

NEW·ACQUISITIONS



QUARITCH · SEPTEMBER · 2023



1. [BOWLES, Carington.] Bowles's Universal Display of the Naval Flags of all Nations in the World ... Bowles son vue universelle des pavillons marine dans toutes les parties du monde ... London, 'Printed for the Proprietor Carington Bowles,' [1783].

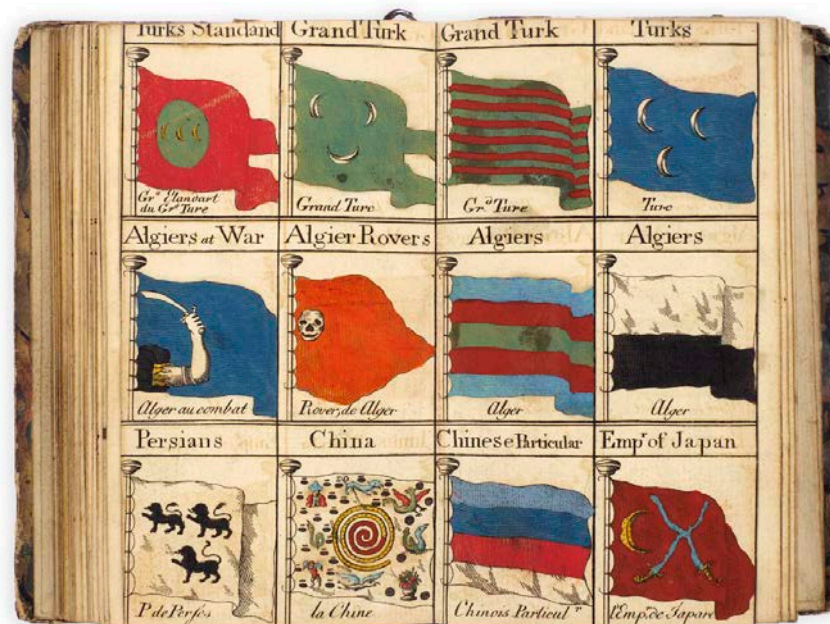
12mo, ff. [41], comprising a copper-engraved title and 20 double-page copper-engraved plates (in fact seemingly printed from two plates and dissected); hand-coloured throughout; edges cut closely, light offsetting, but a very good copy; bound in contemporary calf-backed boards with marbled sides, spine gilt-ruled in compartments with gilt red morocco lettering-piece; superficially worn; letterpress bookplate within woodcut border of F.R. Richmond (Stockton) to front pastedown, with his pencil ownership inscription and an ink-and-watercolour escutcheon to front free endpaper.

£850

First edition, exceedingly rare, of Bowles's engraved guide to naval ensigns in use in the late eighteenth century.

The 231 flags shown cover not only the nations, cities, and companies of Europe, but also include North America, North Africa, Turkey and Persia, and East Asia.

ESTC N473950, listing copies at Bodley, NYPL, and Yale Center for British Art only.





DISPUTATIO MEDICA
INAUGURALIS
DE
VENARUM INFLAMMATIONE;
QUAM,
ANNUENTE SUMMO NUMINE,
EX AUCTORITATE REVERENDI ADMODUM VIRI,
D. GEORGII BAIRD, SS. T.P.
ACADEMIÆ EDINBURGENÆ PRÆFECTI;
NEC NON
AMPLISSIMI SENATUS ACADEMICI CONSENSU,
ET NOBILISSIMÆ FACULTATIS MEDICÆ DECRETO;
Pro Gradu Doctoris,
SUMMISQUE IN MEDICINA HONORIBUS AC PRIVILEGIIS,
RITE ET LEGITIME CONSEQUENDIS;
ERUDITORUM EXAMINI SUBJICIT
CAROLUS HAY CARNEGÝ,
Scotus.

IV. Id. Julii, hora locoque solitis.

EDINBURGI:
EXCUDEBAT JACOBUS WALKER.
MDCCCXXX.

A SCOT'S DOCTORAL DISSERTATION

2. **CARNEGÝ, Charles Hay.** Disputatio medica inauguralis de venarum inflammatione; quam, annuente summo numine, ex auctoritate reverendi admodum viri, D. Georgii Baird, SS. T.P. academiae Edinburgenae praefecti ... pro gradu doctoris ... eruditorum examini subjicit Carolus Hay Carnegy, Scotus. IV Id. Julii, hora locoque solitis. *Edinburgh, James Walker, 1830.*

8vo, pp. [2], 25, [1 (blank)]; a little foxing; very good in contemporary brown polished calf, borders roll-tooled in gilt and blind, spine richly gilt in compartments, marbled endpapers; a little light wear to extremities. £275

Rare first edition of this thesis on phlebitis (the inflammation of a vein) submitted for the degree of Doctor of Medicine at the University of Edinburgh by Charles Hay Carnegy (1808–1850).

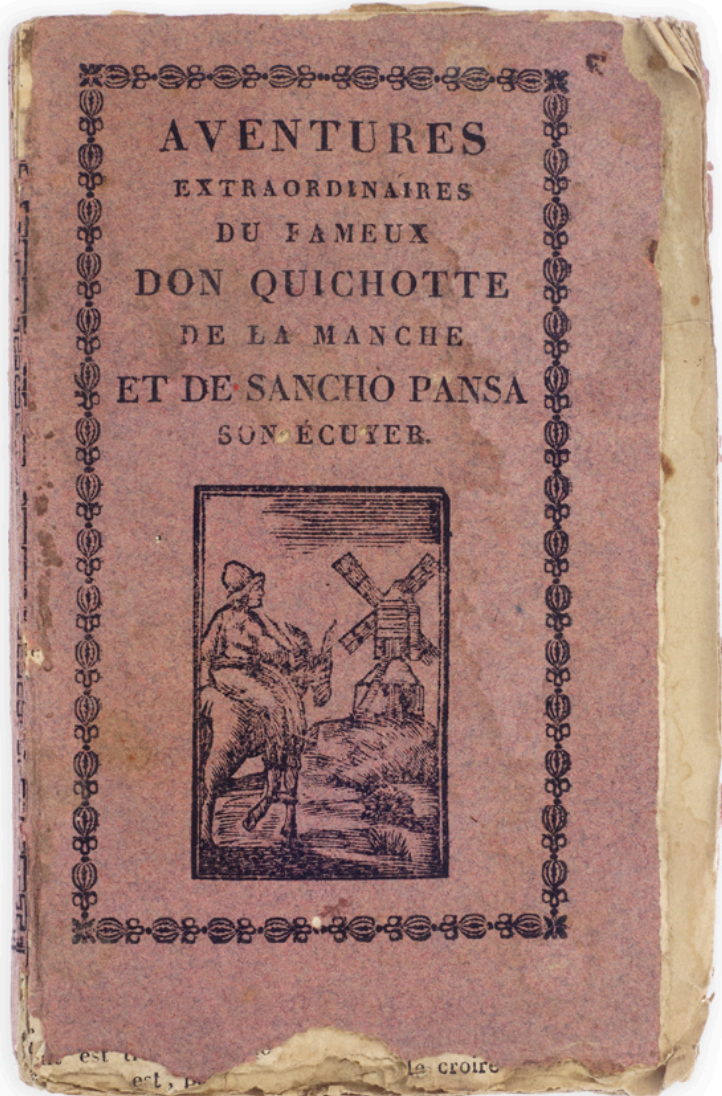
A member of the Carnegies of Craigo, Carnegy followed up his MD with a diploma of the Royal College of Surgeons of Edinburgh in 1834, subsequently serving as an assistant surgeon in the army with the 68th Regiment of Foot and the 5th Dragoon Guards. Besides his medical interests, he was also a Fellow of the Geological Society of London.

In his *Disputatio* Carnegy examines the symptoms, causes, effects, and treatment of phlebitis, with reference to numerous authorities, including Ambroise Paré, Giovanni Morgagni, John Hunter, Joseph Hodgson, Benjamin Travers, Gilbert Breschet, and James Moncrieff Arnott.

George Husband Baird (1761–1840), here referred to in the title, was a noted linguist and educational reformer who served as Principal of the University of Edinburgh from 1793 until his death.

OCLC shows only one copy in the US (University of Wisconsin) and one in the UK (Edinburgh University Library).





3. [CERVANTES Saavedra, Miguel de.] Principales aventures extraordinaires du fameux Don Quichotte de la Manche et de Sancho Pansa son écuyer. *'Au Toboso' [i.e. Paris], 'chez les libraires associés,' 1818.*

12mo in 6s, pp. [2], 109, [1 (blank)], with an unrelated engraved frontispiece; light dampstaining to frontispiece and title; a very good uncut copy in original printed lilac wrappers, upper cover with title and woodcut vignette of Don Quixote on Rocinante approaching a windmill within ornamental border, lower cover with a woodcut rural scene, title to spine, pastedowns comprising printer's waste from a contemporary French catechism, sewn through two unsupported stations; chips to foot and corner of upper cover, small losses to head and foot of spine. £650

An unrecorded reissue of the very rare 1815 edition of Jean-Pierre Claris de Florian's French translation of the opening chapters of *Don Quixote*, with a charming false imprint and preserved in the original illustrated printed wrappers.

Florian's very free translation of *Don Quixote* appeared posthumously in 1799. By his own admission he cut or adapted difficult passages, such that Palau describes his work as 'the *Quixote* of Florian and not of Cervantes'. It was nonetheless popular with French readers, as subsequent editions proved.

The text here comprises the first eleven chapters of Part I of Cervantes's masterpiece, including the burning of the titular hero's books and his assault on the windmills. A second volume was clearly intended, since the last leaf, printed on different paper and in different type, ends 'Nous donnerons dans peu la suite des aventures de notre héros'. The imprint is given as 'Toboso', the home of Don Quixote's invented love interest Dulcinea del Toboso. While our frontispiece, comprising five scenes including harlequins, bears no relation to the text, the upper wrapper carries an appealing woodcut of Don Quixote on Rocinante riding towards a windmill.

We have been unable to trace any copies of this reissue. See Palau 52771 for the 1815 edition, of which OCLC records only one copy, at the Biblioteca de Catalunya.



RHETORIC FOR SPANISH STUDENTS

4. [COMAS, Segismundo.] *Ars rhetorica in usum scholarum Collegii Episcopalis Barcinonensis. Barcelona, Eulàlia Piferrer, 1779.*

8vo, pp. [2 (blank)], [6], 229, [9 (index)], [2 (blank)]; title printed within composite woodcut border, woodcut and typographic tailpieces; some foxing and browning; a good copy in contemporary limp vellum, spine lettered in ink, wrapped at an early date in a floral bronze brocade paper, extremities reinforced with manuscript waste on paper, sewn two-on with black thread on two supports; wrapper worn with losses to spine, bookblock slightly loose; ink ownership inscriptions of Gaspar Sors (1796), Joseph Sors (1798), and Juan Sors (1802) to front pastedown; rubbings of coins to front and rear free endpapers.

£450

Scarce first edition of this guide to rhetoric for the use of students at the episcopal college in Barcelona, drawn from the work of Segismundo Comas (c. 1685-1740), a lawyer and teacher noted for his oratorical talents, and printed by Eulàlia Piferrer.

With reference in particular to Cicero and Virgil, *Ars rhetorica* takes the student through metaphor, onomatopoeia, irony, hyperbole, transition, wit, amplification, and narration, amongst much else besides. This copy served three siblings of the Sors family during their studies; it may have been them who supplied the elegant brocade paper wrapper, carefully reinforced at the corners with manuscript waste, to protect their schoolbook.

Following the death of her husband Tomàs in 1775, Eulàlia Piferrer took over his press, running it until 1793.

Palau 17654. **No copies traced in the UK; only one copy in the US on OCLC (University of Southern California).**



OCCULTISM UNCUT

5. **CROWLEY, Aleister.** *In Residence: The Don's Guide to Cambridge*, *Elijah Johnson, 1904.*

8vo, pp. x, 94, 14, [4], [2 ('To be torn off', blank)]; a very good copy, uncut; in publisher's blue-printed wrappers; wrappers lightly stained with a few minor chips and tears. £275

First edition, uncut in publisher's wrappers, of this amusingly eclectic collection of poems written by the occultist Aleister Crowley (1875–1947) while an undergraduate at Cambridge.

The poems were for the most part published in Cambridge magazines, where 'the reader's attention was unpleasantly distracted by the dung heap on which these pearls were cast' and are here collected to '[meet] the crying need of millions of what some people *will* call "undergrads"' (Artiste's Foreword, p. [v]).

The volume is complete with the 'to be torn off' order slip for the forthcoming first volume of *The Works of Aleister Crowley*, available at 5 s to entrants in a competition for essays on Crowley.



6. [DEVOTION.] 'Ce livret est un petit recueil de prieres tirées de differends livres, pour soullager la memoire, et les dire tous les jours au nom et a la gloire du seign[eu]r et de la vierge, et pour la consolation de celuy qui les a escriptes en lan 1664. Cordelier de la Grange.' [France,] 1664.

Manuscript on paper, in French and Latin, 12mo (147 x 102 mm), pp. [2], 89, '100-131' [*i.e.* 90-121], '132-136' (blank except pagination), with pen-and-ink frontispiece of the arms of Cordelier de la Grange within ornate border and 8 copper-engraved plates; complete despite jump in pagination; very neatly written in brown ink in a single hand, up to 24 lines per page, within pencil-ruled border; closed tears to frontispiece and St Roch plate, some thumbing and marks throughout; overall good in contemporary French morocco, each board panelled in gilt with gilt corner-pieces and two central interlaced Cs surrounded by four S *fermés*, spine richly gilt in compartments with *pointillé* tooling; extremities rubbed, marks to covers.

£1250

A very attractive manuscript compendium of prayers in French and Latin, including eight engraved devotional plates, compiled during the reign of Louis XIV, with two uncommon prayers to St Charles Borromeo.

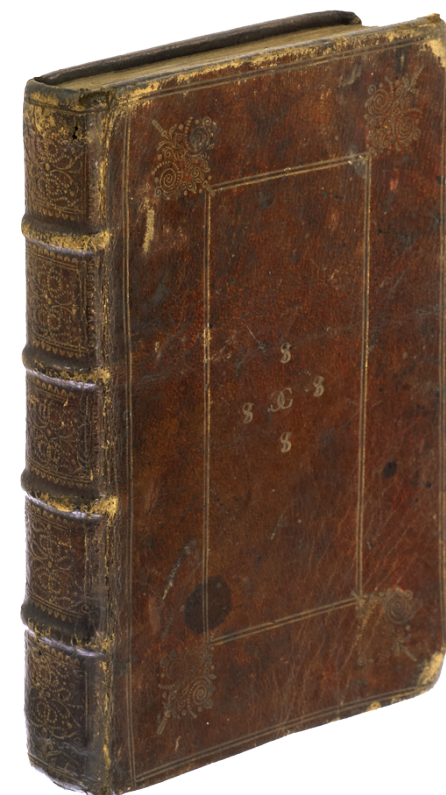


The prayers are mostly addressed to Christ and the Virgin Mary, but St Joseph, St Charles, and St Roch (against plague) are also invoked, and the collection further includes prayers for Mass, confession, and Communion, for leaving the house and in the event of thunder, and for parents and the dead, alongside litanies of Christ and the Virgin. A long prayer to 'Sainte Marie eternelle vierge des vierges' is prefaced with the promise that 'whosoever shall say the following prayer for thirty days will mercifully obtain the effect of all their licit desires' (*trans.*). The 'Sancto Charolo' addressed in two prayers on pp. 68-69 is presumably St Charles Borromeo, Archbishop of Milan, who was canonised in 1610 ('Amicus dei Charolus pontifficali decoratus ...'; 'Deus qui Beatum Charolum pontificem tuum innumeris decorasti miraculis ...').



The eight engraved plates adorning the text depict the flagellated Christ (by Demasso), the infant Jesus bearing symbols of the Passion, 'Mater Christi', St Joseph, St Roch (by A. Boudan), 'Jesus amabilis', 'Mater amabilis', and the Virgin and Child (the last three by members of the Mariette family).

The manuscript was compiled by a member of the Cordelier de la Grange family, the arms of which are handsomely depicted on the opening page. The family were based in the province of Forez, in the Loire.



PRINTED AT A SHANGHAI ORPHANAGE

7. **DUGOUT, Ignace Henri.** Atlas philologique élémentaire. Essai de classification géographique des langues actuellement parlées. 'Zi-Ka-Wei [Shanghai], Imprimerie de l'orphelinat de T'ou-Sè-Wè, [1910].

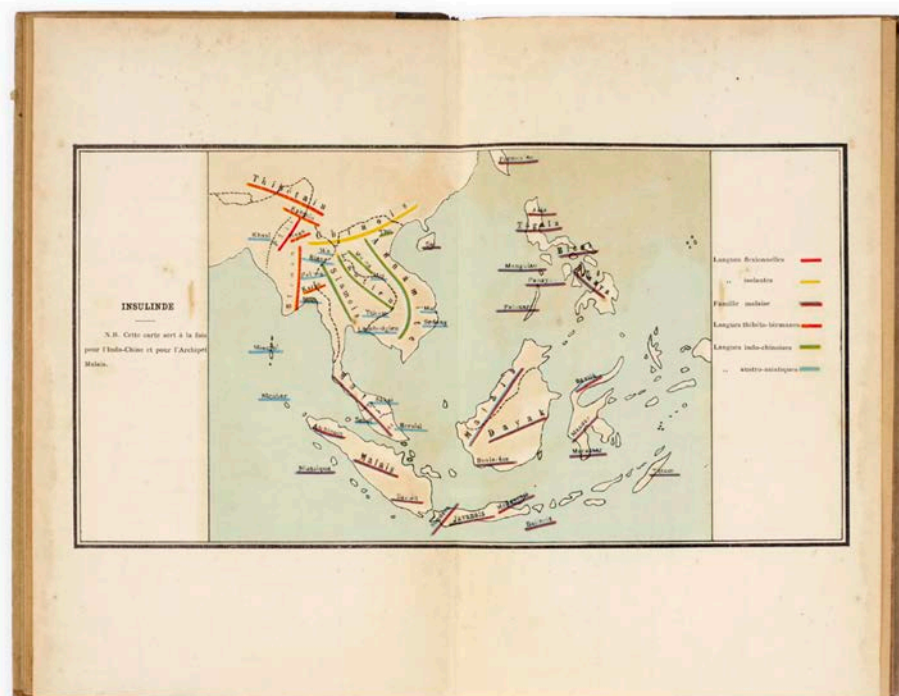
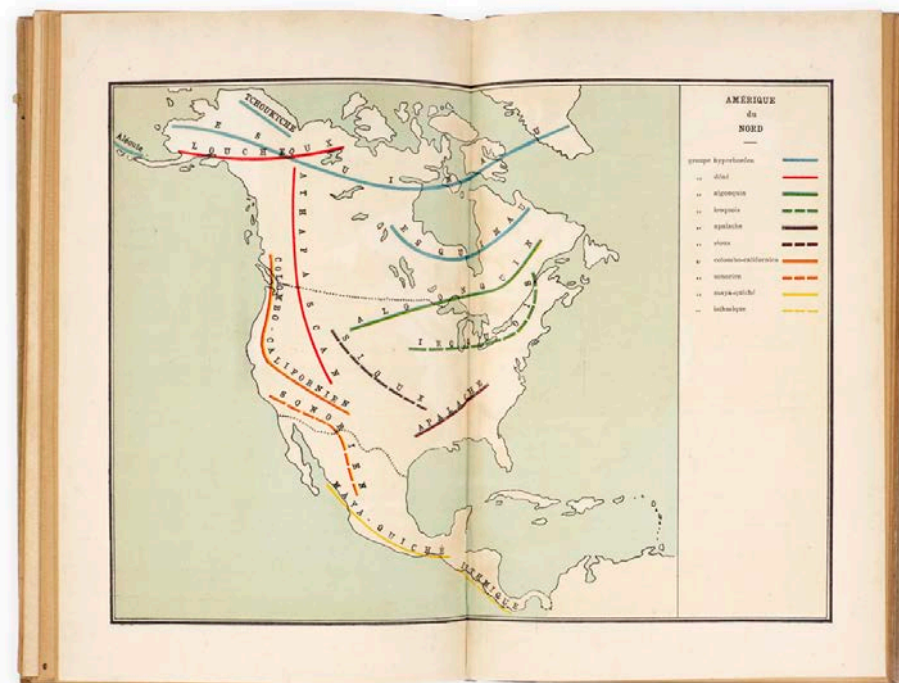
8vo, pp. [2], V, [1 (blank)], 104; with 15 coloured maps (of which several folding); text browned throughout, light foxing to maps; in original printed boards with dark green watered silk spine; some losses and marks to spine and marks to covers, hinges slightly split, sewing loose in places, some foxing to endpapers; ink inscription to front pastedown, red ink stamp with Chinese characters to front and rear endpapers.

£650

First edition, rare on the market, of this 'philological atlas' of the world's languages by the French Jesuit Ignace Henri Dugout (1875–1927), printed at the famous Tushanwan orphanage in Shanghai.

Dugout's work features fifteen maps illustrating the various languages spoken across the globe, viz Europe, Belgium, Switzerland, the Russian and Japanese empires, the Caucasus, China, Southeast Asia, India, the Middle East, Africa, North America, South America, and Oceania.

Dugout is perhaps best-known for his works on Jesuit martyrs, *Nos martyrs* (1905) and *Victimes de la charité* (1907), as well as for his catalogue of Jesuits active in China, *Catalogus patrum ac fratrum S.J. qui ... in Sinis adlaboraverunt* (1908). He himself was killed by soldiers at Nanjing in 1927. The Jesuit orphanage known as T'ou-Sè-Wè or Tushanwan was established in 1864 and became famous for its printing press and arts and crafts workshop.



A
DISSERTATION
UPON
THE ACCOUNT

Suppos'd to have been given

O F
JESUS CHRIST
B Y
JOSEPHUS,

Being an attempt to shew that this celebrated Passage, some slight corruptions only excepted, may reasonably be esteem'd genuine.

Συγκατατίθεμαι μὲν πως ταῖς ᾠδαδοῦσιν δυνάμεσιν,
ὡς Ἰησοῦς ἐποίησεν, ἐν αἷς τὰς πολλὰς ἔπεισεν ἀκοῦσαι
θῆν αὐτῷ &c. *Orig. contra Cels. L. I. p. 30.*

OXFORD,

Printed at the THEATRE for JAMES FLETCHER in the
Yard, and Sold by J. and J. RIVINGTON in St. Paul's
Church-Yard, London. MDCCXLIX.

JOSEPHUS ON JESUS

8. [FORSTER, Nathaniel.] A Dissertation upon the Account suppos'd to have been given of Jesus Christ by Josephus, being an Attempt to shew that this celebrated Passage, some slight Corruptions only excepted, may reasonably be esteem'd genuine. *Oxford, James Fletcher, and London, J. & J. Rivington, 1749.*

8vo, pp. vi, 7-65, [1 (publisher's advertisement)]; with half-title; first quire torn at inner margin (not affecting text), very light foxing in places, but a very good copy; disbound.

£175

First and only edition of Forster's dissertation on the controversial *Testimonium Flavianum*, with excerpts from the original Greek.

Nathaniel Forster (1718–1757), classical and biblical scholar, fellow of Corpus Christi College Oxford, and priest, is best-known for publishing the first Hebrew Bible in Britain in 1750. The present work, published anonymously, considers the *Testimonium Flavianum*, the much-contested passage in the first-century Jewish historian Josephus's *Antiquities* describing the condemnation and crucifixion of Jesus at the hands of the Roman authorities. As Forster writes, 'There are few passages extant in any ancient author, which have been more frequently, or perhaps with greater shew of reason, the subject of debate, than the account suppos'd to be given of Christ by Josephus in the eighteenth book of his *Antiquities*' (p. 7). Forster deploys extracts from the original Greek to argue for the authenticity of the passage, a claim that remains hotly debated by scholars to the present day. Forster died in 1757, supposedly as a result of 'excessive study' (ODNB).

ESTC T71731. See Whealey, *Josephus on Jesus: The Testimonium Flavianum Controversy from Antiquity to Modern Times* (2003).

WOMEN'S PERIODICAL POETRY

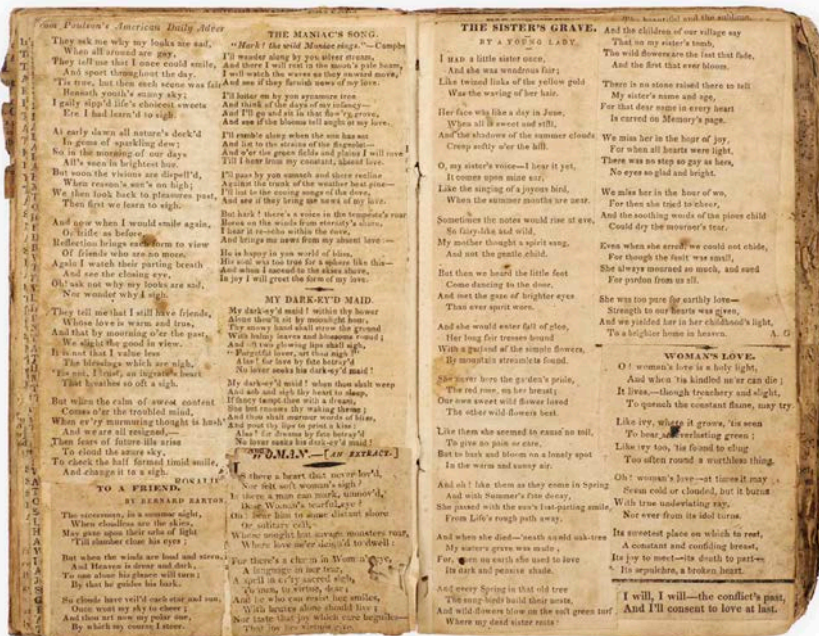
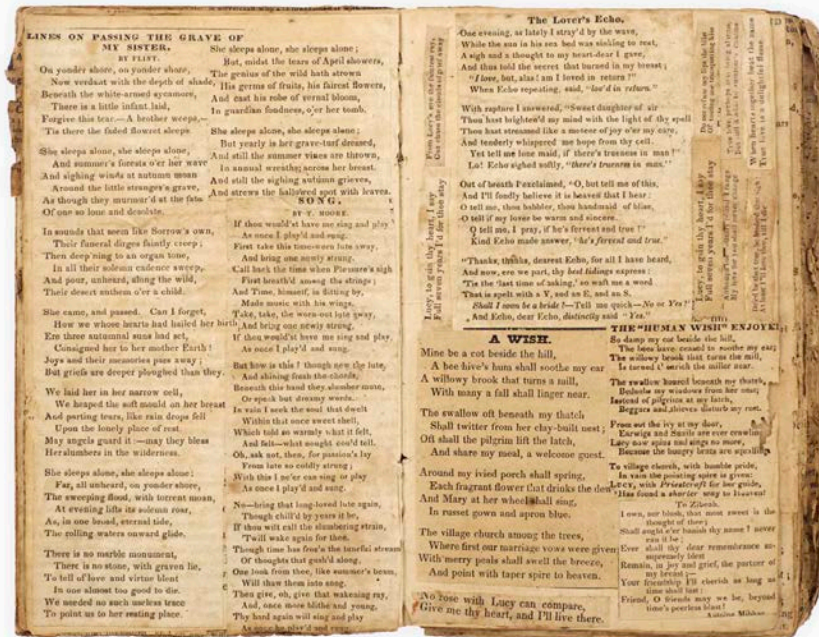
9. [GREENWOOD, Lucy B.?] Scrapbook of poetry excerpted from periodicals. [*New England, first half of the nineteenth century.*]

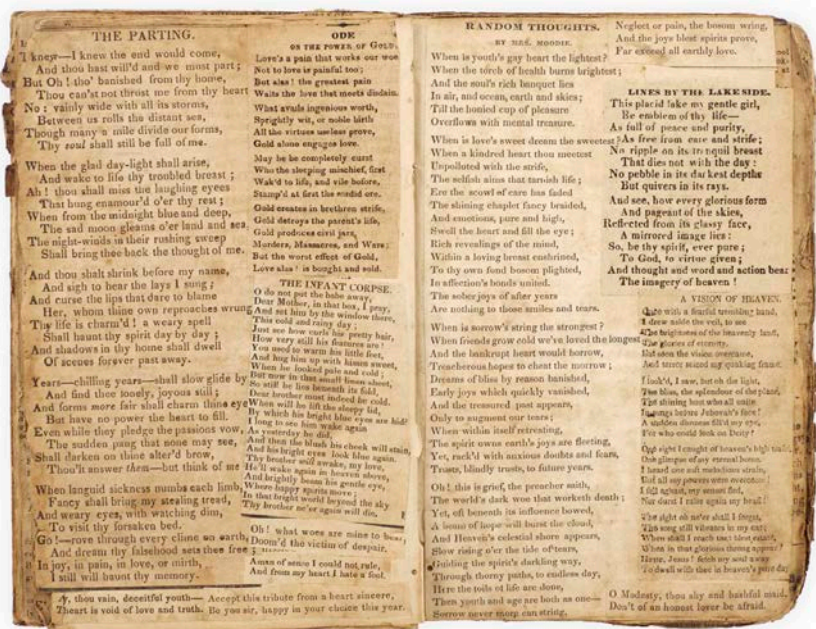
8vo, [84] pp. of newspaper cuttings, poetry, and ephemera, pasted into *An Act to organize, govern and discipline the Militia of the State of Maine, passed March 21, 1821* (Portland (ME), Thomas Todd & Co., 1821); some dust soiling and foxing, very occasional worming, a few fore-edges chipped; in contemporary sheep-backed boards; boards rubbed and extremities worn; pencil ownership inscription, 'William Lowell' to front free endpaper and 'Lucy B. Greenwood' to front pastedown and rear flyleaf.

£1250

A charming scrapbook of poetry apparently compiled by a female reader, with excerpts from American nineteenth-century periodicals, providing a record of women's writing and reading and an 'index to the popular heart' (Garvey, 37).

The compiler of the scrapbook has carefully excised and preserved the poetic material from various periodicals and other printed sources, with a notable emphasis on material originally printed in American publications, such as the *New England Weekly Review*, *Poulson's American Daily Advertiser*, and the *Albany Advertiser*. Choice extracts gather wisdom from the ephemera of daily life, with poetic reflections on, *inter alia*, love, friendship, parting, youth, and death, as well as short prose discussions of modesty, early rising, and connubial felicity. In addition to widely published periodical poets, such as Alaric A. Watts (1797–1864), the compilation includes a broad range of verses by unknown women, among them 'Miss Bogart, of New York', 'Pretty Peggy's Account of a New-Year's Eve Ball', 'The Dying Wife' by Mrs La Ponte, an 'Ode to Friendship' by 'Ursula', 'Female Friendship' by Miss Mitford, 'The Sister's Grave, by a young lady', 'The Bride's Farewell' by Miss Beaver, 'The Spells of Home' and 'The Parting of Summeer' by Mrs Hemans, 'Random Thoughts' by Mrs Moodie, 'The Playthings' by Miss Gould, and 'Love Not' by Mrs Norton.



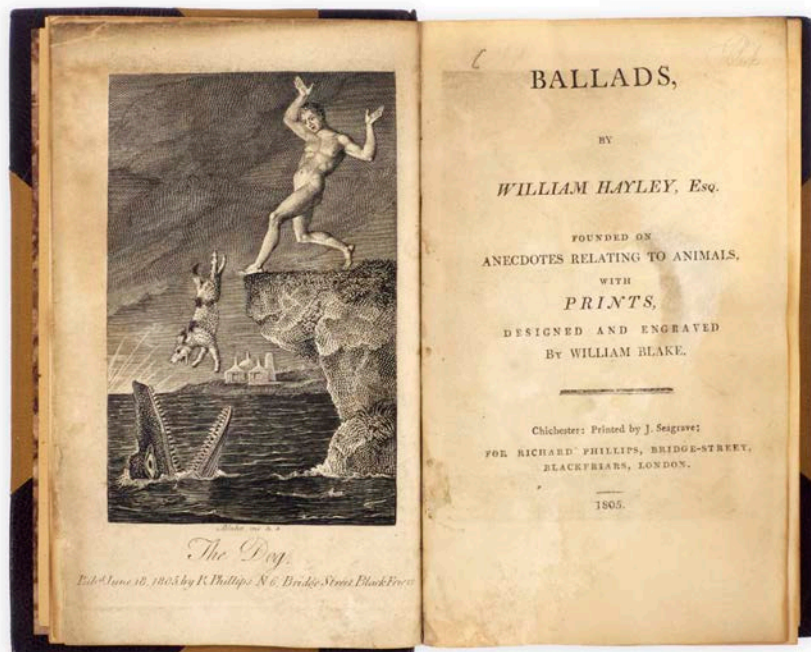


"The new periodicals founded in the 1830s and 1840s not only constructed the "popular woman writer" as the creator of viral content accessible to a mass-market audience; they also imagined the "popular woman reader" as a consumer of literary commodities ... The selection and arrangement of scraps came to be associated with "feminine" domestic culture, serving as both a leisure activity and a creative outlet. Miscellaneous columns were likewise designed to appeal to female readers and often served as a major source of content for scrapbooking. The cheap weekly periodical, the miscellaneous column and the scrapbook thus co-evolved as interdependent genre' (Easley, pp. 201, 205).

The familiar and domestic subjects of many of the poems is in stark contrast to the book into which they are pasted, a copy of an act relating to Maine's state militia.

See Garvey, *Writing with Scissors: American Scrapbooks from the Civil War to the Harlem Renaissance* (2013), and Easley, *New Media and the Rise of the Popular Woman Writer, 1832-1860* (2021).





BLUNDEN'S BLAKE

10. **HAYLEY, William, and William BLAKE (illustrator).** *Ballads ... founded on Anecdotes relating to Animals, with Prints designed and engraved by William Blake. Chichester, J. Seagrave, for London, Richard Phillips, 1805.*

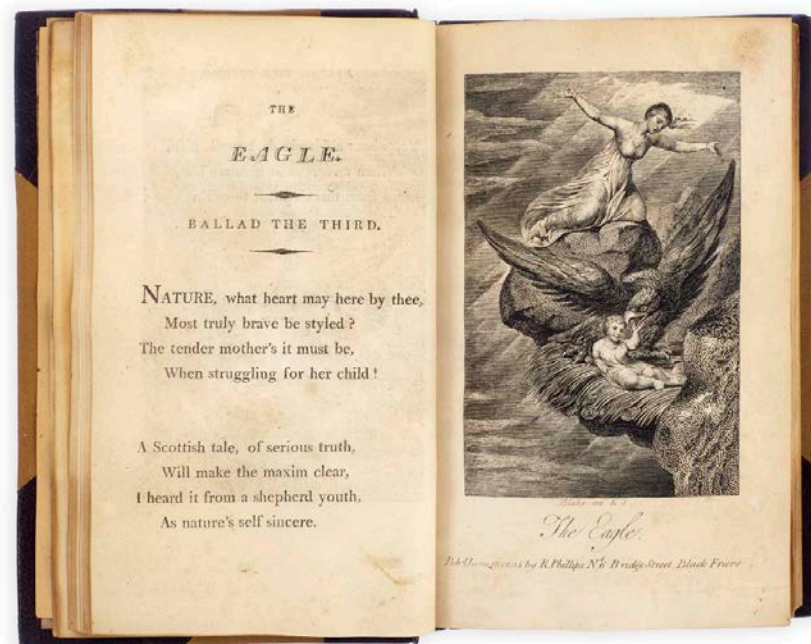
Small 8vo (155 x 95 mm), pp. [6], 212, [1], with 5 plates designed and engraved by William Blake; title slightly soiled, title verso and Preface browned, occasional mild offsetting, pl. I chipped in outer margin, small tear to the upper inner margin of the title-page; modern half morocco with cloth sides, spine lettered directly in gilt; pencil ownership inscriptions of Thomas Park (to head of title) and Edmund Blunden (to half-title) with a leaf of notes by Blunden loosely inserted, occasional ink and pencil marginal notes (some slightly trimmed). £3500

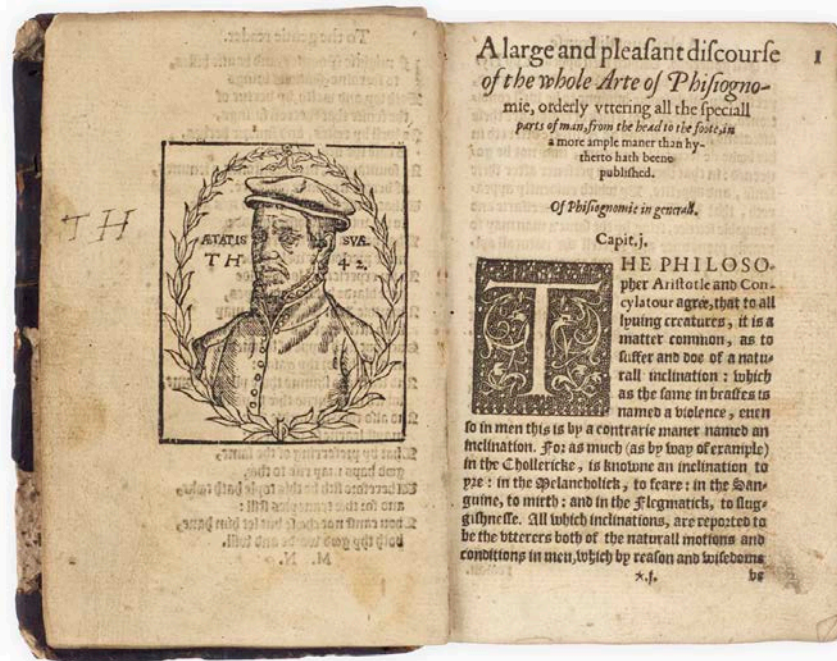
First edition of William Hayley's sixteen *Ballads* illustrated by William Blake, with a fine provenance, plates I-III in the first state.

A patron and friend of Blake, Hayley had conceived his *Ballads* about various animals 'expressly for Blake to illustrate and to profit by' (ODNB). In 1802 a first, partial version of the book had already appeared in periodical form, featuring only four ballads and three plates. For this 1805 edition, Hayley added twelve more ballads while Blake engraved new plates of his designs for three of the 1802 ballads (plates I-III), and both designed and engraved new illustrations for two of the new additions (plates IV-V).

The present copy belonged to the antiquary and bibliographer Thomas Park (1759–1834) and later to the Great War poet Edmund Blunden (1896–1974), with their ownership inscriptions and annotations. On a loose sheet of paper, Blunden pencilled the following comment: 'The title-page has the signature of Thomas Park, who edited the *British poets*; and at p. 10 he has a note suggesting he didn't think much of Blake. "O yes! See frontispiece. What a rescue!". At p. 210 another note hints his opinion of Hayley. "Nature! The governor of the poet, and what has been the twofold natural consequence? Ask his 2 wives".'

Bentley, BB, 465.





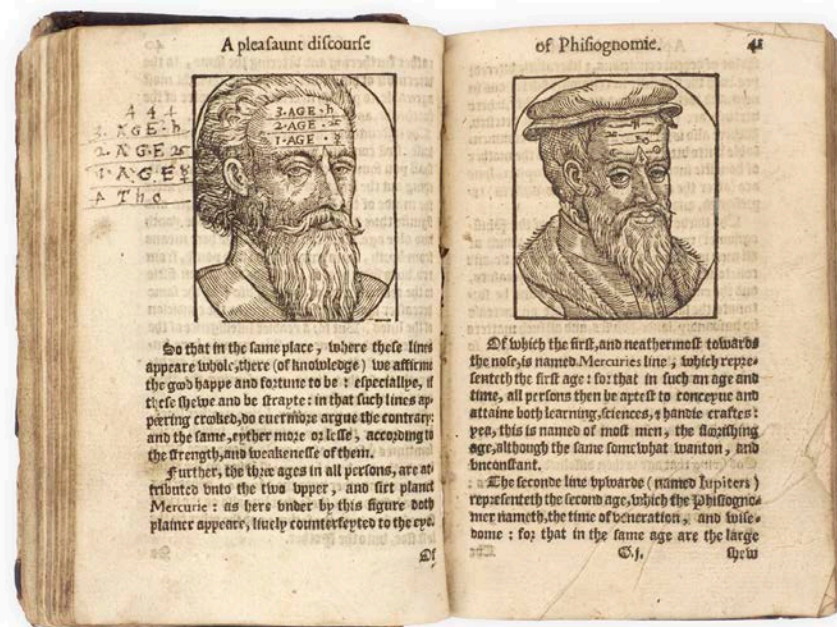
ENGLISH PHYSIOGNOMY

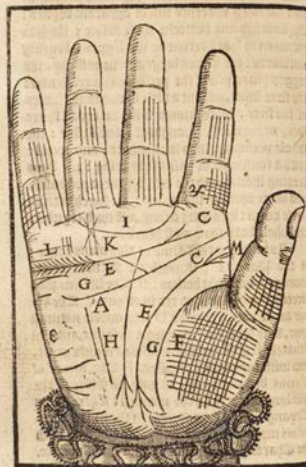
11. [HILL, Thomas. The contemplation of mankind, containyng a singular discourse of phisognomie ... In the ende is a little Treatise added of the signification of Moles ... by ... Melampus ... englished by Thomas Hyll. London, Henry Denham for William Seres, 1571.]

8vo, ff. [12 (of 16)], '233' [*recte* 241 (of 244)]; several errors in pagination, wanting four preliminary leaves (blank ¶1, title ¶2, and part of the dedication ¶7-8) and final three leaves (part of the author's catalogue, 212-4); with 49 woodcuts (of which 5 full-page, including the portrait of the author) in 161 occurrences; marginal chips to ¶3-4 with wormhole to lower corner, occasional light thumbing; bound in near-contemporary sheep, panels filleted in blind with blind centre- and cornerpieces, vestigial ties to fore-edges; spine perished, front board detached, boards wormed, pastedowns and guards of printed and manuscript waste (*see below*), sewn on 4 supports of rolled tawed skin (first and fourth rolled around a cord core); contemporary ink ownership inscriptions 'This is Elizabeth Perys booke ...' to R5^r and 2H1^v with her notes and pen-trials elsewhere (*see below*). £1600

First edition of this greatly expanded version of the first physiognomic study in English, with the addition of a new series of physiognomic woodcuts.

Thomas Hill established himself as a writer of popular scientific manuals in the early years of Elizabeth's reign, writing widely and prolifically on, *inter alia*, dreams, magic tricks, and the marvels of nature; he is perhaps best-known for writing the first popular gardening book in English, *The profitable Arte of Gardening* (1568). Hill had in 1556 published an English translation of Bartolommeo della Rocca Cocles's *Chyromantie ac physionomie anastasis* (1504), which he here substantially expands into an influential early discussion of sixteenth-century theories of physiognomy, palmistry, astrology, and humoral medicine.





And on the back of that finger were lines sene, seemed to a Narce. The Z one of grole of Venus, in the proper place, appeared redde. K The Supercilium, cuill conditioned. L Mercuries Tubercle, appeared obscure; backe shadowed. The Spores place E. figured with such a character. M The life line was grosse, betwene the thombe, and foerfinger. Thus was this moile wicked man, formed in personage, and linct in the hande. So that through such a habitude, he used both kindes of coctings, as well both the abom as clewnt: and other detestable matters he exercised, not here meete to be bittered. To conclude, he was the most vicious person, of all others, that euer the Phisognomer vnderstode, or knewe in his time.

In a man the face remayneth, but the countenance doth alter: so that the countenance is named of the Latine worde Volando, which properly in English signifieth a flying; or vanishing away.

The countenance appearing folewe, through the forme and condition of the lippes, eynes, forehead, and grinning: doth indicate such a person, to be a sole, and frantick at tymes: by the report of the Phisognomer.

A cheerefull and smiling countenance sene, doth impute such a creature to be gyuen vnto

R. Y.

myth

The present text, written with the 'helpe and ayde' of John Dee, provides a thorough examination of the body 'from the head to the foote', with a particular emphasis on metoposcopy, the art of reading character from the markings of the forehead. A forehead, for example, with 'certaine dentings in, or little furrowes ... doth (by practise of the Phisognomer) signifie such a person to be rashe, wylie, and false of promise' (E8^v). Hill illustrates the social and political applications of physiognomy, giving the examples of Julius Caesar and the Roman general Sulla who, through this art, 'founde out and iudged the wylie craftes and disceites of their aduersaries manye times: that secretly conered their malicious mindes, by their fayre shewes' (*3^v). This work is accompanied by a translation of 'Peri elaion somatos', a short treatise on divination by moles attributed to the legendary healer, Melampus, complementing the physiognomic focus of the preceding discussion.

the of finalitelle of the lippes, doth witnesseth the small quantitie of matter, and the dominion of coldnesse: but the folding or turning outwarde of them, doth declare a humilite, drawing together the heare sinewes: of which enueth that the animal spirits are incongruent, vnto the decerning of whatsaue is spoken: and the enue through the same, proceedeth, and is like cause.

The worthe Ptholomeus Paruus bittereth, that the upper lippe folding or turning vpinward, and the nether downeward: doe signifie a miserie of wretchednesse of life, and vnicomely condicions. If this the Phisognomer saw, and found a singular experience, especially in the paye, and wiede people: For the weaknesse of the animal spirits (sayth he) is signified, to consist in them: of which the witte properlie hath not place or seate in that creature.

The lippes formed thine, if the upper be turned and folding outwarde, and the same lose hanging: doe denote such a creature, to be a deceiver, subtle, and a thiefe for the more part.

The lippes decerned grosse or thicke, like to the Dogges: doe indicate such a person to be a deceiver, an accuser, and wicked in condicions: these bittered borrowed out of the Phisognomie of Ptholomeus paruus.

The lippes of the Apes are not to be iudged vpon

upon, but of those which dwell and are conuerfant amongst them, and their qualities, there shal note: for which cause sufficient it is, to iudge in generall of those realmes, and countries, more knowne to vs.

Of the forme, nature, and iudgement of the teeth. The. xxvij. chapter.



The canine or sharpe teeth of men, if these be long, stiff standing, and bearing outwarde: doe argue such a person to be a glutton, trefull, fierce, and lactuous: applied so; the forme, vnto the Dogge and Boare.

The cause I suppose (sayth the Phisognomer) through the abundance of the radicall moysture,

or

In addition to the nineteen woodcuts reused from 1556, the expanded work is illustrated with a woodcut portrait of Hill, taken from *The profitable Arte of Gardening*, and twenty-nine newly cut illustrations. 'The new ones differ from those in Cocles: Most are of a single person, and those depicting two persons do not illustrate contrast, as in Cocles, but instead the same feature' (Luborsky & Ingram). Particularly striking examples include a palm with marked lines letter-keyed to the text (N1^v) and 'The perfite woman' (R1^r).

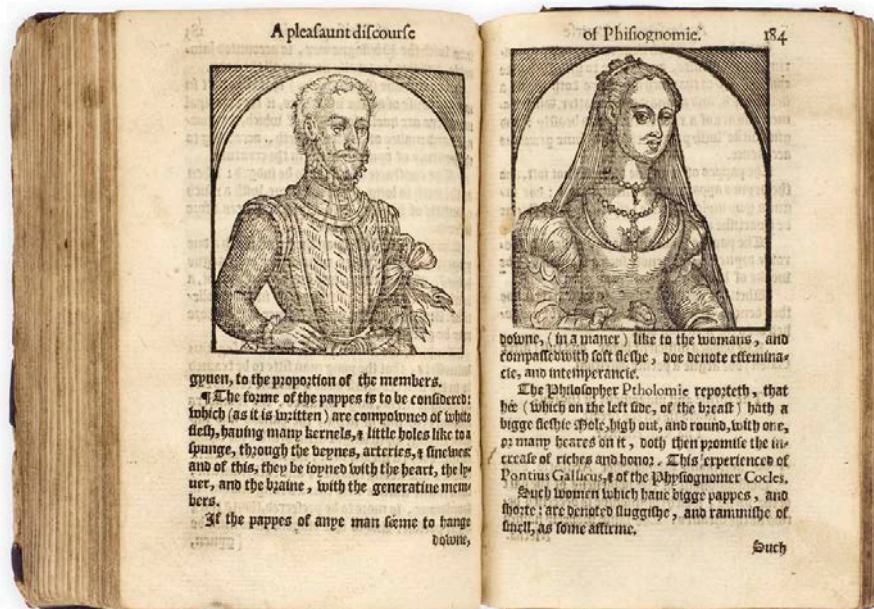


Binder's waste:

Each endpaper is guarded with a fragment from a northern European Breviary with neumes of the first half of the fourteenth century. The printed waste is taken from an unidentified edition of William Lily's popular *Short Introduction of Grammar compiled and set forth for the bringing up of all those that intend to attaine to the knowledge of the Latine Tongue* (first 1548).

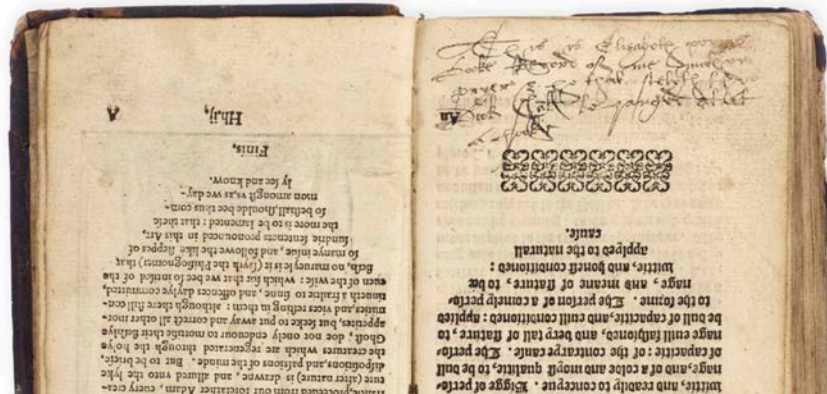
Provenance:

This copy was owned by an Elizabeth Pery, who adds two lengthy ownership inscriptions as well as memoranda ('I lent my mony to my Frynd but w^c he passed', P4^v), imitations of the printed text, and pen-trials.



Very scarce, with ESTC recording twelve copies, of which the British Library copy is listed as 'not found' and at least three more are in some way imperfect. Only two copies appear in auction records, both in the 1980s and both imperfect.

ESTC S104092; Luborsky & Ingram 13482. See Johnson, 'Thomas Hill: An Elizabethan Huxley' in *Huntington Library Quarterly* 7, no. 4 (1944), pp. 329-351.



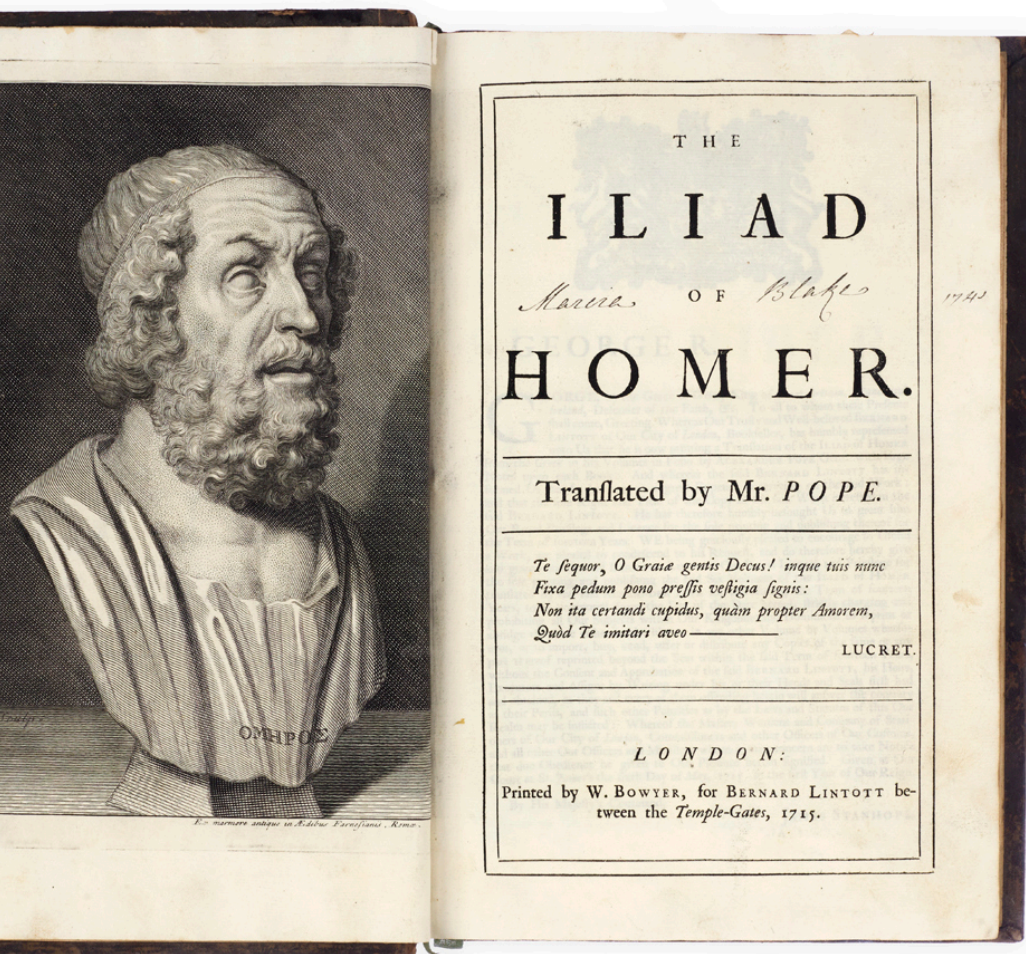
12. **HOMER, and [Alexander] POPE (translator).** *The Iliad of Homer.* London, W. Boyer for Bernard Lintott [– Lintot], 1715 [– 1720].

Six vols, folio, with engraved frontispiece in vol. I and folding map (the ‘Siege of Troy’) in vol. II, bound without the 2 ff. of plates in vol. I and the ‘Shield of Achilles’ in vol. V; with half-title, subscribers’ list, and final blank in vol. I, vol. V X¹ and 2Q² cancels; paperflaws to lower margins of 2 ff. in vol. I, dampstain visible to upper corner of a few leaves in vol. VI, a few sections lightly foxed and very occasional marks, but generally clean; contemporary speckled calf, spine gilt-ruled in compartments with contrasting morocco labels (of which 3 renewed), 2 green ribbon page-markers to each volume; corners lightly bumped, a few slight scuffs and stains, but a good set; ink ownership inscription ‘Marcia Blake 1741’ to each title, with acquisition note ‘May y^c 23^d 1740: 3^l: 8^s: 3^d:’ to front pastedown vol. I. £650

Folio edition of Pope’s monumental illustrated translation of Homer’s *Iliad*, ‘the greatest version of poetry which the world has ever seen’ (Samuel Johnson), published in parallel to the subscribers’ quarto.

Pope undertook this ambitious translation of Homer’s *Iliad*, a sprawling six-year enterprise, at the encouragement of fellow Scriblerians Swift, Steele, and Addison. Penned at the height of the eighteenth-century British vogue for classical translation, Pope’s Preface lauds the ‘unequal’d Fire and Rapture, which is so forcible in Homer, that no Man of a true Poetical Spirit is Master of himself while he reads him’ (vol. I, Br^v). For Johnson, this edition was ‘a performance which no age or nation can pretend to equal’ (*Life of Pope*).





The work was embroiled in literary scandal in 1715, when Pope suspected Addison of conspiring with the poet Thomas Tickell to publish a rival translation, which appeared on the market just two days after the publication of Pope's first volume. In spite of this, in a letter dated 10 June, Lintot reports that subscribers to Pope's *Iliad*, including Princess Caroline, are 'extreamly pleas'd' with it, while Tickle's volume is 'already condemned' and 'the malice & juggle at Buttons [Coffee-House, frequented by Addison and Pope] is the conversation of those who have spare moments from politics' (*Corr.*, i. p. 294).

A thick-paper quarto issue was strictly limited to the 575 subscribers – among them Newton, Wren, and the Duke of Marlborough – and printed alongside a large-paper folio and an ordinary folio, as here. Through the success of the *Iliad*, Pope supposedly became 'the first man in England who ever rendered himself financially independent through the sale of his published writings' (Griffith, p. 87) and secured his reputation as the foremost poet of the English Augustan Age. He earned £1275 from Lintot for the six volumes, a sum increased by subscriptions to (by varying estimates) around £5000. 'The "Homer" was long regarded as a masterpiece ... No translation of profane literature has ever occupied such a position' (DNB).

Provenance: likely Marcia Maria Blake *née* Ffrench (d. 1743) of County Galway, Ireland.

Griffith 42, 50, 78, 96, 115, and 119; Rothschild 1573 and 1574.

THE
ODYSSEY
OF
HOMER,
TRANSLATED BY
ALEXANDER POPE.

IN TWO VOLUMES.

Rursus, quid virtus, et quid sapientia possit,
Utile proposuit nobis exemplar Ulyssim.

VOLUME THE FIRST.

LONDON:
Printed for JOHN BELL, No 132. STRAND.
M.DCC.LXXIV.

13. **HOMER, and Alexander POPE (translator).** Homer's *Odyssey*, translated by Alexander Pope, in two volumes. *London, John Bell, 1774.*

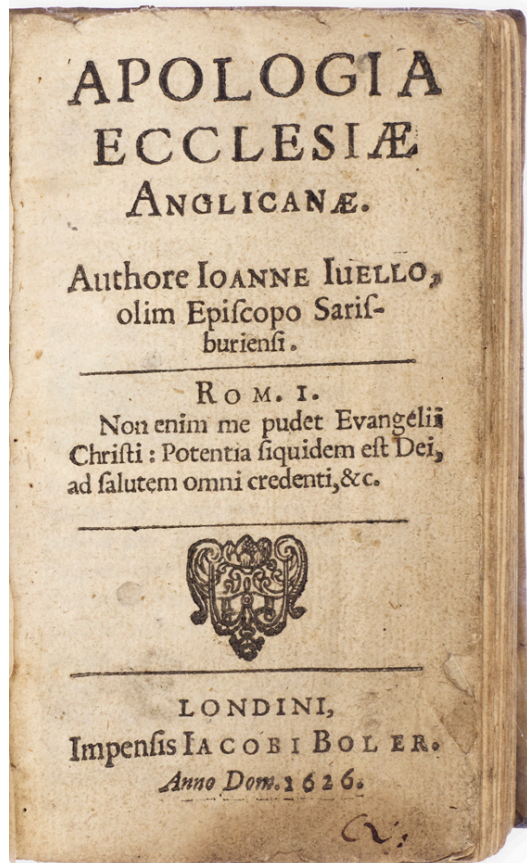
Two vols, 8vo, pp. I: [4], 263, [1 (blank)], II: [4], 236; with half-titles; offsetting from turn-ins, half-titles a little dust-stained, occasional light thumbing; in contemporary sheep, spines gilt in compartments; worn, splits to spine and upper joint of vol. I, front board of vol. II detached, spine labels lost; contemporary ink ownership inscriptions 'O Dickinson' to front pastedown of both volumes, ink inscription 'James Cogan / Islington / 1817' to final page and rear pastedown of vol. II. £450

First and only Bell edition of Pope's *Odyssey*, extremely rare. Pope's immensely popular version of the *Odyssey*, penned in collaboration with William Broome and Elijah Fenton, was first published by Bernard Lintot in 1726. The work brought Pope around £5600 in profits, and he would write in 1737 that it was '(thanks to *Homer*) ... I live and thrive, / Indebted to no Prince or Peer alive' (Epistle 2, ii.68-9, *Poems*, 4.169).

Perhaps a precursor to his *Poets of Great Britain* series, this small-format edition was published by John Bell (1745-1831), one of the most successful booksellers of the late eighteenth and early nineteenth centuries. He is credited with introducing 'modern' face into English printing (Knight, pp. 276-7) and with discarding the long 's' in typography; according to Timperley, 'few men have contributed more, by their industry and good taste, to the improvement of the graphic and typographic arts' (Timperley, p. 916, quoted in ODNB). The present work was an early venture, alongside Pope's *Iliad* in the same year, and here the long 's' survives unscathed; both the *Odyssey* and *Iliad* are notably absent from the four volumes of Pope in Bell's *Poets*, by which time the long 's' is lost.

ESTC N69885, listing two copies only (Pennsylvania and Yale). We find two further copies in the UK, one at Dundee (vol. I only) and the other preserved in an eighteenth-century Scottish working men's subscription library, the Leadhills Miners' Library in South Lanarkshire.

See *The Twickenham Edition of the Poems of Alexander Pope* IV (ed. Butt, 1939), Knight, *Shadows of the Old Booksellers* (1865), and Timperley, *A Dictionary of Printers and Printing* (1839).



14. JEWEL, John. *Apologia ecclesiae Anglicanae*. London, James Boler, 1626.

12mo, pp. [6], 197, [1]; title-page a little dusty with small chip to outer margin, but a very good copy in contemporary limp vellum, ties wanting, portion of front cover gnawed away. £250

Later edition of Jewel's *Apologia*, the first methodical statement of the position of the Church of England against the Catholic Church, first published in 1562 and much reprinted and translated.

STC 14587.

BOOKS Sold by J. Downing in Bartholomew-Close near West-Smithfield.

A Farther Instruction for those who have learnt the Church Catechism. Wherein by an Explanation of the Festivals and Fasts of the Church of England, Christians are reminded and fixt in the Profession of the Articles of the Apostles Creed. A new Method of Catechizing, by way of Questions upon the Church-Catechism: Together with Directions all along for inculcating into Children the Fundamental Principles of Christianity therein contain'd.

The Church Catechism broke into short Questions, With an Explanation of some Words, for the easier Understanding of it: To which are added, Prayers for the Charity-Schools.

A Short Catechism, explaining the Substance of the Christian Religion. Suited to the Understanding of Children, and the meanest Capacities.

The Duty of Publick Worship proved; to which are added, Directions for a devout Behaviour therein. Drawn chiefly from the holy Scripture, and the Liturgy of the Church; and an Account of the Method of the Common-Prayer. By way of Question and Answer. By Francis Fox, M. A.

Directions for the devout and proper Use of the Common-Prayer, in the daily Service of the Church. The Christian's Way to Heaven: Or, what he must do to be saved.

An Exercise against Lying, for the Use of the Charity-Schools.

An Exercise against taking God's Name in vain, for the Use of the Charity-Schools.

The Young-man's Instructor: Or some Directions for his whole Behaviour.

THE
Church Catechism
EXPLAIN'D,

By Way of
Question and Answer;

And Confirm'd by

Scripture Proofs:

DIVIDED

Into FIVE PARTS, and Twelve
Sections. Wherein a brief and
plain Account is given of,

- I. The Christian Covenant.
- II. The Christian Faith.
- III. The Christian Obedience.
- IV. The Christian Prayer.
- V. The Christian Sacraments.

Collected by JOHN LEWIS,
Minister of Margate in Kent.

The Thirteenth Edition.

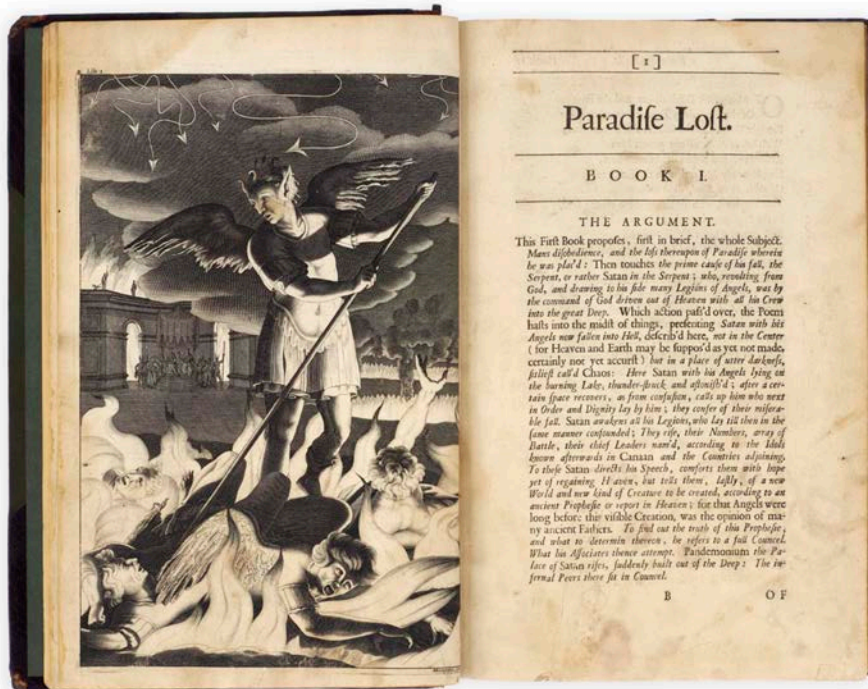
London, Printed for H. H. And are to be
Sold by J. Downing, in Bartholomew-
Close, near West-Smithfield, 1725.

UNRECORDED

15. LEWIS, John. The Church catechism explain'd, by Way of Question and Answer; and confirm'd by Scripture Proofs ... The thirteenth Edition. London, Printed for H. H. And are to be sold by J. Downing ... 1725.

12mo, pp. [14], 81, [1 (blank)]; with an initial advertisement leaf; some pale foxing but a very good copy in contemporary sheep, rubbed; ownership inscriptions of John Hancock. £275

Not in ESTC. Written for the Society for Promoting Christian Knowledge while he was a curate in Kent, Lewis's *Church Catechism explain'd* (first 1700), was immensely popular, with thirty-six editions by the end of the century, as well as translations into Welsh and Irish. All editions are scarce, the first extant in ESTC being the second of 1702, most known in no more than two copies, and many others not recorded.

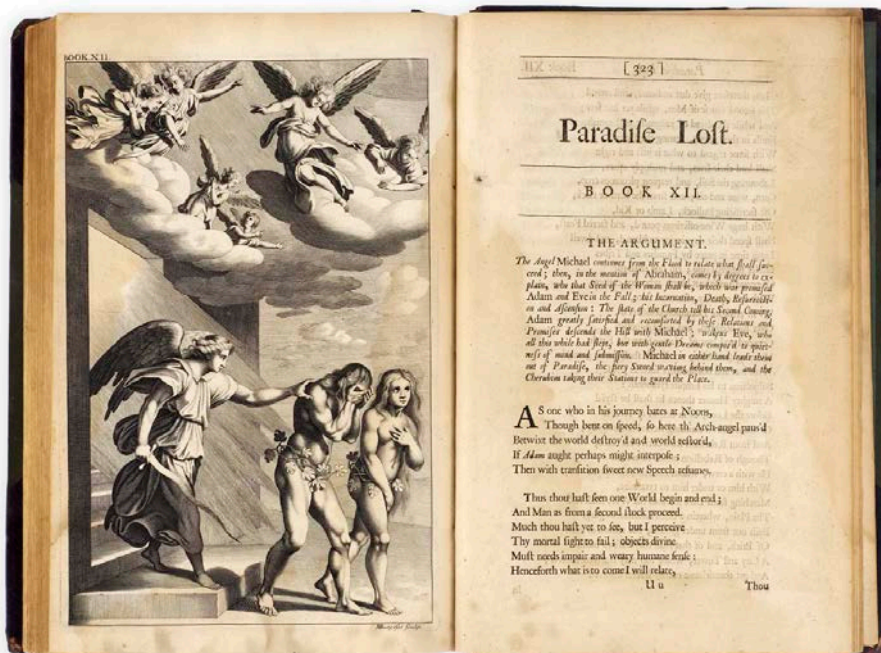


FIRST ILLUSTRATED EDITION

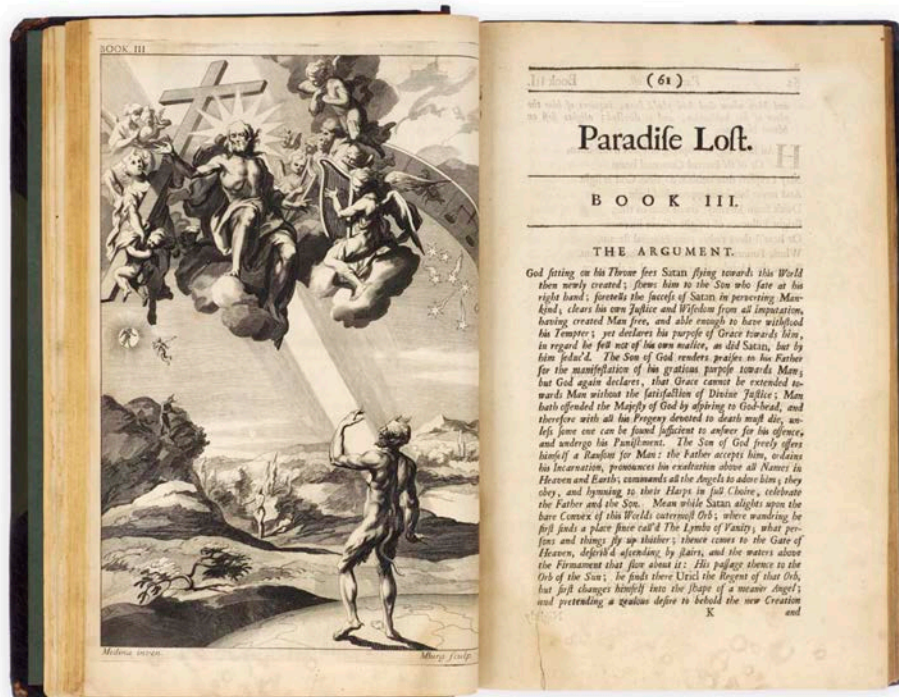
16. **MILTON, John.** *Paradise Lost*. A Poem in Twelve Books. The Fourth Edition, adorn'd with Sculptures. *London, Miles Flesher for Jacob Tonson, 1688.*

Folio, pp. [4], 219, [1 (blank)], '219-250', '151-196', '297-343' [*i.e.* 345], [7], with engraved frontispiece portrait by R. White and 12 copper-engraved plates by Medina, Aldrich, and Lens; preliminary leaves, frontispiece, and first plate laid down, a few old closed tears crudely repaired (B1-C2 and K1), small paperflaw to outer margin D1, ink stains to inner margin of pp. 212-214, some damp- and moldstaining (principally to early leaves); a good copy in late nineteenth-century half black morocco with green cloth sides by Stern (ink stamp to front free endpaper), spine lettered directly in gilt, top-edge gilt; somewhat worn at extremities, joints reinforced with black morocco. £2500

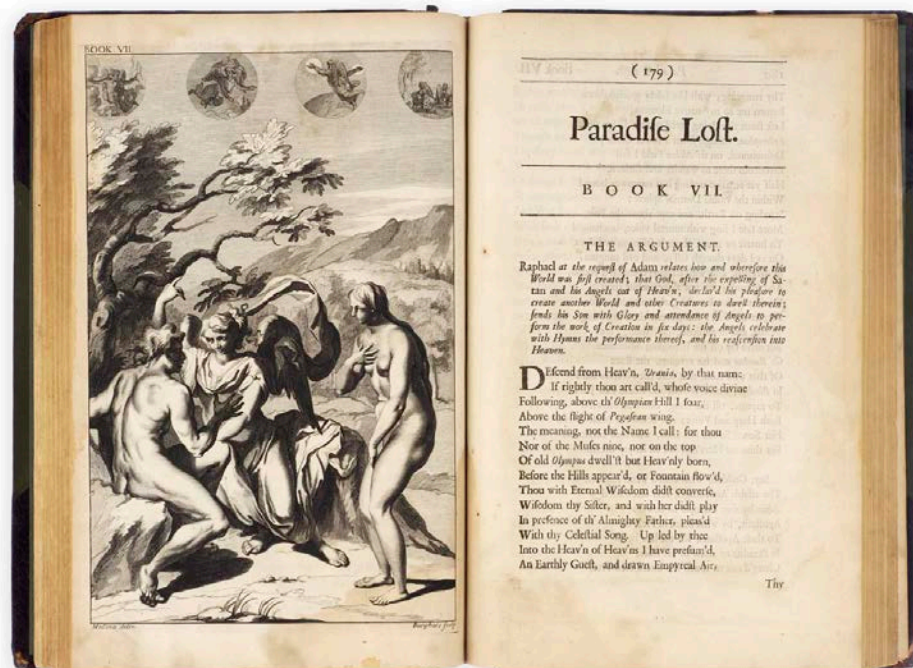
First folio and first illustrated edition, and 'the earliest serious effort to illustrate an important work of English poetry' (Hodnett).



Following the quarto edition of 1667-8 and octavo editions of 1674 and 1678, this lavish folio heralded a new era in Milton's literary reception, cementing the reputation of *Paradise Lost* as England's national epic. 'Tonson approached the 1688 edition with great care: he was careful about the text itself, consulting the three previous printings as well as Milton's manuscript, and making some important emendations. The book was printed, by subscription, in a large folio, with careful and attractive typography. Tonson also paid for illustrations by John Baptist Medina, which, together with the sumptuous look of the book, made a possibly daunting poem more immediately interesting and approachable. As a frontispiece, Tonson printed an engraving of Milton [a fine impression by R. White after William Faithorne], with six lines by Dryden below it, designed to claim Milton as the great English poet, transcending his puritan times and deserving celebration by the new aesthetic and political regime' (ODNB).



The twelve plates were engraved chiefly by Michael Burghers (or Burgesse) and Peter Paul Bouche after pen and ink drawings John Baptist Medina (1659–1710), now in the V&A. Plates were also contributed by the pioneer of the mezzotint, Bernard Lens (1659–1725), while the three famous 'Blakean' plates have been attributed to Henry Aldrich (1648–1710) of Christ Church Oxford, an eminent scholar, musicologist, architect, and collector of engravings (see Boorsch). These arresting engravings harness the power of Milton's verse, evoking epic conflict through striking use of light and shade. See, for instance, the plate to Book I, in which Satan glowers over the flames of Hell's burning lake in stark chiaroscuro.



The 1688 *Paradise Lost* is one of the earliest examples of subscription-publishing in England, with the five hundred subscribers listed including influential literary and political readers, among them the poet John Dryden, the book-collector Narcissus Luttrell, and the leading Whig John Somers. Tonson's pride in this monumental venture is evident in his choice, some thirty years later, to be depicted holding a copy when painted by Godfrey Kneller.

ESTC R13313; Pforzheimer 720; Wing M-2146. See Boorsch, 'The 1688 *Paradise Lost* and Dr. Aldrich' in *Journal of the Metropolitan Museum* 6 (1972), pp. 133–150, and Hodnett, *Five Centuries of Book Illustration* (1988), p. 63.

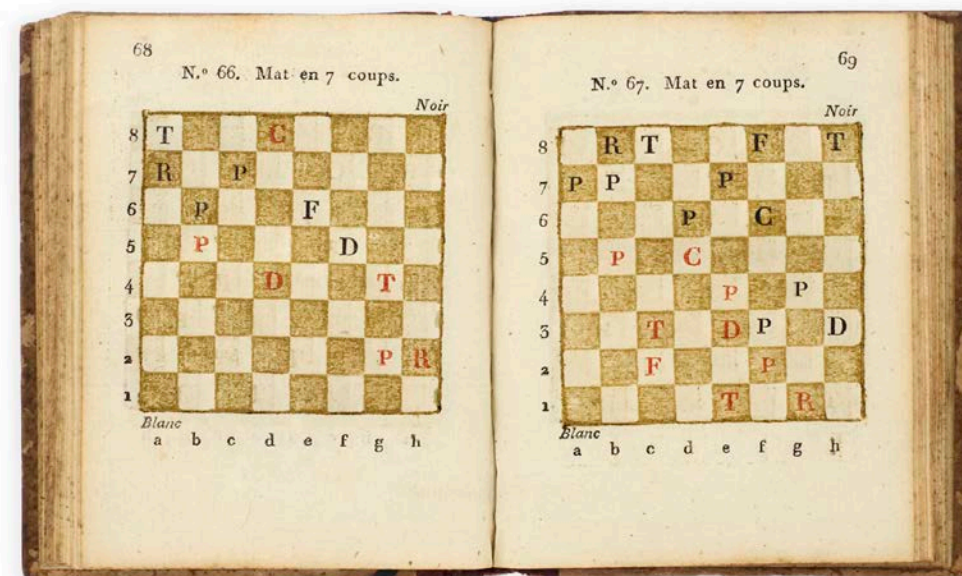
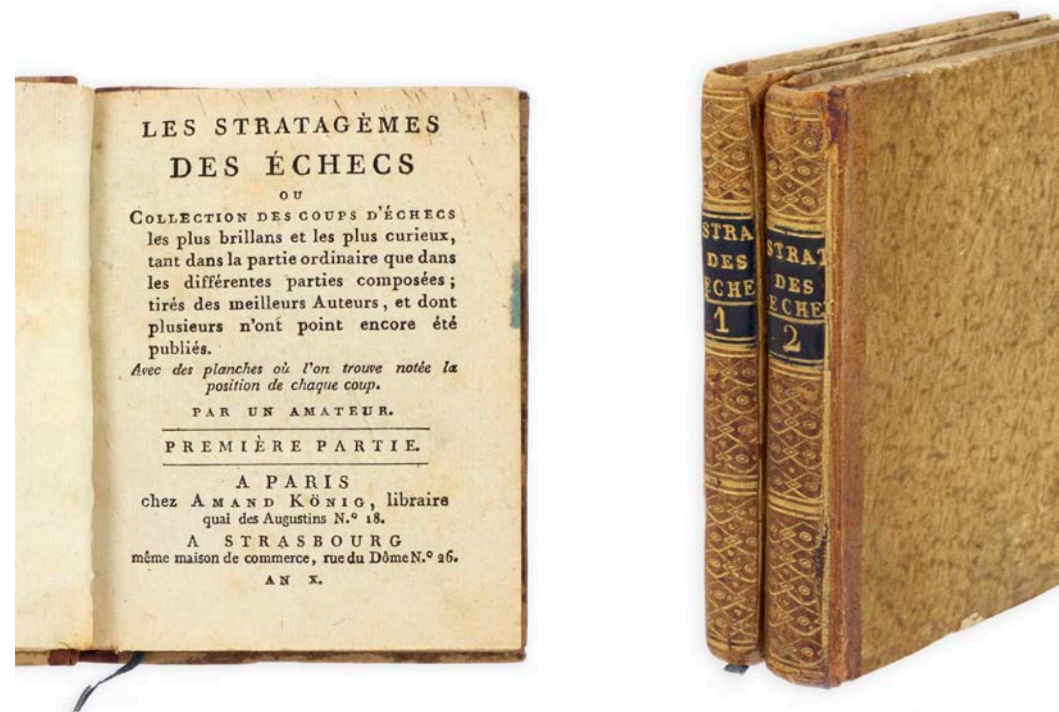
17. [MONTIGNY, Alfred de.] Les stratagèmes des échecs, ou collection des coups d'échecs les plus brillans et les plus curieux, tant dans la partie ordinaire que dans les différentes parties composées; tirés des meilleurs auteurs, et dont plusieurs n'ont point encore été publiés. Avec des planches où l'on trouve notée la position de chaque coup. Par un amateur. [Strasbourg, Jean-André Fischer for] Paris, Amand König, An X [1801-2].

Two parts in two vols, 16mo, pp. I: 93, [1], II: 122, [2], with a woodcut and letterpress plate with the diagram of a chessboard printed in three colours facing p. 28 in first part; second part with 120 full-page diagrams printed in-text in greenish brown, red, and black; sporadic marginal spotting, but overall a beautiful copy; bound in contemporary sheep-backed boards with marbled paste-patterned sides, spines gilt with gilt black morocco lettering-pieces, housed in a recent slipcase; twentieth-century book label 'Bibliothèque de Mr. Jacques Sejournet Le Plessis-Fortia' to front pastedowns. £950

First edition of this charming pocket-sized chess manual. Montigny's work is divided into six chapters, preceded by the introduction, a poem on chess by Joseph-Antoine-Joachim Cerutti (1738–1792), the plan of the work, and an explanation of the symbols used in the diagrams. The first and longest chapter concerns those occasions when 'the two players, having a more-or-less equal number of pieces, have no advantage over the other except that of position' (p. 24 *trans*). The second chapter concerns 'subtle moves and singular checkmates', the third capped (or marked) pawns, the fourth stalemate, the fifth forced stalemate, and the sixth the variant game of losing chess or antichess. The diagrams in the second part reproduce the moves described in the first part. A classic of chess literature, Martigny's work was translated into German the same year, and into English in 1816.

Library Hub records three copies only, one at the British Library and two at Cambridge University Library (of which one is imperfect).

Rimington-Wilson (Quaritch Catalogue 428) 991-994; Schmid, *Literatur des Schachspiels*, p. 325; Van der Linde II, p. 91.

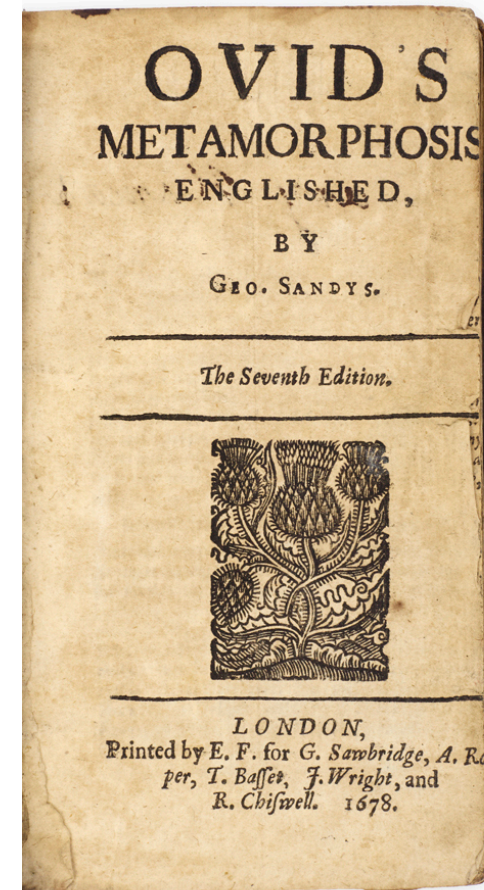


18. **OVID.** Ovid's Metamorphosis Englished, by Geo. Sandys. The seventh Edition. *London, Printed by E. F. for G. Sawbridge, A. Roper, T. Basset, J. Wright, and R. Chiswell. 1678.*

12mo, pp. [4], 316, [10]; with a final imprimatur leaf not mentioned in ESTC; fore-edge of title-page and dedication leaf shaved (no loss of sense), some foxing, but a good copy; in contemporary calf; edges and corners rubbed; ownership inscriptions to front pastedown of William Breston (dated 1679) and John Speed (1684), eighteenth-century inscription of Mary Hancock to title verso. £400

Seventh edition. First published in folio in 1626 (though the first five books had been published in 1621), Sandys's influential Ovid (which has the distinction of the first major literary translation written in America) received a series of paginary reprints in duodecimo from 1656.

Wing O688.



NUOVO METODO

P E R

Introdursi ad imitazion de' Geometri con ordine,
chiarezza, e brevità nelle piu sottili questioni

DI FILOSOFIA

Metafisiche, Logiche, Morali, e Fisiche

D I

ALESSANDRO PASCOLI

PERUGINO

Lettore in Filosofia nell' Università di sua
Patria, ed in Notomia nell' Arciliceo
Romano.

LIBRO PRIMO

Si da un Saggio di Metafisica su lo stil

*All' uso semplice Cartesiano. di Fra Giancammillo
di Petrarano, Ispettore
del Convento di S. Onofrio*



IN VENEZIA, M. DCCXXI.

Per Andrea Poletti.

CON LICENZA DE' SUPERIORI, E PRIVILEGIO.

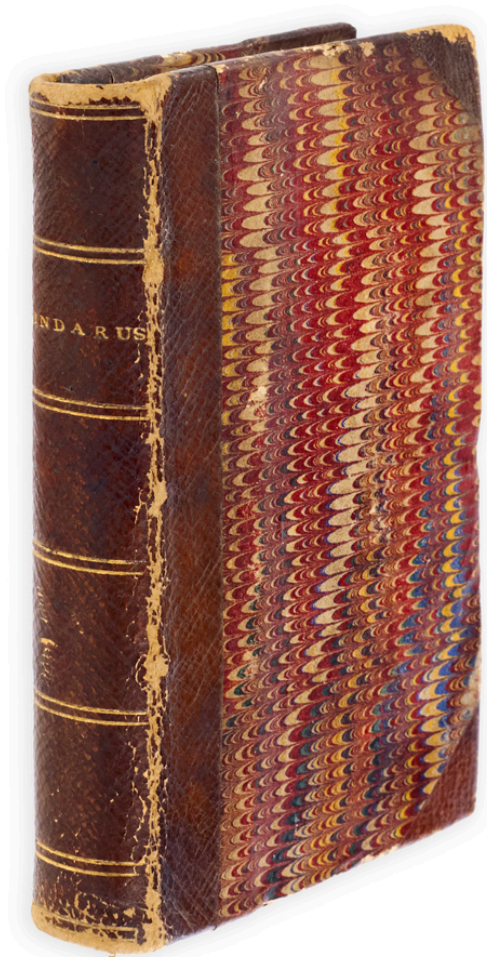
19. **PASCOLI, Alessandro.** Nuovo metodo per introdursi ad imitazion de' geometri con ordine, chiarezza, e brevità nelle piu sottili questioni di filosofia metafisiche, logiche, morali, e fisiche ... libro primo si da un saggio di metafisica su lo stil Cartesiano. *Venice, Andrea Poletti, 1721.* [bound with:]

—. Osservazioni teoriche, e pratiche di medicina inviate per lettera agli eruditissimi signori di sua privata accademia ... Si disaminano i sintomi di un mal di petto, che il volgo chiama pleuritide cieca ed occulta ... *Venice, Andrea Poletti, 1721.*

Two parts in one vol., 4to, pp. i: [16], 96, ii: 62, [2 (index)]; woodcut printer's device to titles, woodcut initials and headpieces; a few light marks; very good in contemporary vellum, spine lettered in ink, edges speckled blue; some wear to spine and corners and a few marks to covers, neat repair to foot of spine; contemporary ink inscription to title 'All'uso semplice di Fra Giancammillo di Pettorano, [added subsequently:] e spetta al Convento di S. Onofrio', early marginal annotations to pt i p. 5 and pt ii pp. 28-29. £450

Scarce second edition (first 1702) of this work of philosophy and medicine by the Perugian scholar Pascoli (1669–1757).

Pascoli lectured in philosophy and medicine at Perugia university and in 1702 was appointed professor of anatomy at Rome by Pope Clement XI. He is perhaps best known for his anatomical treatise *Il corpo-umano* (1700). Inspired by Descartes, the *Nuovo metodo* comprises a series of discourses in which Pascoli discusses cognition, materiality, body and spirit, being, God, causality, intellect, will, ideas, and the immortality of the soul. In the second part, his *Osservazioni*, Pascoli turns to medical matters, considering blood and bloodletting, the medicinal virtues of the plant *Dorstenia contrajerva*, the work of Francesco Redi, and pleurisy and its treatment.



The marginal annotations discuss free will, with reference to the Council of Trent, and highlight passages on plague and smallpox. The owner whose name appears on the title-page is likely the Franciscan friar Giancamillo Picardi da Pettorano sul Gizio recorded in N. Petrone, *Francescanesimo in Abruzzo* (2000) as writing an unpublished 'Corsa di filosofia e teologia' in the early 1740s. Our book then passed to the Convent of Sant'Onofrio, presumably that in nearby Vasto.

No copies of either part of this edition traced in the US. Only one copy found in the UK, at the Wellcome Library.

POCKET PINDAR

20. **PINDAR.** *Carmina*, ex editione Chr. Gottl. Heyne. *Oxford*, N. Bliss for M. Bliss and R. Bliss [– and London, for F. & C. Rivington, J. Payne & J. Mackinlay, W.H. Lunn, Longman, Hurst, Rees, & Orme, Cuthell & Martin, J. Richardson, and J. Harding, and Cambridge, J. Deighton], 1808.

Two vols in one, 16mo in 8s, pp. I: [4], 230, II: 138, without the final blank in each volume; printed in Greek; a very good copy in near-contemporary half diced roan with marbled sides, spine gilt-ruled in compartments and lettered directly in gilt, edges speckled red; worn at extremities; ink ownership inscription of W.D.J. Bridgman dated 1822 to each title (trimmed), with his armorial bookplate to front pastedown.

£175

An attractive Oxford-printed pocket edition of Pindar's *Odes*, as edited by Christian Gottlob Heyne.

THE
WORKS
OF
Mr. ALEXANDER POPE.

CICERO pro ARCH.

Hæc studia adolescentiam alunt, senectutem oblectant; secundas res ornant, adversis persugium & solatium præbent; delectant domi, non impediunt foris; pernoctant nobiscum, peregrinantur, rusticantur.



L O N D O N :

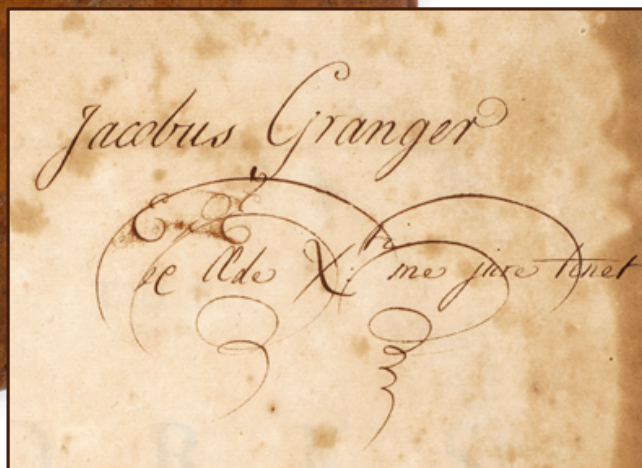
Printed by W. BOWYER, for JACOB TONSON at *Shakespear's Head* in the *Strand*, and BERNARD LINTOT between the *Temple-Gates* in *Fleetstreet*. 1717.

21. POPE, Alexander. The Works of Mr. Alexander Pope. London, W[illiam]. Bowyer for Jacob Tonson and Bernard Lintot, 1717.

Folio, pp. [32], 408; lacking frontispiece portrait, with half-title; woodcut ornament to title, separate title for each play but register and pagination continuous; occasional foxing, otherwise a very good copy; bound in contemporary Cambridge-panelled calf, gilt-lettered red morocco label to spine; extremities rubbed and corners somewhat worn, joints cracked but holding, endcaps lost, housed in a modern cloth case; near-contemporary ink ownership inscription 'Jacobus Granger Ex A[e]de X:^{ti} me jure tenet' to front free endpaper. £275

First edition, second folio issue, of Pope's *Works*, with eleven previously unpublished pieces including his celebrated *Eloisa to Abelard* and *Elegy to the Memory of an Unfortunate Lady*.

The collected *Works*, published when Pope was just twenty-nine, was an ambitious but successful attempt by the young poet to establish himself within the English literary canon. It includes all the Pastorals, Translations, and Miscellanies he had hitherto published as well as eleven pieces printed here for the first time, among them *Eloisa to Abelard*, the verse epistle that moved Byron to ask, 'If you search for passion, where is it to be found stronger ...?' (*Works*, p. 88). In the Preface, Pope writes, 'In this office of collecting my pieces, I am altogether uncertain, whether to look upon my self as a man building a monument, or burying the dead ... However, I desire it may then be consider'd, that there are very few things in this collection which were not written under the age of five and twenty ...' (b2^v).



A masterpiece of marketing and poetic ambition, the *Works* mark Pope's self-dramatization as the 'auteur' of his works, managing all aspects of production including 'the founts, the illustrations, and the layout' (McLaverly, p. 61). It was published by Lintot on 3 June, in quarto and folio simultaneously on both large and ordinary paper (as here); the present issue follows the 'agreement about Pope's Works' made on 13 June between Lintot and Tonson, who owned the copyright of several of Pope's poems and whose name is here added to the imprint (Griffith, p. 69).

Provenance: James Granger (1723–1776), who matriculated at Christ Church Oxford in 1743, was ordained deacon in 1746 and priest in 1747, and subsequently served as Vicar of Shiplake and Rector of Edgcott. He collected prints and published a *Biographical History of England* (1769).

ESTC T5389; Griffith 85; Maslen & Lancaster 386-B; Rothschild 1585. See Byron, *The Works* XV (ed. Thomas Moore, 1833) and McLaverly, *Pope, Print, and Meaning* (2001); for Granger, see Brewer, *The Beauties of England and Wales* XII, part II (1812), p. 337.



A CONFRATERNITY IN SUPPORT OF THOSE SENTENCED TO DEATH

22. **PORCO, Filippo.** Storia dell'illustrissima Archiconfraternita di Nostra Dama sotto il titolo della Pietà detta degli Azzurri ... *Messina, Michele de' Chiaramonti, ed Amico, 1741.*

4to, pp. [12], 131, [1 (errata)], with engraved frontispiece; sporadic foxing and wax-stains, overall a very good copy; bound in contemporary vellum over boards, spine lettered directly in gilt; armorial bookplate of the Marquess of Salza to front pastedown, later armorial bookplate of William Ward, third Viscount Dudley and Ward, to rear pastedown (*see below*). £1250

First edition, extremely rare, of this history of the Compagnia degli Azzurri, a Sicilian confraternity in support of those sentenced to death, published on the occasion of the confraternity's bicentenary.

The Archconfraternity of Our Lady 'sotto il Titolo della Pietà', also known as the Compagnia degli Azzurri (Company of the Blues), was an association of noblemen who provided moral and spiritual comfort and support to prisoners in Messina, especially those sentenced to death. When death capital sentences were issued by the Royal Court Stratigoziale, the Brotherhood was informed and immediately carried out its task by bringing spiritual aid and comfort to the condemned person through some of its brothers, day and night, for three consecutive days. The Confraternity also founded a monastery for girls in poverty and those who had led a dishonoured life; helped some prisoners who were incarcerated for unpaid debts (usually at Christmas time); and founded a hospital open to everyone.

STORIA

DELL'ILLUSTRISSIMA ARCHICONFRATERNITA'
DI NOSTRA DAMA SOTTO IL TITOLO
DELLA PIETA' DETTA DEGLI
AZZURRI.

Dedicata

A SUA SACRA REAL MAESTA'

CARLO BORBONE

RE' DELLE DUE SICILIE,
INFANTE DI SPAGNA, &c.

Scritta da

FILIPPO PORCO

*Nobile Messinese, degli antichi Baroni di
Protonotaro, fra Peloritani Perico-
lanti detto l'Errante*

In occasione della Festa celebrata in questa NOBILE,
CAPITALE di Messina, per lo com-
pimento del Secondo Secolo della Fonda-
zione di essa Archiconfraternità,

Essendo Governatore

FR. D. ANDREA MINUTOLO

BALIO DELLA S. R. G.

*Commendatore della Terra di S. Martino di Drofi,
Ricettore, e Luogotenente del Gran Priorato
di Messina, &c.*

IN MESSINA MDCCXXXI.

Nella Reg. Officina di D. Michele de' Chiaromonte, ed Amico
Imp. Protopapa Malaci V. G. (Imp. Pisce pro Ill. de Loredano. P.)

Aside from the history of the Archconfraternity, the book provides detailed descriptions of the celebrations for the centenary and the recent bicentenary of the foundation of the Brotherhood; a complete list of the governors of the Archconfraternity from its foundation to the present day; and two dialogues to be sung in the mornings and evenings respectively for the duration of the celebration.

Later associated with the homologous Compagnia dei Bianchi o Nobile e Primaria Real Compagnia del Santissimo Crocifisso sotto il titolo 'dei Bianchi' of Palermo and with the Arciconfraternita dei Bianchi ('Archconfraternity of the Whites') of Catania, the Compagnia degli Azzurri numbered among its brothers Prince Ferrante I Gonzaga, and Ettore Pignatelli, duke of Monteleone, who both at some point held the title of Viceroy of Sicily.

Provenance: The library of the Marquesses of Salza was assembled principally by Giovanni Domenico Berio (d. 1791) and enlarged by his son Francesco Maria (1765–1820). Following Francesco Maria's death, the entire estate was inherited by his four daughters and much of the library was sold to William Ward (1750–1823), third Viscount Dudley and Ward.

OCLC finds a single copy, at the University of Dayton. No copies recorded on Library Hub.

Mira II, 239; Narbon II, 129.

23. **RAM RAZ.** *Essay on the Architecture of the Hindús ... with forty-eight Plates.* London, John William Parker for the Royal Asiatic Society, 1834.

4to, pp. xiv, 64, [2 (errata)], with 48 lithographic plates by Day & Haghe (several folding); engraved vignette to title; title browned, some foxing, worming to inner margins of text and to several plates (especially at end), some of the plates cut close; text and plates mostly good; in somewhat later half sheep with marbled sides, gilt-lettered red morocco label to spine, marbled endpapers; some rubbing and wear to extremities; old circular ink stamp of 'City Hall Library Hong-Kong' to title-page and upper margin of p. iii, modern ownership inscription to front free endpaper.

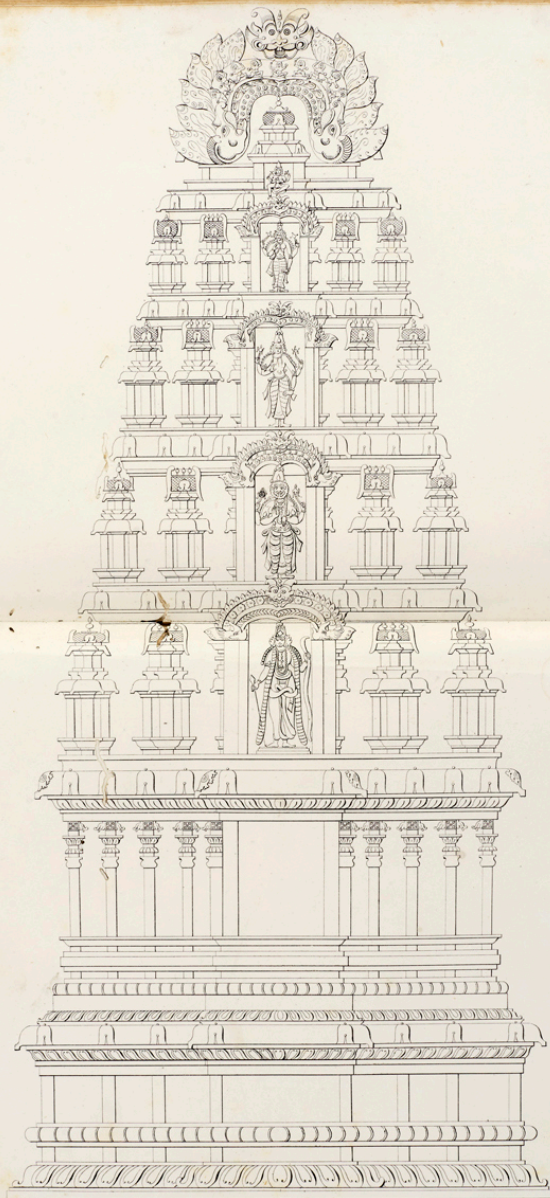
£975

First edition, scarce on the market, of this pioneering and handsomely illustrated essay on Indian architecture by the linguist and lawyer Ram Raz (c. 1790–c. 1833).

Born in southern India, Ram Raz worked as an interpreter, translator, teacher, judge, and magistrate for the East India Company, and in 1828 was elected a corresponding member of the Royal Asiatic Society. Inspired by ancient Sanskrit treatises on architecture in the *Shilpa Shastras*, particularly the *Manasara* and *Mayamata*, Ram Raz's *Essay* 'placed the temple architecture of southern India, the Sanskrit texts that he dated to a timeless "Hindu" antiquity, and interpretations of the ancient architecture of Greece and Rome within a shared arena of comparisons. His intention was to claim for Hindu architecture the merit of organization, as well as an ancient and, more significantly, superior lineage' (Madhuri Desai).

The plates which follow the text depict various pedestals, columns, entablatures, multistorey vimanas and gopuras, and groundplans, ending with a particularly fine large folding plate showing 'the pagoda of Tiruvalur'.

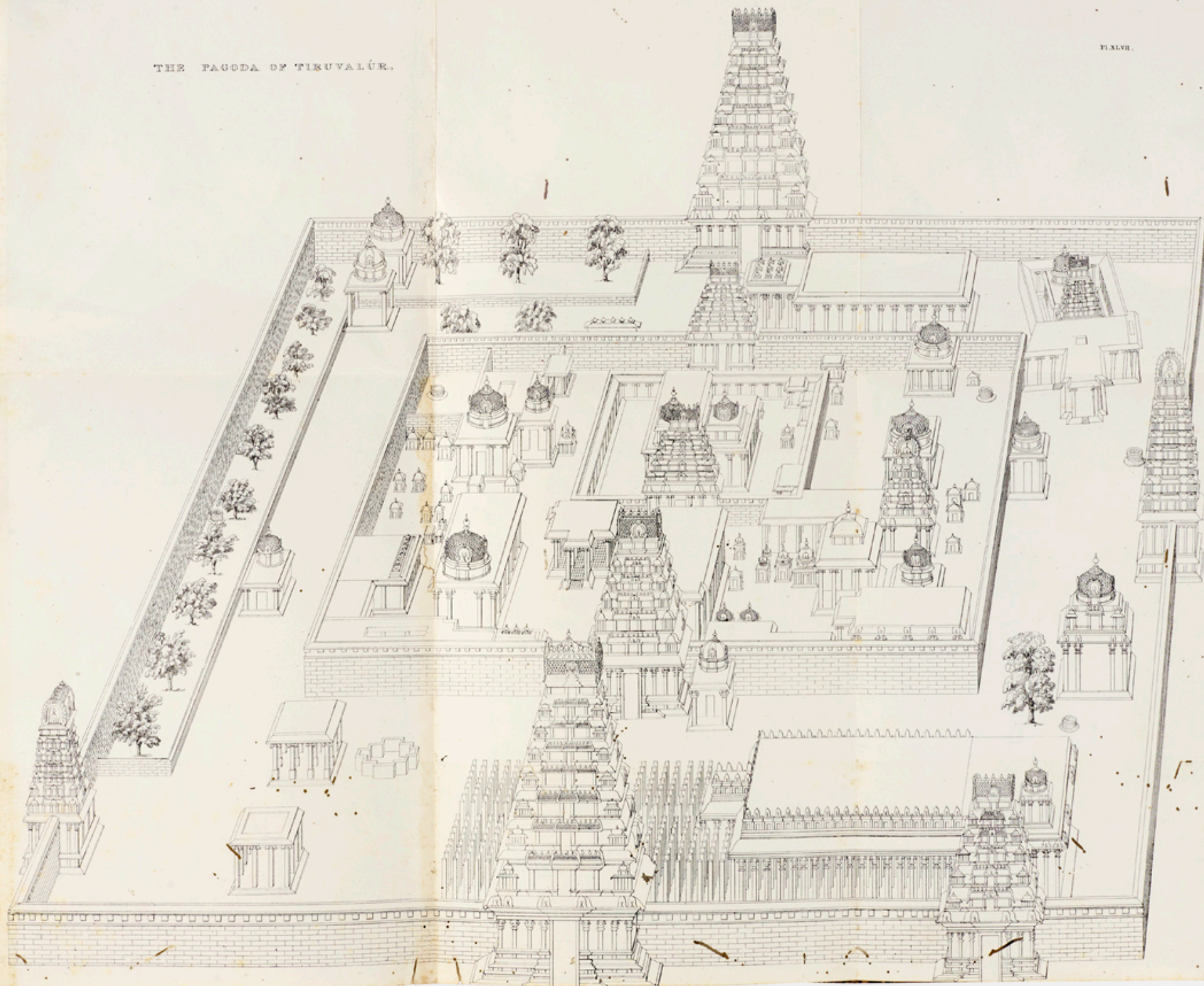
See Madhuri Desai, 'Interpreting an architectural past: Ram Raz and the treatise in South Asia' in *Journal of the Society of Architectural Historians* 71, no. 4 (December 2012), pp. 462–487.

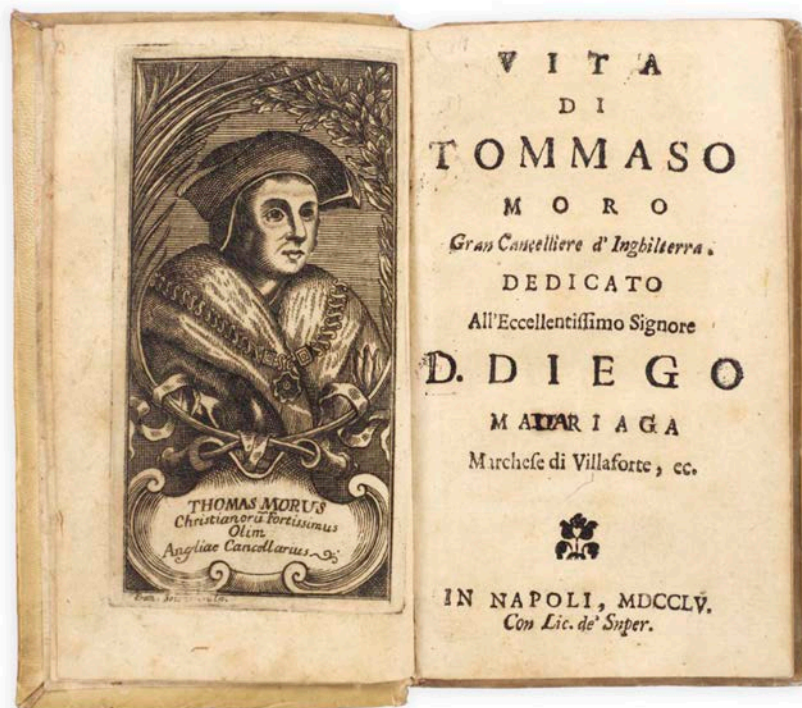


A. Plan of the temple of Tiruvalur

THE PAGODA OF TIRUVALÚR.

PL. XLVII.





UNRECORDED

24. [REGI, Domenico.] Vita di Tommaso Moro Gran Cancelliere d'Inghilterra. Dedicato all'Eccellentissimo Signore D. Diego Matriaga (*sic*) Marchese di Villaforte, ec. *Naples, [Michele Guarracino], 1755.*

12mo, pp. [16], 202, [2 (blank)], with copper engraved frontispiece portrait of Thomas More signed 'Fran. Seso[?] sculp.'; woodcut initials and tailpiece, p. [195] printed within typographic frame; sporadic light foxing, but a very good copy; bound in contemporary vellum over boards, spine directly lettered in gilt on pink-stained panel, head of spine repaired with partial loss of titling; the name 'Matriaga' on title corrected in contemporary ink to 'Madariaga'. £475

Seemingly unrecorded edition of this Italian biography of Thomas More by Domenico Regi (1608–1680), first published in Milan 1675.



The title and dedication are printed on different paper stock from the text, which appears to be a reissue of the sheets of another edition published in Naples in the same year. The Neapolitan printer Michele Guarracino (fl. 1749–1771), who signs the dedication, likely prepared this edition in a bid to win the patronage of its dedicatee Diego Francisco de Madariaga y Zea (c. 1701–c. 1763), second Marquess of Villafuerte, Knight of the Royal Order of Saint Januarius; we do not know whether he was successful, but misspelling Madariaga's name on the title (here corrected in manuscript) likely did not bode well.

Not on OCLC, Library Hub, or ICCU. ICCU records four copies of the other edition, with different title and no dedication but otherwise identical in format, pagination, and fingerprint.

25. **SHERIDAN, Richard Brinsley.** *The School for Scandal*, a Comedy [– *The Critic* ...; – *The Rivals* ...; – *A Trip to Scarborough* ...] ... adapted for theatrical Representation, as performed at the Theatre-Royal, Drury Lane ... *Dublin, William Porter for William Jones, 1792 [– 1793].*

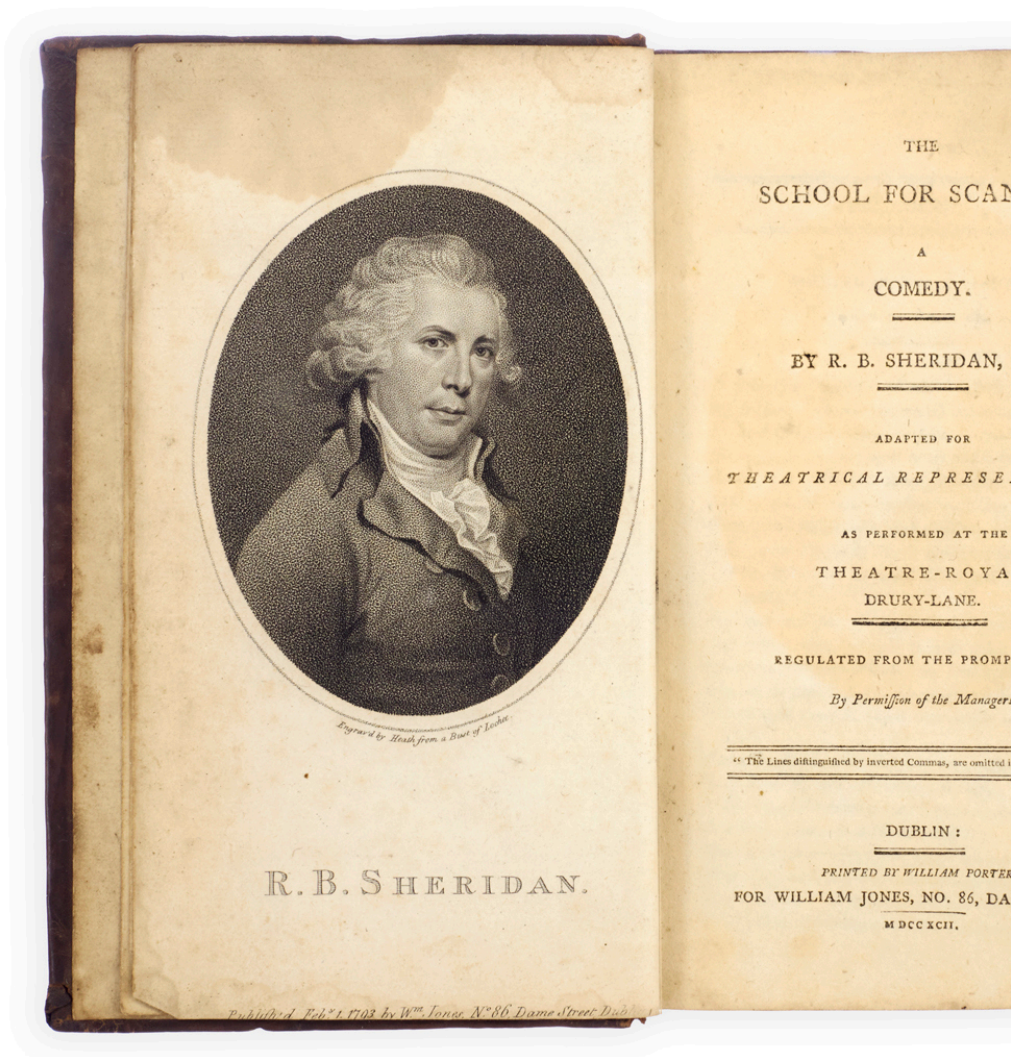
12mo, pp. [2 (advertisement)], 408, with engraved frontispiece portrait by Heath after a bust by Lochée with tissue-guard; preliminary advertisement as 'The Fifth Volume of the British Theatre', separate title for each play but register and pagination continuous; marginal dampstain to upper outer corner of portrait, occasional light foxing; a very good copy in contemporary marbled calf, gilt red morocco lettering-and numbering-pieces to spine; a little rubbed at extremities, corners bumped.

£275

The first attempt to publish a collected edition of Sheridan's dramatic works, forming the fifth volume of *The British Theatre*, an assembly of pirated plays by the Dublin bookseller William Jones.

This collected edition testifies both to Sheridan's wildly popular appeal and to Jones's savvy negotiation of the crowded market for plays such as *The School for Scandal*, which produced at least twenty-three separate Irish editions in little over a decade. In the preliminary advertisement which here serves as a general title, Jones heralds the authenticity of the text, which was 'Regulated from the Prompt-Book. By Permission of the Managers' and includes lines omitted from the performance, 'distinguished by inverted Commas'. The series 'marks an accelerating tendency in the late eighteenth century to treat works for the theatre as serious literature, worth reading and studying even for those lines not spoken on the stage' (Morash, p. 330). Byron famously regarded Sheridan's work as 'always the best of its kind', a view reflected in the playwright's enduring appeal from the eighteenth century to the present day (quoted in ODNB).

The present volume offers a complete collection of Sheridan's plays, except only *The Governess* (the Irish piracy of *The Duenna*), which would appear in the following volume. The second edition of 1795 appears to be, in fact, a reissue with a general title, but retaining the dated part-titles.



ESTC N21602. See Christopher Morash, 'Theatre and Print, 1550–1800' in *The Oxford History of the Irish Book: Volume III: The Irish Book in English, 1550–1800* (ed. Gillespie & Hadfield, 2006), pp. 319–334.

26. **SPENSER, Edmund.** *The Works of Edmund Spenser. Oxford, The Shakespeare Head Press, 1930 [-1932].*

Eight vols, tall 4to; with hand-coloured woodcut illustrations and ornaments by Hilda Quick throughout; title-pages printed in red and black, initials and headings in blue (from woodcuts by Quick after designs by Joscelyne Gaskin); printed on handmade paper bearing the Shakespeare Head watermark; a small number of spots to edges, but an excellent set; uncut and largely unopened in the original quarter green morocco by Douglas Cockerell with marbled sides and vellum tips, spines lettered directly in gilt; boards a trifle rubbed, a few corners slightly bumped.

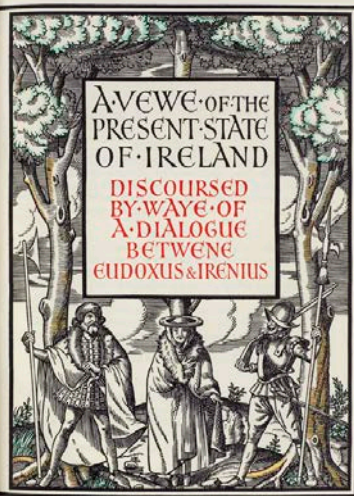
£1250

Limited edition, numbered 123 of 375 copies, of the handsome Shakespeare Head Spenser, one of the most significant works of the press.

The edition was prepared by the Spenserian W.L. Renwick, following the texts of the first editions and manuscripts, including those held at the Bodleian and the British Museum, and designed by the typographer Bernard Newdigate, working in the English tradition of William Morris. The woodcut decorations were designed by the Cornish artist Hilda Quick, an early student of Noel Rooke, the great revivalist of British wood-engraving in the twentieth century. Quick's designs for *The Shepherdes Calender* are based on the woodcuts in the original editions. In addition, *A Vewe of the Present State of Ireland* contains a hand-coloured pictorial woodcut title-page border and a woodcut frontispiece map of Ireland by Macdonald Gill, one of the foremost graphic artists and cartographers of the early twentieth century.

The Shakespeare Head Press was established in Stratford-upon-Avon in 1904 by the Elizabethan scholar A.H. Bullen, and acquired after his death in 1927 by Basil Blackwell.





A VEW OF THE
PRESENT STATE
OF IRELAND
DISCOURSED
BY WAYE OF
A DIALOGUE
BETWENE
EUDOXUS & IRENIUS

JANUARYE



ÆGLOGA PRIMA

ARGUMENT.
IN THIS FIRST ÆGLOGUE Colin cloute a shepheardes boy complaineeth him of his unfortunate love, being but newly (as semeth) enamoured of a countie lasse called Rosalinde: with which strong affection being very sore traveled, he compareth his carefull case to the widdow season of the yeare, to the frostie ground, to the frisen trees, and to his owne winterbeaten flocke.
And lastly, fynding himselfe robbed of all former pleasure and delights, hee breaketh his pipe in peeces, and cesterh him selfe to the ground.

10

COLIN CLOUTE.

ASHEPHEARDS boye (no better doe him call) when Winters wastfull spight was almost spent, All in a sunneshine day, as idd befall, Led forth his flock, that had bene long y pent. So faynt they woxe, and feeble in the fold, That now unnethes their foete could them uphold.

All as the Sheepe, such was the shepheards looke, For pale and wanne he was, (alas the while,) May seeme he lowd, or elsome care he took: Well court he tune his pipe, and frame his stile. Tho to a hill his faying flocke he ledde, And thus hym playnd, the while his shepe there fedde.

Ye Gods of love, that pite lovers payne, (If any gods the paines of lovers payne:) Look from above, where you in joyes remaine, And bowe your eares unto my dolefull dittie. And *Pas* thou shepheards God, that once didst love, Pite the paines, that thou thy selfe didst prove.

Thou barren ground, whome winters wrath hath wasted, Art madea myn hour, to behold my plight: Whilome thy fresh spring flowerd, and after lasted Thy sommer prowde with Daffodilles dight. And now is come thy wynters stormy state, Thy manticke maid, wherein thou maskedst late.

Such rage as winters, reigneth in my heart, My life blood friscing with unkindly cold: Such stormy stoures do breede my balefull smart, As if myne were wast, and woxen old. And yet alas, but now my spring begonne, And yet alas, yt is already doone.

11

THE FIRST BOOKE
OF THE FAERIE
QUEENE CON-

TAINING THE LEGENDE
OF THE KNIGHT OF
THE RED CROSSE OR
OF CHOLINESSE



BY EDMUND SPENSER

The Shep-
heards
Calendar

ARGUMENT.

THIS calendar is spoken of Theophrastus, as most of his domesticall comely, that God, which is himselfe most aged, being before all ages, and without beginning, maketh those, whom he loveth like to himselfe, in helping peeres unto their dayes, and blessing them with longe lyfe. For the blessing of age is not given to all, but unto those, whome God will bless: and albeit that many evil men reach unto such fulsome of yeres, and some also were olde in yeres and thowdles, yet therefore is not age ever the best blessing. For even so such old men as such number of yeres is added, that they may in their last dayes repent, and come to their last home: so the old man chereth the rash-headed boy, for despyring his grey and fowrey haire.
*Whom Cuddie doth counterhalf with a lying, and better proverbe, spoken (indeed at the first) in contempt of old age generally, for it was an old proverbe, and yet is continued in some men conceits, that men of yeres have no feare of god at all, or not so much as younger folk: For that being ryppred with long experience, and having passed many times leasens and mates of vengeance, they stand no stormes of Fortune, nor wrathes of Gods, nor danger of men, as being either by longe and ripe wisdoms tried against all mischaunces and adversities, or with much trouble hardened against all trouble: some yfles lyfe unto the Age, of which is sayd in *Ecclij* fables, that oftentimes meeting the Lyne, he was at first sore aghast and clattered at the grimme and austerity of hye continence, but at last being acquainted with his looke, he was so farr from fearing him, that he would familiarly gybe and jest with him: Suche longe experience breedeth in some men security. Although it please Erasmus a great sturke and good old father, more fatelly and favourably to construe it in his Adage for his owne behoofe, Thus by the proverbe. *Nemo Senex metus juveni*, is our meant, that old men have no feare of God at all, but that they be farr from superstition and fildrous regard of false Gods, as is joyous. But his grante leaving notwithstanding, it is to plaine, to be ginsaid, that old men are much more enclined to such fard foleries, than younger heades.

26

MARCH



ÆGLOGA TERTIA

ARGUMENT.
IN THIS ÆGLOGUE two shepheards boyes taking occasion of the season, begonne to make purpose of love and other pleasures, which to springtime is most agreeable. The special meaning hereof is, to give certaine markes and tokens, to know Cupide the Poets God of Love. But more particularly I thinke, in the person of Thomassin meant some secret friend, who served Love and his knights so long, till at length him selfe was entangled, and unwares wounded with the dart of some beautifull regard, which is Cupides arrowe.

27



IX.
But standing high aloft, low lay thine care,
And there such ghastly noise of yron chaines,
And brasen Caudrons thou shalt rombling heare,
Which thousand speigles with long enduring paines
Doe rouse, that it will ston thy feeble braines,
And oftentimes great grones, & grievous stowndes,
When too huge toile and labour them constraines:
And oftentimes loud strokes, and ringing rowndes
From under that deepe Rock most horribly rebowndes.

X.
The cause some say is this: A litle while
Before that *Mirra* dyde, he did intend,
A beven wall in compas to complee,
About *Cairmardin*, and did it commend
Unto these Sprights, to bring to perfect end.
During which worke the Lady of the Lake,
Whom long he lov'd, for him in hast did send,
Who thereby first his workemen to forsake,
Them bownd till his retoume, their labour not to shake.

48

In the meane
He was sur
Never to
Nath' leise
So greatly
But there d
Unill that
For *Merlin*
Than ever his

For he by wor
Both Summe
The Land
And darke
Huge host
And host
When so his
That to this
The feedes do

And sooth, me
Of mortal S
But wonder
By false ill
On a faire L
Marida, d
Who was th
And cooser
Whence he in
VOL. V

27. **THEOPHRASTUS.** Χαρακτῆρες ἠθικοὶ ... Characteres ethici. Ex recensione Petri Needham, et versione Latina Isaaci Casauboni. *Glasgae: in aedibus academicis excudebant Robertus et Andreas Foulis ... 1758.*
[bound with:]

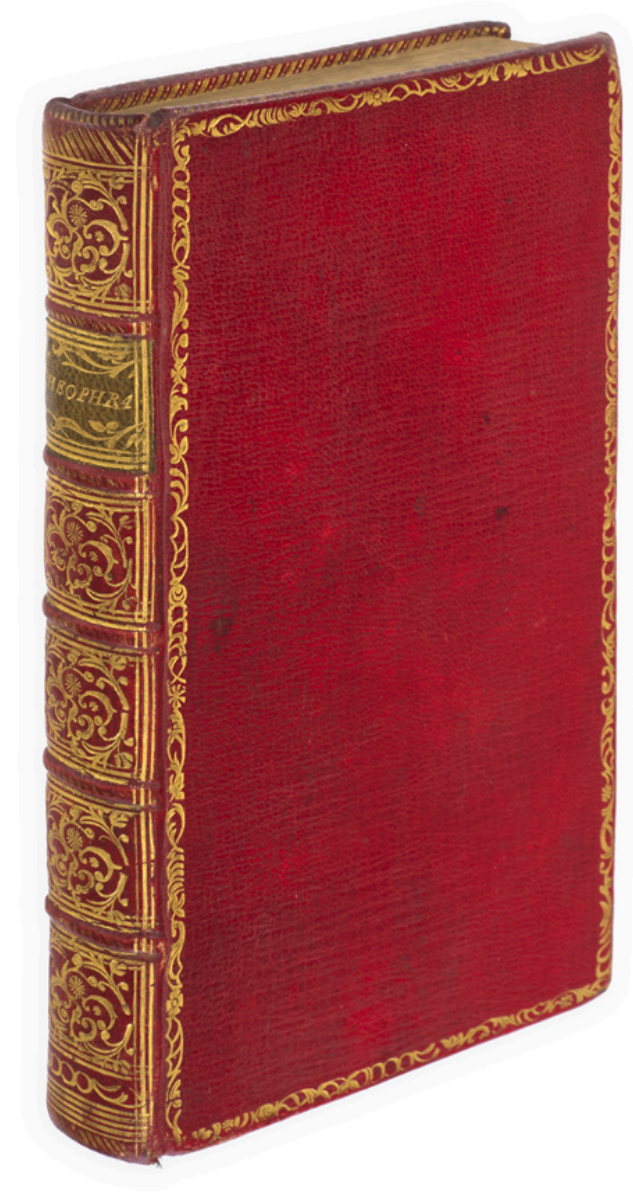
[**TABLET OF CEBES.**] Ὁ τοῦ Κεβητος πιναξ. Accedit interpretatione Latina. Ex editione Jacobi Gronovii. *Glasgae: in aedibus academicis excudebant Robertus et Andreas Foulis ... 1771.*

Two works in one vol., 8vo, pp. *Theophrastus*: 132, *Cebes*: 91, [1]; slight foxing to title-pages, wax stain to B4 of Theophrastus, else fine, crisp copies; in contemporary red morocco, borders roll-tooled in gilt, spine gilt in compartments with gilt green morocco label, edges gilt; unidentified oval armorial bookplate of a European count, later bookplate of Charles Barclay (1780–1855), his arms impaled with those of his wife Anna Maria Kett. £600

An attractive assembly of two finely printed Foulis Press titles in Greek with Latin translations.

An edition of Theophrastus had been the first work on which Robert Foulis proclaimed himself as University Printer in 1743, the same year he published the first book in Greek in Glasgow; 'The Tablet or Tabula of Cebes', an explication of an allegorical picture of all human life not in fact by Cebes, had been published by Foulis along with its standard literary companion, the *Enchiridion* of Epictetus, in 1744.

Gaskell 359 and 520.



THE
COMPLETE
ITALIAN MASTER;

CONTAINING
The best and easiest Rules for attaining
that Language.

By Signor VENERONI,
Italian Secretary to the late French King.

Newly translated into English from the last
Dutch Edition,

Revised and improved from that of Basil,

With considerable Additions and Improvements by
the Translator.



L O N D O N,
Printed for J. Nourse, Bookseller in Ordinary to his MAJESTY.
MDCCLXIII.

28. **VENERONI, Giovanni.** The Complete Italian Master; containing the best and easiest Rules for attaining that Language ... Newly translated into English from the last Dutch Edition, revised and improved from that of Basil, with considerable Additions and Improvements by the Translator ... *London, J. Nourse, 1763.*

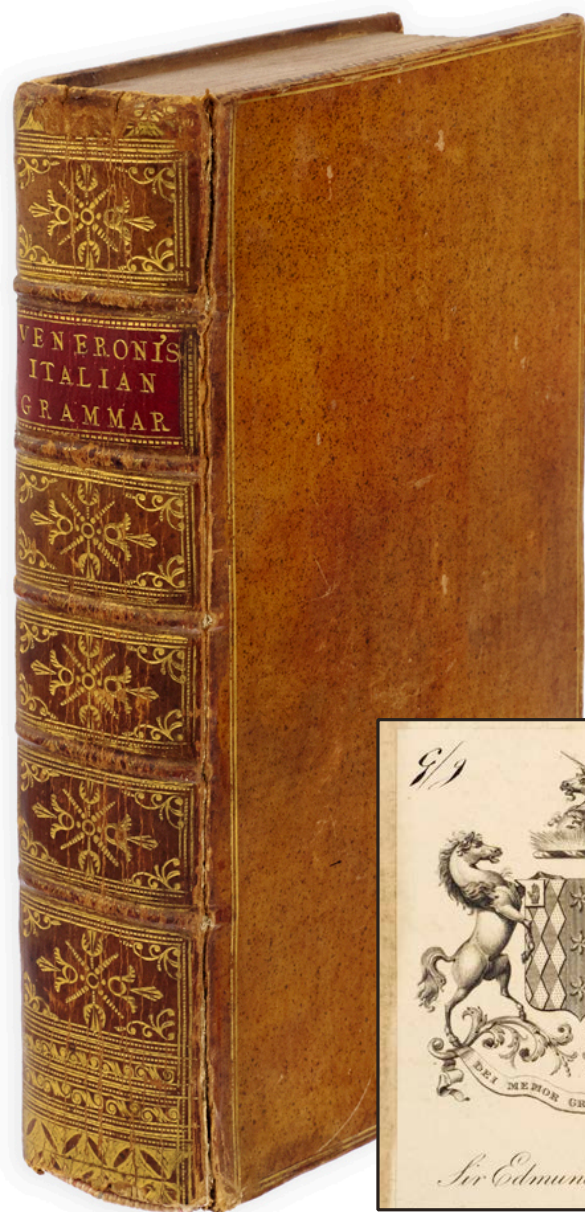
8vo, pp. [8], 462, [206]; a fine copy in contemporary sprinkled calf, spine gilt in compartments with gilt-lettered red morocco label, very slight cracking to joints; armorial bookplate of Sir Edmund Antrobus to front pastedown (Franks 625).

£750

First edition thus, revising an earlier translation of *Le maitre italien* of 1711, which was not only 'out of print' but 'in many respects inaccurate' (Preface). The translator's preface acknowledges the work of foreign editors since the second edition of 1729 and describes some of the 'great improvements', including modern orthography.

Signor Veneroni (1642–1708) was a French linguist, a native of Verdun, who Italianized his name and became Italian secretary and interpreter to the French king. He published an Italian–French dictionary in 1681 and a grammar in 1710, both of which were reprinted throughout the eighteenth century.

As well as the more conventional chapters on grammar and syntax, the present edition includes notes on pronunciation, lists 'Of the poetical licences, and the divers synonymous names of the [Roman] gods', 'Of improper and obsolete words', 'Familiar dialogues' ('The gentleman and the taylor', 'Of the weather', 'Of the charms of a young lady', 'To reckon with the landlord', &c.), 'A collection of jests', 'A collection of Italian proverbs', 'A short introduction to the Italian poetry', and some sample business letters, 'Lettere mercantili'.



The long unpaginated section at the end comprises Italian–English and English–Italian dictionaries, which were ‘shamefully incorrect in the last English edition, and stuffed with ... a multitude of barbarous words’.

Provenance: Sir Edmund Antrobus, second Baronet (1792–1870), educated at Eton and St John’s College Cambridge, and subsequently a banker at Coutts. He served as trustee for George Watson Taylor for several slave-owning plantations and as executor of Tully Higgins for the Blenheim estate in British Guiana, in which roles he was involved in claiming £57,536/-/11 in 1835 and 1836 as compensation for the emancipation of enslaved people (see UCL *Legacies of British Slavery*). He inherited in 1826 the Amesbury estate, including Stonehenge, purchased the previous year by his uncle Sir Edmund Antrobus, first Baronet, FRS FSA.

The book was likely bound for Antrobus, as two of the tools used on the spine appear also on his copy of Baretti’s *Introduction to the Italian Language* (Quaritch, *New Acquisitions March 2022*, no. 3).

Alston XII (2), 42. ESTC locates copies at BL, Bodley, Harvard, and Chicago, to which Alston adds Biblioteca Nazionale in Rome.

THE AUTHOR'S OWN COPY

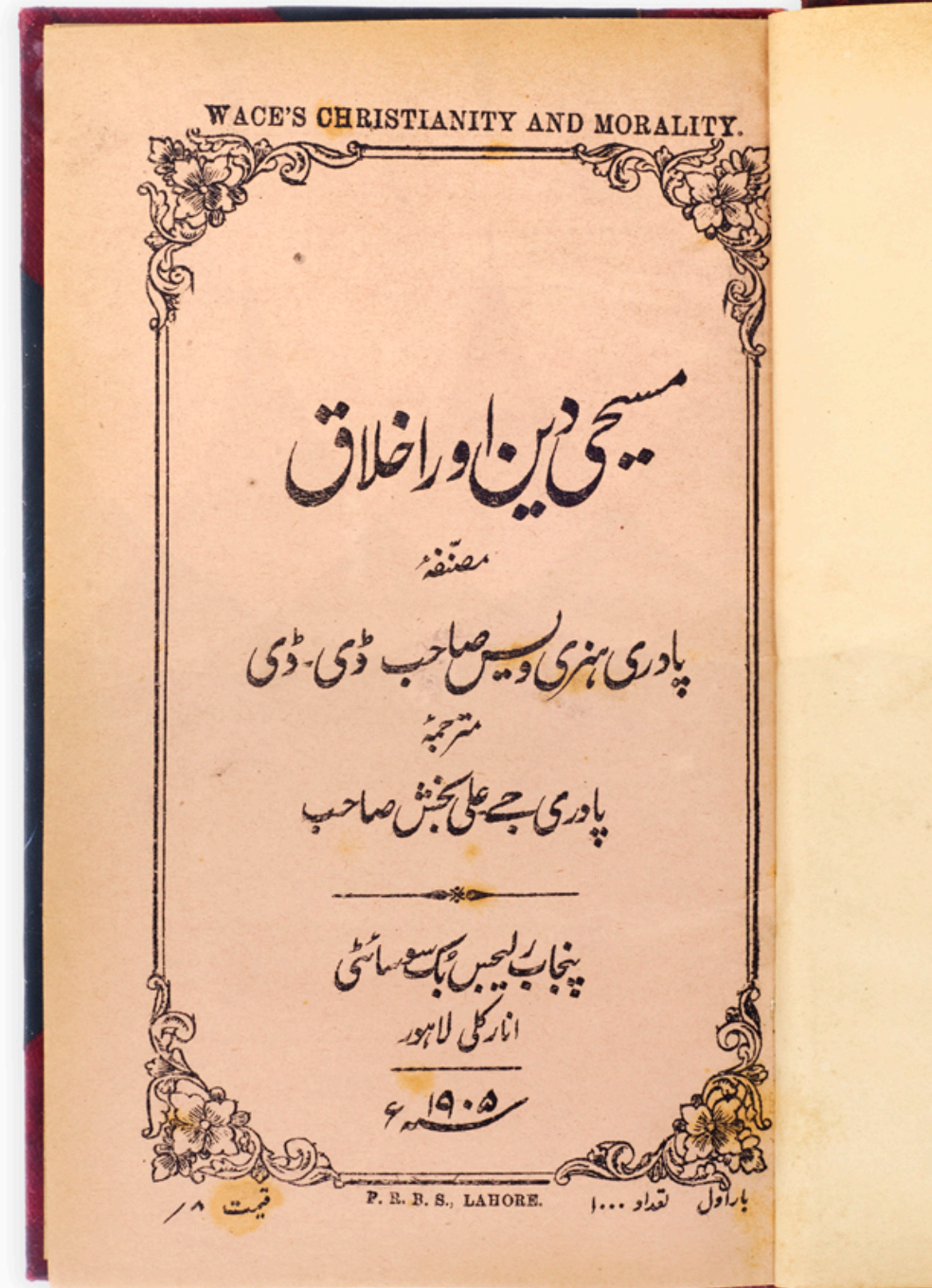
29. **WACE, Henry.** Wace's Christianity and Morality. Masihi din aur akhlaq ...
Lahore, Punjab Religious Book Society, 1905.

8vo, pp. [2], 212; lithographically printed in Urdu throughout, ornamental tailpieces; slightly toned, very slight foxing to fore-edges; a very good copy in contemporary half red roan with green cloth sides, spine lettered directly in gilt with transliterated Urdu title, original pink lithographic wrappers bound in; slight wear to endcaps, corners, and joints, some foxing to wrappers and endpapers; ink inscriptions by Wace dated 1907 to front and rear pastedowns, autograph letter signed from H.U. Weitbrecht to Wace dated 7 September 1907 (3 pp.) pasted to rear free endpaper. £850

Henry Wace's own copy of a scarce Urdu translation of his 1874-1875 Boyle Lectures, *Christianity and Morality or the Correspondence of the Gospel with the Moral Nature of Man*, lithographically printed at Lahore by the Punjab Religious Book Society.

Wace (1836-1924) served as Professor of Ecclesiastical History and then as Principal of King's College London before becoming Dean of Canterbury in 1903. His inscription to the rear pastedown here reads, 'Translation of my Boyle Lectures ... received Jan'y 5. 1907. H. Wace'. Pasted in is a letter to Wace from the Anglican missionary Herbert Udny Weitbrecht (1851-1937), who spent thirty-five years with the Church Missionary Society in the Punjab. Weitbrecht writes that Wace's lectures 'have been favourably received & form a valuable addition to our Urdu theological literature', adding, 'I am thankful to know that a book, to which myself & many a friend personally owe so much, is now accessible to Indian Christian & inquiring non Christian readers.'

No copies traced in the UK. OCLC records only one copy in the US, at Harvard.



To Secretary to R. S.
Mr. Lewis Rd
Lahore, 7 Sept. 1907

Dear Mr. Dean

You may possibly remember that I spoke to you at the time of the Carson Church Congress on the subject of an Indian translation of your Boyle Lectures on Christianity - truth, prob. liked by the Punjab Religious Book Society while I was at home in full length. I expressed regret that your permission had not been asked before hand by me and that you would like to have

تیسرا لکچر

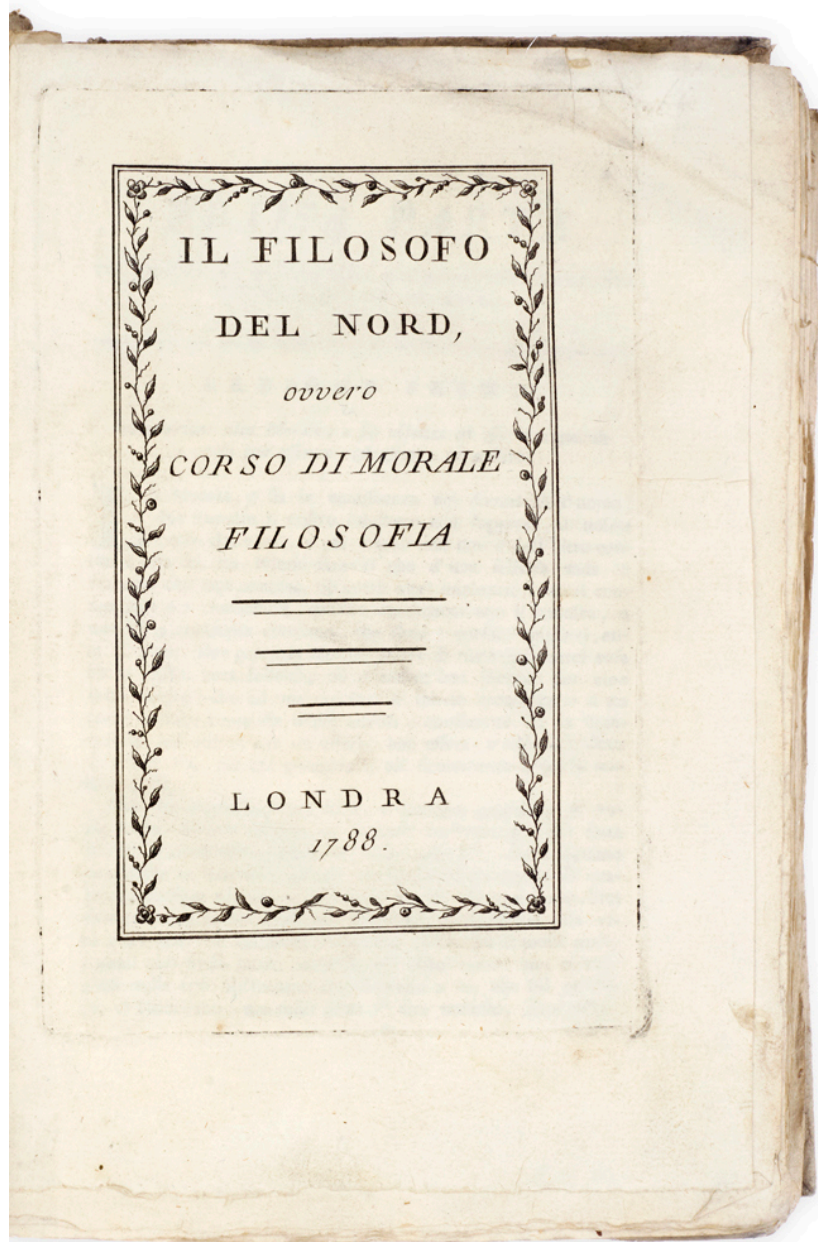
”میں تیری شائق کرتا رہوں گا کیونکہ میں دہشت ناک طور سے عجیب و غریب بنا ہوں تیرے کام حیرت افزا ہیں اس کا میرے جی کو بڑا یقین“ (زبور ۱۳۹: ۱۳) +

گذشتہ لکچر میں اس بات کا ذکر کیا کہ انسانی ذات کا تجربہ شخص خدا پر ایمان لانے کی تائید کرتا ہے۔ ہم محض ظن غالب اور منطقی دلائل ہی پر بھروسہ نہیں کرتے بلکہ ایسی دلیل کی طرف توجہ دلاتے ہیں جس کی تصدیق ہر شخص اپنے دل میں کر سکتا ہے اور دوسروں پر اس کو ظاہر کر سکتا ہے۔ یہ مسیحی دین کا دعویٰ ہے اور مسیح سے پیشتر انبیا کا بھی یہی دعویٰ تھا کہ نہ صرف ہم خدا کی ہستی پر ایمان لائیں بلکہ اسے سارے دل و جان عقل اور طاقت سے پیار کریں۔ زیادہ دانا جیسے اس شخص کو پیار کرتے ہیں جو سب سے زیادہ دانا اور پاک ہے۔ یہ مطالبہ نہ صرف عقلمندوں سے کیا جاتا ہے بلکہ سیدھے سادھے اور ناخواندہ لوگوں سے بھی بے باک بنی نے کہا ”سنو اسے آسمان اور کان لگاؤ اسے زمین کہ خداوند یوں فرماتا ہے کہ اڑکوں کو میں نے پالا اور پوسا پر انہوں نے مجھ سے سرکشی کی بیل اپنے مالک کو پہچانتا ہے اور گدہ اپنے صاحب کی چرنی کو بنی اسرائیل

کامل راستباز بنانا چاہے تو اس شخص کی توبہ اور نئی پیدائش کامل ہونی چاہئے اور اس کے ہم جنوں کی کامل تاثیر ہونی چاہئے اس سے ظاہر ہے کہ ایک روحانی راستباز شخص کی ضرورت ہے روح کی صحت کے لئے +

المختصر ہم کائنات کو ایک جھٹی جس کہہ سکتے ہیں جس کے ذریعے خدا چھپانا جاتا ہے۔ یہ اور بات ہے کہ ہم اس کو عقلی طور پر کیسا بیان کریں۔ خدا کی یہ اخلاقی پہچان اس کی دیگر صفات کے مطابق ہے جن کو ہم مانتے ہیں۔ لیکن جب ہم سے مجرب ثبوت طلب کیا جائے تو ہم اس دلیل کو پیش کریں کہ ایک الہی روحانی شخص موجود ہے جو راستبازی اور عقل سے اپنا کام چلاتا ہے۔ یاد رکھئے یہ قطعی ثبوت نہیں۔ لیکن ایسی شہادت ہے جس کی تصدیق ہر شخص کر سکتا ہے +





PHILOSOPHY REBRANDED, WITH FAKE LONDON IMPRINT

30. [ZATTA, Antonio.] Il filosofo del nord, ovvero Corso di morale filosofia. 'Londra' [i.e. Venice], [Zatta], 1788.

8vo, pp. [2], 375, [1 (blank)]; title copper-engraved; a beautiful, clean copy; uncut in the original *carta rustica*, spine lettered in ink, sewn two-on on two tawed thongs. £950

First edition under this title of this course of moral philosophy, broadly construed, in which the author attempts to invoke the authority of the 'philosophers of the North' (*inter alia* Hobbes, Bacon, Clark, and Addison on one side of the English Channel, Bayle, Pascal, La Mettrie, Grotius, and Formey on the other) to lend weight to his prescriptions to an Italian public.

The work, in three parts, is divided into twenty-six lessons. Among the topics are the superiority of contemporary moral philosophy over that of the ancients, the difference between moral philosophy and religion, the ways of judging virtue, the importance of exercise and bodily health, the duty to live sociably, the government (and acknowledgement) of the passions and the appetites, the duty to educate children, especially the very young, the obligations imposed by marriage. Of particular interest is what the author recommends we read: apologetics by Samuel Clarke, Houtteville, and Galateri, but also Rollin on Roman history, the *Scienza della legislazione* of Filangieri, and Derham's *Astrotheology*. The reader should also keep abreast of periodicals, *Il Caffè* for one; and read Thompson's *Seasons*, and Richardson's *Clarissa* and *History of Charles Grandisson* ('ma come? Della cattedra filosofica si propongono da studiare romanzi! Si! Quando sono opere d'un Richardson io riguardo il raccomandarli un dovere').

The text of this work had in fact appeared previously in 1785, under the less alluring title *Lezioni di Filosofia Pratica Recate da Straniero Idioma ai Giovani Italiani Bramosi della Propria Felicità*. Zatta clearly felt that a snappier title and a fake London imprint would improve the work's chances of success, and this edition is in fact a reissue of the earlier sheets, but without the introduction; the scarcity of both issues suggests that Zatta's optimism may have been misplaced.

Not in Melzi. We find three copies in the UK (BL, Bodley, CUL) and none in the US; OCLC locates only one copy of the 1785 *Lezioni* outside Italy, at Ticino.



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