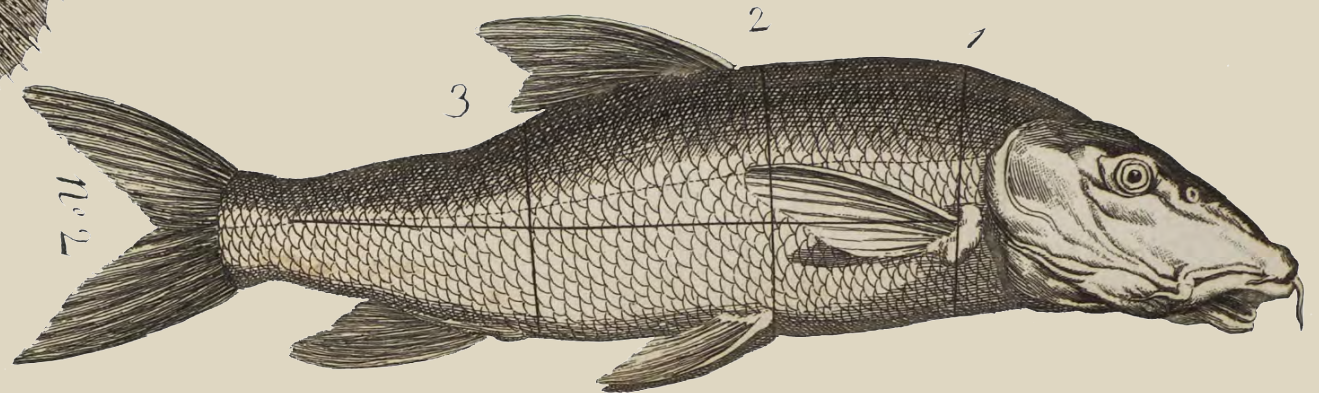
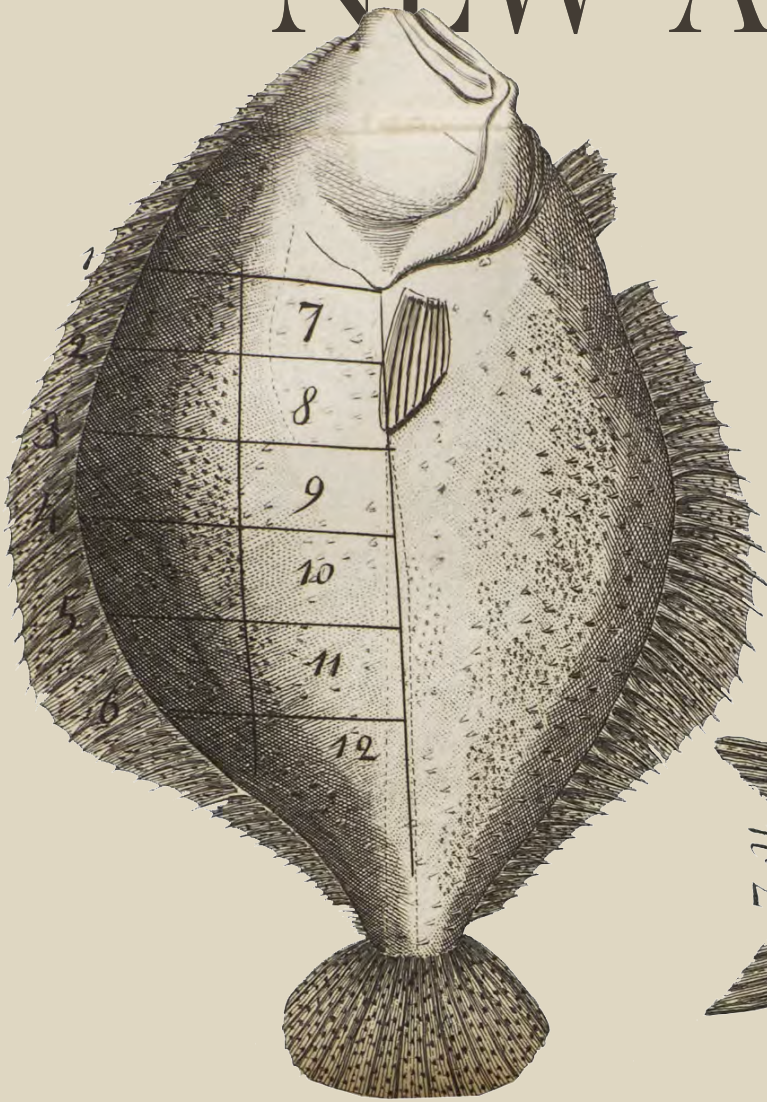


NEW ACQUISITIONS



QUARITCH - JANUARY 2024

PROSTITUTION,
CONSIDERED IN
ITS MORAL, SOCIAL, & SANITARY ASPECTS,

In London and other Large Cities.

WITH
PROPOSALS FOR THE MITIGATION AND PREVENTION
OF ITS ATTENDANT EVILS.

By WILLIAM ACTON, M.R.C.S.

FORMERLY EXTERNE TO THE FEMALE VENEREAL HOSPITAL IN PARIS; LATE SURGEON
TO THE DUBLIN DISPENSARY;
FELLOW OF THE ROYAL MEDICAL SOCIETY; ETC. ETC.



LONDON:
JOHN CHURCHILL, NEW BURLINGTON STREET.
MDCCCLVII.

[The right of Translation is reserved.]

SYMPATHY FOR SYPHILITIC SEX WORKERS

1. **ACTON, William.** Prostitution, considered in its moral, social, & sanitary aspects, in London and other large cities. With proposals for the mitigation and prevention of its attendant evils. *London, [Savill and Edwards for] John Churchill, 1857.*

8vo, pp. ix, [1 (blank)], [2 (contents, blank)], 189, [1]; with half-title, printer's device with caduceus and the motto 'medicina literis' to title-page; light creasing and foxing to title; otherwise a very good copy in contemporary calf, borders double-filletted in gilt, marbled edges and endpapers, spine richly gilt, gilt lettering-piece to spine; splits to joints, corners bumped; twentieth-century ownership inscription 'CM Legge' to front free endpaper. £1250

First edition of this medico-social analysis of sex work and sexually transmitted infections in London, in which physician William Acton argues for increased governmental intervention, influential in shaping the later Contagious Diseases Acts of 1864, 1866, and 1869.

William Acton (1813–1875) was admitted to the Royal College of Surgeons at the age of twenty-seven, having gained considerable expertise at a women's venereal hospital in Paris. Countering the myth of the sex worker's perceived 'downward progress' (disease, poverty, and untimely death), he argues that 'a large class of our women should not be ignored or excommunicated' and that they 'should be as worthy of improvement, regulation, and even special legislation, as murderers, thieves, gamblers, and other male members of the dangerous classes' (p. 4).

Acton draws particular attention to the inadequacy of English medical care relative to that of France, Germany, and other countries, providing a wealth of statistics from several hospitals in the United Kingdom and in continental Europe and highlighting the dearth of beds allocated specifically to women suffering from sexually transmitted infections in London (a mere 184 hospital beds for a population of 350,000 unmarried women above the age of fifteen).

Provenance: With the ownership inscription of zoologist Cecilia Mirèio Legge (b. 1900), daughter of the bibliophile James Granville Legge and granddaughter of James Legge, the first professor of Chinese at Oxford.

See Atwood, *The Prostitute's Body: Rewriting Prostitution in Victorian Britain* (2015).

massed together, is it not time to consider, whether in the present advanced state of civilization, some methodical steps should not be taken still farther to mitigate and, as nearly as may be, eradicate the evil, more especially as we have so successfully operated against many others of "the thousand natural shocks that flesh is heir to."

Truth demands the acknowledgment that the individual affections both in England and on the Continent, are less severe in the present day. In but few cases do the symptoms run high, or is the patient permanently crippled by the disease. I myself can testify to enormous changes in this respect during the last twenty years. The frightful cases, which formerly were really not uncommon, are now very rare in private practice. The weekly average of deaths from syphilis in London, within the last ten years, varies from 1.6 to 4.3. Phagedæna, or "the black lion of Portugal," was formerly to be met with weekly in our hospitals. It is now an exceptional case. Sir Astley Cooper states, that in the St. Giles' Workhouse at one time and in one room there were seven of these terrible cases, of which five were fatal. I need not say that, thanks to the improved treatment, and the many channels of relief available to the poor, these wholesale calamities are put a stop to, although an isolated case, as the Registrar-General's tables tell us, may every now and then result in a fatal termination.*

The registered mortality is just at present considerably above the average, as will be seen in the following

Table of Registered Deaths from Syphilis in corresponding weeks of eleven years.

Week.	1847	1848	1849	1850	1851	1852	1853	1854	1855	1856	Mean		1857.	
											Deaths.	Temp.	Deaths.	Temp.
29th	3	1	1	3	1	3	3	1	2	7	2.5	62°6'	7	68°0'
30th	1	3	0	4	0	2	4	4	2	3	2.3	62°2'	4	68°3'
31st	1	5	2	4	3	3	3	3	5	3	3.2	62°4'	5	65°6'
32nd	3	0	0	3	2	1	4	4	1	1	1.9	62°9'	5	65°2'

CONTINENTAL EXPERIENCE.

PARIS.

The different forms of venereal disease prevalent at the present day in Paris will clearly appear to the student of the following table, which I made up while going round M. Ricord's wards at the Hôpital du Midi, on the 14th of October, 1855. I may premise that he sees out-patients twice a week, and selects from them the most urgent and surgically interesting cases for immediate admission into the house. On the day

* It appears that the French army quartered in Rome in 1850 suffered under most severe forms of primary syphilis. In a few days after infection gangrene of the prepuce took place, and severe forms of buboes were very common. Constitutional symptoms came on more quickly than in France, and showed themselves in two-thirds of the cases; whereas in French military hospitals secondary symptoms are exceptional. Yet the same treatment (mercurial) was employed. It was likewise remarked that iodide of potash was more useful in primary and secondary symptoms in Italy than in France.—M. Chalon, Chirurgien sous-aide: "Annales des Maladies de la Peau," vol. iv., p. 161, 162.

of my visit the fol
the in-patients:—

Balanitis ...
Paraphimosis ...
Circumcision ...
Gonorrhœa ...
Varicocele ...
Tubercle on pe ...
Warts ...
Swelled testicle ...
Fistula, urin ...
Infecting chan ...
Chancre on gu ...
Urethral chan ...
Inoculated cha ...
Serpiginous ch ...
Indurated diti ...
Phagedænic di ...
Bubo ...
Strumous diti ...
Secondary sym ...
Syphilitic her ...
Condylomata ...
Secondary sym ...
Iritis ...
Tertiary sym ...
Doubtful ...
Disease of foo ...
Itch ...
Syphilitic affe ...
Convalescent

On Easter Mond
same wards, there
resumé of the cases

Indurated ch ...
Secondary sym ...
Bubo ...
Vesical catarr ...
Phagedænic c ...
Epididymitis ...
Urinary fistu ...
Vegetations ...
Tertiary sym ...
Iritis ...
Simple chan ...
Gonorrhœa p ...
Scrofulous at ...
Blennorrhagi ...
Stricture ...
Chancre of th ...
Gonorrhœal ...
Albuminuria ...
Hemorrhoid

The first thing
over the cases, is t

NUEVO METODO

Para aprender facilmente

LA LENGUA GRIEGA,

COMPUESTO

POR EL P. Fr. MIGUEL AZERO ALDOVERA,
CARMELITA CALZADO, CATEDRATICO DE
LENGUA GRIEGA EN LA UNIVERSIDAD
DE ALCALA DE HENARES.

PARTE I.

QUE CONTIENE EL MODO DE LEER EL GRIEGO; Y TODO LO
QUE PERTENECE A LOS RUDIMENTOS.



MADRID. M.DCC.LXXVI.

Por D. JOACHIN IBARRA, Impresor de Cámara
de S. M.

Con las licencias necesarias.

2. **ALDOVERA, Miguel AZERO.** Nuevo metodo para aprender facilmente la lengua griega ... Parte I [*all published*], que contiene el modo de leer el Griego, y todo lo que pertenece a los rudimentos. *Madrid, Joachin Ibarra, Impresor de Cámara de S.M., 1776.*

4to, pp. viii, 150, with 3 folding copper-engraved plates; Ibarra's woodcut monogram to title-page; some light, variable foxing, front free endpaper with torn inner margin and small loss to lower corner, small repair to rear free endpaper; nonetheless a very good copy in contemporary Spanish vellum, spine lettered in manuscript; a few light marks, some cockling and creasing, small repair to upper cover, spine reinforced with vellum at head and foot, extremities slightly rubbed; occasional early manuscript notes and corrections, watermark to rear pastedown traced in ink, *marca de fuego* 'S' to tail-edge (possibly the Colegio de Santa María de Todos los Santos in Mexico City).

£950

Scarce first and only edition of this Greek grammar for Spanish readers by Miguel Azero Aldovera (1730–c. 1796), Carmelite friar and professor of ancient Greek at the University of Alcalá, printed by Joaquin Ibarra, 'the greatest Spanish printer of the eighteenth century, and perhaps of all time' (*Oxford Companion to the Book* II, p. 809).

Aldovera's grammar was elegantly printed by Ibarra – printer to the Court of Spain best known for his masterful editions of Sallust (1772) and Don Quixote (1780) – at the height of his career. The product of his teaching experience, Miguel Azero (or Acero) Aldovera's *Nuevo metodo* was conceived as an answer to the Greek grammars of the time, which, according to the author, were 'laden with too many declensions and conjugations, rules and exceptions' (p. iii, *trans.*); his work aimed to simplify the learning of ancient Greek and, at the same time, offer the best of ancient and modern grammars. The *Nuevo metodo* includes three engraved plates representing 'conjugation trees', innovative diagrams of the author's own design, which allow one to 'see where each tense is originated and formed, and which one produces the others' (p. viii, *trans.*). The work remained unfinished, however, with only the first part ever published (*Biblioteca virtual de la filología española*). Designed by the author himself, the engravings were executed by Antonio Pons, whom Charles IV had appointed curator of the royal portrait galleries and director of the royal residences in the second half of the eighteenth century.

Verbos Baritonos de la primera Conjugacion.

πω { τρέπω. βω { λείπω. αω { αλείπω. κω { κλείπω.
 βω { βλίπω. αω { αείπω. φω { φράσω. πω { πείπω.
 λω { λείπω. τω { τείπω. σω { σφράσσω. αω { ακατάσσω.

Segunda.

κω { κλείπω. γω { γλείπω. βω { βρέχω. Πίσσω, att. τ' α
 Δίω. γω { αούω. ρω { αέρω. σσω { σφράσσω. att. τ' α
 τίω. αω { αείω. πω { πνίω. πρᾶσσω, att. τ' α

Tercera.

τω { αύνω. δω { αείδω. θω { λείδω. αω { αούω. αω { αείω.
 αω { αείδω. εω { αείδω. ρω { αείδω. αω { αείδω. αω { αείδω.

Cuarta.

λω { αγγίλω. βω { βρίμω. φω { φαίω. ιω { ιγίρω.
 σφάλλω. μω { γίμω. κω { κρίω. ρω { σάιρω. μω { τίμω.
 πάλω. Δίμω. ημᾶτιω. μείω.

CAPITULO X.

Conjugaciones de los Contractos.

LOS verbos de la tercera Conjugacion de los Baritonos en αω - εω - ω padecen contraccion en el Presente, é Imperfecto de todos los modos. En los

los demás tiempos se conjugan como τύπω.

Las Características del

Presente, Futuro, Pretérito,
 en la Conjugacion. { 1- αω τιμάω. { τιμήσω. { τιμήκα.
 { 2- εω φιλέω. { φιλήσω. { φιλήκα.
 { 3- εω δίδω. { δώσω. { δέδωκα.

En la primera Conjugacion, si despues de α se sigue ο, ή, ω, se hace la contraccion en ω: si á la α se sigue otra vocal, ó diftongo, se hace la contraccion en α; sino es οι, ου, que entonces se contrae en α.

En la segunda, - ε se contrae en ει, - ω en ου: si á ε se sigue otra vocal, ó diftongo, se hace la contraccion quitando ε.

En la tercera, si despues de ο se sigue ε, ή, ο, ó el diftongo ου, se hace la contraccion en ου: si se sigue una de las vocales largas η, ή, ω, se hace en ω: si se sigue diftongo, que tenga ι, aunque sea subscripta, se hace en αι, como χεύω - ει, οι; sino en el Infinitivo que α se contrae en ου, como χεύομαι, χεύομαι.

Primera Conjugacion.

VOZ ACTIVA.

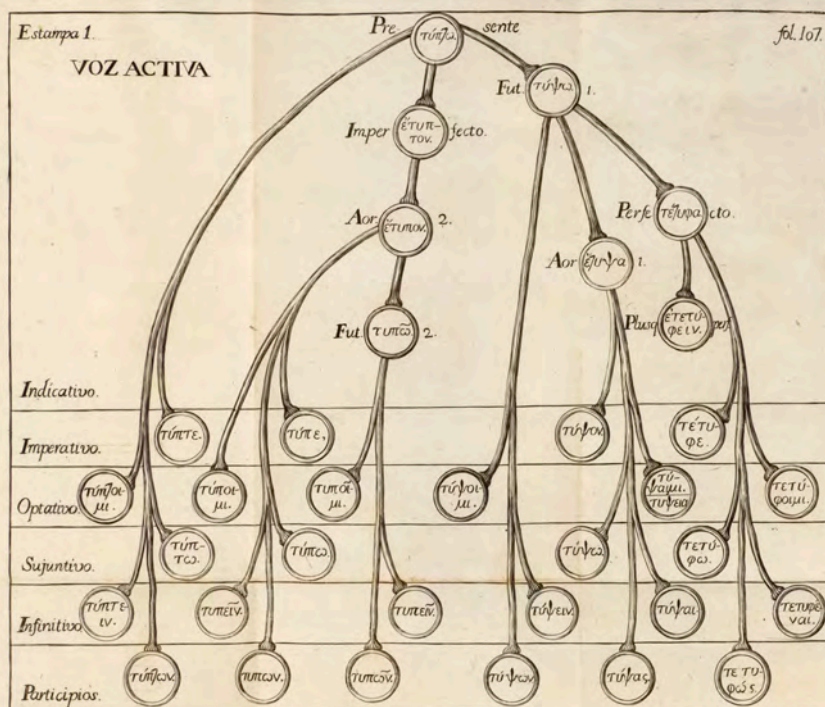
Indicativo.

Presente. Singular. sin contraer, contraído.
 τιμάω, τιμή.
 τιμάεις, τιμάς.
 τιμάει, τιμά.
 I 2 sin

Estampa 1.

VOZ ACTIVA

fol. 107.



Designed by the author himself, the engravings were executed by Antonio Pons, whom Charles IV had appointed curator of the royal portrait galleries and director of the royal residences in the second half of the eighteenth century.

OCLC finds only one copy outside Spain and Latin America (BnF). We find no copies in the UK or US.

Palau II (*Supplement*): 1801. On the *marca de fuego*, see González Ordaz, *Catálogo de marcas de fuego* (2006), p. 165.

GLI COSTUMI, LE LEGGI, ET
l'usanze di tutte le genti, raccolte qui insieme
da molti illustri scrittori per Giovanni
Boemo Aubano Alemanno, e tradote
ti per il Fauno in questa no-
stra lingua uolgare.

IN Questi tre libri si contiene.
l'Africa, l'Asia, l'Europa.



In Venetia, Nel M D XXXXII.
Con privilegio del Sommo Pontefice Paulo III.
e dello Illustriss. Senato Veneto, per anni X.

VII.

THE FIRST MODERN ETHNOGRAPHIC COMPENDIUM

3. **BOEMUS, Johann, and 'Lucio FAUNO' [pseud. Giovanni TARCAGNOTA] (translator).** Gli costumi, le leggi, et l'usanze di tutte le genti raccolte qui insieme da molti illustri scrittori ... In questi tre libri si contiene l'Africa, l'Asia, l'Europa. Venice, Michele Tramezzino, 1542.

8vo, ff. [11], 4-187, [1], woodcut Sibyl device to title and final leaf verso; a few pinhole wormholes to title-page (touching three characters) and to two final leaves (not touching text), otherwise very clean and fresh; a handsome copy in early nineteenth-century half vellum with marbled sides, title gilt to spine directly, red sprinkled edges; ink shelfmarks to title ('O VII. 7') and title verso ('O VII. 8').

£475

First edition in Italian of Johann Boemus's influential ethnographic compendium, a sixteenth-century bestseller considered the first of its kind.

Johann Boemus, also known as Johannes Böhm, (c. 1485–1535) was a canon and Hebraist from Aub, Bavaria. First published in 1520, his *Omnium gentium mores, leges et ritus* is considered the first modern ethnographic compendium, 'an original encyclopaedia of the customs, institutions, and rites of the peoples of Africa, Asia, and Europe (but not the Americas), founded mainly on classical and humanist authors' (Marcocci, p. 88). During the sixteenth century, the work was reprinted multiple times and translated into several languages (William Waterman's English translation appeared in 1555). The translator of the present edition, Giovanni Tarcagnota (c. 1508–1566), (here identified by his pseudonym, 'Lucio Fauno') was born into a family of aristocratic Byzantine *émigrés* and translated from Latin into Italian several other works by fifteenth- and sixteenth-century authors, notably Flavio Biondo and Marsilio Ficino, which were all printed by Michele Tramezzino in the 1540s and 1550s.

foldate, e segna-
 su la carne pun-
 il quale segno ui
 sano portare ar-
 e celate in testa.
 hoggi quella di
 denti e di sauij, i
 ati: è in grande
 no nel primo gra
 quella di nobili,
 no la cura de' le
 danno, la por-
 nano Licomegia:
 oro sentenze so-
 Gli adulteri uen
 di lor beni, e la
 o da colui à chi
 : ma gli huomi-
 Tutto'l uestire e
 perche n'hanno
 unto de gli huo-
 piedi, e chiuso d'
 ni colore, fuo-
 lamente ne tutti:
 conuitti esquisi-
 si porta à tauola
 possibile; e spar-
 matice, la man-
 Non u'hanno la-
 eta, o di lino. Nò

hanno una medesima lingua tutti: sono molto intenti
 alla cultura de la terra, et à gli armenti: meteno due
 uolte l'anno; per hauermi medesimamente due uolte
 l'anno estate: Tutto il paese, ch'è da Etiopia insino à
 l'ultimo occidente, è infidele, et adora Maumetto: e
 uiue quasi à quel medesimo modo, che uiueno gli Egiti-
 ti d'hoggi di: e sono tutti i popoli, che u'habitano chia-
 mati uolgarmente mori, dal uagare (come si crede) de
 gli istessi mori: perche la Libia non fu manco infesta-
 ta e tribulata da i mori; che si fusse da i saraceni, in
 quei miseri tempi è crudeli, quando si uoltò sossopra e
 così stranamente il mondo, che i costumi de le genti
 diuentarono diuersi, il culto diuino si perde, e gli no-
 mi istessi de le terre si mutarono da quel, ch'erano
 prima.

De l'Egitto, e del suo Antico uiuere. Cap. V.
 L'EGITTO, che è un paese ne l'Africa, è
 come uogliono alcuni, appresso l'Africa, fu
 così detto da Egitto, fratello di Danao, essen-
 do prima chiamato Aeria: dice Plinio, che da Oriente
 ha il mare rosso, e confina con la Palestina: da Occiden-
 te ha Cyrene, et il resto de l'Africa: da mezo di si stē-
 de fino à l'Etiopia: da Tramontana ha il mare d'Egit-
 to: Hebbe già queste città famose Thebe, Abido, Alef-
 sandria, Babilonia, e Memphi: hoggi ha Damietta, e
 la grandissima città del Cairo, doue il Soldano fare
 sidentia: Non si è mai uisto piovare (come uol Plato-
 ne) in Egitto, ma la terra, mediante la inondatione del

Gli costumi, le leggi, et l'usanze di tutte le genti is divided into three sections: the first, opening with a discussion of the origins of humanity, is dedicated to the inhabitants of Africa, particularly Ethiopia and Egypt; section two is devoted to Asia, including the Middle East, Persia, India, Tartary, and Turkey, and concludes with a long digression on the origins of Christianity; the final and longest section is devoted to Europe, with a particular focus on Central and Eastern Europe. In his introduction, Tarcagnola describes Boemus's book as 'a sea of the most beautiful and useful examples'. For this reason, he argues, 'the manners and traditions of so many peoples ... are no other than so many mirrors, through which we should mould our soul and body, adorning ourselves with the fine and good and scorning and throwing away as savage and evil the bad' (f. iv^r, trans. Marcocci, p. 89).

EDIT 16 6525; USTC 815048; Brunet I, p. 1030; Sabin 6117; not in Adams. See Lach, *Asia in the making of Europe* II/ii pp. 336-7; Marcocci, *The Globe on Paper* (2020).

4. **BRIANVILLE, Claude Oronce Finé de, and Bernardo GIUSTINIANI** (*translator*). *Giuoco d'armi dei sovrani, e stati d'Europa per apprendere l'Armi, la Geografia, e l'Historia loro curiosa ... Tradotto dal Francese in Italiano, & accresciuto di molte aggiunte necessarie per la perfetta cognitione della Storia ... Naples, Antonio Bulifon, 1677.*

12mo, pp. [xxxii], '262' (*recte* 362), [2 (blank)], copper-engraved folding plate after p. 1; with half-title, woodcut initials and symbols of card suits (clubs, spades, hearts, and diamonds); inkstain to p. 328 affecting a few letters; a very good copy in eighteenth-century mottled calf, borders roll-tooled in gilt, spine gilt in compartments, gilt red morocco spine label. red edges, marbled endpapers, green silk place-marker; wormtrack to spine label, consolidated with adhesive.

[with:]

[—.] 50 (of 52) copper-engraved armorial playing cards (87 x 56 mm, without the *roi* and *chevalier* of spades), hearts and diamonds hand-coloured in red, blank versos; some occasional wear to corners, but very good. [*Lyons, widow of Benoist Coral, c. 1676–1689.*]

Housed together in a matching eighteenth-century calf bookform box in two compartments, lined with patterned paper, gilt borders, gilt morocco spine label. £1200

First edition in Italian of a guide to a popular French armorial card game designed to instruct players in European heraldry, history, and geography, with accompanying playing cards from a scarce seventeenth-century French edition, the whole housed in an eighteenth-century custom-made book-shaped box.

Claude Oronce Finé de Brianville's (d. 1675) heraldic playing cards, accompanied by a volume containing instructions and detailed descriptions of each card, first appeared in Lyons in 1659 as *Jeu d'Armoiries des Soverains et États d'Europe*, with fifty-two engraved playing cards in the text to be cut out and mounted. Each suit is assigned to a different region – clubs to Italy, diamonds to Spain and Portugal, hearts to France, and spades to 'the North' (Germany, Britain, the Low Countries, and others).



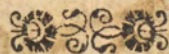
GIUOCO
D'ARMI
DEI
SOVRANI,
E STATI D'EUROPA

PER APPRENDERE
L'Armi, la Geografia, e l'Historia
loro curiosa.

DI C. ORONCE FINÈ, detto
DI BRIANVILLE.

*Tradotto dal Francese in Italiano,
& accresciuto di molte aggiunte
necessarie per la perfetta co-
gnitione della Storia*

DA
BERNARDO GIUSTINIANI
VENETO.



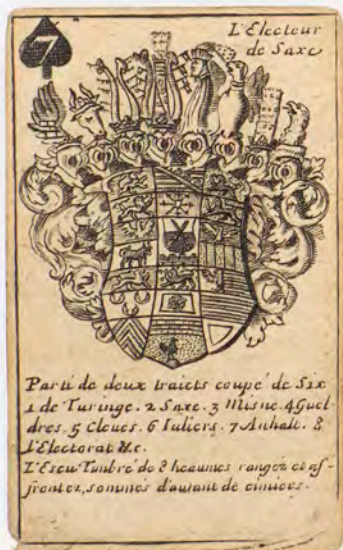
IN NAPOLI, MDCLXXVII.
Appresso Antonio Bulifon.
All'Insegna della Sirena.

Con lic. e Privil.

'The players range themselves around a table covered with a map of Europe ... He who is first then describes the blazonry of the card he holds, forfeiting one if he makes an error, either to the player who corrects him, or to the bank, if there is one ... The first round being completed, they then proceed to the second, describing this time the geography of each card, and forfeiting points for mistakes as before. At the third round they take the history in the same manner' (pp. 17-18, *trans.* Willshire, p. 89). The translator here notes that the cards can also be used for any sort of Italian card game.

The playing cards can be dated according to the arms of the pope (king of clubs), with the earliest set bearing those of Alexander VII (r. 1655-1667). Our deck, with the papal arms of Innocent XI (r. 1676-1689) are not those of the Italian edition, but come from one of the three very rare Lyons editions (1676, 1681, and 1689) printed by the widow of the publisher of the first edition, Benoist Coral.

Willshire, *A descriptive Catalogue of playing and other Cards in the British Museum* (1876) I. 13, pp. 88-90.



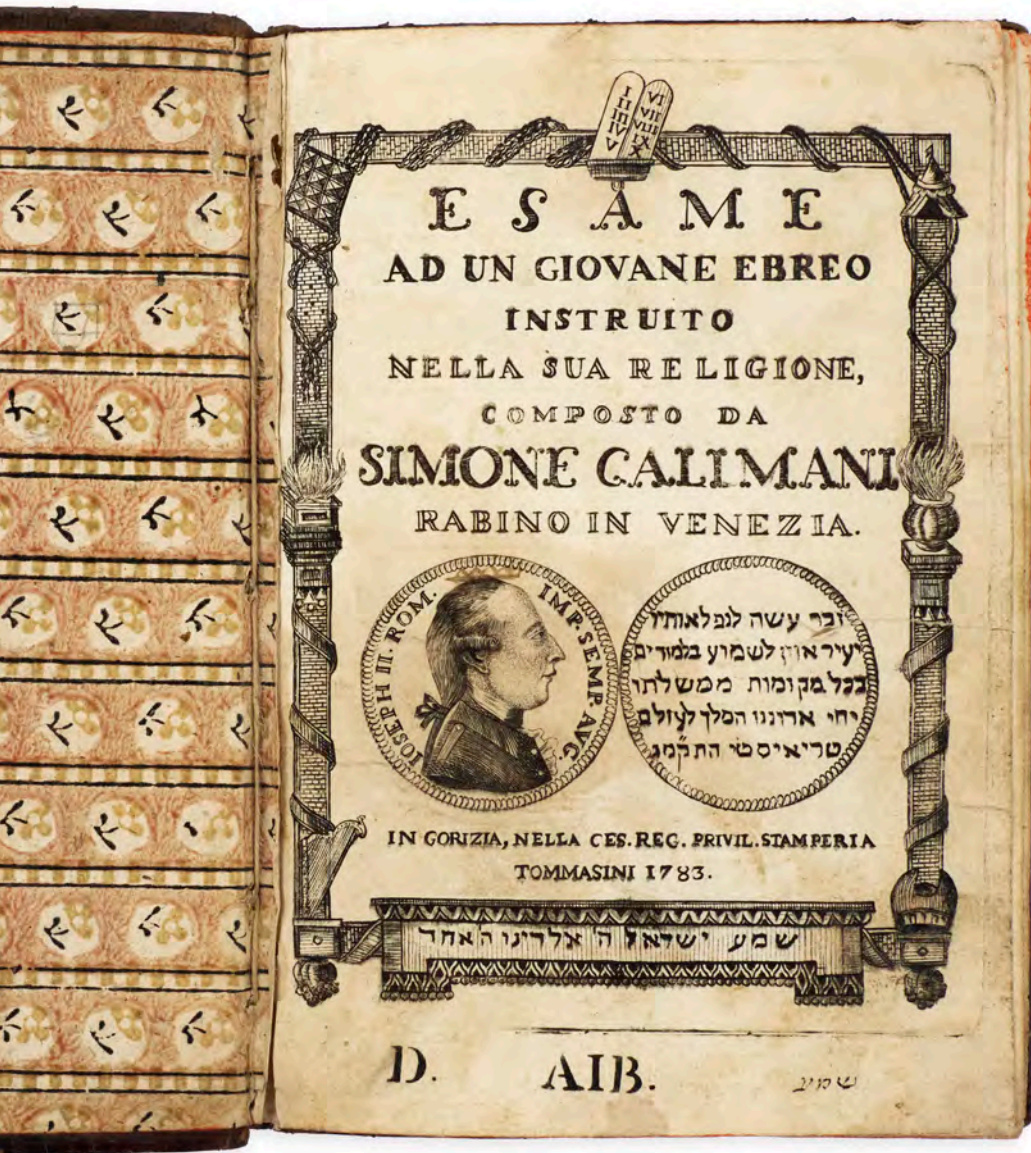
5. **CALIMANI, Simone, *Rabbi*.** *Esame ad un giovane ebreo instruito nella sua religione ... Gorizia, 'nella Ces[area] Reg[ia] Privil[egiata] Stamperia Tommasini', 1783.*

4to, pp. [2], 124; bound without imprimatur [π]2; title copper-engraved (with medallion portrait of Joseph II within a frame depicting David's lyre, the Ten Commandments, and a priestly breastplate), copper-engraved vignette head- and tailpieces, typographic ornaments; light stain to quire H not affecting legibility, tear to upper corner of Q₂ touching pagination only, marginal closed tear to title-page; bound in early nineteenth-century gilt sheep, upper board lettered 'LEON COSTANTINI' in gilt, spine ruled in gilt, edges stained red, block-printed endpapers; corners worn, boards somewhat scuffed, front free endpaper neatly excised, tear to corner of rear free endpaper; early inscriptions to rear flyleaf; two nineteenth-century ink stamps 'יצחק יוסף צינגולי הצעיר' ('Yitzhak Yosef Tzingoli the Younger') to rear free endpaper verso, booklabel of Leo Olschki to front pastedown; 'D. AIB.' stencilled in ink to title-page; 'שמע' to title-page in manuscript; sums in pencil and ink in several hands to rear free endpaper (*see below*).

£1250

Very rare first edition of this question-and-answer tract on the central tenets of Judaism, for use in the first Jewish primary school established in Italy by Holy Roman Emperor Joseph II.

Printed in the Adriatic town of Gorizia (now on the Italian-Slovenian border) under Enlightened Habsburg Rule in an attempt to integrate Adriatic Jews into the wider community, the *Esame* is framed as a catechistic dialogue between teacher and student and discusses, *inter alia*, the holidays (including the High Holidays, Passover, Hanukkah, Lag ba-Omer, and *capanne*, or Sukkot); the wearing of a *tallit* (prayer shawl), *tefillin* (phylacteries) and *tzitzit* (knotted ritual fringes); and questions of ethics and on the nature of God (*e.g.* the incorporeality and unknowability of the divine, the obligations of a father toward his son, and the legitimacy of children born of adultery within the Jewish community). Written by the eighty-three-year-old Simone (Simcha ben Abraham) Calimani (1699–1784) – Venetian rabbi, poet, and the first translator of *Pirkei Avot* into Italian – the work is dedicated to the administrators and directors of the *Pia scuola normale ebraica* in Trieste, and was quickly adopted as a textbook at the school.



The school had been established in 1782 as part of Emperor Joseph II's efforts at commercial and societal integration of the Jewish community. Unlike other *Normalschulen* designed to provide Jewish students with a secular education, the *Pia scuola normale ebraica* taught state and religious curricula under a single roof, providing instruction in German, Italian, and Hebrew and was financed by the local Jewish community; taking the Trieste school as a model, similar institutions were later established at Gorizia, Mantua, and Venice. Subsequent editions of Calimani's *Esame* were published in Trieste (1784, 1786, and 1787), Mantua (1786), Pisa (1787), and Verona (1821).

Provenance:

1. Contemporary inscription to rear free endpaper in a juvenile hand: 'Son arrivate in 24-ori con prefetta Salu[te]'; near-contemporary ownership inscription of Moise Abram (seemingly the author of the above inscription at a slightly later date), offering to compensate anyone who returns the book to him with a meal: 'Se questo libro si perdesse chi lo trova lo portara a Moise Abram VL di Pesaro che avara Li[re] 3. di buona Mangia questestato scritto nel mese 1783 da Simon Calimonti.' This is likely the village of Pesariis in Udine rather than the city of Pesaro in Le Marche.
2. Upper board lettered 'Leon Costantini'; a Leon Costantini is recorded as having immigrated to Trieste from the Levant in 1771; we have found little else about him beyond a series of lawsuits filed between 1776 and 1793 in Dubrovnik (mostly for disorderly conduct during synagogue services; see Miovic and Ceresnjes, *Research, Inventory, and Cataloguing Documents of the Criminal Court Registers in the State Archives of Dubrovnik involving Jewish litigants* (2016)).
3. Ink stamp of Rabbi Yitzhak Yosef Tzingoli (1840–1923), author of the commentary on biblical ethics *Imre binah* (Livorno, 1883).
4. From the library of renowned bookseller and publisher Leo Olschki (1861–1940), with his booklabel to front pastedown.

We find two copies in Italy (in Trieste and Gorizia) and two in the US (Hebrew Union College, Jewish Theological Seminary of America). No copies traced in the UK.

See Dubin, *The Port Jews of Habsburg Trieste: Absolutist Politics and Enlightenment Culture* (1999).





ESAME

AD UN GIOVANE EBREO.

SESSIONE I.

M. MAESTRO. Ecco oramai venuto il tempo, o amato discepolo, in cui dovete dare un pubblico saggio di quelle dottrine che nelle mie private lezioni vi ho tante volte insinuate intorno alla nostra credenza e religione.

D. DISCEPOLO. Sono pronto, signor maestro, a renderle conto di quanto mi ha insegnato sopra i miei religiosi doveri; e spero, che dalle mie risposte conoscerà, che non è stata per me infruttuosa la sua attenzione.

M. Di.

mo. ed Offequino. Servitù
MONE CALIMANI

Se questo libro si perde che Collo trova La portara

amoise Abrain V. di Lesaro nato che avari

L. 3. di buona Mangia questo libro scritto nel

me 1780. da Simon Calimani

1116 09661
Con arrivate in 24°
on con prefetta Salu



1233
00001
0005
0001
0061

1116 09661
103
105
64
420
830
0320

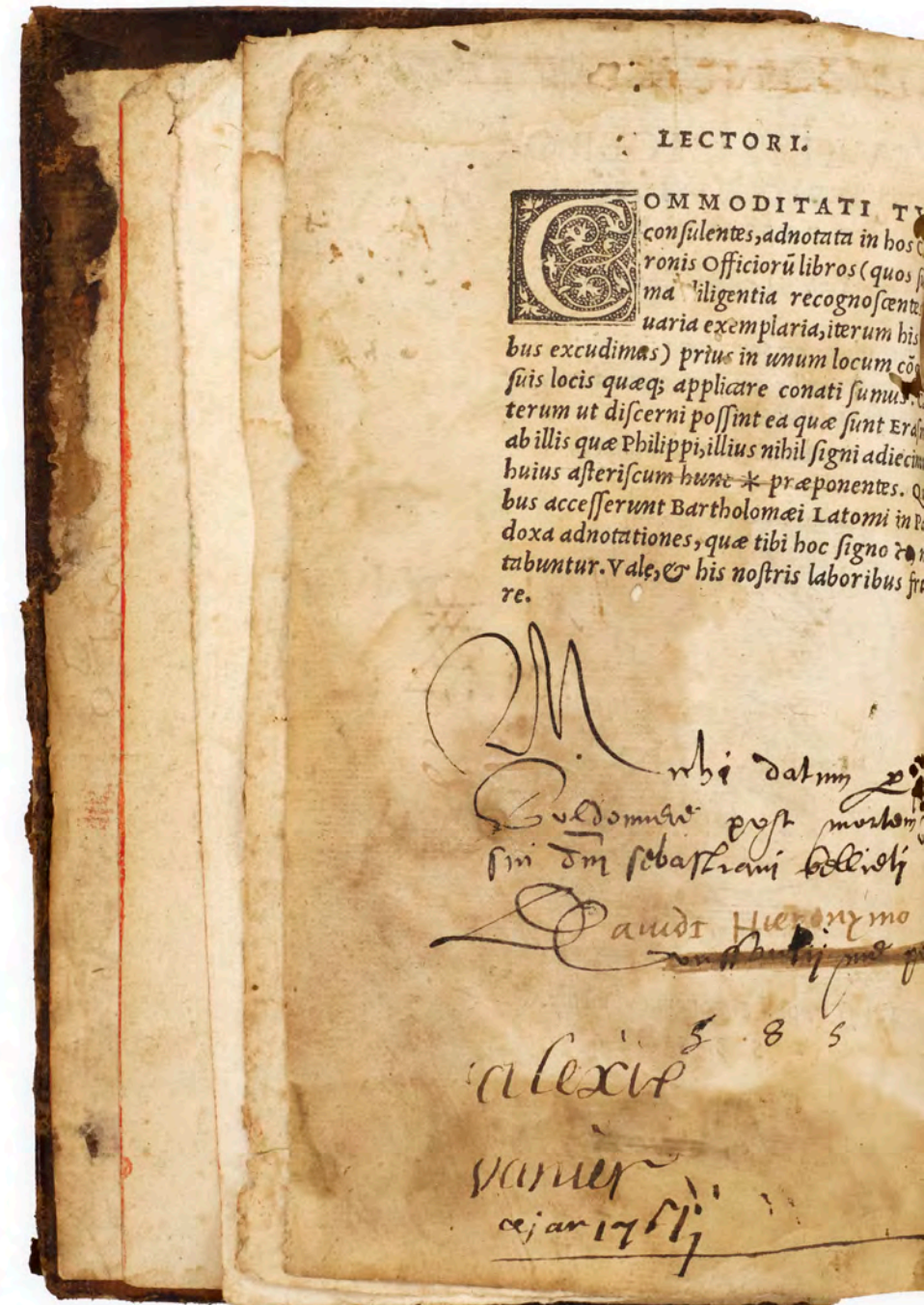
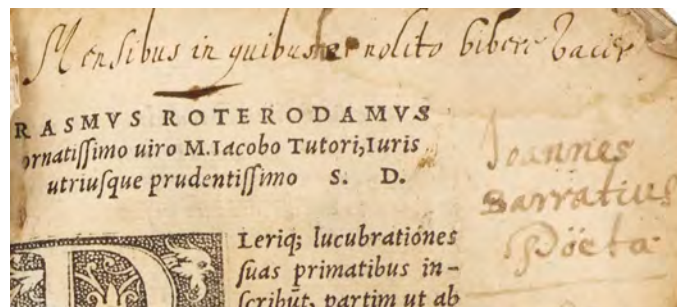
TWO HUNDRED YEARS OF STUDY AND ANNOTATION

6. **CICERO, Marcus Tullius, Desiderius ERASMUS** (*editor and commentator*), **Philip MELANCHTHON, and Bartholomaeus LATOMUS** (*commentators*).
M. Tullii Ciceronis officia, diligenter restituta. Eiusdem de Amicitia & Senectute dialogi singuli: item Paradoxa, & Somnium Scipionis ... Paris, Simon de Colines, 1535.

8vo, ff. [8], 180; woodcut Colines satyr device to title, *criblé* woodcut initials, printed marginalia; trimmed at fore-edge, occasionally touching annotations, first and final leaves soiled and stained, a few small wormholes to first two leaves not affecting sense, variable dampstaining and staining, a few corners chipped; recased in an eighteenth-century French mottled calf binding, '2' gilt directly to spine; extremities rubbed, upper joint cracked with short split at head, wanting morocco lettering-piece; early ownership inscriptions 'Hieronymus David' and 'Ambrosien' to title, title-page verso inscribed 'Mihi datum p[er] ... ?Guldomede post mortem fratri sui d[o]m[ini] Sebastiani ?Collineti; Cossoutii me poss'; early note to A3^r ('mensibus in quibus ... nolito bibere tacer'; 1585 ownership inscription of Antonius Coussoutius to E7^r, the same date in his hand to title-page verso; 1632 ownership inscription 'Joannes Barratius Pöeta' to A3^r; 1764 ownership inscription of Alexis Vanier to title-page verso and several other pages; **copious marginal and interlinear annotations and markings in at least three hands from the sixteenth century to the eighteenth in brown and black ink to approx. 131 pp.** (*see below*); later 'IHS' Christograms pencilled to 5 pp.

£2250

Extremely rare first Colines edition of Cicero to contain commentary by Erasmus, Melanchthon, and Latomus, unknown to Renouard, here annotated in several juvenile hands over more than two centuries.



The Parisian printer Simon de Colines (1480–1546) first published the *Officia diligenter restituta* in 1524, containing Cicero's *De officiis* and five shorter works (*De amicitia*, *De senectute*, *Paradoxa stoicorum*, and *Somnium Scipionis*), all edited and annotated by Erasmus (1469–1536), the editions of 1530 and 1533 adding an extra set of notes by Melanchthon (1497–1560). In 1535, these were followed by the present edition, which combined for the first time the notes of Melanchthon and Erasmus with those of Latomus (c. 1485–1570).

One of the earliest readers supplies interlinear annotations with Latin synonyms and commentary on the text to the first portion of *De officiis* in a small, neat cursive hand. Another early, seemingly different, hand, adds information concerning the places mentioned in Cicero's text (see 'Milo Crotoniata', 'Olympia. Locum in Achaia' ff. 142^r, 143^r), or definitions, for instance, of Roman military ranks (see 'tribunus militaris', f. 143^r). Seemingly unconnected to the text are two inscriptions in Greek (taken respectively from chapters I and V of Agapetus' *Admonitions*, ff. 174^v, 180^r). Joannes Barratius, whose 1632 ownership inscription appears to the verso of the title-page, concentrates primarily on *De amicitia*; he provides extensive annotations in grey-brown ink in a slightly more hurried hand, comprising concise summaries of the work's contents (e.g. 'Describit quam homines cupidi sint gloria' (f. 20^r) and 'ad calculos aliquid vocare' (f. 124^r)).

The nature of the text and extensive marks of readership point toward the volume's use as a schoolbook, annotated by several generations of young readers from the mid-sixteenth century to 1764. The various owners seem concentrated in Lorraine: one Alexis Vanier of Lunéville repeats his name and the date (1763–4) throughout, and we find an Antoine Cousseau (perhaps our Antoine Cossoutius) active as a builder of musical instruments in Lorraine in the last decade of the sixteenth century. One of the earliest inscriptions indicates that the owner (another member of the Cousseau family?) was given the book by a friend whose brother, Sebastian, had recently died – is the juvenile drawing of a martyred St Sebastian to A3^r a mark of commemoration?

We find only two other copies of the 1535 edition, at the Folger Shakespeare Library and the Université Laval in Quebec. Not in Library Hub or CCFr.

USTC 185542 (described as a 'lost book'); Moreau IV 1250; Pettegree & Walsby, *French Vernacular Books* 61258; not in Renouard, *Bibliographie des éditions de Simon de Colines, 1520–1546*.



institutio, debet à definitione profici-
elligatur qd sit id, de quo disputatur.

ritur) Principio definitio est concipienda ex dis-
doctrina.

nō est simplex officiū vocabulū, neq; poterat in-
niri commodē, diuisione explicat, duplici quiden-
re eadem. Facit autem ex stoicorum sentētia du-
ciorum: alterum quod perfectum vocant, ēssque
oni conuinctum, neq; in quenquam præterquam
em competit: Alterū medium siue inchoatum, quod
bonum sit neq; malum, sed ad vsum aliquē vite
reſte depositum reddere, perfecti sit officiū: de-
ddere, imperfecti: cō recte nisi sapiens nemo nō
nt autem simul & stulti. Diuus autem Ambrosius
neris esse putat, quæ secundum consilia sūt: post
secundū præcepta: vt bene administrare rem, di-
ficiū pertineat: erogare in pauperes, ad perfectū
DIVISIO OFFICII.

Minis de officio duplex est que-
stio: Vnu genus est, quod pertinet
ad finem bonorū: Alterum, quod
positū est in præceptis, quibus
partes vſus vitæ cōfirmari possit. Super
neris huiusmodi exēpla sūt. Omnia
fecta sint, nuquid officiū aliud alio nu-
quæ sint eiſdē generis. Quorū autē
præcepta traditur, ea quæquā p-
pne bonorum, tamē id minus appare-
gis ad institutionē vitæ communis specta-
ur, de quibus est nobis his libris expo-
tq; etiā alia diuſio est officiū: nam
quoddā officiū dicitur, & perfectū. Per-

fectū autē officiū, rectū (opinor) uocem, quod
Græci κατ' ὅρθωτα appellāt. Hoc autē comu-
ne officiū κατὰ κοινὸν uocant. Atq; ea sic
definiūt, ut rectū quod sit, id perfectū officiū
esse definiant. Mediū autē officiū id esse dicāt,
quod cur factū sit, ratio probabilis reddi possit.

* Quod positū est, sicut medicīna dupliciter tractatur. Nā
aut morborū causas exantuntur & remediōrū,
aut tātum præcepta sanitatis, aut remedia traduntur: quod
sepe solēt anicula imperiti cauſarū. Ita de officiū bisariā
scribitur, Nā aut natura hominis, & finis bonorū morborū
inquiritur, aut tāta p- uolūta tantū traduntur, sine dis-
putatiōe accuratiore de natura hominis & de bonis: ut sit
præcepta Phocylidis, aut Theognidis, aut quæ dicuntur Cato-
nis. Hoc modo Cicero proficitur hic se præcepta conſeſſiſſe.
Græci κατὰ κοινὸν κατὰ κοινὸν perfectū officiū est: & ne-
gabant vllum factū esse cuiusquam tale. Medium vero offi-
ciū tribuebāt mediocribus & ciuilibus viris: quare hic Cicero
κατὰ κοινὸν nihil disputat, quæ tantū disputando ima-
ginatur, sicut perfectū oratorē, aut alias species in artib.



Quæ in deligēdis rebus deliberandi ratio.
Riplex igitur est, ut Panætio uide-
tur, cōsiliū capiendi deliberatio. Nā
honestumne factū sit, an turpe, du-
bitat, id quod in deliberatione ca-
dit: in quo cōsiderādo, sepe animi in cōtrarias
setētias distrahitur. Tu autē aut inquiris, aut
cōsultāt ad uitæ comoditatem, iucunditatemq;
ad facultates rerū atq; copias, ad opes, ad po-
tentiam, quibus & se possint iuuare, & suos:
conducatur id nec ne, de quo deliberant. Quæ
deliberatio omnis in rationem utilitatis cadit.

B. iij.

perfectū officiū,
κατὰ κοινὸν, qd
in 3. de finibus
Cicero tū rectū,
tum recte factū
interpretatur,
est honestatis a-
ctio propter se
expetenda.

Quoniam
fuit in
Atticorum
uoluntate

Quoniam
fuit in
Atticorum
uoluntate

Quoniam
fuit in
Atticorum
uoluntate

Quoniam
fuit in
Atticorum
uoluntate

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Atticorum
uoluntate

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uoluntate

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Atticorum
uoluntate

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uoluntate

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Atticorum
uoluntate

Quoniam
fuit in
Atticorum
uoluntate

Quoniam
fuit in
Atticorum
uoluntate

MARCI TVLLII CI- CERONIS CATO MAIOR, SEV de senectute, ad Titū Pomponium Atticum.

PRAEFATIO.



Tite, si quid ego adu-
to, curā me leuallō.
Quæ nunc te coquit
& uersat sub pecto-
re fixā, uis athen-
Et qua deprimeris, ec-
quid erit pretij?

Licet enim uersibus
eiſdē mihi affari te Attice, quibus affatur Fla-
minium ille uir haud magna in re, sed fidei ple-
nus: quanquam certō scio, non ut Flaminii sol-
licitari te Atticæ sic noctes diēsque. Non enim
moderationem animi tui, & æquitatem, Teque
non cognomen solū Athenis deportasse, sed hu-
manitatem etiam & prudentiam intelligo, &
tamen suspicor iſde rebus te, quibus meipsum
interdum, grauius commoueri. Quarum conſo-
latio & maior est, & in aliud tempus differen-
da. Nunc autem mihi uisum est, de senectute ali-
quid ad te scribere. Hoc enim onere (quod mi-
hi tecum commune est) aut iam urgentis, aut
certe aduentantis senectutis, & te, & meipsum
leuari uolo: etsi te quidem id modeste ac sapi-

Quoniam
fuit in
Atticorum
uoluntate

Quoniam
fuit in
Atticorum
uoluntate

Quoniam
fuit in
Atticorum
uoluntate

Quoniam
fuit in
Atticorum
uoluntate

Quoniam
fuit in
Atticorum
uoluntate

Quoniam
fuit in
Atticorum
uoluntate

enter (sicut omnia) & ferre, & la-
se certō scio. Sed mihi cum de senectute
uellem scribere, tu occurrebas digni-
nere, quo uterque nostrum communi-
tur. Mihi quidem ita iucunda huius
festio fuit, ut non modo omnes abſte-
nectutis molestias, sed effecerit mol-
& iucundam senectutem. Nunquam
tis laudari digne poterit philoſophia
pareat, omne tempus ætatis sine mol-
sit degere. Sed de cæteris & diximus
sepe dicemus. Hunc uero librum de
ad te miſimus. Omnem autem sermonem
mus, non Tithono, ut Aristo Chius, &
esset authoritatis in fabula: sed M. Ce-
quo maiorem authoritatem habere
Apud quem Lælium & Scipionem fe-
mirantes, quod is tam facile senectute
iisque eum respondentem. Qui si erue-
debitur disputare, quā consueuit ip-
is libris, attribuito Græcis literis, quan-
stat eum per studioſum fuisse in senectute
quid opus est plura? Iam enim ipsius
sermo explicabit nostram omnem de
sententiam.

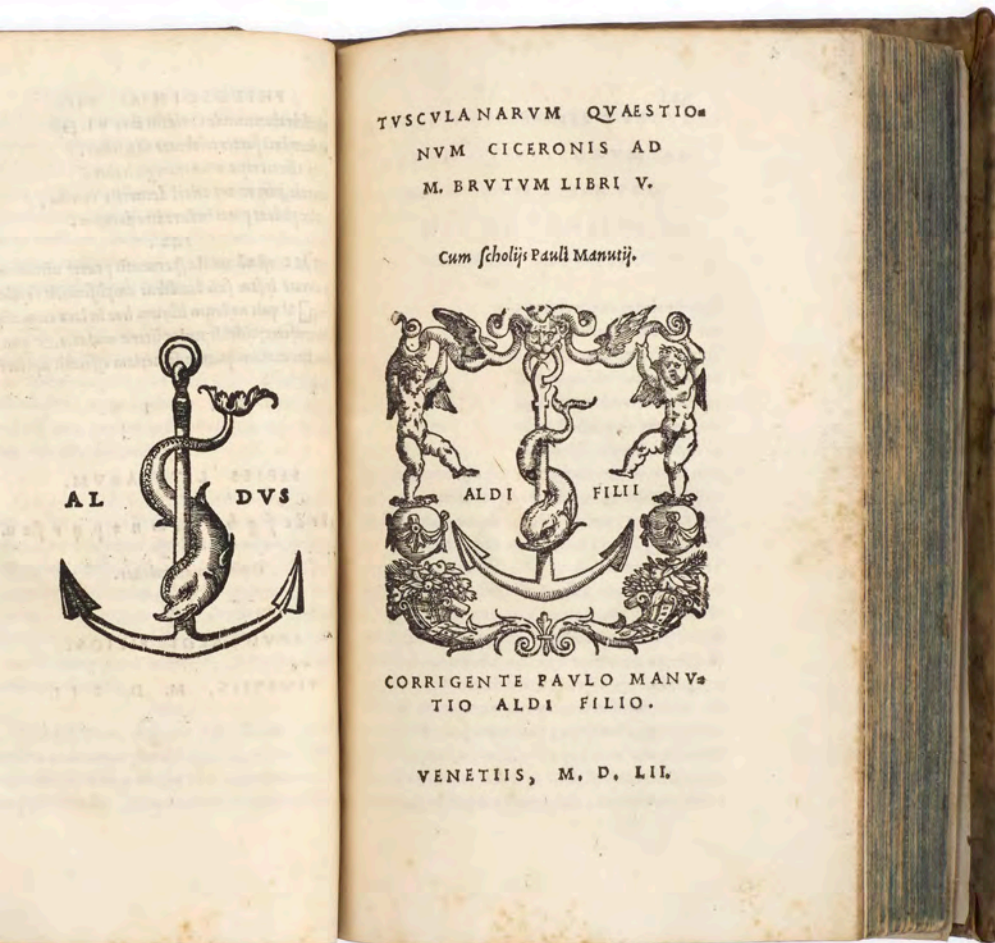
7. **CICERO, Marcus Tullius, and Paulus Manutius (editor).** *De philosophia*, prima pars, id est, academicarum quaestionum editionis primae liber secundus, editionis secundae liber primus, de finibus bonorum & malorum libri V. Tusculanarum quaestionum libri V. Cum scholijs & coniecturis Pauli Manutij. Venice, heirs of Aldus, 1552.

Two parts in one vol., 8vo, ff. [4], 147, [10], 148-251, [5], [2 (blank)]; capital spaces with guide letters, woodcut Aldine device to title and final leaf verso for both parts; sporadic minor marginal foxing, soiling to title of first part, small wormhole to first 3 ff. touching two characters, but overall a very good, clean copy; recased in old (reused) vellum over boards, yapp fore-edges, edges stained blue; soiled and stained, some creasing, endpapers renewed; early ownership inscription 'Bibliotheca Nicolspurgensis Pauperum Matris Dei Scholarum Piarum' (library of the Piarist college in Nikolsburg, now Mikulov in the Czech Republic; likely dispersed in 1873) to first title; nineteenth-century paper label to front pastedown with manuscript shelfmark '189'; some early ink underlining. £175

Second edition of the first part of Cicero's philosophical writings edited and with commentary by Paulus Manutius.

Paulus Manutius (or Paolo Manuzio, 1512–1574), third son of Aldus, took charge of the Aldine press in 1533. Having already published Cicero's *De philosophia* in 1541, he devoted particular attention to 'the style and the literary, philosophical, and rhetorical production of Cicero, the absolute protagonist of [Manutius's] catalogue alongside Manutius himself' (DBI, *trans.*). The first edition to feature Manutius's explanatory *scholia* dates to 1546, followed, six years later, by the present edition. The book is divided into two parts and includes Cicero's works on epistemology (*Academica*), on the nature of good and evil (*De finibus bonorum et malorum*), and on the soul, death, and suffering (*Tusculanae disputationes*). Each part is followed by Manutius's notes on unnumbered leaves, the first underlined by an early reader, as is Manutius's dedicatory letter to Diego Hurtado de Mendoza (1504–1575), writer and sometime Spanish ambassador to Venice.

EDIT16 12309; USTC 822348; Adams C-1757; Ahmanson-Murphy 431; Kallendorf 354; Renouard, 154:7.



CONTAINING THE PLAGUE ON BRITISH CORFU

8. [CORFU.] Notificazione. Ufficio della segreteria del governo. Corfu, 7 Maggio 1816
... *Corfu, 'en te typographia tes dioikeseos', [1816].*

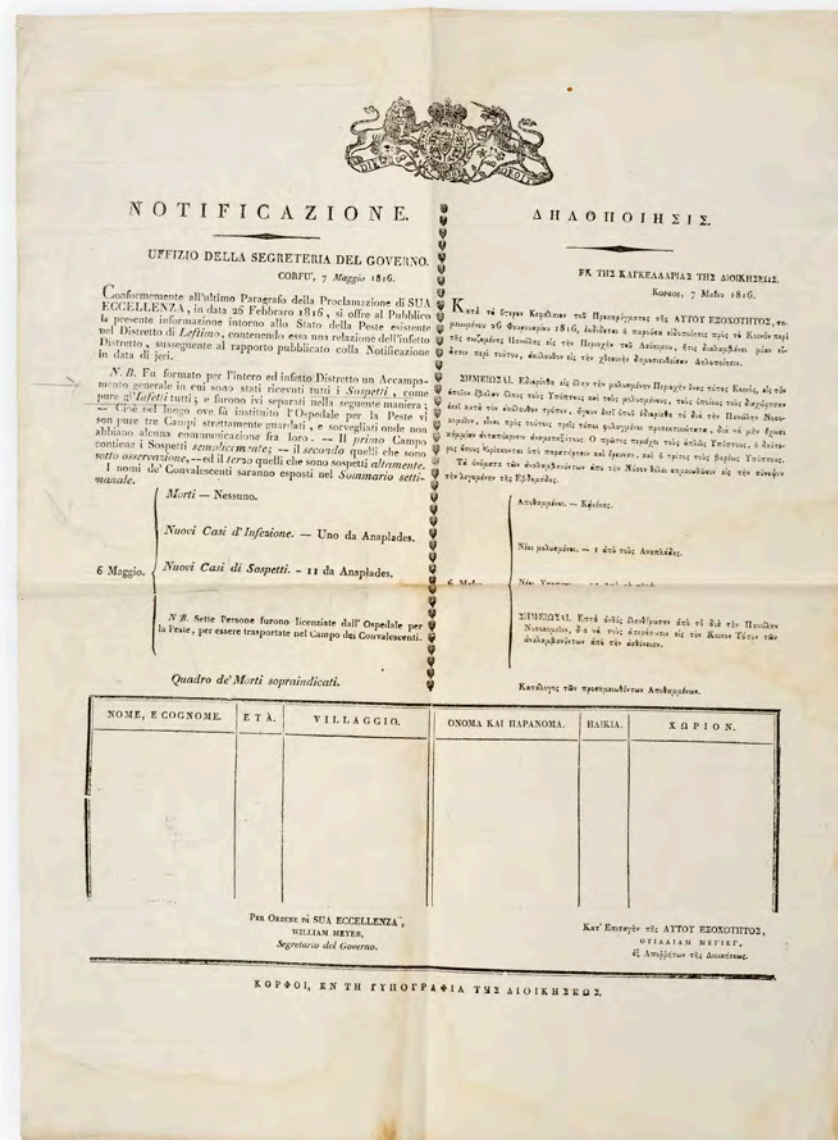
Printed broadside (445 x 325 mm), printed in Italian and Greek in two columns divided by
typographic ornaments above a letterpress table, woodcut arms of United Kingdom at head;
creases from folding, some light dampstaining; very good. **£375 + VAT in the UK**

£375 + VAT in the UK

A seemingly unrecorded bilingual broadside, in parallel Italian and Greek, reporting on cases of plague in the district of Leftimo on the island of Corfu, issued during the British protectorate in May 1816 and printed in the capital at the government press.

Long under Venetian control, Corfu became a British protectorate within the United States of the Ionian Islands in 1815 following the Napoleonic Wars, with Sir Thomas Maitland as its first Lord High Commissioner. Plague broke out in the village of Marathia, in southern Corfu, in December 1815, prompting the British to establish a board of health and military cordons to isolate affected communities. This notice declares that on 6 May 1816 no one had died from the plague but that there was one new confirmed case of infection and eleven suspected cases at Anaplades, and that seven people had been discharged from the plague hospital and taken to a convalescent camp. The table at the foot, intended for recording the names of the deceased, is happily blank. The text explains that three strictly separate camps had been created to contain the epidemic, for those merely suspected of infection, for those under observation, and for those highly suspected.

A thorough account of the epidemic can be found in J.D. Tully's *The History of the Plague, as it has lately appeared in the Islands of Malta, Gozo, Corfu, Cephalonia* ... (London, 1821).





INNOVATIVE MULTICOLOUR NATURE PRINTING

9. **CYME, L.M.** *Phytocromotypie ou impression en couleur des végétéaux. Nouvelle méthode permettant d'obtenir avec la plus grande facilité l'image exacte et coloriée d'une plante, sur papier ou autre surface ... Marseille, 'Chez les principaux Libraires et chez l'auteur', May 1883.*

8vo in 4s, pp. 58; internally very good; bound in the original brown printed wrappers; corners and spine chipped; contemporary colour print in green, pink, blue, and orange laid in loose (*see below*); dust-soiling and chipping to margins, particularly at head. £1250

First and only edition, very rare, of this work proposing a new method for nature printing using a solution of aniline dye, with a masterful contemporary example of the technique added by a previous owner.

Aniline dyes, which are oily in texture and darken upon exposure to air and light, are here combined with alcohol-soluble coloured powders and applied to the plants themselves to suffuse them with colour. Cyme's method aims to provide images more accurate than those produced by photography or lithography and allows the expert or amateur printer to 'quickly and easily reproduce the form and colour of plants, whether for artistic purposes, scientific study, or sheer curiosity' (p. 1, *trans.*).

Once he has explained the fundamental process, he provides instructions for variations in technique and subject matter, suggesting experimentation with small feathers, fish scales, snakeskin, or dragonfly wings. He provides instructions for the mixing of certain colours, such as vivid yellow-greens, as well as multicolour printing; he notes, however, that the technique is particularly difficult to master as varying shades of aniline are generally incompatible with one another and thus should be applied rapidly. **Our copy contains a loosely inserted colour plate produced by a contemporary owner who appears to have mastered the difficult method of multicolour *phytocromotypie*:** here, four plant specimens are arranged on thick paper and dyed in pale blue, red-violet, and pale green, the largest plant seemingly retouched by hand using violet dye.

We find two copies only, both at the Bibliothèque nationale de France.

ouvrir avec précaution les feuilles contenant les
leurs faux plis ou mauvaises positions. Mais
faudra éviter d'y toucher. Si l'on peut exposer tout
ssé au soleil, au-dessus d'un four de boulanger ou
quelconque chauffée à 35 ou 40°, la dessiccation
plus rapide. On reconnaîtra que les plantes sont
en appliquant la main dessus, on n'éprouvera plus
e fraîcheur.

dessiccation, qui est ordinairement employé par les
manque pas d'être un peu long. Il faut compter sur
maines, suivant le degré d'humidité des plantes.
il existe bien des végétaux à tissus secs, tels que
beaucoup de mousses, de lichens, de feuilles
naturellement desséchées, de petites plantes des lieux
peut imprimer immédiatement, ou du moins des
illons ont pris, par la pression (dans quelque vieux
mple), la forme qu'on veut leur donner, il est un
Écher une plante en quelques minutes : à cet effet,
nte sur une main de papier sans colle, et on la
feuille double ou quadruple du même papier. On
is, à plusieurs reprises, et en appuyant modéré-
repasser bien chaud, et l'on continue ainsi, en
pier à mesure qu'il s'humecte, jusqu'à dessiccation
t éviter de trop presser sur le fer, afin de ne pas
rer les parties, et afin de ne pas rendre la plante
op fragile (1).

ccessoires. — Occupons-nous maintenant des cou-
ccessoires.
que j'emploie, dites (assez à tort du reste) couleurs
ssèdent une vivacité de ton et une abondance de
s rend très propres au but proposé. Bien que leur
nsidérable, il suffit d'une douzaine de nuances

ir plus de commodité, chauffer le fer au-dessus d'une lampe
e.
l des couleurs d'aniline (encyclopédie Borel) ; et dans la
1^{er} semestre 1882, p. 269 et suiv. : *Programme d'un cours*
lorantes, par M. Fabst.

principales pour arriver à des résultats convenables. Nous emploie-
rons donc les suivantes :

Ponceau,	Bleu-verdâtre,
Cramoisi,	Vert,
Rose,	Jaune,
Violet-rouge,	Orangé,
Violet-bleu,	Brun,
Bleu,	Noir,

auxquelles nous ajouterons le blanc de zinc, dont nous indiquerons
l'usage particulier.

Ces couleurs, choisies parmi celles qui sont à la fois solubles
dans l'eau et dans l'alcool, sont à l'état de poudre ou de grumeaux.
Elles doivent être dissoutes dans l'alcool, les cinq premières, à
froid et en proportion moyenne ; les sept autres, au bain-marie et
à saturation. On les laisse reposer, puis on les tire au clair, et on
les conserve dans des flacons à large encolure, étiquetés et par-
faitement bouchés, soit à l'émeri, soit autrement (1). Comme
l'alcool s'évapore facilement, si les couleurs devenaient trop
épaisses, on n'aurait qu'à ajouter un peu d'alcool, mais toujours
modérément.

Le blanc de zinc, réduit en poudre impalpable, sera intimement
mélangé avec une légère solution dans l'eau de gomme arabique
et de salpêtre, et conservé aussi bien bouché.

On aura le soin d'agiter ces flacons avant de s'en servir.

On voit, d'après ce qui précède, combien il sera facile au bota-
niste voyageur de prendre des empreintes. Il lui suffira d'emporter
une ou plusieurs de ces couleurs en poudre. On trouve partout de
l'eau et un alcool quelconque. Il n'aura qu'à opérer la préparation
suivant le besoin et d'après la manière indiquée.

Trois flacons, également bien bouchés, contiendront l'un de
l'alcool, l'autre de la glycérine, le troisième une dissolution satu-
rée de salpêtre dans l'eau. Ces liquides seront employés dans les
cas que nous signalerons.

(1) Il arrive parfois qu'un bouchon à l'émeri se force dans l'encolure. Je rap-
pelle qu'on l'enlèvera facilement en imprimant au flacon un mouvement rapide
de va-et-vient, après avoir entouré le col d'un cordon de laine, dont on fixe les
deux extrémités.

PHYTOCROMOTYPE

ou

IMPRESSION EN COULEUR DES VÉGÉTAUX

NOUVELLE MÉTHODE

PERMETTANT D'OBTENIR AVEC LA PLUS GRANDE FACILITÉ
L'IMAGE EXACTE ET COLORÉE D'UNE PLANTE.
SUR PAPIER OU AUTRE SURFACE;
SUIVIE DE LA COMPOSITION ET DE L'IMPRESSION ARTISTIQUES
DE DIVERS GROUPE ET ORNEMENTS,
ET DE PROCÉDÉS TRÈS SIMPLES DE REPRODUCTION
DES DESSINS D'APRÈS NATURE OU AUTRES, DES FAC-SIMILÉ D'ÉCRITURE,
ET DES AMPLIFICATIONS ET RÉDUCTIONS
DE CES DESSINS ET EMPREINTES.

PAR L.-M. CYME

MARSEILLE

Mai 1883

En vente chez les principaux Libraires
et chez l'auteur à Saint-Barnabé, Grand'Rue, 66 (banlieue).

(Reproduction et traduction réservées.)

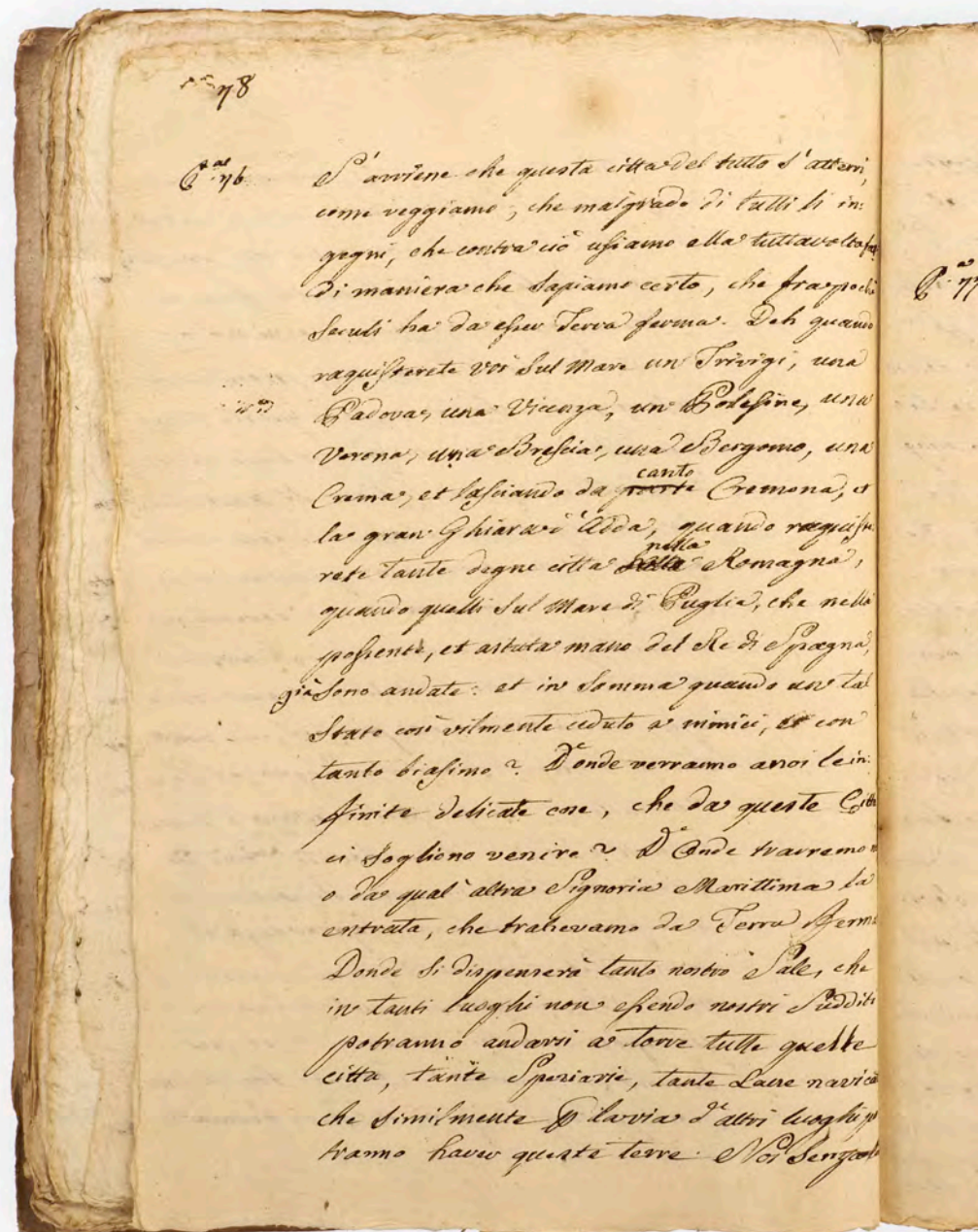
PREDATING PUBLICATION

10. [DA PORTO, Luigi.] 'Lettere di Alvigi da Porto vicentino al Savorgnano, al Ghilini, e ad altri intorno ai successi della Guerra d'Italia dall'anno 1509 al 1513. Copiate da un codice manoscritto della bibliotheca Ambrosiana, segnat. I 27 dell'ordine inferiore.' [Milan, c. 1800].

Manuscript on paper, in Italian, folio (310 x 215 mm), pp. [2 (title, blank)], 192; written mostly in a single hand in brown ink, up to 28 lines per page, pagination of Ambrosiana manuscript recorded in margins; the last leaf (blank save for a few contemporary sums) detached, some occasional light staining, variable browning and offsetting; very good, uncut, sewn longstitch in contemporary carta rustica; extremities and corners lightly bumped. £950

A manuscript of an influential and then-unpublished historical work by the author of the original *Romeo and Juliet*, copied from a sixteenth-century codex at the Bibliotheca Ambrosiana.

Luigi (or Alvisè, or Alvigi) da Porto (1485–1529) is better known as the author of the novella *Historia novellamente ritrovata di due nobili amanti*, the tale of star-crossed lovers Romeo Montecchi and Giulietta Cappelletti which served as Shakespeare's primary inspiration for *Romeo and Juliet*. His *Lettere storiche*, here reproduced from a manuscript at the Ambrosiana (shelfmark 'I 27 Inf'), narrate episodes of the War of the League of Cambrai, fought in 1508–1516 as part of the Italian Wars. Da Porto was born in Vicenza to Elisabetta Savorgnan, a noblewoman of Friulian origins and the sister of Antonio Savorgnan (1458–1512), a prominent military leader, to whom he addressed several of his letters. The letters' first-person narrative situates the author as 'an attentive witness to historical and military events as well as private, geographical or sociological information, all accurately collected and vividly narrated ... effortlessly blending the description of reality with the pure enjoyment of storytelling' (DBI, *trans.*).



1.
A M Antonio Savorgnan in Urbino

O mercede mia prefaganda d'anni nostri, hor ci par-
rano palesi le insidie della nimica fortuna
contra noi e nostri dello Stato d'Urbino, che
ci ha lasciato tanto tempo in dolce pace, forse
perche la futura guerra ci habbia appreo-
piu amara. Dovea ad ogni sapere, che intendano
le. Esercito nostro quello di Francesco andare
contra rivista, nelle qual Terra erano Gracioso
dalla Casatta, et Garlotta da Ravenna
con l'ecento Fanti di nostri, mofe Jo. Jo.
corredo tutto unito; che ne l'un, ne l'altro fante
Jo. la proquintita, et griferza non dovrebbe
andato diviso. Ma spondo stati lenti i nostri,
et spondo perduta la Terra Jo. fora, et
sarcheggiata quasi sopra i loro scaly, et forma
in contestta di Trivi, s'alloggiorono di vicini,
che la mattina levandoci non abbe le mofe
Pombey, et i Tamburi dall'una, et l'altra
gente s'uscivano tra ste, o juo di vedevano,
ma l'un soldato, et l'altro di facellavano.
Et così dove i Marchesi s'operavano di sopra
giunger i manici, che la Terra, la qual
Jo. buoni spiriti gagliardamente si difese.

Left unpublished at his death, the *Lettere* passed through the hands of Pietro Bembo (1470–1547), who, having used them as the main source for his *Historia viniziana* (1552), dissuaded da Porto's brother from publishing them. After Bembo's death, the polygraph and cartographer Girolamo Ruscelli (1518–1566) took possession of the manuscript and published some of the letters in two books: *Dell'istorie del suo tempo di mons. Paolo Giozio... con un supplimento* (1560), and *Lettere di principi* (1562). The complete *Lettere* appeared in print only in 1857 (ed. B. Bressan), before which point da Porto's work had circulated primarily in manuscript; Bressan cites the codex at the Ambrosiana as one of the most significant manuscript sources consulted for the preparation of the 1857 edition, as well as codices at San Marco, Padua, and two then in private hands. Our copy contains twenty-four letters from 1509–10, ending abruptly in the midst of a letter to Savorgan dated 24 January 1510 (pp. 187–92), suggesting that a second volume, covering the period of 1510–13, is missing; numerous retroactive corrections and insertions, as well as notes recording the corresponding pages of the manuscript at the Ambrosiana, suggest that our reader revisited the codex on multiple occasions.

Provenance: from the collection of Professor Cecil H. Clough (1930–2017), historian of the late Middle Ages and Renaissance.

ILLUSTRIOUS WOMEN FROM A TO Z

11. **DELLA CHIESA, Francesco Agostino.** Teatro delle donne letterate con un breve discorso della Preminenza, e perfettione del sesso donnesco. *Mondovì, Giovanni Gislandi and Giovanni Tomaso Rossi, 1620.*

8vo, pp. [8], 302, [2 (blank)]; woodcut depicting the arms of the Duchy of Savoy to title-page; light worming to title-page not affecting text, browning and foxing throughout, particularly to quires D and O, a few small paperflaws with loss of a few characters to E8, H5, and T3, occasional subtle early repairs to inner margins; a good copy, disbound, spine preserving later printed waste, title lettered to head- and tail-edges in ink; contemporary manuscript correction of erratum to p. 127; seventeenth-century inscription 'Hic liber est Meus' to final page; ownership inscription 'Comprato in Gaetta ... Sebastianus Fascie' to final page above, dated January 1686; 1741 ownership inscription 'ex Libris a ... Henrico Burlamacchi ... 1747' to title-page. £950

First and only edition of this unusual work on the intellectual merits of women, with an alphabetical catalogue of over four hundred classical, medieval, and contemporary women containing summaries of their achievements in poetry, politics, music, and rhetoric.

Francesco Agostino Della Chiesa (1593–1662), appointed custodian of the Savoy ducal archives in 1626, prefaces his list of distinguished women with an outspoken discourse on the 'perfection of the female sex', arguing that the historical exclusion of women from positions of power is a direct result the envy and bitterness of men. Among the hundreds of women celebrated are figures of myth and antiquity (Minerva, Medea, Sappho, Sulpicia), saints (Bridget of Sweden, Catherine of Siena, Hildegard von Bingen), Italian poets and artists (Laura Terracina, Sofonisba Anguissola, Vittoria Colonna, Veronica Franco), and influential noblewomen and royals (Isabella d'Este, Mary, Queen of Scots, Elizabeth I).

Each entry includes an approximate death date (if applicable), notes on each woman's character and upbringing, and a summary of her achievements: Cleopatra is celebrated for her proficiency in several languages, 'Laura Sada' (Petrarch's beloved) for her skilful compositions in Provençal, and Battista Sforza for her mastery of grammar and oration.



...fatto morir i Du-
...folco, mostrasse tã-
...ch'invitò al pianto
...a sua morte si tron-
...ta vna dichiaratio-
...mai acconsentito
...dicio d'essa Regina
...anni

¶ Di Gaspara Stampa . 1550.

Gaspara Stampa Venetiana, fù in musica eccel-
...te, e gran poetessa, di che ne fanno fede nò solo
...nerti nobilissimi, e famosi scrittori dell'età sua, i
...quali hāno scritto le lodi di quella; ma anco le sue
...onoratissime fatiche, hauēdo scritto rime bellif-
...me, che mostrano al mondo la nobiltà del suo
...pinto, le quali si diedero in luce in Venetia del
...1554.

¶ Di Geneura Malatesta . 1540.

Geneura Malatesta figliuola di Pādolfo vltimo
...gnor di Rimini, e di Violāte Bentiuoglia nobi-
...lma Bolognese sua moglie, fù condotta dal pa-
...i fratelli ad habitar in Ferrara, oue nò ostante
...1540.

12

Della Chiesa pays particular attention to the printed output of sixteenth- and seventeenth-century poets, frequently including notable dates and locations of publication. He was made bishop of Saluzzo in 1642, though his *discorso* was used against him during the appointment process, 'presumably on the grounds that social radicalism of this kind accorded ill with episcopal decorum'; it is likely his Savoy patronage that prevented further difficulty (Cox, *Women's Writing in Italy, 1400–1650* (2008), p. 190).

Provenance:

1. Contemporary ownership inscription to final page, in a juvenile hand: 'Hic liber est Meus, nomen meu[m] pono quia me lau[d]are volo. Siste ?Girum'.
2. Ownership inscription of Sebastiano Facies (*i.e.* Facciuta) dated January 1686 and recording the purchase of the book in the seaside city of Gaeta, in Lazio.
3. 1741 ownership inscription of Enrico Burlamacchi, possibly the author of a 1798 history of the writers of Lucca of the same name.

OCLC finds three copies in the US (Folger, Newberry, Stanford), and two in the UK (CUL, BL).

BM STC Italian, p. 226; USTC 4005640. Graesse VII (*Supplément*), p. 179.



ALLA SERENISS. ET INVITTISS.

MARGHERITA DI SAVOIA

DVCHessa DI MANTOVA.



RA costume de gl'Egittij d'in-
drizzare à Mercurio stimato in-
uentore delle scienze tutti quei
libri, che si doueono publicare,
costume, & v'sanza in vero mol-
to sicura appresso quella natione;
poiche con tal mezzo quella gente inuolta nelle
tenebre della gētilità, veniua à diffender le sue fa-
tiche dalle peruerse detrattioni d'ignoranti, & à

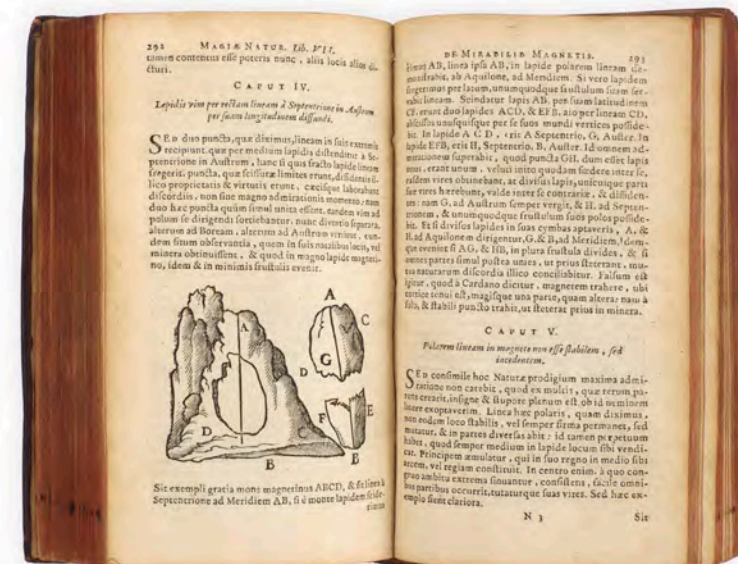
NATURAL MAGIC WITH EARLY ENGLISH PROVENANCE

12. **DELLA PORTA, Giambattista.** *Magiae naturalis, libri viginti.* Ab ipso quidem authore adaucti, nunc vero ab infinitis, quibus editio illa scatebat mendis, optime repurgati. *Leiden, Pierre Leffen and Philippe de Croy, 1651.*

12mo, pp. [16], 670, [22 (index)], with engraved title-page dated 1650; woodcut phoenix device of Pierre Leffen to letterpress title, printer's device of Philippe de Croy to final page of index, 23 woodcut illustrations and tables in text, woodcut initials to start of each book; some light marginal soiling; bound in contemporary English blind-filletted calf, spine gilt in compartments later in the seventeenth century, gilt morocco lettering-piece to spine, board edges roll-tooled in gilt, edges stained red; very short split to upper joint, spine worn with chipping to lettering-piece and at head, boards and extremities rubbed, small inkstain to fore-edge of text block; ownership inscription of Ro[bert?] Hill, 'Pre[tium]: ijs-vi'd, 'Empt[um] à Magistro Davies in Cœmeterio D. Pauli, Londini', dated 1658; armorial bookplate of Tory MP and anti-slavery campaigner Charles Barclay (1780–1855) of Bury Hill, Surrey to front pastedown. £875

Illustrated Leiden edition of Della Porta's book on natural magic including pioneering contributions to the field of optics as well as discussion of, *inter alia*, geology, alchemy, distillation, cryptography, and cosmetics.

Neapolitan scholar and polymath Giambattista della Porta (1535–1615) authored books on plants, physiognomy, physics, and mathematics, as well as several plays; he is best known for the present work, first published in 1558 in four books dedicated to Philip II of Spain. Dissatisfied with the result, however, della Porta devoted the following three decades to revising and expanding his manuscript, with the second edition in twenty books published in 1589.



vi.

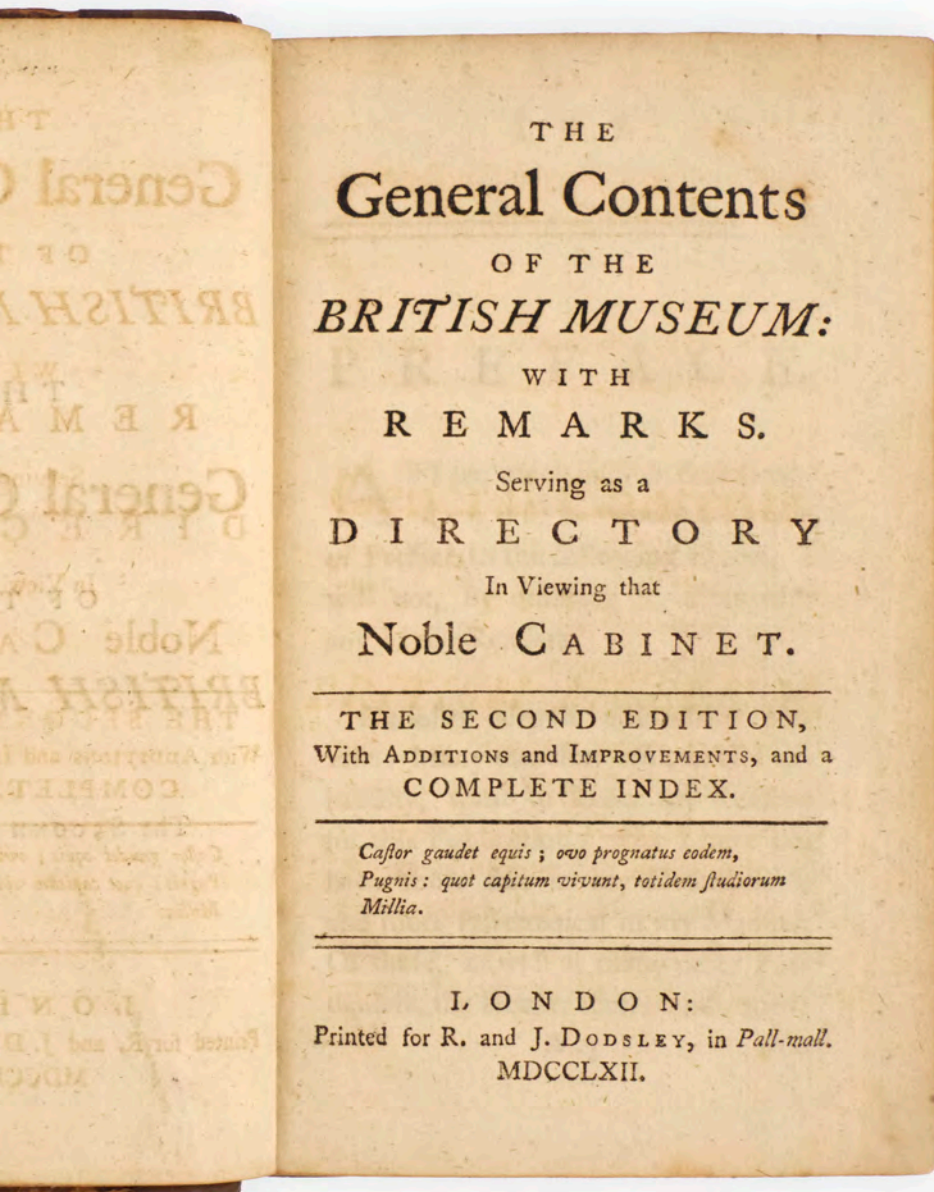
Ro. Hill
Magister
Empt. a ~~Thomas~~ Davies
in Cametorio S. Pauli
Londini. Anno 1658.



In the *Magia naturalis*, he 'treats the wonders and marvels of the natural world as phenomena underlain by a rational order that can be divined and manipulated by the natural philosopher through theoretical speculation and practical experiment. The work discusses such topics as demonology, magnetism, and the camera obscura (prototype of the camera), which made Della Porta one of the pioneers in the use of the lens' (*Britannica*). Della Porta places optics firmly within the realm of the mathematical sciences, his knowledge drawn largely from commentaries on Aristotle and the experiments of Heinrich Cornelius Agrippa (1486–1535) and Gerolamo Cardano (1501–1576).

The *Magia naturalis* was reissued multiple times and translated into several other languages. The first English translation was published in 1658, the same year in which the present copy was purchased for two shillings and sixpence by a 'Ro. Hill' from 'magister Davies' (probably Thomas Davies, bookseller 'at the Bible') in Saint Paul's Churchyard, once the centre of England's book trade.

STCN 833455907; USTC 1840370; Caillet 8852; Duveen, p. 481; Ferguson, II, p. 216. See DiLaura, *Bibliotheca Opticoria* 42.



CURATORIAL COMMENTARY

13. [DODSLEY, Robert.] The General Contents of the British Museum with remarks. Serving as a Directory In Viewing that Noble Cabinet. The Second Edition ... *London, Printed for R. and J. Dodsley, in Pall-mall, 1762.*

12mo, pp. xxiii, [1 (blank)], 210, [30 (index, errata)]; with half-title; light foxing and browning, endpapers browned at edges; a very good copy in contemporary speckled calf, rebacked, gilt borders, spine gilt-ruled in compartments, gilt red morocco lettering-piece; extremities worn, small abrasion to fore-edge of upper cover, covers lightly scuffed, corners bumped; ink ownership monogram stamp 'TB' to front pastedown and half title, inscribed 'T. B. to John W. Burgon / Oriel' to front free endpaper, armorial bookplate of Henry Babington Smith to front pastedown, nineteenth-century annotations, corrections, and reading marks in the hands of Thomas and John William Burgon to 18 pp. (*see below*), later bibliographical notes to endpapers.

£650

Second edition (first 1761) of this guide to the collections at the British Museum, published three years after the Museum was opened to the public, annotated by Thomas Burgon, antiquarian and assistant curator of the British Museum's coin room.

The General Contents of the British Museum presents a rollicking tour of the Museum's collections as they would have appeared to the eighteenth-century visitor, guiding the reader through 'all the Rooms in the same Order they are shewn' (p. xxxi). At this time, the Museum, housed at Montague House, comprised only three departments: the Department of Manuscripts, Medals, and Coins; Natural and Artificial Productions; and Printed Books. Dodsley begins with the blocks of marble adorning the entrance hall, taken from the Giant's Causeway, and closes with the last room of the library, containing books collected in the reigns of James, Charles I, and Charles II. Along the way, the reader is directed to an Egyptian mummy, the Magna Carta, a Japanese pagoda, mineral and fossils, a collection of beetles, and a sloth, *inter alia*.

Beetle, with slender beaded Antennæ, the exterior Wings dimidiated and short, a sharp Fork at its Tail, and two Vesicles just above it, the Body almost naked, and is nimble, ^{they are found in Vineyards.} and very voracious. The brown Staphilinus with blue Wings is a curious Insect; a Number of them are black, but distinguished one from the other, either by the Legs, or by the Colour of the interior Wings.

Blatte, Mill Beetles, have long slender Antennæ in continual Motion, and usually two Spines at the Tail: The Males have Wings, and are smaller than the Females. The yellow *Blatta*, a Native of the Northern Countries, where it feeds on the dried Fish, and a very large Kind from *Jamaica*, are of this Species.

I 4 Grylli,

[29]

cal Subjects, in a Variety of Languages, and by many different Authors. The Public has been gratified with a Catalogue of this Collection, to which, without enlarging any more on the Subject, I refer them, if they should be curious to know the particular Contents.

or. B. The french medals are in Harl. II.

HARLEIANA. III.

CHARTÆ & ROTULI.

This fourth Room of the Department contains the *Harleian* Collection of original (or very ancient and authentic Copies of) Charters, Acts of Parliament, Deeds, Warrants, Rolls, and other Instruments in Writing, relative to a great Variety of public Transactions at home and abroad.

Burgon's annotations supply additional information likely drawn from his personal knowledge of the British Museum's contents, adding notes on the habitat of rove beetles (p. 175), on the Bibliotheca Harleiana ('N.B. the framed medals are in Harl. II'), and elsewhere correcting phrasing. His son, John William Burgon, supplies corrections of errata and large, bold manicules to pp. xxii-xxiii, perhaps expressing his horror at the rather cumbersome process of obtaining admission to the Museum, which resulted in significant delays: 'the Time allotted is two Hours; and when any Number not exceeding fifteen are inclined to see it, they must send a List of their Christian and Surnames, Additions, and Places of Abode, to the Porter's Lodge, in order to their being entered in the Book; in a few Days the respective Tickets will be made out, specifying the Day and Hour in which they are to come, which, on being sent for, are delivered' (p. xxii).

Provenance:

1. Thomas Burgon (1787-1858), connoisseur of Greek antiquities, employed in his later years in the coin room of the British Museum (1844-58). Burgon's own collection of antiquities was acquired by the Museum in 1842.
2. His son, John William Burgon (1813-1888), dean of Chichester and biblical scholar (for whom the Burgon Society is named). Later a fellow at Oriel College, Oxford, he shared his father's antiquarian tastes, publishing a translation of a monograph *On Panathenaic Vases* in 1832 and contributing articles to the *Numismatic Journal* between 1837 and 1841.
3. Henry Babington Smith (1863-1923), civil servant and financier. An ardent and assiduous book collector, he notes the location and date of purchase as well as identifying the hand of earlier annotations. Babington-Smith's brother, Arthur Hamilton Smith, was keeper of Greek and Roman antiquities at the British Museum from 1909-1925. His *Guide* to the British Museum (1899) ran through several editions.

ESTCT40549; Lowndes, p. 260.



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Empires: and since, it
the being his Ancestor
thence invented Coats
ma being a Goddess
pates, was borne, in this
to be respected as Old
anciently, before their
the common Blazon of



14. **DRAYTON, Michael.** *Poly-Olbion ... London, Printed for M. Lownes, J. Brown, J. Helme, J. Busbie. [1612].*

Folio, pp. [12], 303, [1 (blank)], with engraved title-page, engraved portrait of Prince Henry (second state, supplied), and 18 double-page engraved maps by William Hole (first state, before numbering); 'Upon the frontispiece' and final leaf (Dd2) neatly remounted, tear in the latter repaired without loss, else a very good copy, the maps in good crisp impressions; in contemporary English calf, sometime rebaked and recornered, borders tooled in blind, spine ruled in compartments, gilt red morocco lettering-piece to spine, gilt edges; front board now detached, lower joint split but holding, some wear to corners. £4000

First edition, first issue – with the plates unnumbered and without the letter-press title and the table. The final gathering (Dd) is however in the third state, signed correctly and omitting the word FINIS: Drayton (1563–1631) expected a second part to be shortly ready, but it was not in fact published until 1622.

'The charm of this great patriotic poem can be fully appreciated only in this first edition' (Pforzheimer). *Poly-Olbion* was Drayton's longest work, and he had been occupied with it since the 1590s. 'Drayton's celebration of British history, legends, cities, hills, vales, and rivers suggests a nation with an identity, realized or potential, beyond any one conqueror's scope ... Albion is the heroine of this epic, not some male equivalent of Spenser's Gloriana. The impressive volume included a portrait of Prince Henry, the poem's dedicatee ... unfortunately his death that November precluded further patronage. The volume has maps and copious annotations by Selden that comment with amused but friendly scepticism on the poem's legends and descriptions' (ODNB). The first part contained eighteen poems; the remaining twelve Drayton struggled to get published.

ESTC S121629; STC 7226; *Drayton's Works* V: 19; Grolier, *Langland to Wither* 82. See Pforzheimer 308.

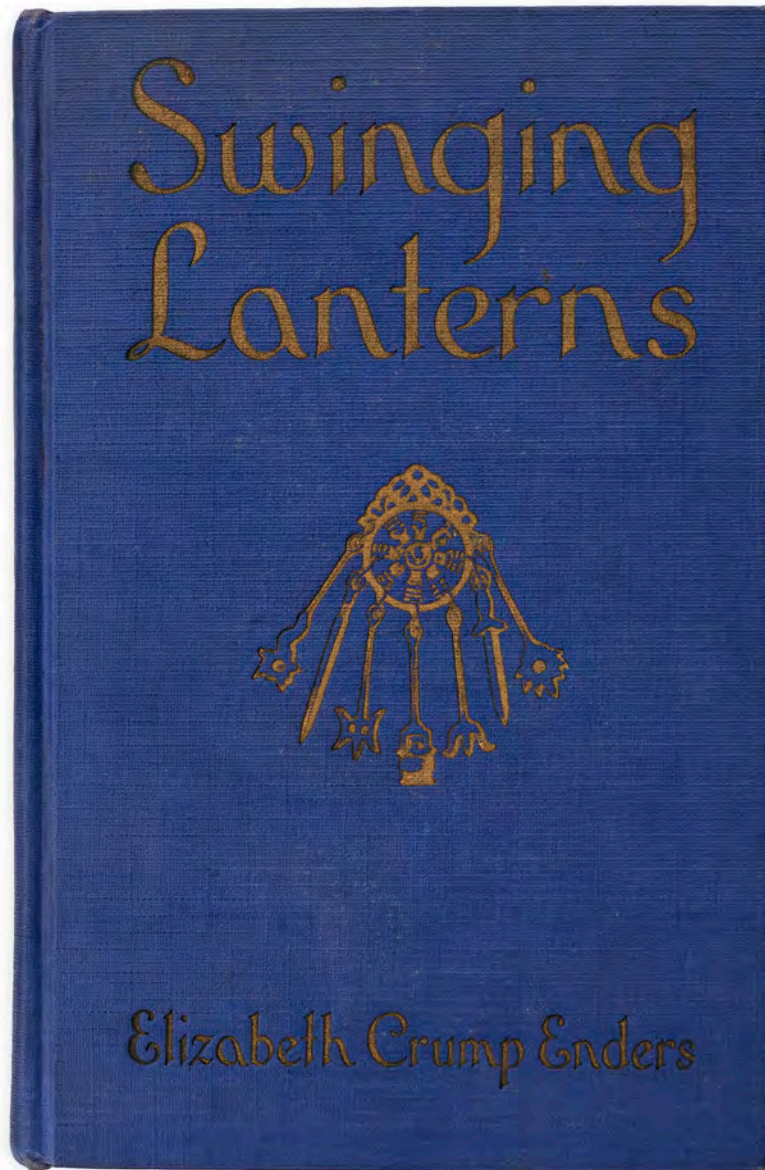
15. **ENDERS, Elizabeth Crump.** *Swinging Lanterns.* New York, London, D. Appleton and Co., 1923.

8vo, pp. xv, [1 (blank)] 359, [1], with photographic frontispiece, 1 map, and 28 pp. of photographic plates; very slightly toned with occasional marginal creasing, one leaf of plates a little creased at outer margin, else a very good copy in publisher's blue cloth, gilt to upper covers, spine lettered in gilt, paper label with black ink shelf-mark; upper cover and spine a little sunned, very small chip to headcap, corners bumped; contemporary presentation inscription to front free endpaper (*see below*). £100

First edition of this celebrated Chinese travel memoir by Elizabeth Crump Enders, a vivid depiction of China in the 1920s formerly in the possession of Josephine del Drago, American heiress and Chinese art collector.

Enders (1879–1961), author, traveller, and speaker, was heralded during her day as one of the outstanding authorities on Chinese life and customs in the 1920s and 1930s, having lived in Shanghai and Beijing and travelled extensively throughout Tibet with her husband, Major Gordon B. Enders, American diplomat and advisor to the Panchan Lama in Tibet. The memoir is peppered with lively descriptions of, *inter alia*, New Year in Peking, the Forbidden City, and the devil dance at the Lama Temple, alongside photographs by William Allen Dunn. On her return to America, Enders lectured on topics such as the 'Women of China' throughout the United States as a self-styled 'Writer, Traveller and Authority on Oriental Drama, Life and Customs.'

Provenance: Josephine del Drago dei Principi del Drago, Marquise di Riofreddo (*née* Josephine Kleiner (1862–1936), the wealthy widow of August Schmid, and later wife to Don Giovanni Battista dei Principi del Drago, Marchese di Riofreddo, known in the United States as the Prince del Drago. The gift inscription reads 'A little souvenir of our delightful visit to the Freer Gallery at Washington D. C., 21st June 1923. Cordially, Ann ?Daly'. As Josephine and her husband owned an important collection of thirteenth- to eighteenth-century Chinese paintings centuries, the gift is particularly apt. On the del Drago collection of Chinese art, see *Catalog of an exhibition of Chinese paintings owned by Mr. and Mrs. G. del Drago: and exhibited at the Albright Art Gallery by special invitation* (1931).



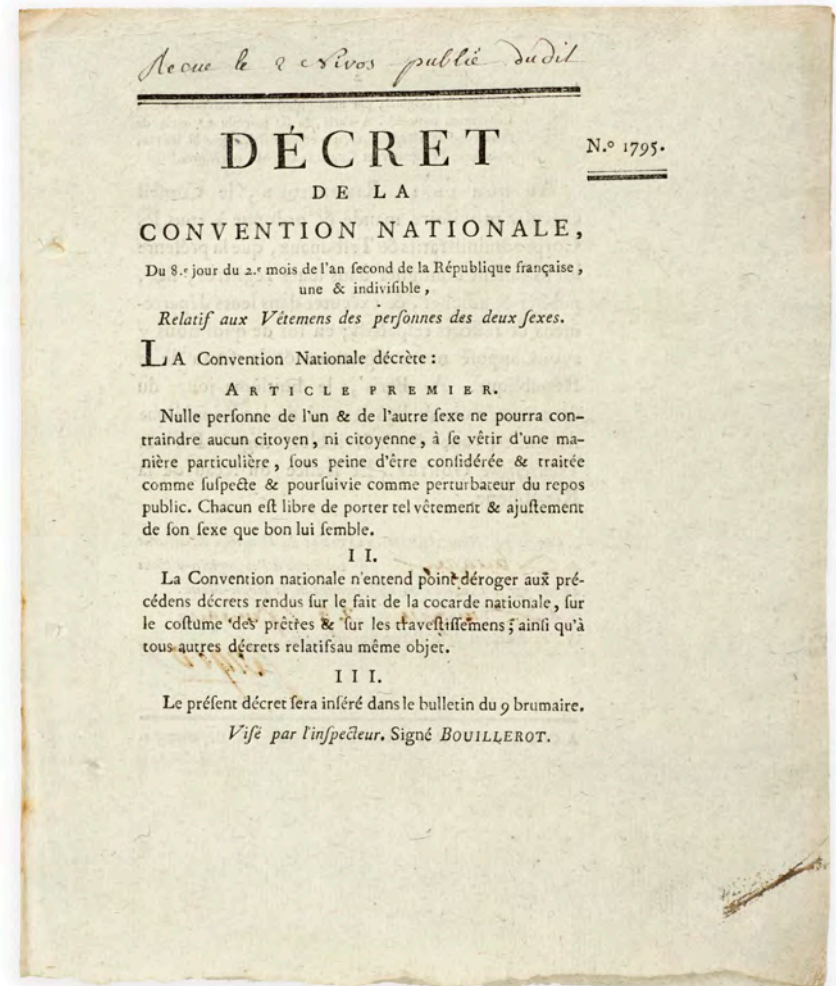
CROSS-DRESSING AND COCKADES IN REVOLUTIONARY FRANCE

16. [FRENCH REVOLUTION.] Three decrees of the National Convention relating to clothing and dress. *Paris and Chaumont, August–December 1793.*

Three pamphlets, 4to; holes to inner margins from earlier stitching, light marks; overall very good. £375

Three rare and interesting decrees issued by the National Convention in 1793 relating to dress, specifically to dressing in disguise, the wearing of the tricolour cockade, and individual liberty in dressing.

The first, from August 1793, bluntly states that any citizen caught participating in a false patrol (presumably disguised as a member of the National Guard), and any man discovered at gatherings dressed as a woman, would be sentenced to death, in the interests of public safety. The second, issued in September, condemns any woman not wearing the tricolour cockade to eight days' imprisonment, and anyone who rips off another's cockade or profanes it to six years' internment. The final *décret*, dating from December, decrees that no one may force another citizen to dress in a particular manner ('everyone is free to wear such clothing and adornments of their sex as they wish'), while making it clear that this does not affect previous legislation relating to the wearing of national cockades, to priests' clothing, or to cross-dressing ('les travestissemens').



D É C R E T

N.º 1341.

DE LA

CONVENTION NATIONALE,

Du 7 Août 1793, l'an second de la république Française,

Portant que tout Citoyen qui sera surpris en fausse patrouille, ou déguisé en femme, sera puni de mort.

LA CONVENTION NATIONALE, après avoir entendu le rapport de son comité de salut public, décrète :

ARTICLE PREMIER.

Tous citoyens surpris en fausse patrouille seront punis de la peine de mort.

I L.

Tout homme qui sera surpris dans des rassemblemens ; déguisé en femme, sera également puni de mort.

I I L.

Le présent décret sera proclamé dans le jour à Paris.

Visé par l'inspecteur. Signé S. E. MONNEL.

Collationné à l'original, par nous président & secrétaires de la Convention nationale. A Paris, les jour & an que dessus.
Signé MALLARMÉ, ex-président; THIRION, P. J. AUDOUIN & FRANÇOIS CHABOT, secrétaires.

AU NOM DE LA RÉPUBLIQUE, le Conseil exécutif

The pamphlets comprise:

1. Décret de la Convention Nationale, du 7 Août 1793, l'an second de la république Française, portant que tout citoyen qui sera surpris en fausse patrouille, ou déguisé en femme, sera puni de mort ... No. 1341. *Paris, de l'imprimerie nationale exécutive du Louvre, August 1793.* 4to, pp. 2, [2 (blank)]. **BnF and University of Chicago only on OCLC.**

2. Décret de la Convention Nationale, du 21 Septembre 1793, l'an second de la république Française, une & indivisible, qui enjoint aux femmes de porter la cocarde tricolore ... No. 1575. *Paris, de l'imprimerie nationale exécutive du Louvre, September 1793.* 4to, pp. 2; manuscript note 'recu le 28bre 1793' at head of p. 1, signatures of 'E.B. Le Piot' and 'Legerin l'aîné' to p. 2; bleed through from signatures, neat holes to inner margin. **This imprint not traced on OCLC or CCfr.**

3. Décret de la Convention Nationale, du 8e jour du 2e mois de l'an second de la République française, une & indivisible, relatif aux vêtemens des personnes des deux sexes ... No. 1795. *Chaumont, chez Bouchard, [December 1793].* 4to, pp. 2, [2 (blank)]; manuscript note 'recue le 2 Nivos publié du dit' at head of p. 1, dated and signed in manuscript on p. 2 ('Langres le 29 frimaire'); paperflaw to blank second leaf. **This Chaumont printing not traced on OCLC or CCfr.**

D É C R E T

N.º 1575.

DE LA

CONVENTION NATIONALE,

Du 21 Septembre 1793, l'an second de la république Française, une & indivisible,

Qui enjoint aux Femmes de porter la Cocarde tricolore.

LA CONVENTION NATIONALE, sur la proposition d'un membre, décrète que les femmes qui ne porteront pas la cocarde tricolore, seront punies la première fois de huit jours de prison ; en cas de récidive, elles seront réputées suspectes ; & quant à celles qui arracheroient à une autre ou profaneroient la cocarde nationale, elles seront punies de six années de réclusion.

Visé par l'inspecteur. Signé BLAUX.

Collationné à l'original, par nous président & secrétaires de la Convention nationale. A Paris, le 21 septembre 1793, l'an second de la république Française, une & indivisible.
Signé CAMBON fils aîné, président ; S. P. LIEUNE & JAGOT, secrétaires.

AU NOM DE LA RÉPUBLIQUE, le Conseil exécutif

NONCONFORMIST FRIENDSHIP ALBUM

17. [FRIENDSHIP ALBUM.] Album of poetry and prose with watercolour illustrations. [London, c. 1824-1832.]

Manuscript on paper watermarked 'Gater 1822', in English, 4to, pp. [114] + 50 blanks; comprising manuscript poetry, watercolour, and pencil sketches, elegantly written in several hands in dark brown, green, and lilac ink, floral watercolour border to first poem, two watercolour illustrations (one of which mounted), two pencil sketches; well-preserved with occasional faint spotting and light marginal toning, a few marginal stains to endpapers; bound in contemporary vellum, borders filleted in gilt, 'E.F.' gilt directly to upper board, edges gilt; upper joint cracked but holding well, soiling to upper cover, boards a little bowed; numerous contemporary attributions throughout (*see below*). £1200

An attractive nineteenth-century album collecting poems (many of Scottish, Irish, and Nonconformist interest) and hymns, along with several charming drawings in pencil and ink, with ties to several London families.

The contents of the album display a notable penchant for the work of late eighteenth- and early nineteenth-century Scots and Irish poets: several of the contributors have copied works by Scottish poet and hymn writer James Montgomery (1771-1854), including 'Lines addressed to Mr Bennet on his visit to the South Sea Islands,' 'What is Life?', and 'The Crucifixion'. *Lalla Rookh*, by Irish poet Thomas Moore (1779-1852) seems to have been similarly admired, with three separate excerpts from the poem. Other examples include Burns's *Tam o'Shanter*, Thomas Campbell's *Pleasure of Hope*, and one of Moore's most popular *Irish Melodies*, 'The Last Rose of Summer'. The collection comprises several pieces relating to English dissenters. Reverend John Blackburn (1791-1855), minister at the Claremont Chapel, Pentonville Road, London, appears to have excerpted a poem, 'The Deceitful Halo', from the *Congregational Magazine*, of which he was the editor from 1818 to 1845, signing with his name and 'Pentonville / Sept 15. 1825'. Another contributor, 'L. Hubbard', has included a hymn, 'Come let us join our cheerful song', presented by a young woman to 'The Clark of a Dissenting Chapel in Birmingham'.



Humility, that sweetest sanctifier,
That bloom'd in Paradise, the first that
Was rarely blossom'd since on mortal soil:
It is so frail, so delicate a thing,
So gone, if it but look upon itself,
And she who ventures to esteem it here,
Perceives, by that single thought, she has
It not.

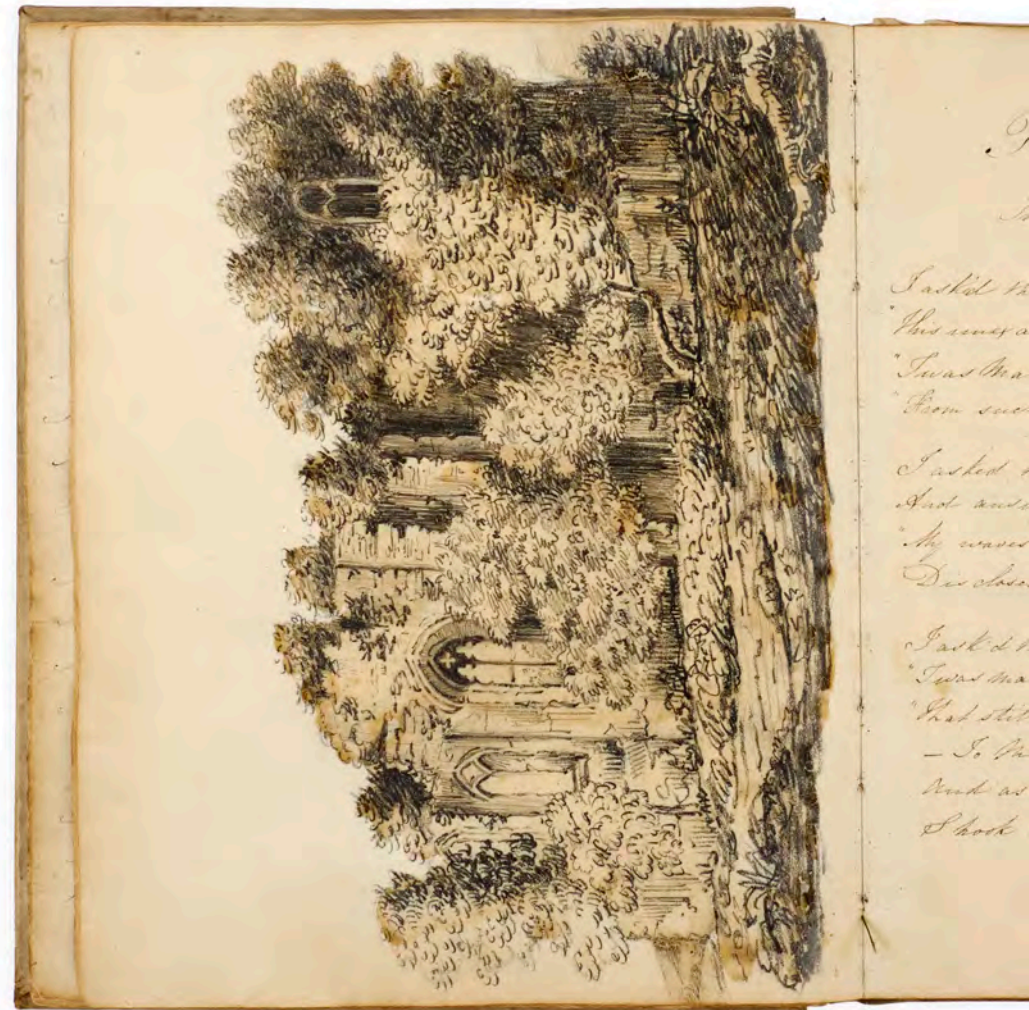
Caroline Durrant
March 30. 1825

The work of various female poets likewise appears throughout, notably that of Susanna Blamire (1747–1794), known as the Muse of Cumberland for her regional songs and poetry ('When the soft tear steals silently down from the eye') and Jane Taylor (1783–1824), poet and novelist best known for the lyrics of 'Twinkle, Twinkle, Little Star' ('The Philosopher's Scales').

Much of the writing probably derives from contemporary literary miscellanies or periodicals, as in the case of Robert Pollok (1798–1827), whose 'Course of Time' was published by Mr Blackwood, early in 1827, and hymnaries. Several poems, however, appear to be original, including a female-authored occasional poem 'On the death of the Revd J Spencer by Martha Hamilton.'

Sketches display views from King's Norton Chapel, Worcester, and the Gothic Fonthill Abbey, Wiltshire.

Provenance: The album appears to have associations with several families in London, perhaps connected through religious ties. Locations identified include Camberwell, Pentonville, Coles Terrace (Islington), and Mornington Crescent. Many works are signed, revealing the variety of hands through which this collection passed, including several women (Eliza Vernon, Mary Leonard, Mary Roe). Family connections can also be traced throughout the book: the additions of Timothy Wallington (1783–1837), a sketch of King's Norton Chapel, and a 'Christmas Ode,' are followed by a poem by Dryden, 'Lines on our Saviour's Miracle,' copied by Wallington's son, William Blackall Wallington (1813–1883). A brother and sister can also be identified: Caroline Desormeaux (1797–1880) of Spitalfields and her brother Daniel Desormeaux (c. 1783–1844), a chemist in White Conduit Fields, Islington, who five years after copying the poem 'That very law which moulds a tear' would be declared bankrupt in the *New Monthly Magazine* (1831) (p. 144).





"Willing rather to be absent from the
Body and to be present with the Lord."

The sentiment of this text experimentally
realized would cure us of our fondness for these
bodies unless we think it more desirable to be
confined to a prison and to look through a grate all
our lives which gives us but a very narrow prospect
and that none of the best neither than to be set
at liberty to view all the glories of the world. What
would we give now for the least glimpse of that
invisible world which the first step we take out
of these bodies will present us with? Death
opens our eyes enlarges our prospect presents us
with a new and more glorious world which we
can never see while we are shut up in flesh
which should make us as willing to part with ^{this} veil
as to take the film off our eyes which hinders our
sight.

Most people make provisions for this life as though
it were never to have an end and for the life to come
as though it were never to have a beginning.

Aug. 29. 1825

J. H.

An excellent recipe to cure low spirits.

Take an ounce of the seeds of resolution, properly
mixed with the seeds of good conscience—infuse into
it a large spoonful of the salt of patience—distill very
carefully a composing plant, called "Olive leaves"—
which you will find in every part of the garden
of life—growing under the broad leaves of disguise,
add a small quantity, and it will greatly assist



18. [GRIMOD DE LA REYNIÈRE, Alexandre-Balthazar-Laurent.] Manuel des amphitryons; contenant un traité de la dissection des viandes à table, la nomenclature des menus les plus nouveaux pour chaque saison, et des élémens de politesse gourmande. Paris, Capelle and Renand, 1808.

8vo, pp. 384; with half-title, engraved frontispiece, and 16 folding copper-engraved plates; some light foxing, particularly to the second part, short closed tear to plate after p. 108; a good copy in contemporary calf-backed boards with marbled sides (painted dark grey-green) and vellum tips, rebaked in calf, gilt black morocco lettering-piece to spine; contemporary correction of errata in manuscript; booklabel of the Stock and Reference library of H.P. Kraus to front pastedown.

£1250

First edition of Grimod de la Reynière's famed manual on the arts of the table and the entertainment of guests.

Grimod de la Reynière (1758–1837), the son of a *fermier général*, inherited a substantial fortune and knowledge of the art of gracious hosting from his family. Having survived the Revolution, he authored the *Almanach des gourmands*, the first Parisian restaurant and food guide, published annually between 1803 and 1812. His *Manuel des amphitryons* aimed to enlighten the bourgeoisie, the newly emerged French ruling class largely unfamiliar with refined tastes, on appreciating fine dining. The book comprises three sections: the first, illustrated with the sixteen folding plates, focuses on carving and deboning poultry, veal, fish, and other meats. Grimod emphasised these as indispensable skills, commenting that 'a host who can neither cut nor serve' was as shameful as 'the owner of a fine library who cannot read' (pp. 25–26, *trans.*). The second part, co-written with the celebrated chef Alexis Balaine, provides seasonal menus tailored for large gatherings of up to sixty guests, whilst the third section offers advice on managing invitations, seating arrangements, handling of staff and tardy guests, and other social dilemmas.

Provenance: from the stock and reference library of Hans Peter Kraus (1907–1988), celebrated antiquarian bookseller (his sale, Sotheby's New York, 4–5 December 2003, lot 286).

Bitting, p. 203; Cagle 233; Simon, *Bibliotheca Gastronomica* 805; Vicaire, col. 427.





EARLY TOWN PLANS OF BRITAIN

19. **HERMANNIDES, Rutger.** *Britannia magna, sive Angliae, Scottiae, Hiberniae & adjacentium insularum geographico-historica descriptio.* Amsterdam, Gillis Jansz Valckenier, 1661.

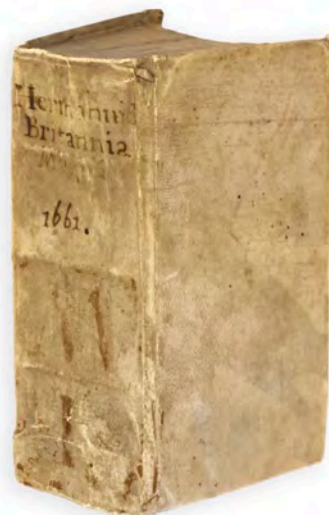
12mo, pp. [32], 645, [40 (index)], [1 (blank)], with engraved and letterpress titles, woodcut printer's device to title-page and 32 copper-engraved folded plates, comprising illustrations, maps, plans; a few pinhole wormholes to first and final quires, occasional light foxing and spotting, a little toned at edges, light dampstaining to plate of Berwick; a very good copy in contemporary vellum over boards, spine lettered directly in ink; upper board lightly spotted and a few marks to spine; modern pencil annotation to upper margin of p. 25. £450

First edition of Hermannides's most famous work, featuring a set of thirty-two early town plans of the British Isles after John Speed.

The attractive miniature plans produced by Dutch academic, author, and cartographer Rutger Hermannides (d. 1680) are based almost exclusively on the detailed town plans inset into the maps of English cartographer, chronologer, and historian John Speed (1551/2–1629). Cities depicted include London, Cambridge, Oxford, Newcastle, Edinburgh, and Dublin. **The plan of Dover appears to be an original addition, as it did not appear on Speed's map of Kent** (Smith).

STCN 853087229; USTC 1843470.

See Smith, *Antique Maps of the British Isles* (1982), pp. 146–147.



20. **HUMBLLOT, François.** *Conceptions admirables sur les lamentations de Jeremie, contenant l'entrée de l'homme en l'estat d'innocence, son seiour desastreux en l'estat du peché, et son noble retour en l'estat de la grace, le tout representé durant l'Advent ... Paris, Pierre Chevallier, 1618.*

8vo, pp. [8], 695, [56 (index, privilege)], [1 (blank)]; title copper-engraved, woodcut initials, head-and tailpieces; occasional light marginal dampstaining, creases to a few corners, outer margin of title shaved; a very good copy in contemporary vellum over boards, spine in compartments with title inked at head; slight bowing to upper board, a few marks, ties lacking; inscription at foot of title 'ex libris B M de geroldisarto' (*i.e.* Géronsart Abbey, Belgium), inscriptions of 'Matthias Carlier' to a2^r, contemporary manuscript notes in French to front free endpapers, cutting from a nineteenth-century bookseller's catalogue to front pastedown. £950

Very rare collection of sermons for Advent, Christmas, and Epiphany by the Minim friar François Humblot, who served as provincial of the Order of Minims in the French province of Touraine.

The extensive index nicely captures the breadth of Humblot's sermonising, with entries on, for example, bees, Alexander the Great, the basilisk, Melanchthon's blasphemy, Caligula's bloodlust, Plato's disciples' banquets, the symbolism of water, the story of the Minotaur, the heresy of Luther, St John's virginity, Caesar crying over Brutus's betrayal, unicorns, Muhammad being more respectful than Calvin, the properties of myrrh, the sin of bawdiness, and sinners fleeing God faster than a deer.

The remarkable engraved title-page shows the prophets Jeremiah and Ezekiel, the Babylonian captivity, the 'abomination of desolation', and Adam and Eve being tempted by the serpent and then expelled from the Garden of Eden.

No copies traced in the UK or US.

USTC 6013068.



HISTOIRE DES ANIMAUX,

A L'USAGE DES JEUNES GENS;
et de ceux qui ont du goût pour l'Histoire
Naturelle.

NOUVELLE ÉDITION,
ornée de 200 figures.

A HAMBOURG.
1799.

ANIMALS AND MONSTERS FROM *ABEILLE* TO *VRILLETTE*

21. [JUVENILIA.] Histoire des animaux, a l'usage des jeunes gens, et de ceux qui ont du goût pour l'Histoire Naturelle. Nouvelle Edition, ornée de 200 figures. *Hamburg, [s.n.], 1799.*

12mo, pp. xii, 490, with half-title; lightly foxed throughout with occasional light browning; nevertheless a very good copy, largely uncut, in contemporary green heart-patterned wrappers, publisher's printed label to spine, printed as X6; chipping at upper joint, some soiling to spine.

£350

Scarce Hamburg edition of this educational work for children with two hundred woodcuts differing from those of the first edition (Berlin, 1780), depicting animals on land, sea, and air, as well as a host of mythical creatures.

Ordered alphabetically, each entry is accompanied by a description of the animal in question as well as an overview of its habitat and behaviour. Among the creatures depicted are exotic animals (manatee, giraffe, hippopotamus), birds (quail, woodcock, eagle), and fish (mullet, dogfish, mackerel), as well as mythical creatures such as the sphinx, the unicorn, the phoenix, and the *eveque marin*, or bishop-fish, a sea monster reported to have 'the body of a man, a mitre on his head ... he walked on his feet, let himself be touched willingly, and expressed his great desire to return to the sea. Aldovrandi, in his treatise on fish, provides a similar description' (p. 144, *trans.*).

VD18 11807709; not in Barbier or Nissen.

118 HISTOIRE
été passée en huile par les chamoiseurs,
ou en mégie. On en fait des gants, des
culottes, &c.

DAUPHIN.



Le Dauphin est mis au rang des ba-
leines. (Voyez ce mot.) C'est un ani-
mal marin dont la figure a peu de rap-
port à celles qui entrent dans le blason,
et à celles que font les peintres et sculp-
teurs sous le nom de cet animal. Le Dau-
phin nage et poursuit sa proie avec tant
de vitesse, qu'on l'a nommé *flèche de*
mer. Malgré ce qu'on a dit de l'amour
que les Dauphins ont pour les hommes,
et de leur goût pour la musique, s'ils
suivent les vaisseaux, c'est moins par
amitié pour l'homme, que par goût-

mandis
un har
viande
badina
non

Ce
le mo
vient
jeune
en ny
l'eau.
ouies
un ma
dont
qu'elle
les per
se nou

E
tant s'en mé-
s sur le bord
ouverture que
entre, est la
y voit cinq
sert pour sa-
es dont il se
ule situé à la
ne, est l'anus.
les est garni
se de jambes.
à mille cinq
ressemblent
ns. Quoique
bre de pattes,
rt lentement.
ler contre les
s leur servent
es pour s'ac-
ouvements des
Leurs rayons
choc les brise,
que les pattes
nt. Les Etoiles
niment de tous
re, de côté;
r un mouve-
ndulation de
étant coupés

DES ANIMAUX. 143
et détachés du corps de l'animal, s'il
fait plus d'effort, il tombe par son pro-
pre poids au fond des eaux. Les Etoiles
de mer, dont les rayons ne sont point
garnis de jambes, marchent en s'accro-
chant avec les rayons du côté où elles
veulent aller, et repliant les rayons
opposés pour se pousser en avant.

EVÊQUE MARIN.



Ce monstre marin amphibie est dé-
crit dans la grande chronique des Pays-
Bas, qui rapporte qu'en l'an 1433 on

ELEMENTS
OF
NATURAL
PHILOSOPHY.
BY
JOHN LOCKE, Esq;
To which is added,
SOME THOUGHTS
CONCERNING
READING AND STUDY
FOR A
GENTLEMAN,
BY THE SAME AUTHOR.
BERWICK UPON TWEED:
PRINTED AND SOLD BY R. TAYLOR.
M.DCC.LIV.

PROVINCIALY PRINTED PIRATED PHILOSOPHY FOR A PRECOCIOUS PUPIL

22. **LOCKE, John, and Pierre des MAIZEAUX (compiler).** Elements of Natural Philosophy ... To which is added some Thoughts concerning Reading and Study for a Gentleman ... *Berwick upon Tweed: Printed and sold by R. Taylor, 1754.*

8vo, pp. viii, 72; first quire a little loose, upper flyleaf detached, light marginal toning to title-page and final leaf, sporadic light foxing, a few scattered marks; otherwise internally clean and fresh in contemporary English calf, spine gilt-ruled in compartments; wanting lettering-piece, joints cracked, the upper with short split at foot, small loss to head- and tailcap, corners bumped, boards lightly scuffed; contemporary ink ownership inscription 'F. S. B.' to front pastedown, late eighteenth-century ownership inscription 'Ja^s Arder 1782', 2 pp. of ink annotation in the latter hand (*see below*). £450

Uncommon pirated edition of Locke's introduction to natural philosophy, written for the use of the precocious son of his friend, Sir Francis Masham, provincially printed in the small town of Berwick-upon-Tweed in Northumberland.

Compiled by French Protestant exile and man of letters Pierre des Maizeaux (1672/3–1745) from Locke's manuscript papers, this short introduction was first published in *A Collection of Several Pieces of Mr. John Locke* (1720), nearly sixteen years after the author's death. *Elements* proved a particularly popular tract; pirated from the text of *A Collection*, it appeared as a separate publication around 1750 and by 1764 a further five Scottish reprints had been published, of which the present work is the third. According to des Maizeaux, the *Elements* was written by Locke 'for the use of a young Gentleman, whose education he had very much at heart' (p. iii). This young gentleman was Frank Masham (1686–1731), the only child of Sir Francis and Damaris Cudworth Masham, whose education Locke undertook during his time at Oates, the family's country home, where he took up residence in 1691 and lived for the last thirteen years of his life. By Locke's own account, the young Frank Masham demonstrated a prodigious enthusiasm for knowledge: 'I now live in the House with a Child, whom his Mother has so well instructed this way in Geography, that he knew the Limits of the Four Parts of the World, could readily point, being asked, to any Country upon the Globe, or any County in the Map of England ... before he was six Years old' (*Some Thoughts Concerning Education*, p. 213).

NATURAL PHILOSOPHY. 9

their places, and do not always keep the same distance with one another, nor with the fixt stars, as the fixt stars do.

THE planets are either primary, or secondary.

THERE are six primary planets, viz. Mercury, Venus, the Earth, Mars, Jupiter, and Saturn.

ALL these move round the sun, which is, as it were, the center of their motions.

THE secondary planets move round about other planets. Besides the moon, which moves about the earth; four moons move about Jupiter, and five about Saturn, which are call'd their satellites.

THE middle distances of the primary planets from the sun, are as follows:

Mercury	is distant	32,000,000	statute miles	42,000,000
Venus	from the	59,000,000	each 528	79,000,000
The Earth	Sun's	81,000,000	English,	103,000,000
Mars	center	123,000,000	and 4943	167,000,000
Jupiter	about	424,000,000	French feet.	570,000,000
Saturn		777,000,000		919,000,000

	Diameter	hourly Motion in its Orbit	THE turns round its Axis.
Mercury	3,000	100,000	
Venus	7,900	69,000	24 days 8 hours
The Earth	7,970	68,243	24 hours
Mars			24 hours 40 minutes
Jupiter	90,000	30,000	9 hours 49 minutes
Saturn	70,000	18,000	

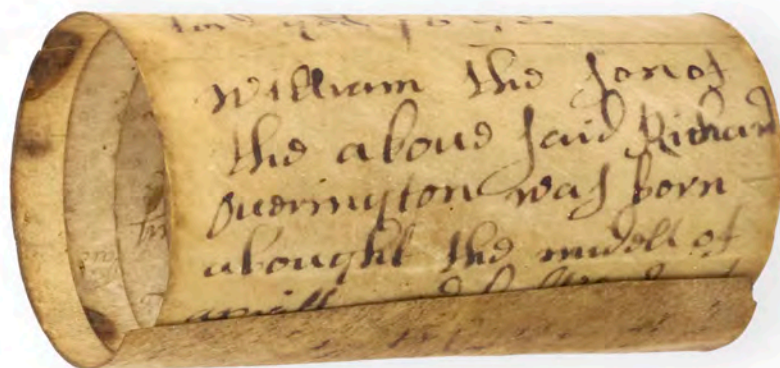
During the late 1690s, Locke therefore compiled for his pupil an introduction to 'The Elements of Natural Philosophy', comprising the state of knowledge in the contemporary sciences. This brief tract, which laid the ground for Locke's tutoring, begins with an account of Newton's laws of matter and motion, and proceeds to a discussion of the universe and solar system. Chapter by chapter, Locke cribs branches of natural philosophy in concise summaries of meteorology, geology, mineralogy, the study of plants, animals, and the five senses.

The treatise is followed by 'Some thoughts concerning reading and study for a gentleman', which sets out Locke's recommended method of learning along with specific texts 'with which a gentleman's study ought to be well furnished' (p. 71). The list of authors, including Tully, Boileau, Cervantes, Hakluyt, and Seldon, provides an intriguing glimpse into Locke's tutorial room.

Provenance: James Arden (1734-1817), natural philosopher and author of *Analysis of Mr. Arden's course of lectures on natural and experimental philosophy. Viz. Natural philosophy in general, chemistry, electricity, mechanics, geography, astronomy, hydrostatics, pneumatics, optics* (1774). This *Analysis* comprises a series of public lectures on natural philosophy given by Arden, who followed in the footsteps of his father, John Arden (1720-1791), a well-known lecturer on practical mathematics and experimental philosophy, remembered as the teacher of Mary Wollstonecraft. Arden's annotations consist of calculations of the diameter of the planets, their hourly motions, turns on their axes, and the time of one revolution around the sun.

OCLC finds only three copies in the US (Trinity College Library, University of Illinois, Ransom).

ESTC T112155; Attig 795; Christopherson, p. 78; Yolton 322. See Locke, *Some Thoughts Concerning Education* (1693).



23. [OVERINGTON.] Overington family pedigree. Kirdford, c. 1620–1674.

Manuscript vellum roll (c. 70 x 560 mm), written in brown and black ink in approximately eight seventeenth-century italic and secretary hands for a total of 18 entries over 107 lines, each entry dated and separated by a dividing line; text faded at head and tail (partially affecting legibility of 4 entries); a few small chips not touching text. £500

A manuscript pedigree on vellum tracing the line of descent of the Overington family of Kirdford in West Sussex from 1620 to 1674, recording family baptisms, dates and times of birth, and deaths.

The pedigree traces the line of descent from 'Thomas the sonne of Richard / Overington ... baptised at Kirdford the 18th day of May / Anno Domi 1620' to 'Thomas the son of ... Richard ... born the 10 of March and babtised / At home / In the yeare of ouer Lord god 1674'. West Sussex Record Office records Thomas Overington's baptism in 1620 at St John the Baptist in Kirdford and an undated mortgage by demise to 'Thomas Overington of Kerford, taylor' (SAS-H/647); little other evidence of the Kirdford Overingtons appears to have survived.

Alongside baptisms and births, family deaths are also recorded, spanning the death of Richard Overington's wife (the mother of the elder Thomas Overington) in September 1638 to the death of the younger Thomas Overington, deceased October 1671 at around fifty years old.

of June about 7 of the clock
in the morning: & was also
Baptized y^e 4th of July at
Kirdford Anno Domi
1656

Elizabeth y^e daughter
of Thomas Overington
was borne y^e 13th day
of July about 7 of
y^e clock in y^e after-
noon Anno Domi 1660

William y^e son of y^e
above said Thomas Overin-
ton was borne y^e 11th day
of April about 4 of y^e
clock in y^e after-noon
Anno Domini 1665
Thomas y^e son of y^e
above said Thomas Overin-
ton was borne y^e 10th day
of March about 10 of y^e
clock in y^e after-noon
Anno Domini 1674
Thomas y^e son of y^e
above said Thomas Overin-
ton was borne y^e 10th day
of March about 10 of y^e
clock in y^e after-noon
Anno Domini 1674
Thomas y^e son of y^e
above said Thomas Overin-
ton was borne y^e 10th day
of March about 10 of y^e
clock in y^e after-noon
Anno Domini 1674

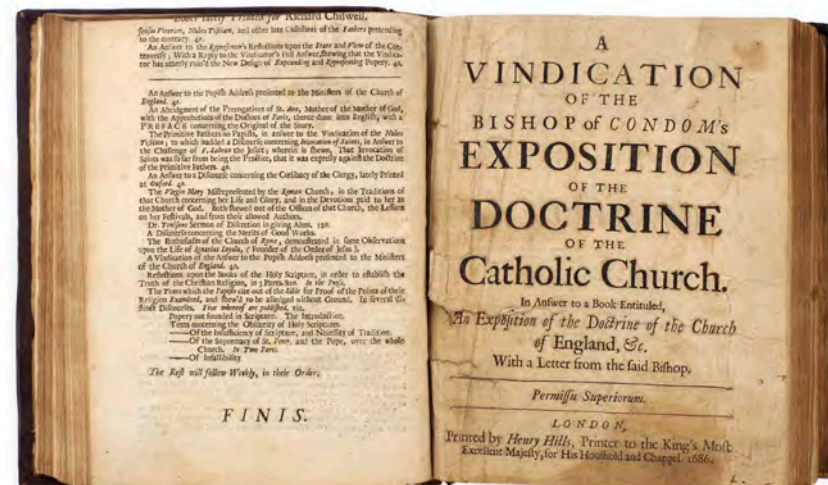
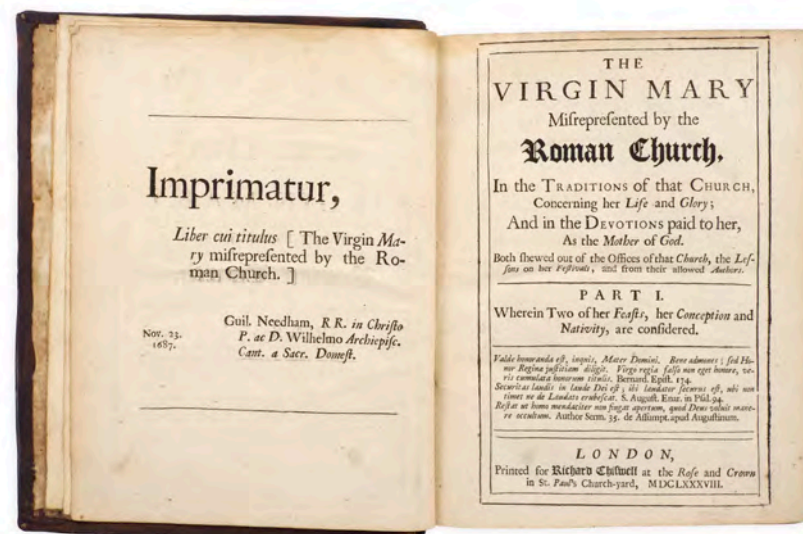
A RELIGIOUS PRINT WAR IN THE REIGN OF JAMES II

24. [PATRICK, Simon, John PATRICK, Joseph JOHNSTON, and William WAKE.] A sammelband of four religious polemics from the reign of James II. *London, 1686-1688.*

Four works in one volume, 4to; variable light foxing, margins a little toned, marginal browning to front and rear pastedown, slightly cockled with evidence of stitching to inner margins, some soiling to blank rectos of imprimata; bound in eighteenth-century Cambridge-panelled calf, spine ruled in blind; a few small abrasions to raised bands, joints and spine a little cracked, but holding well, small loss to head- and tailcap, some wear to corners; contemporary ink shelfmarks to each work, marginal annotations and markings to 4 pp. of Exposition and Defence, modern ownership inscription 'Peter Facer / 2/11/81'. £550

A sammelband of four scarce first editions (*see below*) from the vehement religious print war surrounding the celebrated French bishop Jacques Bénigne Bossuet (1627-1704) in the prelude to the Glorious Revolution.

In a bid to advance the cause of the Catholic king, Henry Joseph Johnston (c. 1656-1723), a Catholic convert and one of the sixteen Benedictine monks James established in a monastery within St. James's Palace, translated and championed the works of Bossuet. Johnston's present work (ii), his vindication of Bossuet, along with his wildly successful 1675 translation of *Exposition de la doctrine de l'Eglise catholique sur les matières de controverse* (1671), 'were part of a wider bid by the king, using his printer Henry Hills, to demonstrate the reasonableness of Catholicism and hence win over moderate Anglicans' (Scott, p. 61) by providing a plain and clear exposition of the doctrines of the Catholic church. Far from the intended outcome, however, leading members of the Anglican clergy, including the present authors, William Wake (1657-1737) and Simon Patrick (1626-1707), orchestrated a press and pulpit campaign to defend their version of true faith against James's efforts. Wake, chaplain to the English envoy in Paris and a future archbishop of Canterbury, and Patrick, Dean of Peterborough and later Bishop of Chichester, 'formed an agreement both to preach against the errors of the Roman Church and to publish "a great variety of small books, that were easily purchased and soon read"' (Harris, p. 199).

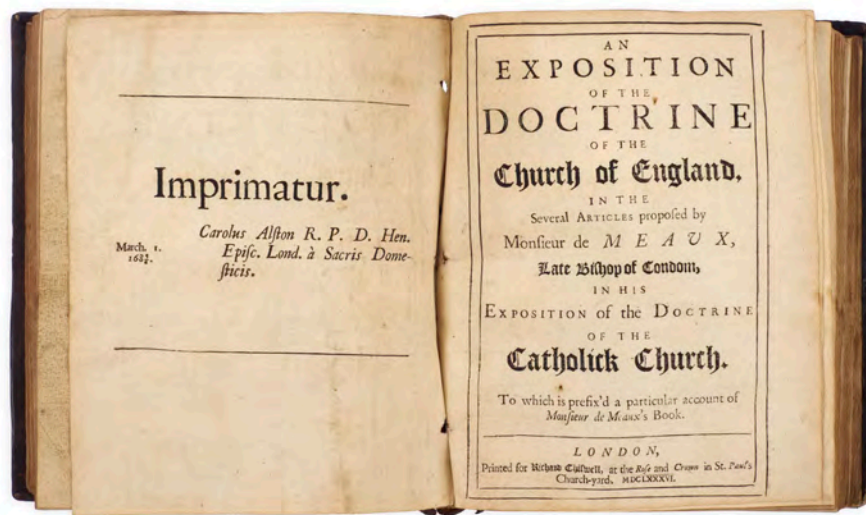




The latter three works in the collection are significant examples from the resultant print war which erupted in 1686 between the Anglican Wake and Benedictine Johnston, fuelled by the latter's translation of Bossuet. Wake's *Exposition* (iii) and *Defence* (iv) offer a stringent critique of Bossuet's writings on Catholic doctrine in matters such as invocation of saints, worship of images, purgatory, and the sacraments. This attack, in turn, elicited Johnston's *Vindication* (ii) defending Bossuet against the 'calumny' and 'the Sophistry of [Wake's] Arguments' (pp. 2, 4). *The Virgin Mary misrepresented by the Roman Church* offers a further example of the fierce opposition to the Catholicism emanating from the royal court. Here, Patrick provides an account of the disputes within the Catholic church surrounding the immaculate conception of the Virgin Mary. Patrick's anti-Catholic campaign, along with his fellow London divines, drew censure from James himself. In 1685, Patrick wrote that 'the archbishop of Canterbury ... told me the king had made a complaint to him of the ministers of London, who preached too much against popery, and named me in particular, who he said was a good man, but leaned too much to the two deans [meaning those of St. Paul and Canterbury]' (Stillington and Tillotson, *Autobiography*, p. 502). The works of both Patrick and Wake were republished in the third volume of Gibson's *Preservative against Popery ... written and published by the most eminent divines of the Church of England* (1738).

The sammelband comprises:

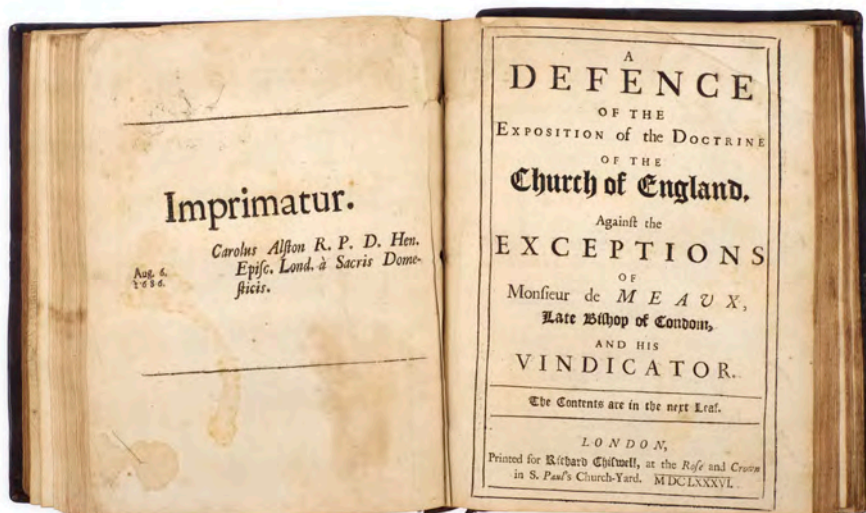
1. [PATRICK, Simon and John PATRICK.] *The Virgin Mary misrepresented by the Roman Church: in the Traditions of that Church, concerning her Life and Glory, and in the Devotions paid to her, as the Mother of God ... Part I ... London, Printed for Richard Chiswell at the Rose and Crown in St Paul's Church-yard, 1688.* 4to, pp. [8], 155, [5 (printer's advertisements)], with half-title. ESTC R19085; Wing P 736.
2. [JOHNSTON, Joseph.] *A Vindication of the Bishop of Condom's Exposition of the Doctrine of the Catholic Church. In Answer to a Book entituled, an Exposition of the Doctrine of the Church of England ... London, Printed for Henry Hills, Printer to the King's Most Excellent Majesty, for his Household and Chappel, 1686.* 4to, pp. [2], '222' [*recte* 122], [2 (contents, printer's advertisements)]. ESTC R2428 (A variant has page 122 misnumbered 223); Wing J 871.



3. [WAKE, William.] An Exposition of the Doctrine of the Church of England: in the several Articles proposed by Monsieur de Meaux, late Bishop of Condom, in his Exposition of the Doctrine of the Catholick Church ... *London, Printed for Richard Chiswell at the Rose and Crown in St Paul's Church-yard, 1686.* 4to, pp. [4], xxxvi, 86, lacking Q1 and Q4. ESTC R25162 ('In this edition first word in line 18 of text on A3r is "body" with a lower case "b" and there are errata on Fiv. Another edition of the same year has "Body" with a capital "B" and no errata on Fiv'); Wing W 243.

4. [—.] A Defence of the Exposition of the Doctrine of the Church of England: Against the Exceptions of Monsieur de Meaux, late Bishop of Condom, and his vindicator. *London, Richard Chiswell, 1686.* 4to, pp. [6], xxiv, [2], 104, [2 (contents)], 107-166 (appendix), [2 (errata)], contents and appendix bound before second work. ESTC R524; Wing W 236.

See Harris, *Revolution: The Great Crisis of the British Monarchy, 1685-1720* (2006); Scott, 'A Benedictine Conspirator: Henry Joseph Johnston (c. 1656-1723)' in *British Catholic History* 20 (1990), pp. 58-75; Taylor ed., 'The Autobiography of Symon Patrick' in *The Works of Symon Patrick*, 9 (1858), pp. 407-569.



25. **QUERRET, Jean-Joseph.** *Éléments d'arithmétique, à l'usage des écoles primaires ...*
 Seconde édition. *Saint-Malo, L. Hovius, 1826.*

12mo, pp. x, 102; occasional small stains, some creasing to half-title and last leaf, two words rubbed on last page; a good copy in contemporary vellum-backed green paste paper boards; some wear to extremities and rubbing to covers; contemporary ownership inscription 'Dutailly, née Querret' to title-page verso, half-title signed 'Julie Bossinot'. £250

Very rare second edition (first 1822) of an elementary work on arithmetic by the Malouin mathematician Querret (1783–1839), our copy previously in the possession of the author's sister.

Querret served as head of Saint-Malo's college from 1812, later holding chairs of mathematics and physics at Montpellier, Nantes, and Rennes. He was highly regarded as a mathematician, and was acquainted with the likes of Cauchy, Ampère, and Arago. As well as writing on arithmetic, he authored works on algebra, hydrography, mechanics, and astronomy.

Here Querret tackles basic numerical operations, prime numbers, fractions, conversion of weights and measures, proportion, the rule of three, interest, and accounting. His examples are both practical and accessible to his young charges, featuring carpenters, masons, cobblers, bakers, weavers, cloth merchants, pavers, grocers, and, of course, sailors, and referencing the local towns of Dinan and Saint-Brieuc.

Provenance: With the ownership inscription of Jeanne Perrine Querret Dutailly (d. 1860), the author's elder sister.

No copies traced in the UK or US. OCLC and CCfr record only one copy, in the BnF, which is also the only library recorded as holding the first edition.

ÉLÉMENTS D'ARITHMÉTIQUE,

A L'USAGE

DES ÉCOLES PRIMAIRES,

Par M. QUERRET, ex-Chef d'Institution
à Saint-Malo.

SECONDE ÉDITION.



SAINT-MALO,

L. HOVIUS, IMPRIMEUR-LIBRAIRE.

1826.



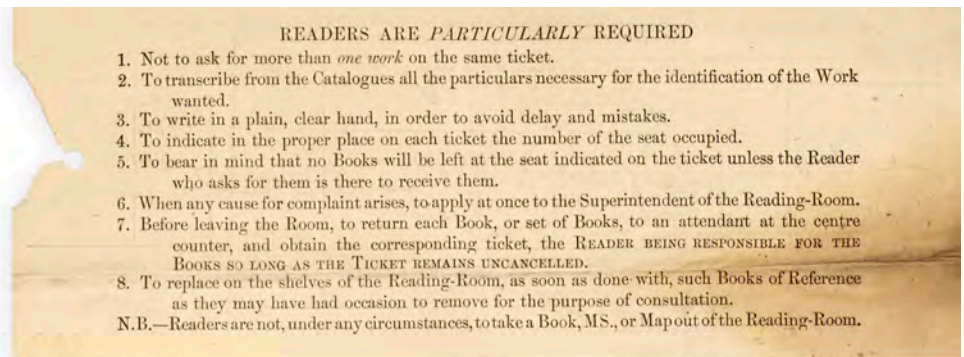
RULES FOR READERS

26. [SACHS, John.] Eleven part-printed request slips for the British Museum Library.
[London, c. 1878-1885.]

Eleven oblong slips (83 x 215 mm approx.), part-printed and completed in manuscript, with printed rules ('Readers are *particularly* required') verso; punched hole in each slip, torn where detached from a block; dust-stained and creased, two slips defective, other slips with varying tears (in two cases with minor loss of printed matter, not affecting sense). £95 + VAT in the UK

An interesting group of reader's request slips, belonging to the antiquarian illustrator and occasional writer John Sachs, with printed rules and instructions for readers.

John Sachs (fl. 1858-1899, d. 1905) was a commercial wood-engraver, working particularly for antiquarian publications and, seemingly, also engaged in archaeology, publishing an account of excavations at Chancery Lane in the *Transactions of the London and Middlesex Archaeological Society* (1905). His request slips record his interests not only in archaeology but also in heraldry, cartography, poetry, and herpetology.



‘PER LUDO LERNU ESPERANTON’

27. **SLAVENBURG, Jan Leendert.** Eŝperanto card game ‘Kvartetludo’. *Apeldoorn, Onklo Vilhelmo Junkorulo (i.e. the author), c. 1930.*

50 lithographed playing cards (49 playing cards and 1 instruction card, 60 x 100 mm) with green borders, blank versos; some wear to extremities; very good, in the original green card slipcase with the *Komenckarto* (‘starting card’) pasted on; some rubbing and wear, twentieth-century ownership inscription to, partly rubbed and obscured. £350

A complete set of the very rare *Kvartetludo*, a card game similar to Happy Families or Go Fish devised by Dutch Eŝperantist Jan Leendert Slavenburg and designed to teach Eŝperanto suffixes through play.

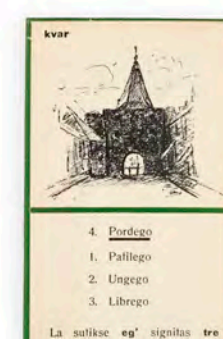
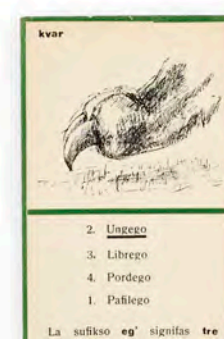
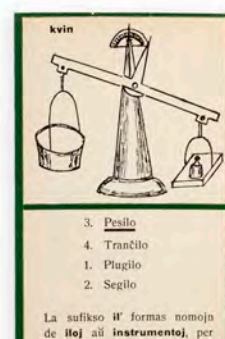
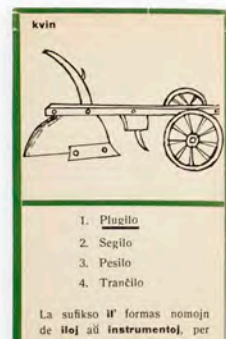
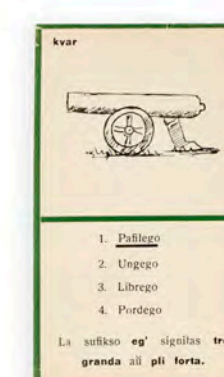
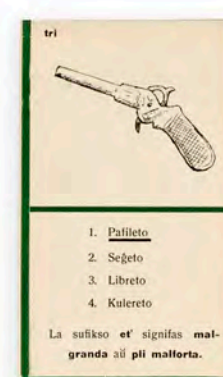
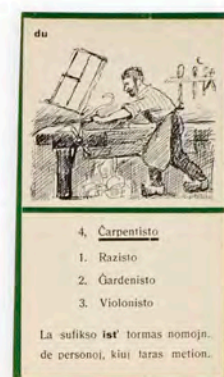
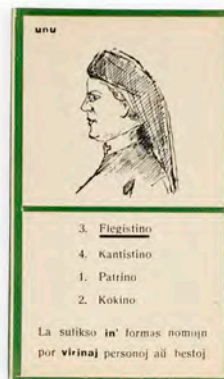
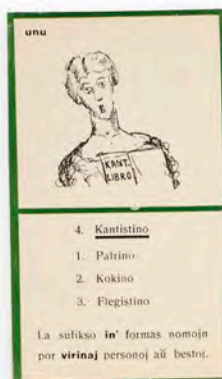
The deck has twelve sets of four cards, each representing a different suffix. Each card within a set has a unique illustration in black, alongside a list of four examples and rules for the use of the suffix in question. The list is the same on every card in a set, and the players use these examples to ask for specific cards from others, the primary objective being to collect as many complete sets of nouns as possible. Among the nouns depicted are professions (gardener, carpenter, violinist), places (church, bakery), weapons and tools (penknife, revolver, cannon), and household objects (book, inkwell, thimble).

Designed by ophthalmologist Ludovic Zamenhof (1859–1917) in the late nineteenth century and intended as a tool for peaceful international cooperation, Eŝperanto is a constructed international auxiliary language with its roots in Romance, Germanic, and Slavic tongues. The inventor of the present card game, Jan Leendert Slavenburg (1865–1936; or Onklo Vilhelmo, as he was pseudonymously known among his fellow Eŝperantists), was a journalist, teacher, and member of the Dutch and Flemish Federation of Worker Eŝperantists.



His obituary in the *Nieuwe Apeldoornsche courant*, to which he contributed a column in Esperanto for several years, remembers him as an enthusiastic teacher who corresponded regularly with aspiring Esperantists from as far as Japan and South America, and whose drawings and 'well-known *Kvartet* game found their way far beyond [Dutch] borders' (*trans.*).

The *Kvartetludo* was advertised in several Esperanto publications in the 1930s, including the *British Esperantist* (1931), *Sennaciulo* (1934), and the *Laborista Esperantisto* (1937); **we have, however, been unable to locate another set. Not on OCLC or Library Hub.**





LE MIROIR DES JEUNES DEMOISELLES,

O U

L'ÉCOLE DES VERTUS ET DE LA SAGESSE

Mises en action et en conversations amusantes et instructives, propres à disposer de bonne heure la Jeunesse (principalement les jeunes personnes) à pratiquer les vertus sociales et à profiter des avantages d'une bonne éducation,

NOUVELLE IMITATION LIBRE DE L'ANGLAIS;

Suivie de petits Contes moraux et récréatifs, propres à former le cœur et l'esprit de l'Enfance.

Ouvrage également utile aux Pères et aux Mères qui président eux-mêmes à l'éducation de leurs enfans.

Par l'Auteur du Miroir de l'Enfance et de la Jeunesse, etc.

Le Conte fait passer le précepte avec lui.
LA FONTAINE.

A PARIS,

Chez ADRIEN MARROT, Libraire, rue Serpente, n°. 5,
Et à Angoulême, chez le même Libraire.

AN XIII. — 1805.

TRANSLATED TALES FOR GIRLS

28. [SOMERVILLE, Elizabeth.] *Le miroir des jeunes demoiselles, ou l'école des vertus et de la sagesse.* Mises en action et en conversations amusantes et instructives, propres à disposer de bonne heure la jeunesse ... à pratiquer les vertus sociales et à profiter des avantages d'une bonne éducation, nouvelle imitation libre de l'anglais ... Ouvrage également utile aux pères et aux mères ... *Paris, Adrien Marrot, an XIII (1805).*

12mo in 8s and 4s, pp. 240, with engraved frontispiece; some foxing to half-title and last page, a few spots, projecting fore-edge of frontispiece folded over; a very good copy in contemporary mottled sheep sewn on three sunken cords laced in, spine gilt in compartments with gilt red morocco lettering-piece, edges stained yellow, marbled endpapers, blue ribbon place-marker; headcap and headband lost, joints split but holding, a little worn, corners lightly bumped; prize inscription dated 1807 to front free endpaper (*see below*). £450

Rare collection of moral tales largely translated and adapted from *Flora, or, The deserted child* (London, 1800) by the Scottish writer and teacher Elizabeth Somerville (*née Helme*, 1774–1840).

After an introduction in which the anonymous male translator discusses the long-term nefarious effects of bad education on young girls comes the tale of Flora, from her adoption as a three-year-old by Mrs Friendly into her adolescence and final reunion with her birth parents, her ups and downs as she grows intended to serve as moral exempla to the young reader.

Three further stories are added thereafter: 'La pyramide égyptienne', about three young brothers with a passion for killing flies; 'Théodore, ou le petit gourmand', on a gluttonous but repentant five-year-old; and 'La bonne-foi récompensée', in which a boy wrongly accused of breaking a statue is saved by the penitent culprit.

The remarkable frontispiece shows a mother and four girls looking in a mirror held by Athena and the multi-breasted Artemis of Ephesus, with a temple to Virtue in the background. The inscription facing the half-title states that this copy was presented by Sophie Débré to the young Josephine Eugénie Després as a prize for grammar in 1807.

No copies traced in the UK. OCLC records copies at the Bibliothèque nationale de France and Université de Montréal only.



UNRECORDED

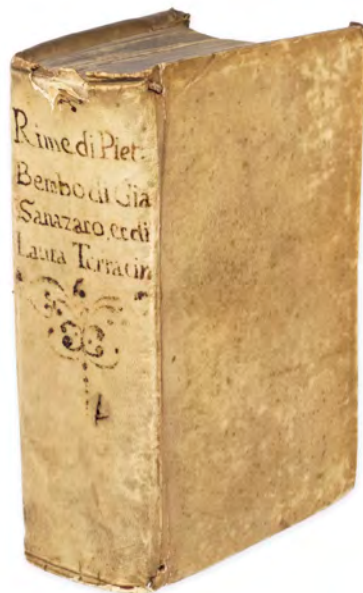
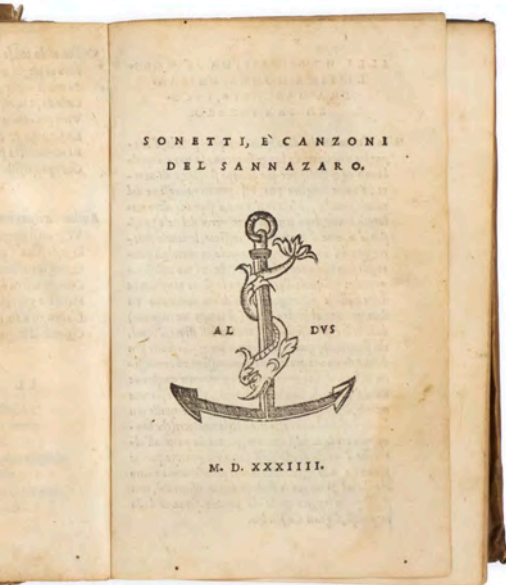
29. **TERRACINA, Laura.** Il Discorso ... sopra il Principio di tutti i Canti di Orlando Furioso. Di nuovo con somma diligentia corretto, & ristampato. Venice, 'In Frezzaria [sic] al segno della Regina' [i.e. Pietro de' Franceschi?], 1589.

8vo, ff. 88; title within typographic border, woodcut device with an allegory of Virtue to title-page, woodcut initials, 46 woodcut illustrations in the text; title-page slightly soiled and stained, variable toning and spotting, tear to lower corner of I3 with loss (affecting 3 words), earlier marginal repairs to final 3 ff., the last leaf torn and backed with loss of a few words to outer margin recto; contemporary juvenile drawing of a horse to title-page verso, with occasional markings, geometric doodles, and imitation of text (in the same hand?), early ownership inscription of Giovanni ?Candiolo to title, early oval stamp (faded); bound with five other works (*see below*), good copies in eighteenth-century Italian vellum over boards, title lettered to spine in manuscript; spine chipped at head and tail, front hinge split, corners bumped. £1250

A rich Venetian sammelband including the works of Pietro Bembo, Jacopo Sannazaro, and Laura Terracina, three of the most celebrated Italian poets of the sixteenth century, with an apparently unrecorded edition of Terracina's commentary on the *Orlando Furioso* illustrated with forty-six woodcuts.

Neapolitan noblewoman Laura Terracina (1519–c. 1577), thought to be the 'most published poet of the century', produced several volumes of *Rime* under her own name as well as the *Discorso*, an intertextual extended poem in which the final line of each stanza is taken from Ariosto's *Orlando Furioso* and in which each canto opens with dedications to contemporary writers and nobles; indeed, most of Terracina's *Rime* themselves are addressed to notable figures in an act of socio-cultural ratification of her poetic authority (*see Cox, p. 101*). In a sonnet characterised by what is perhaps a feigned sense of modesty, Terracina writes that she 'yearns ... to become Dante, Bembo, or Sannazaro' in her verse, aiming to make herself understood 'in the best style', her comparison of her fellow Neapolitan poet Jacopo Sannazaro (1458–1530) and celebrated humanist and cardinal Pietro Bembo (1470–1547) to Dante solidifying their importance within sixteenth-century poetic circles (*Rime, f. 24^r, trans.*).





We find no other copies of the 1589 edition of Terracina's *Discorso*. The printers Domenico and Pietro de' Franceschi, who had published Terracina's 1572, 1579, 1581, and 1582 editions of the same work 'in Frezzeria at the sign of the Queen,' had a clear preference for epics in verse, printing Ariosto's *Orlando furioso* and later, his poetic works in their entirety, a decision 'to some extent enhanced by the appearance of Terracina's *Discorso* [...], which would suggest a very coherent "Ariostesque" project encompassing the work of the Ferrarese Ariosto and commentaries on his work' (Lastraioli, *trans.*).

We find no copies on Library Hub, ICCU, or OCLC.

Not in BM STC Italian, EDIT16, USTC, Adams, Brunet, Graesse, or Ferri (citing the 1579 'Frezzeria' edition only).

The *sammelband* also comprises:

BEMBO, Pietro. Rime di Monsignor P. Bembo. Venice, Comin da Trino, 1554. 8vo, ff. 56; woodcut palm device to title-page; tear to lower corner of A8 not touching text, light dampstaining and toning throughout, title creased and soiled; early ownership inscription (partly cancelled) to title. Scarce outside Italy: OCLC finds three copies only (one in the US, at University of Wisconsin, Milwaukee, and none in the UK). EDIT16 5048; USTC 813428; *Index Aureliensis* III, p. 516; not in Graesse.

SANNAZARO, Jacopo. Sonetti, e canzoni del Sannazaro. Venice, Heredi d'Aldo Romano, & Andrea socero, July 1534. 8vo, ff. 48, [4 (index)]; woodcut Aldine device to title-page and final leaf verso; some dampstaining throughout, sporadic light foxing. BM STC Italian, p. 605; EDIT16 27225; USTC 854666; Adams S-338; Ahmanson-Murphy 273; *Aldine Press Books* 250; Graesse VI, p. 266; Renouard 112:6.

TERRACINA, Laura. Rime della S. Laura Terracina. Di nuovo corrette et ristampate. *Venice, Domenico Farri, 1560.* 8vo, ff. 56, woodcut printer's device with allegory of Charity to title, woodcut initials to first two poems; woodcut portrait of Terracina in profile to A3^v. EDIT 16 37711; USTC 858874; not in BM STC.

—. *Quarte Rime della Signora Laura Terracina detta Phebea nell'Academia de gl'Incogniti.* *Venice, Domenico Farri, 1560.* 8vo, ff. 75, [1 (blank)]; woodcut printer's device with allegory of Charity to title, woodcut portrait of Terracina in profile to f. 6^v, woodcut initials; occasional light foxing. BM STC Italian, p. 666; EDIT 16 37714; USTC 858872.

—. *Rime quinte della Signora Laura Terracina, detta Phebea nell'Academia de gl'Incogniti [sic].* *Venice, Domenico Farri, 1560.* 8vo, ff. 69, [3 (index)]; woodcut printer's device with allegory of Charity to title, woodcut portrait of Terracina in profile to f. 4^v, woodcut initials; light marginal dampstaining to quire D. EDIT 16 37718; Ferri, *Biblioteca femminile italiana*, p. 365.

On Terracina, see Cox, *Women's Writing in Italy* (2008); Lastraioli, 'Choix éditoriaux et curiosités littéraires *al segno de la Regina*' (2012); Papworth, 'Laura Terracina' (2017).



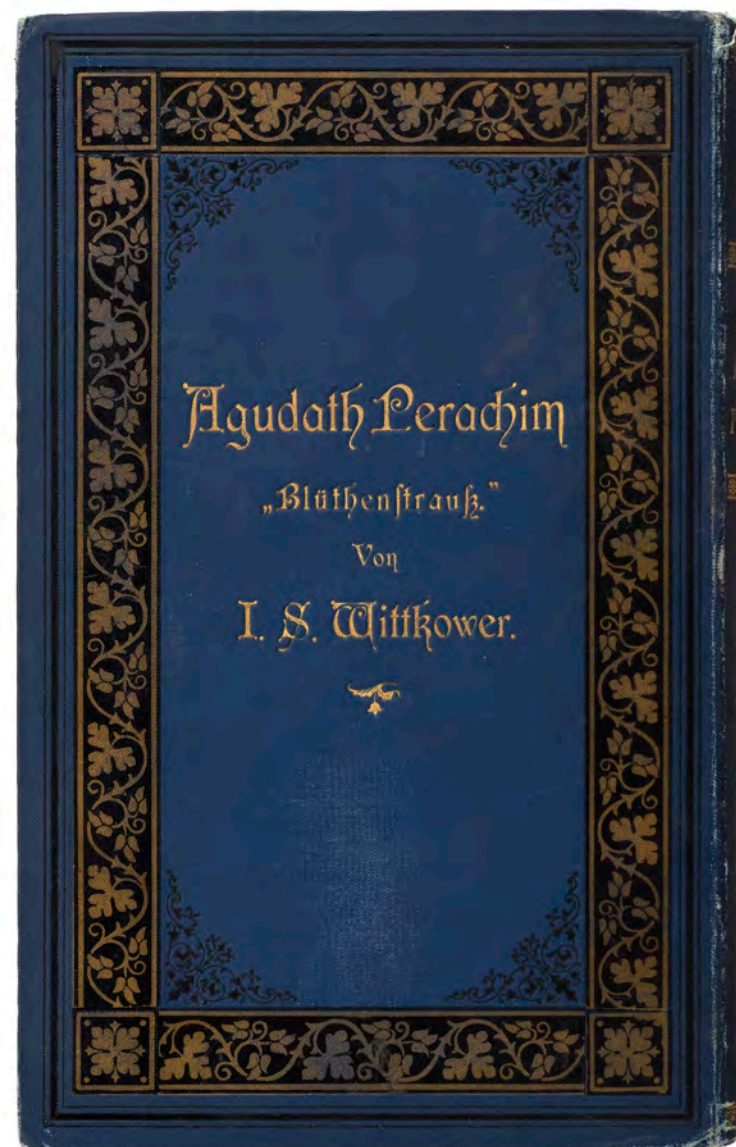
SHAKESPEARE AND SCHILLER IN HEBREW

30. **WITTKOWER, Jochanan.** אגדת פרחים. *Agudath Perachim*. 'Blüthenstrauß'. Anthologie deutscher und hebräischer Gedichte für Geist und Herz ... *Altona, the Bonn Brothers for the author, 1880.*

8vo, pp. xl, 256, [4], 257-340; facing title-pages in German and Hebrew (the latter printed to verso of half-title), facing text in German and Hebrew; front free endpaper reattached and chipped at margins, pp. 309-10 loose, otherwise clean and fresh; bound in the original publisher's blue cloth, title gilt to front cover within decorative frame, repeated in blind to rear; hinges cracked, some wear to spine; bookplate of Lt. Colonel V.S.M. de Guinzbourg to front pastedown. £350

First and only edition of this anthology of moral poems and satirical and edifying epigrams translated from German into Hebrew, as well as transcriptions and translations of epitaphs from the Jewish community of Altona, now a district of Hamburg.

Agudath Perachim was self-published by the translator, Jochanan Wittkower (1830-1889), in Altona, home to a flourishing Jewish community, including the Warburgs (on p. 259 appears the Hebrew epitaph of Jacob Warburg (1847-1870), killed in the Franco-Prussian war aged twenty-three, as well as a German verse by P[ius?] Warburg). He also draws attention to the locations of headstones of several important rabbis and scholars from Altona, and provides poems sourced from the local Jewish community over the course of several decades, including a celebratory poem for the sixteenth anniversary of *Hamagid*, the first Hebrew-language weekly newspaper, and the bar mitzvah of a community member. Wittkower also provides space for readers to record significant events within their own lives: preceding the final appendix of epigrams are a *Gedächtnistafel*, with blank spaces in which to record birthdays, bar mitzvah dates, and wedding anniversaries, and on the verso an *Erinnerungstafel* for noting the anniversary of the death of loved ones and the location of their headstones.

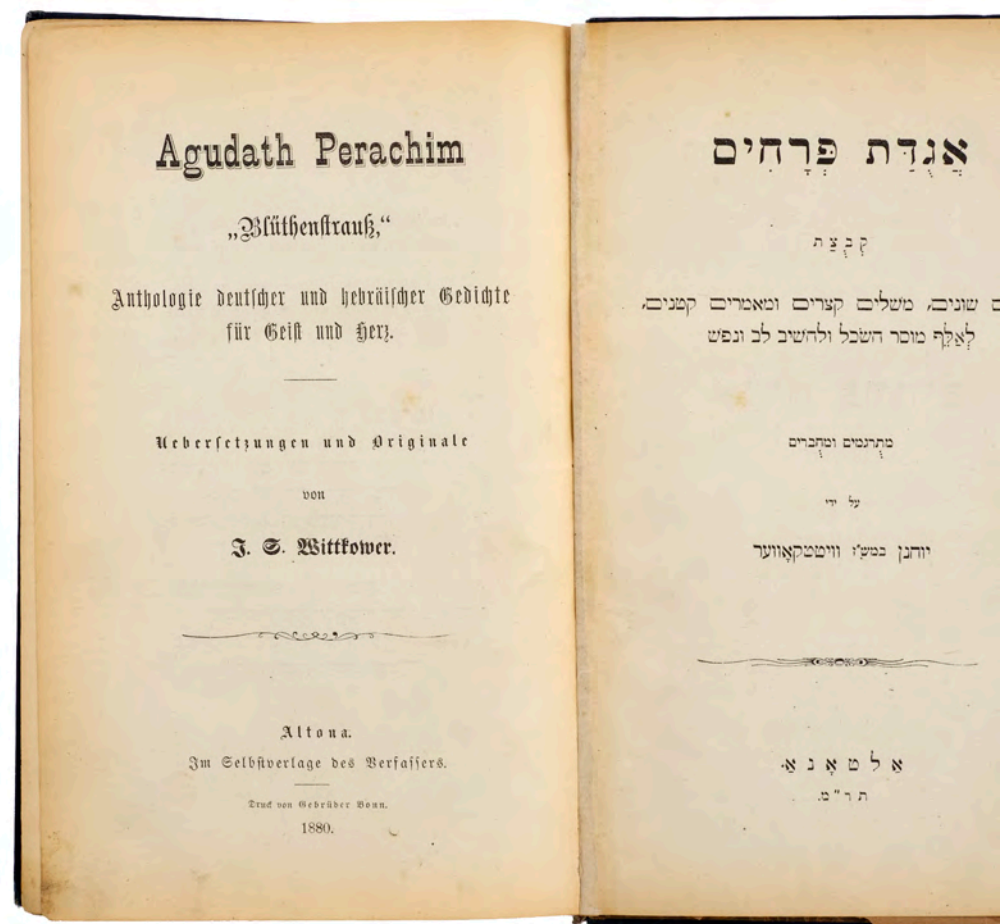


The book was very well received at the time, noted especially for the accuracy of the translation, as seen in Wittkower's note of thanks to the rabbis and headmasters who had introduced his work into school curricula, as well as the numerous letters of praise and positive reviews published at the beginning of the book. Among these, one is from Rabbi Hermann Adler, Chief Rabbi of the British Empire from 1891 to 1911, thanking Wittkower for the proof sheets and subscribing for a copy of the volume, while apologising for the delay in replying due to his consecration of a new synagogue in Glasgow.

Provenance: Victor de Guinzbourg (1906–1976), a former governor of the National Counter Intelligence Corps Association and a long-serving attaché to the United Nations. A passionate proverb-enthusiast, Guinzbourg was a founder and Permanent Secretary of the Paremiological Society and his only published work, *Wit and Wisdom of the United Nations* (1961), is a collection of 'proverbs and apothegms on diplomacy'.

OCLC and Library Hub find three copies in the UK (BL, Manchester, Warburg).

BM STC Hebrew, p. 247; Zeitlin, *Bibliotheca hebraica post-Mendelssohniana* II, p. 422. See Zürn, *Die Altonaer jüdische Gemeinde (1611–1873): Ritus und soziale Institutionen des Todes im Wandel* (2001), p. 278.





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