghton 268; Roscoe J28; Welsh 1011.



SPARTA AND SOCRATES

30. **XENOPHON, and Lodovico DOMENICHI (translator).** *L'opere morali di Xenophonte tradotte per M. Lodovico Domenichi. Venice, Gabriel Giolito de Ferrari, 1547.*

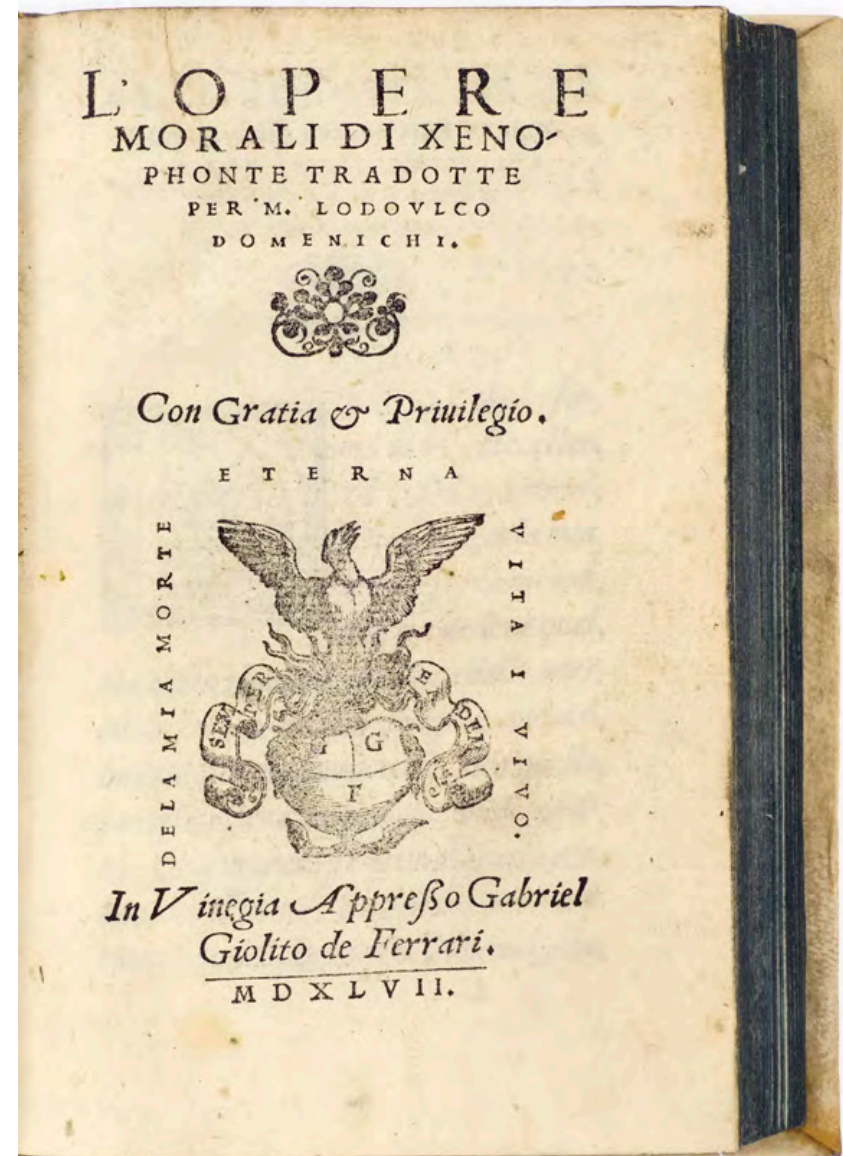
8vo, ff. 163, [4]; woodcut Giolito devices to title and colophon, large woodcut initials; some light spotting, very occasional light stains, but an excellent copy; bound in eighteenth-century Italian vellum over boards, spine lettered directly in gilt, edges stained blue, marbled pastedowns; early nineteenth-century engraved armorial bookplate of Ham Court to front pastedown. £500

First edition of the translation of the moral works of Xenophon by the Italian poet and writer Lodovico Domenichi (1515–1564), containing the first Italian versions of the Spartan *Polity* and *Agesilaus*, and of the Socratic dialogues, the *Memorabilia*, *Apologia*, *Hiero*, and *Symposium*.

Originally a lawyer, Domenichi dedicated himself to literary endeavours after moving from his hometown of Piacenza to Venice in the 1540s, where he established a close relationship with the prolific publisher of classical translations Gabriele Giolito. In later years, Domenichi became a prominent agitator in Italy's *querelle de femmes* with the publication of his treatise *La nobiltà delle donne* (1549) – largely plagiarised from Cornelius Agrippa – but it may be that his interest in women and their status was partially stimulated by Xenophon, whose *Spartan Constitution* is often considered the best ancient source on the comparatively egalitarian status of Spartan women.

Provenance: early nineteenth-century armorial bookplate of the Martins of Ham Court, Worcestershire (see Franks 19830).

Adams X-27; EDIT16 26076.





RECENT CATALOGUES

- 1452 - Travel
- 1451 - Medieval & Renaissance
Manuscripts
- 1450 - 175th Anniversary
- 1449 - Medicine
- 1448 - Annotated Books
- 1447 - English Books & Manuscripts
- 1446 - Continental Books &
Manuscripts

