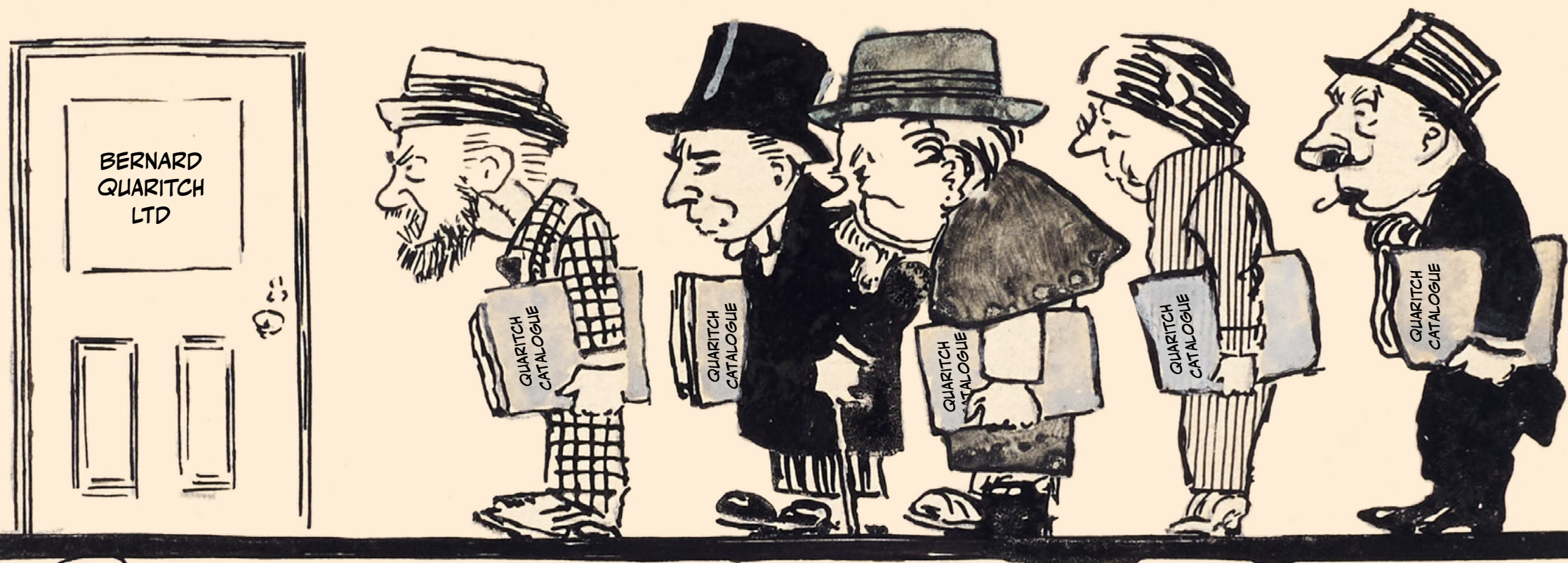
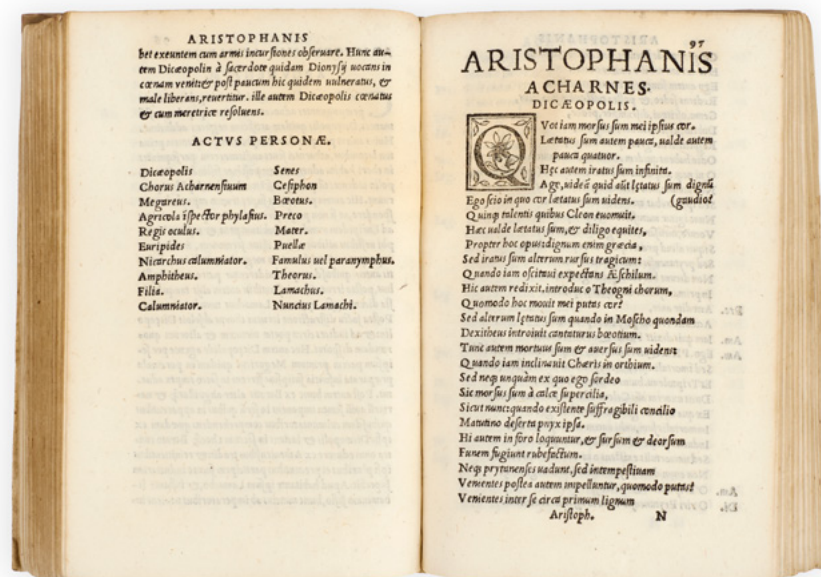


# BERNARD QUARITCH LTD



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## APRIL NEW ACQUISITIONS



# FIRST COLLECTED LATIN EDITION

I ARISTOPHANES. Aristophanis comicorum principis Comœdiæ undecim, e græco in latinum ad verbu[m] translatae Andreae Divo Iustinopolitano interprete ... Venice, 1542 [colophon: apud D. Jacob a Burgofrancho papiensem, 1538].

8vo, ff. 260; title within woodcut architectural frame featuring cherubs holding a cartouche enclosing printer's initials, woodcut printer's device to verso of last leaf, woodcut historiated initials; some toning, light waterstaining at head of textblock, but a very good copy; in contemporary limp vellum; author and title in contemporary manuscript to front cover, author in later manuscript to spine, remains of paper spine labels to head and foot of spine, ties perished; spine stained from old glue; ownership inscription to title 'Bibliotheca S. Mauritii PP LRJ Mantuae' (see below). £1200

First collected Latin edition of Aristophanes, translated from the Greek by Andrea Divo.

Published forty years after the Aldine *editio princeps*, this translation became an important tool for the dissemination of Aristophanes' plays. A second edition followed in September of the same year, printed by Bartolomeo Zanetti and Melchiorre Sessa. Andrea Divo di Capodistria was a translator of Greek classics active in the mid-sixteenth century, of whom little is known. His translations, published in Venice by Burgofranco (often followed swiftly by an edition by Sessa), also included the *Iliad* and the *Odyssey* (again the first published translations in Latin), and Theocritus, and went on to be printed in Lyons, Paris, and Basel. The translations themselves are often extremely literal and in places closely follow the efforts of previous scholars; they were likely meant to be read with the original Greek text and used as a reading or translation aid – especially useful for the complex Greek of Aristophanes and Homer.

*Provenance:* from the library of the Theatine convent of San Maurizio in Mantua, with their ownership inscription to the title.

EDIT 16 2858; BM STC Italian (supplement), p. 16; Brunet I, col. 456; *Index Aureliensis* 107.649.





## UNRECORDED MUSICAL CARD GAME

2 [CARD GAME.] DODD, Henrietta L. Music Made Easy. London, Augener & Co. 86 Newgate Street E.C, Brighton 5 New Road, [after 1860].

225 printed cards (each c. 52 x 74 mm), with printed numbers 1–225 on one side and text on the other, with pamphlet-stitched booklet (c. 150 x 105 mm), pp. 16, titled 'Questions on Music'; some cards a little thumb-soiled; preserved in the original bookform box, decorated with red pastepaper with a gilt and green foliate pattern, blue label with gilt lettering to top of lid, printed game instructions pasted to inside of lid; corners worn, top outer corner of lid restored, joints renewed, inner tray renewed; signed by the author at lower corner of game instructions. £875

A seemingly unrecorded musical card game devised by a woman, complete with all 225 cards; a classic example of a Victorian parlour game designed to educate as well as entertain.

The aim of the game is to collect as many counters as possible by correctly answering questions on music. The 225 cards, each with a number from 1 to 225 printed on one side and a short phrase of music or text on the other, are to be distributed equally amongst the assembled players, along with six counters each (not included) and a healthy stash of extra counters to be placed into the 'pool'. A 'President' (elected, one assumes) then proceeds to ask the players one of the 225 numbered questions listed in the 'Questions on Music' booklet – players answer by searching through their cards for one which contains the pre-printed correct answer. If a player gets the correct answer they are awarded one token from the pool, if incorrect they must pay a forfeit. If no one finds the correct answer, the President notes the question number and at the end of the game the player who is revealed to have held that number card must pay a forfeit.

The questions themselves range in difficulty ('What is a Clef', 'What ought to be the constant aim of every performer', 'Write a catena di trille') and include the odd 'trick' question, for example:



Q. How many letters are there in Music?

A. There are seven Letters in Music; they are, A, B, C, D, E, F and G

Nearly all the questions require a degree of knowledge of musical theory; this was clearly a game designed for knowledgeable enthusiasts rather than for complete novices, made more likely by the fact it was printed and sold by the music publishers Augener & Co. Though undated, this game must date from after 1860, when the company established their Brighton branch.

We have been unable to trace any other sets, or to identify the 'Henrietta L Dodd' named as author of the game, though the nature of the questions suggest she was herself a musician of some kind, or possibly a teacher of music.

## RULES FOR PLAYING THE MUSICAL GAME.

The cards are to be distributed equally among the players, and six counters allotted to each person, a large number being placed in the pool. The President then asks a question from the book, the players search among their cards for the answer, for which if correct, the holder of the card receives a counter, if wrong, he must pay a forfeit. Should no one find what he thinks to be the answer, the President must note the number on a piece of paper, and at the end of the game, the persons holding the corresponding cards, pay a forfeit for each. If the President is in doubt as to the answer's being correct, he must compare the numbers of the question and answers.

*#28022*

A piece for three voices  
or instruments.



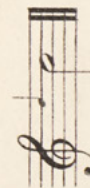
It suspends only that note before  
which it is placed; thus



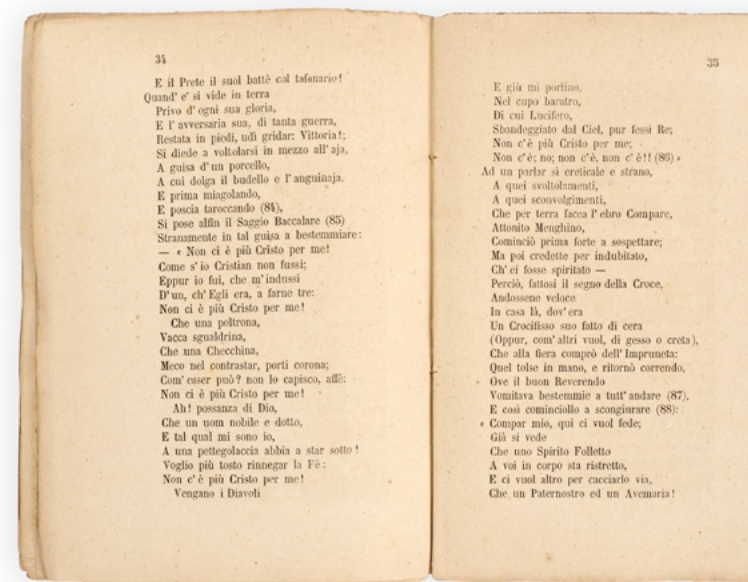
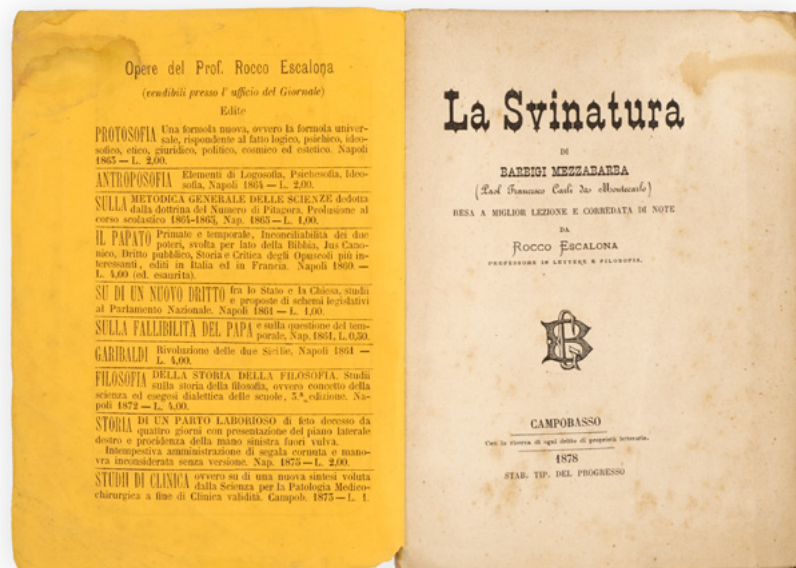
Written.



Played.







### A BLASPHEMOUS BACCHANAL

3 CARLI, Paolo Francesco da Montecarlo. *La Svinatura* di Barbighi Mezzabarba (Paol Francesco Carli da Montecarlo) resa a miglior lezione e corredata di note da Rocco Escalona Professore in Lettere e Filosofia. *Campobasso, Stab. Tip. Del Progresso, 1878.*

8vo, pp. 54 [2, errata]; title in Tuscan letter, top edge uncut; lightly foxed throughout; printed yellow wrappers; some dampstaining to front cover, light creasing and staining, small tears to back cover not affecting text. £150

Rare edition of a satire by poet and abbot Paolo Francesco Carli (1652–1725) ridiculing the work of his nemesis, the Tuscan priest and schoolmaster Giovan Paolo Lucardesi, who made a tremendous theological blunder in a sonnet in which he describes Christ as ‘crucified and triune’, thus undermining the sanctity of the Trinity.

‘No unfortunate writer has ever been so severely punished for such a presumption’ as the bumbling Lucardesi (*Rime burlesche di eccellenti autori raccolte* (1856), p. 394, *trans.*). Here, he appears under the rather transparent pseudonym Bietolone da Lucardo and is described as falling off a donkey, completely inebriated, and cursing the heavens and the local peasants around him. His blasphemous outburst makes innumerable references to Lucardesi’s own act of poetic heresy: ‘Christ is nothing to me, though out of one I had made three’ (p. 13, *trans.*). A single line from Lucardesi’s sonnet forms the basis of an entire tirade against the poet, who drunkenly accuses his host of only believing in one Christ when he could have three (p. 38).

First published posthumously as *La svinatura in Valdinievole* in 1760, Carli’s satirical ode was frequently reprinted, often alongside Francesco Redi’s renowned thousand-line dithyramb *Bacco in Toscana*.

OCLC finds one copy only, at the Bayerische Staatsbibliothek. See Procacci, *Niccolò Forteguerri e la satira Toscana dei suoi tempi* (1877), pp. 46–52.



CARY'S New *POCKET PLAN* of LONDON, WESTMINSTER and SOUTHWARK, with all the adjacent Buildings in ST. GEORGE'S FIELDS &c. &c. to which are annexed, from Authority, the exact Boundary of the *RULES* of the KING'S BENCH PRISON, the situation of the Receiving Houses of the GENERAL & PENNY POST OFFICES, References to the Public Buildings &c. also a Correct List of upwards of 350 Hackney Coach Fares.

Receiving Houses appointed by the GENERAL POST OFFICE in Lombard Street

Takeley, Geo. (Self) Mail N <sup>o</sup> 1	James, John N <sup>o</sup> 2	Ward, Geo. N <sup>o</sup> 3	Ward, Geo. N <sup>o</sup> 4
Thompson, Geo. N <sup>o</sup> 5	Ward, Geo. N <sup>o</sup> 6	Ward, Geo. N <sup>o</sup> 7	Ward, Geo. N <sup>o</sup> 8
Thompson, Geo. N <sup>o</sup> 9	Ward, Geo. N <sup>o</sup> 10	Ward, Geo. N <sup>o</sup> 11	Ward, Geo. N <sup>o</sup> 12
Thompson, Geo. N <sup>o</sup> 13	Ward, Geo. N <sup>o</sup> 14	Ward, Geo. N <sup>o</sup> 15	Ward, Geo. N <sup>o</sup> 16
Thompson, Geo. N <sup>o</sup> 17	Ward, Geo. N <sup>o</sup> 18	Ward, Geo. N <sup>o</sup> 19	Ward, Geo. N <sup>o</sup> 20
Thompson, Geo. N <sup>o</sup> 21	Ward, Geo. N <sup>o</sup> 22	Ward, Geo. N <sup>o</sup> 23	Ward, Geo. N <sup>o</sup> 24
Thompson, Geo. N <sup>o</sup> 25	Ward, Geo. N <sup>o</sup> 26	Ward, Geo. N <sup>o</sup> 27	Ward, Geo. N <sup>o</sup> 28
Thompson, Geo. N <sup>o</sup> 29	Ward, Geo. N <sup>o</sup> 30	Ward, Geo. N <sup>o</sup> 31	Ward, Geo. N <sup>o</sup> 32
Thompson, Geo. N <sup>o</sup> 33	Ward, Geo. N <sup>o</sup> 34	Ward, Geo. N <sup>o</sup> 35	Ward, Geo. N <sup>o</sup> 36
Thompson, Geo. N <sup>o</sup> 37	Ward, Geo. N <sup>o</sup> 38	Ward, Geo. N <sup>o</sup> 39	Ward, Geo. N <sup>o</sup> 40
Thompson, Geo. N <sup>o</sup> 41	Ward, Geo. N <sup>o</sup> 42	Ward, Geo. N <sup>o</sup> 43	Ward, Geo. N <sup>o</sup> 44
Thompson, Geo. N <sup>o</sup> 45	Ward, Geo. N <sup>o</sup> 46	Ward, Geo. N <sup>o</sup> 47	Ward, Geo. N <sup>o</sup> 48
Thompson, Geo. N <sup>o</sup> 49	Ward, Geo. N <sup>o</sup> 50	Ward, Geo. N <sup>o</sup> 51	Ward, Geo. N <sup>o</sup> 52
Thompson, Geo. N <sup>o</sup> 53	Ward, Geo. N <sup>o</sup> 54	Ward, Geo. N <sup>o</sup> 55	Ward, Geo. N <sup>o</sup> 56
Thompson, Geo. N <sup>o</sup> 57	Ward, Geo. N <sup>o</sup> 58	Ward, Geo. N <sup>o</sup> 59	Ward, Geo. N <sup>o</sup> 60
Thompson, Geo. N <sup>o</sup> 61	Ward, Geo. N <sup>o</sup> 62	Ward, Geo. N <sup>o</sup> 63	Ward, Geo. N <sup>o</sup> 64
Thompson, Geo. N <sup>o</sup> 65	Ward, Geo. N <sup>o</sup> 66	Ward, Geo. N <sup>o</sup> 67	Ward, Geo. N <sup>o</sup> 68
Thompson, Geo. N <sup>o</sup> 69	Ward, Geo. N <sup>o</sup> 70	Ward, Geo. N <sup>o</sup> 71	Ward, Geo. N <sup>o</sup> 72
Thompson, Geo. N <sup>o</sup> 73	Ward, Geo. N <sup>o</sup> 74	Ward, Geo. N <sup>o</sup> 75	Ward, Geo. N <sup>o</sup> 76
Thompson, Geo. N <sup>o</sup> 77	Ward, Geo. N <sup>o</sup> 78	Ward, Geo. N <sup>o</sup> 79	Ward, Geo. N <sup>o</sup> 80
Thompson, Geo. N <sup>o</sup> 81	Ward, Geo. N <sup>o</sup> 82	Ward, Geo. N <sup>o</sup> 83	Ward, Geo. N <sup>o</sup> 84
Thompson, Geo. N <sup>o</sup> 85	Ward, Geo. N <sup>o</sup> 86	Ward, Geo. N <sup>o</sup> 87	Ward, Geo. N <sup>o</sup> 88
Thompson, Geo. N <sup>o</sup> 89	Ward, Geo. N <sup>o</sup> 90	Ward, Geo. N <sup>o</sup> 91	Ward, Geo. N <sup>o</sup> 92
Thompson, Geo. N <sup>o</sup> 93	Ward, Geo. N <sup>o</sup> 94	Ward, Geo. N <sup>o</sup> 95	Ward, Geo. N <sup>o</sup> 96
Thompson, Geo. N <sup>o</sup> 97	Ward, Geo. N <sup>o</sup> 98	Ward, Geo. N <sup>o</sup> 99	Ward, Geo. N <sup>o</sup> 100

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Revenue Duty Office.*

*Royal Society of Arts, Royal & Antiquarian Society.*

[illegible][illegible][illegible]



## POCKET PLAN AND THE PENNY POST

**4 CARY, John.** 'Cary's New Pocket Plan of London, Westminster and Southwark; with all the adjacent Buildings in St. George's Fields &c. &c. to which are annexed from Authority the exact Boundary of the Rules of the King's Bench Prison; the Situation of the Receiving Houses of the General & Penny Post Offices; References to the Public Buildings &c. also a Correct List upwards of 350 Hackney Coach Fares'. London, 'Printed for J. Cary, Engraver, Map & Printseller, N<sup>o</sup> 181, Strand,' 1 January 1800.

Copper-engraved map (c. 411 x 610 mm), dissected in 18 sections and laid on linen; partially hand-coloured; a few light stains, but a very good copy; in the original slipcase with printed title and advertisement, very worn. £450

Cary's folding pocket map of London, from Hyde Park and Chelsea in the West to Bethnal Green and Rotherhithe in the East, showing the development of London's communications network.

John Cary (c. 1754–1835) first published his *New Pocket Plan* in 1794, the same year he was appointed as Surveyor of Roads by the General Post Office, and his *Plan* lists both the forty-seven General Post Office receiving houses and the 136 Penny Post receiving houses, as well as an extensive table of standardised fares for Hackney carriages, ranging from 1 s (e.g. Charing Cross to Bloomsbury Square) to 6/6 for journeys to Greenwich. The map remained in use well into the nineteenth century and was re-engraved several times, with changes here showing the development of London in 1800.

Perhaps the most influential map publisher of the late eighteenth and early nineteenth centuries, Cary's work is regarded as 'a considerable advance ... in cartography as both a science and an art' (Fordham, p. 439).

See Fordham, 'The Work of John Cary's and His Successors' in *The Geographical Journal* 63, No. 5 (1924), pp. 438–440.





EXPLAINING THE RULES OF THE CELESTINE NUNS  
— IN UNFOLDED SHEETS

5 [CELESTINE NUNS.] Meditationi sopra le costituzioni delle religiose dell'Ordine della Santissima Annunciata dette le Celesti divise in tre parti composte da un virtuoso ecclesiastico. Tradotte dal francese da un religioso della Compagnia di Giesù. *Genoa, Franchinelli, 1718.*

12mo, pp. 363, [I, blank]; 15 loose sheets (c. 460 x 355 mm), and one smaller bifolium (c. 165 x 175 mm) as issued; signs of old vertical folding, otherwise in excellent condition. £1750

An unusual survival in its original state, unbound in unfolded sheets, of an extremely rare edition of a collection of religious meditations (effectively an explanation) on the rules and constitutions of the Order of the Most Holy Annunciation.

Founded in Genoa in 1604 by Maria Vittoria de Fornari Strata (1562–1617), the Order of the Most Holy Annunciation is a monastic order of contemplative nuns formed in honour of the mystery of the Incarnation of Christ and of the divine motherhood of Mary. The nuns of the Order wore a white tunic, with light blue scapular and cape, hence their name of Celestine or Blue nuns. They take the vows of chastity, poverty, obedience, and strict enclosure, initially supporting themselves with the revenue from sewing religious vestments and embroidery. Their Rule, based on the Rule of Saint Augustine, was definitively approved on 6 August 1613 by Paul V (born Camillo Borghese) whose great-grandnephew's widow, Camilla Orsini Borghese, would go on to found the first monastery of Celestine nuns in Rome in 1676. The Order, after a shaky start, soon spread, particularly in France, and by 1771 comprised over seventy monasteries. Following subsequent suppressions by Joseph II in 1784 and later by Napoleon, the Order almost became extinct, but the beatification of its founder in 1828 marked a small but significant recovery; in 2015 the Order numbered twenty-one nuns and novices, spread among four monasteries.









TAYLOR AND BURTON'S NARROW ESCAPE  
PROVIDENCE FOR PRISONERS, FROM THE PRESS OF A PRINTING PIONEER

6 [CHAPBOOK.] *Narrow Escape from the Punishment of Death, or, The Case of John Taylor and John Burton, who were left for Execution at Huntingdon. London: Printed by Augustus Applegath and Edward Cowper ... Sold by F. Collins ... and Evans and Sons ...* [c. 1820–1826].

8vo, pp. 8; printed on light blue paper, woodcut vignette to title-page displaying gallows and eight hanged prisoners; very slightly browned at edges, a little sporadic foxing, small marginal tear to lower edge of final leaf, else a very good copy; disbound; pagination in a contemporary hand to head. £225

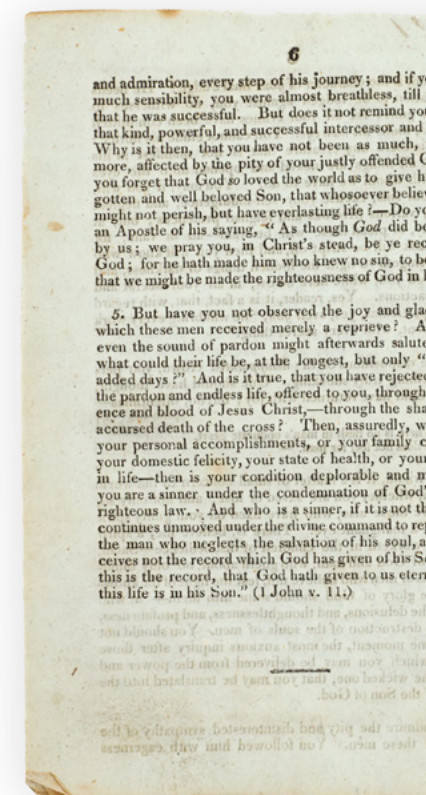
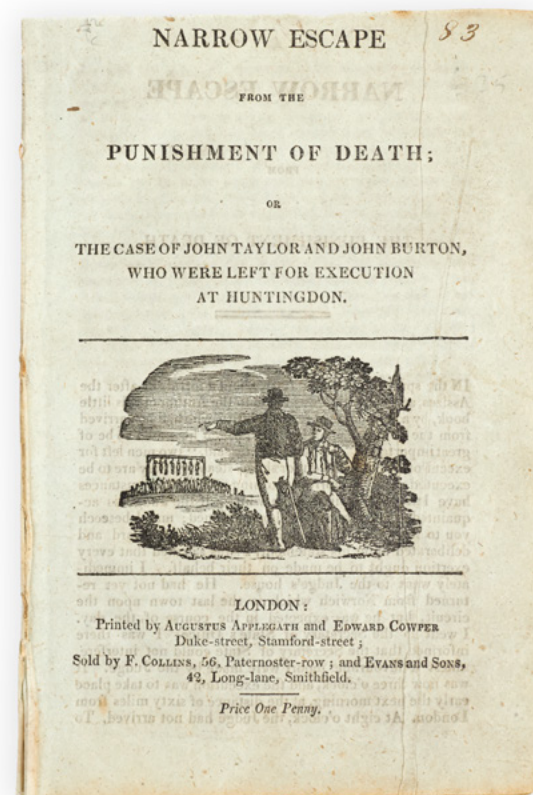
An uncommon early chapbook from the press of Augustus Applegath (1788–1871), interpreting the real-life stay of execution for two sheep-stealers as an act of divine providence.

The chapbook relates first-hand the tale of a nameless benefactor, who makes ‘every exertion’ to intervene in the fate of two prisoners, John Taylor and John Burton, sentenced to hanging in Huntingdon, Cambridgeshire, for sheep-stealing. Drawing on true events from 1801 that saw Taylor and Burton granted a two-week reprieve from execution (*Stamford Mercury*, 13 March 1801), the narrator deploys the case as a religious parable: ‘You followed [the deliverer of these prisoners] with eagerness and admiration, every step of his journey; and if you possess much sensibility, you were almost breathless, till you found that he was successful. But does it not remind you of Jesus, that kind, powerful, and successful intercessor and deliverer? Why is it then, that you have not been as much, nay, much more, affected by the pity of your justly offended God?’. Underscoring the moral lesson, the chapbook closes with a two-page poem on ‘The Last Judgement’.

The printers Applegath and his brother-in-law Edward Cowper (1790–1852) ‘made a name for themselves in constructing and improving printing machinery, especially for *The Times* from 1818. By 1826 no fewer than ten newspapers were printed on Applegath and Cowper presses’ (ODNB). In 1848, Applegath achieved renown as the inventor of the first workable vertical-drum rotary printing press.

The BL and Bodleian catalogues suggest the unlikely printing date of c. 1815 – Applegath and Cowper moved to Duke Street, Stamford Street (as here) from Nelson Place, Southwark in 1820. In 1826, Applegath was declared bankrupt and his workshops and goods at Stamford Street were sold to William Clowes, who became a dominant figure in Victorian printing. *Narrow Escape* was later reprinted as No. 525 of *The second series tracts of the Religious Tract Society* (1825–1830).

We find only one copy of this undated edition in the US at Rutgers University (Harry B. Weiss Chapbook Collection) and only two in the UK (Cambridge UL and The Norris Museum, St Ives). The BL and the Bodleian record a possible two further copies, though with partial imprints dated c. 1815.







7 **COLERIDGE, Stephen.** A collection of inscribed and association copies. [London, 1889–1930.]

Nine works, 8vo; occasional browning and light foxing; overall very good copies in publisher's cloth; with inscriptions by the author. *Together £650*

**A small archive of personal and association first editions inscribed by Stephen Coleridge (1854–1936), writer, barrister, anti-vivisectionist, and eccentric.**

Coleridge, co-founder of the London (later National) Society for the Prevention of Cruelty to Children and a leading member of the National Vivisection Society, is perhaps best known for losing a libel case against the University College London physiologist William Bayliss, having accused Bayliss of performing an illegal vivisection on a terrier. The controversy, termed 'the Brown Dog affair', became a *cause célèbre* that divided the country and led to the establishment of a Royal Commission to investigate the use of animals in experiments.

Though his most significant work, *Great Testimony against Scientific Cruelty* (1918, here present in an advance copy), is a staunch condemnation of vivisection, his substantial literary output comprises a broad range of poetry and prose spanning four decades, from the scarce early collection of poems *Fibulae* (1889) to *Digressions* (1925), a volume of appealingly diverse observations on subjects ranging from the malice of Alexander Pope to communication with spirits.

Coleridge's work is characterised by a flair for rhetoric and pedagogy, particularly evident in *The Chobham Book of English Prose* (1923) which formed part of a series of popular selections from the author's library at the Ford, Chobham, and discusses the reputed hauntings of the Ford, which he attempted to counteract by reversing all the doors throughout the estate.

As well as Coleridge's ownership inscriptions and occasional notes, among the volumes here are presentation inscriptions to his first wife, Geraldine Beatrix (d. 1910), daughter and coheir of Charles Manners Lushington, of Norton Court, Kent, and niece of Stafford Northcote, first Earl of Iddesleigh, and to his son, Guy Coleridge (1884–1941), as well as a copy of Louis Frederic Austin's biography of Henry Wilding, inscribed to Coleridge and accompanied by an autograph letter.

*Comprising:*

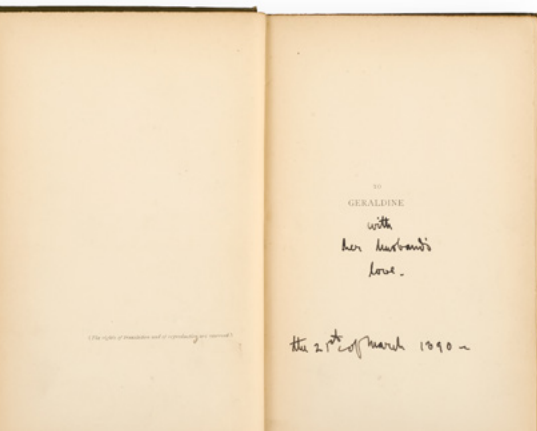
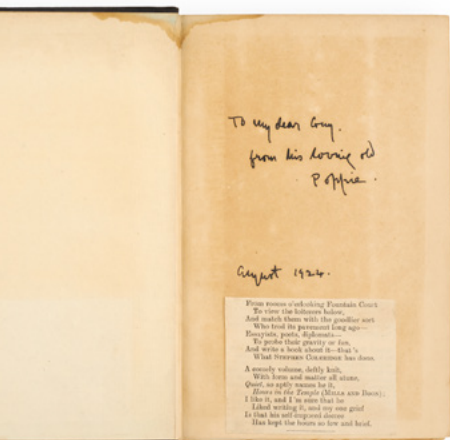
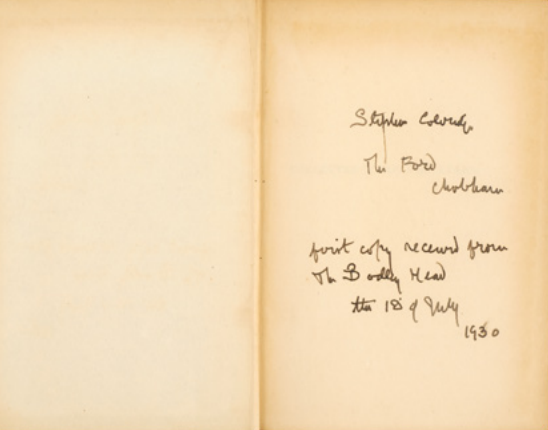
**COLERIDGE, Stephen.** *Fibulae*. London, Kegan Paul, Trench & Co., 1889. Pp. 42, [4, publisher's advertisements]; extremities lightly worn, else a very good copy.

—. *The Sanctity of Confession. A Romance*. London, Kegan Paul, Trenchy, Trübner & Co., 1890. Pp. [8], 94, 48 (publisher's advertisements); extremities lightly worn, with small chips to head- and tailcap, else a very good copy; with ink inscription to Geraldine Beatrix Coleridge 'with her husband's love / the 21st of March 1890', bookplate of Guy Coleridge to front pastedown.

—. *Great Testimony Against Scientific Cruelty*. London and New York, John Lane, 1918. Pp. [vii], 66, [6], with photographic frontispiece; a little sunned and worn, small chips to head- and tailcap, else a very good copy; ink inscription by the author 'Stephen Coleridge / The Ford. Chobham.' 'First advance copy received on the 20 of June 1918' to front free endpaper.







— The Chobham Book of English Prose. *London, Mills & Boon, 1923*. Pp. [2], 264, 16 (publisher's advertisements), with photographic frontispiece; spine a little sunned, extremities lightly worn, pale stain to lower board, else a very good copy; ink inscription by the author 'My own copy for Camden Seranage / Stephen Coleridge / 1923' to front free endpaper, ephemera loosely inserted.

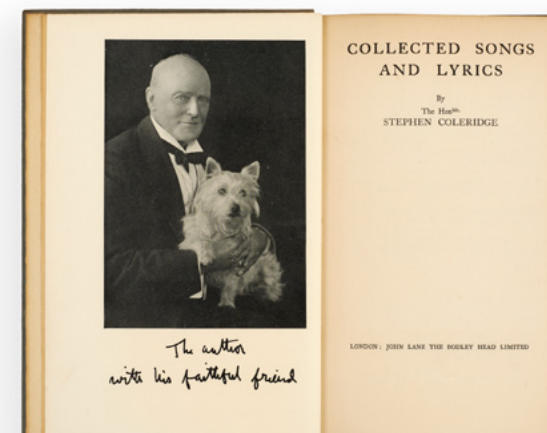
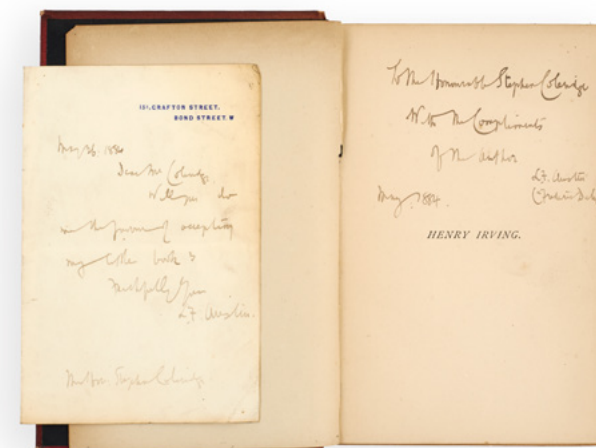
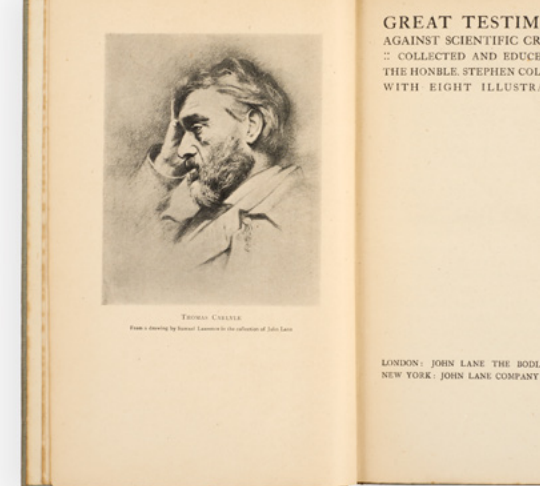
— Quiet Hours in the Temple. *London, Mills & Boon, 1924*. Pp. 128, with one plate; a little sunned, with small split to upper spine, lower spine partially detached, extremities lightly worn, ink inscription from the author to his son 'To my dear Guy from his loving old Poppie / August 1924' to front free endpaper, printed ephemera pasted to front free endpaper.

— Quiet Hours in Poets' Corner. *London, Mills & Boon, 1925*. Pp. 131, [1, blank], [4, publisher's advertisements], with one plate; spine a little sunned and extremities lightly worn, else a very good copy; ink inscription from the author to his son 'To my dear son Guy the 14 of June 1925 Stephen Coleridge / The Ford Chobham' to front free endpaper.

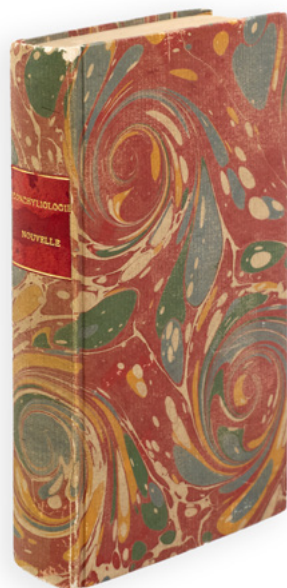
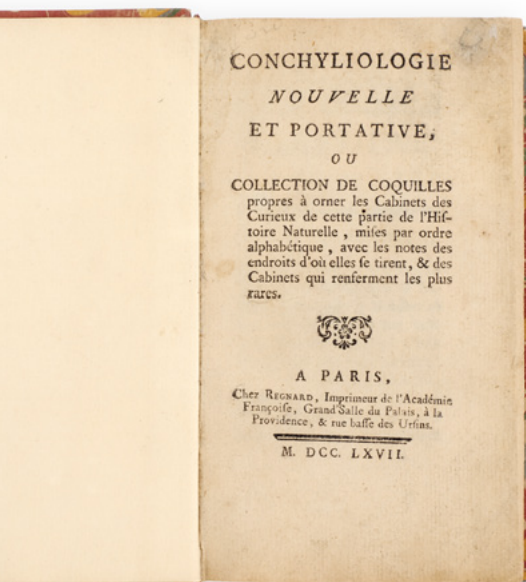
— Digressions. *London, Mills & Boon, 1925*. Pp. 152, 16 (publisher's advertisements); spine a little sunned with small chip to headcap, else a very good copy; ink inscription from the author to his son 'Guy from his loving old Poppie / November 1925' to front pastedown.

— Collected Songs and Lyrics. *London, John Lane, 1930*. Pp. x, [2], 94, with photographic frontispiece; spine and boards a little sunned, lower board rubbed else a very good copy; ink inscription 'Stephen Coleridge / The Ford / Chobham', 'First copy received from The Bodley Head the 18 of July 1930' to front free endpaper.

'DALY, Frederic', *pseud.* [Louis Frederic AUSTIN]. Henry Irving in England and America. *London, T. Fisher Unwin, 1884*. Pp. viii, 300, [2, publisher's advertisements], with portrait frontispiece; spine a little sunned and worn, with small chips to head- and tailcap, slight wrinkling to inner edges, extremities worn; inscribed 'To the Honourable Stephen Coleridge / With the Compliments / of the Author / L.F. Austin / ("Frederic Daly") / May 1884', with an autograph letter signed from Austin to Coleridge, 26 May 1884, loosely inserted.







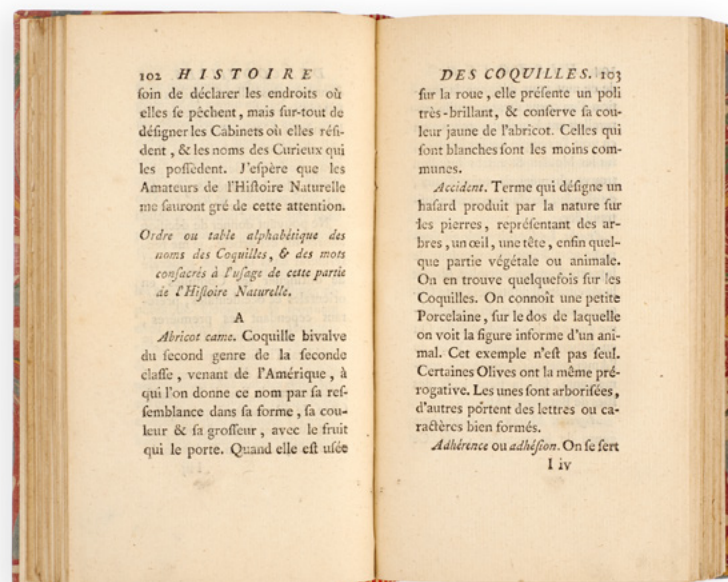
## SHELLS, FROM A TO Z

**8** [DEZALLIER D'ARGENVILLE, Antoine Joseph.] Conchyliologie nouvelle et portative, ou collection de coquilles propres à orner les cabinets des curieux de cette partie d'Histoire Naturelle, mises par ordre alphabétique, avec les notes des endroits d'où elle se tirent, & des cabinets qui renferment les plus rares. Paris, 'chez Regnard, Imprimeur de l'Académie Française', 1767.

12mo, pp. 328, [5], [1, blank]; woodcut initial, head- and tailpieces; some light soiling and spotting especially to first few leaves, title-page trimmed a little shorter at fore-edge and with small hole to upper corner neatly repaired, lower corner of Z1 neatly restored, but overall a very good clean copy; in modern marbled paper over boards, red morocco lettering-piece to spine. £400

First edition, uncommon, of this pocket guide to the then relatively new craze for collecting shells.

Antoine Joseph Dezallier d'Argenville (1680–1765) was a Parisian lawyer, horticulturist, and an avid collector of drawings, paintings, shells, fossils, rocks, and other *objets de curiosité*. A prolific author, his writings reflected his eclectic interests. In 1709, he published his *Théorie et pratique du jardinage*, which underwent multiple reissues and was translated into English and German. His study on fossils and shells, the *Histoire naturelle éclaircie dans deux de ses parties principales: la lithologie et la conchyliologie*, appeared in 1742 and was followed fifteen years later by a description of shelled animals, titled *Zoomorphose*. Dezallier's publications on art history include the *Abrégé de la vie des plus fameux peintres*, which appeared in 1745 and was expanded in 1752 and 1762. He contributed to the *Encyclopédie* of Diderot and d'Alembert with articles on gardening and hydraulics, and was elected a fellow of the Royal Society of London in 1750.





314 HISTOIRE

M. Chaveneau, rue de Varennes  
près la Barrière.

M. Chauveau, Quai d'Anjou,  
Ile Saint Louis.

M. le Duc de Chevreuse, rue  
Saint Dominique.

Mademoiselle Clairon, rue Vi-  
viennne.

M. l'Abbé de Crillon, à la Place  
Royale. Son Cabinet n'est pas en-  
core ouvert. Il fera très-beau, par  
le soin que cet Amateur prend de  
rassembler les morceaux riches &  
précieux.

D

M. Duhamel, de l'Académie  
des Sciences, quai d'Anjou dans  
l'Ile. La partie des Coquilles est  
belle; mais, selon moi, le grand  
mérite de ce Cabinet vient des

DES COQUILLES. 315

Madrepores, qui sont de la plus  
grande espèce & de toute beauté.  
L'on doit cette attention à M. Fou-  
gerou son neveu, Membre de la  
même Académie.

E

Madame de Escours, à l'Arsenal.

M. de l'Epine, Architecte, rue  
l'Evêque. Pour les Minéraux.

F

M. de la Fosse, Maréchal, rue  
de l'Eperon.

G

M. de Gironville, rue du grand  
Chantier.

M. Guetard, au Palais Royal.  
C'est le Cabinet de M. le Duc d'Or-  
léans, dont il a la garde & la con-

D d ij

An all-round collector's guide to shells, Dezallier's *Conchyliologie nouvelle* offers an introduction to conchology complete with a classification system, an annotated species catalogue, and a list of contemporary French and foreign collections, sorted alphabetically by owner's name. By distilling scientific information from his own *Histoire naturelle* and several ancient and modern authors, Dezallier responded to the changing collecting preferences of the French elite during the eighteenth century. This shift, noted by Krzysztof Pomian, saw a decline in interest for medals and the ever-growing passion for shells and natural history in general. In 1742 there were seven natural history collections in Paris; by 1757 there were twenty, and when Dezallier wrote his *Conchyliologie nouvelle* he listed fifty shell collectors in Paris, thirty-six collectors in the rest of France and forty-two collectors in Europe. Among these names, we find members of the aristocracy (such as the French astronomer and physicist Michel Ferdinand d'Albert, 1714-1769), doctors ('M. Moran, Chirurgien-Major des Invalides'), and merchants ('M. Bisschop, Négociant à Basle'). Religious communities, such the Parisian abbey of Sainte Genevieve, are also featured. Seven collections were owned by women, including the German princess and noted book collector Christiane Henriette of Waldeck-Pyrmont (1725-1816) and the celebrated French actress Mademoiselle Clairon (1723-1803).

See Pomian, *Collectors and Curiosities: Paris and Venice 1500-1800* (1990).



NOTIZIE  
ISTORICO-GEOGRAFICHE  
DI  
MURANO  
CITTÀ NEGLI ESTUARJ VENETI.

*Murianum incolume calo, atque insonitibus auris  
Et quid Majori nomen ab orbe tulit.*

Scaligero nell'elegante suo Poemetto.



IN VENEZIA 1797.  
Anno Primo della Libertà Italiana.  
DALLE STAMPE DI ANTONIO ROSA.

GLASS-MAKING IN MURANO

9 [FANELLO, Matteo.] Notizie istorico-geografiche di Murano, città negli estuari veneti. Venice, Antonio Rosa, 1797.

8vo, pp. 51, [1, blank], printed on light blue paper; some light dampstaining to outer margin of A3 and A4, overall a very good copy; in contemporary marbled sheep, covers with borders roll-tooled in gilt, spine gilt-ruled in compartments, colour block-printed pastedowns; extremities and covers slightly rubbed; armorial bookplate of 'Gustav[o] Tassoni'; manuscript shelfmark '2786. N. 4' to front flyleaf. £550

First edition, very rare, of this comprehensive history of Murano, including a chapter on glass manufacture, printed in the 'first year of the Italian liberty'.

Matteo Fanello was the parish priest of San Salavatore di Murano and author of at least one almanack, the *Calendario universale ecclesiastico e civile perpetuo* (1778). On 13 June 1797, he was commissioned to write the *Notizie istorico-geografiche* about Murano by its provisional government, the Municipalità Provvisoria, which had been established following the arrival of Napoleon's Army of Italy and the fall of the Republic of Venice on 12 May. Noting that the city was 'as ancient as equally unknown to the world', the book provides geographical information and a brief, comprehensive history from antiquity to present times.

A final chapter delves into the glassmaking industry in Murano, aiming to enlighten readers about 'the citizens of this city [who] are for the most part active, creative, and useful persons in **one of the most significant, necessary, and extensive branches of commerce in the entire world**'. A concise history of the industry, highlighting the introduction of new techniques, precedes lists of the required raw materials for glassmaking and the various glass products manufactured in the city.

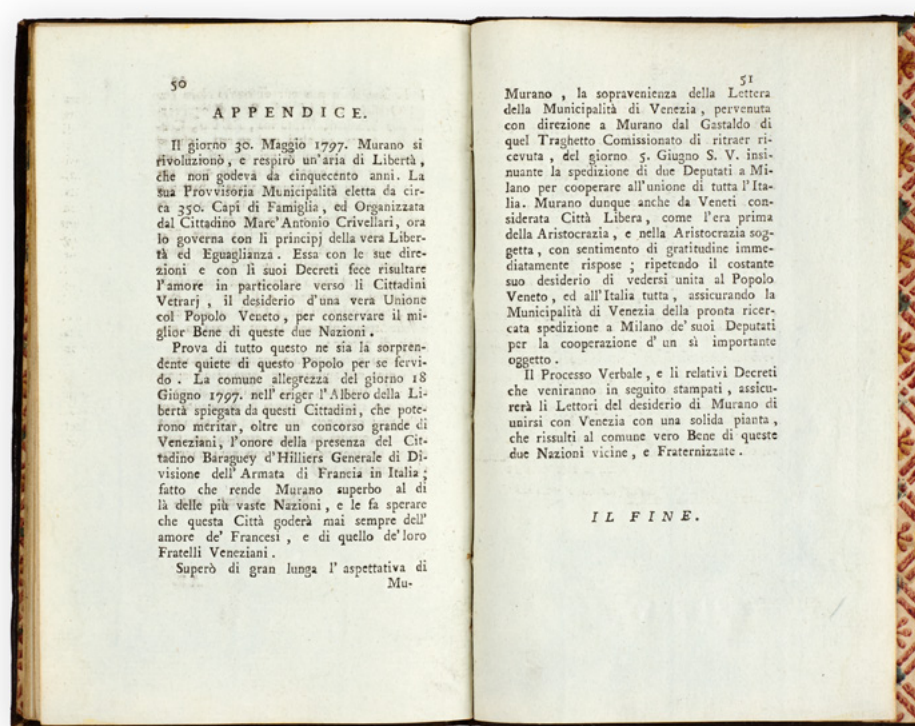
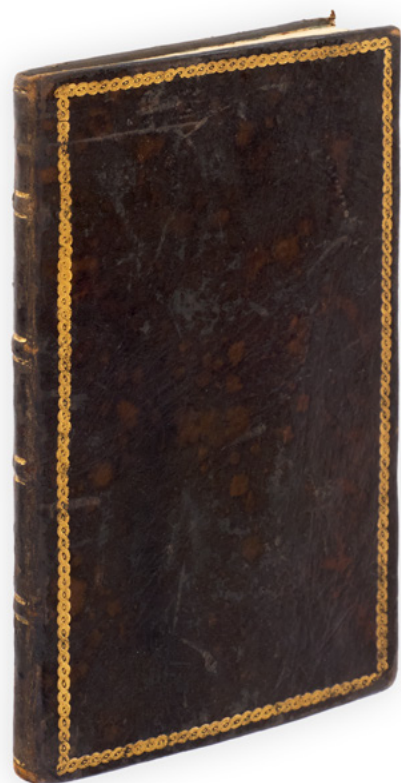


The former Republic of Venice warmly welcomed the French army and its revolutionary ideals, a sentiment reflected in an appendix to Fanello's text. 'On 30 May 1797' – the appendix reads – 'Murano became revolutionary and breathed the air of Liberty'. The Municipalità Provvisoria was formed to govern 'with the principles of true Liberty and Equality' and, on 18 June, a Liberty Tree was erected under the supervision of French general Louis Baraguey d'Hilliers (1764–1813). As Murano was called for the dispatch of two political representatives to Milan, the appendix concludes by expressing the city's 'enduring aspiration to be united with the Venetian people and the entirety of Italy'. Yet hopes of social and political change were met with disappointment, as in 1798 the French relinquished control of Venice and

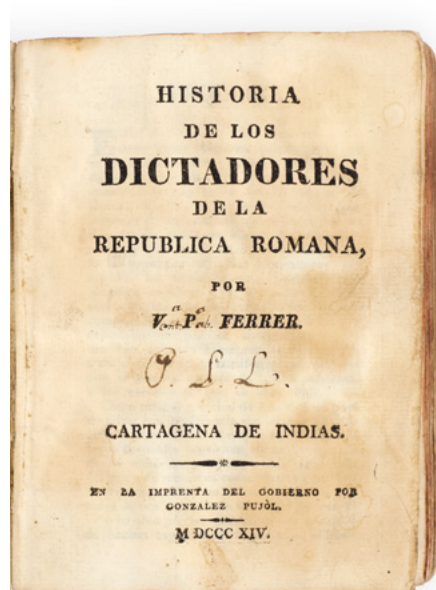
substantial portions of the former Republic, including Murano, to Austria. The perceived French betrayal was famously addressed by Ugo Foscolo in his *Last letters of Jacopo Ortis* (1802).

In 1810, Fanello's parish of San Salvatore was dissolved by the Napoleonic Kingdom of Italy, to which Murano had belonged since 1805. Fanello later revisited the history of Murano with his *Saggio storico-critico della unione della città di Murano a quella di Venezia*, published in 1816.

**Very rare outside Italy:** OCLC finds only four copies, of which only one in the UK and one in the US (Bayerische Staatsbibliothek, BnF, Rochester, and V&A).







## REPUBLICANISM AND REVOLUTION

**10 FERRER, Ventura Pascual.** *Historia de los Dictadores de la republica Romana ... Cartagena de Indias, Government Press for Gonzalez Pujol, 1814.*

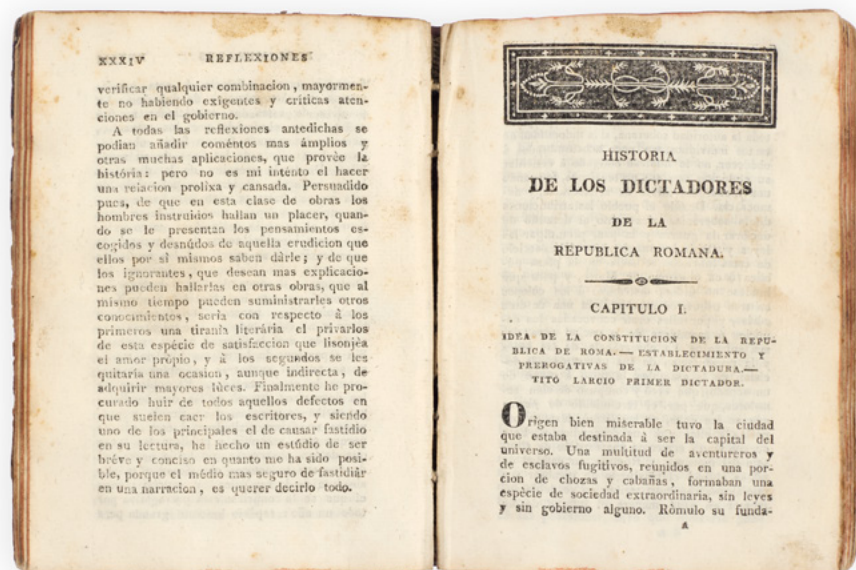
16mo, pp. [iv], xxxiv, [3]–238, [2], with half-title; woodcut ornaments; dampstains to first few leaves, a little cockled, but a good copy in contemporary sheep-backed speckled boards (formed of several layers of printed and manuscript waste), covers very worn, morocco spine label; ownership inscription 'P S L' to title-page. £650

First edition, very rare, of this Colombia-printed history of the Roman dictators by the Cuban lawyer and writer Ferrer y Feruz (1772–1851), written in Colombia during the civil strife of early independence.

Ferrer's prologue and long 'preliminary reflections' draw attention to the topicality of his study in the context of 'la transformacion politica de la América española y la inclinacion que obsérvo en muchos de los Estados que la componen por el régimen repúblicano, y especialmente por el sistema dictatorial', and discusses other dictatorial republics from Venice to Cromwell's Protectorate, suggesting that dictatorship is sometimes a necessary evil. North America also gets a mention: 'Happy is the people that comes to have a Washington at its head!'

Having trained in Havana, Ferrer spent the years 1794 to 1800 in Madrid, where he published several books, including *Viaje a la isla de Cuba* (1798), the first book of voyages by a Cuban writer. Sent on an official commission to Mexico, he was diverted to Havana for fear of attack by English corsairs, and remained there until 1803, founding several periodicals. After a brief period back in Spain in 1805 he was appointed as chief accountant to Cartagena de Indias, where he lived until 1820, founding the press that published the present work. Cartagena was the second territory in Colombia to declare its independence from Spain, in 1811, and was subject to a brutal reconquest in 1815 that left most of the city in ruins.

OCLC and Library Hub record a single copy, at Harvard. There is also a copy in the National Library of Colombia.



# CAVALIER CARDS AGAINST THE COMMONWEALTH

**II GOLDSMID, Edmund.** Explanatory Notes of a Pack of Cavalier Playing Cards, temp. Charles II., [cover title: illustrated in Facsimile] forming a complete political Satire of the Commonwealth. *Edinburgh, E. & G. Goldsmid, 1886.*

8vo, pp. iv, [5]–23, [1, blank], with 13 plates (each depicting 4 cards); light stain to title verso, else a very good copy; in original pebble-grained cloth, lettered in gilt; a little worn at extremities. £85

First edition of this explanation and reproduction of a deck of anti-Cromwellian satirical playing cards, designed by Francis Barlow, comprising a playful catalogue of events relating to Oliver Cromwell's Rump Parliament of 1648–1653.

Published in Edinburgh by the Aungervyle and Clarendon Societies, this work reproduces a 1679 deck entitled 'The Knavery of the Rump', the originals of which are in British Museum. Only three complete sets of the original cards are known to have survived; Lord Nelson's pack, reproduced here, lacked the ace and three of hearts and the figures of Cromwell and Fairfax are therefore substitutes. On the ten of clubs, Cromwell, whose regime frowned upon the frivolous pastime of cards, prays while Charles 'is murdered by his order'.

See *Catalogue of the collection of playing cards bequeathed to the British Museum by Lady Charlotte Schreiber*, p. 164 (no. 61).



## A PACK OF

Cromwell,

In 1650, Cromwell Ireton, his son-in-law printed Hudson), Go away from the sun portrait of Cromwell is Hewson, distinguish

A Free Sta

In the *Mystery of* attack on the leadin says of the Roundh specious and plausi never were these thi

3 Repr



‘NEITHER TIME NOR DEATH’  
INSCRIBED IN MEMORY OF A MUCH-LOVED WIFE

**12**    **GUARINI, Giovanni Battista.** *Il Pastor fido*, tragicommedia pastorale ... Ora in questa XXVII impressione di curiose, & dotte Annotationi arricchito, & di bellissime Figure in rame ornato ... Venice, Giovanni Battista Ciotti, 1602.

4to, ff. 260, bound without engraved portrait of the author and without the second part comprising the *Compendio della poesia tragicomica*; with engraved title, six full-page engravings (third engraving signed by F. Valegio), woodcut head- and tailpieces, initials (some historiated), and ornaments; marginal loss to foot of f. 142, not affecting text, a few insignificant stains; handsomely bound in seventeenth-century red morocco, dentelle borders, central panel gilt with floral cornerpieces, spine gilt in eight compartments with *pointillé* flowers, edges gilt, marbled paper pastedowns; lacking front flyleaf, joints and spine worn, tail of spine chipped; **manuscript corrections, additions, and alterations to c. 10 pp, mostly in Act 1, with various verses crossed out, and lengthy note to f. 34<sup>r</sup>.** £800

Revised edition, the last lifetime revision, of Guarini's immensely popular pastoral tragicomedy, passed from father to son and with a touching ownership inscription celebrating the latter's late wife.

‘Throughout the seventeenth century the *Pastor Fido* was the most widely read book of secular literature in all of Europe. Its vogue was only slightly less throughout much of the eighteenth century ... and [it] still remained a work that critics felt obliged to reckon with and on which a pronouncement was expected’ (Perella, *The Critical Fortune of Battista's Guarini's Il Pastor Fido*, (1973)). Guarini revised his text over a dozen times following the publication of the first edition of *Il pastor fido* in 1590. The twentieth edition, published by Ciotti in 1602, is the final edition to reflect revisions to the text itself (XX *impressione*); the present volume is a reprint published in the same year (XXVII *impressione*), attesting to its popularity and influence as a literary work.







## ATTO SECONDO SCENA PRIMA.



ERGASTO, MIRTILO.



QUANTI passi hò fatti: al  
fiume, al poggio,  
Al prato, al fonte, à la palestra, al  
corso  
T'ho lungamente ricercato: al fine  
Qui pur ti trouo, e ne ringrazio il  
cielo.

Mir. Ond' hai tu noua Ergasto,  
Degna di tanta fretta? hai vita, ò morte?  
Er. Questa non ti darei, bench' io l'haueffi,  
E quella spero dar, ben ch' io non l'abbia.  
Ma tu non ti lasciar st fierament e  
Vincer al tuo dolor. vinci te stesso,

Se









# UNRECORDED

**13** HAUTECOUR, Jacques-Louis Pinot de. Discours sur deux sujets de religion. I. La Passion de Jesus-Christ. II. La crainte de Dieu. *Nantes, widow of Joseph Vatar* [Anne Verger], 1765.

8vo, pp. [2], xiv, 102, [3], [3, blank]; woodcut ornament to title, woodcut head-pieces by Caron; pages slightly cockled; an excellent copy in contemporary red morocco, borders richly gilt with floral tools and large fleurs-de-lys cornerpieces, spine gilt in compartments decorated with ermine and heart tools, gilt green morocco lettering-piece, edges gilt, marbled endpapers; very slightly rubbed at extremities. £575

A seemingly unrecorded work by the Jesuit priest Hautecour (1705–1778) comprising two discourses on the Passion of Christ and on fear of God, in an attractive binding.

A native of Caen, Hautecour served as a priest in Vannes and later as a preacher in Pontoise. He wrote several works on Newtonian physics.

This devotional work was printed by Anne Verger (1717–1789), widow of Joseph-Mathurin Vatar, who took over her husband's business in 1757. As noted here on the title-page, she served both as printer to the king and to the bishop of Nantes.

Not in Sommervogel. No copies traced on OCLC or CCfr.



**POEMS**  
ON  
VARIOUS SUBJECTS,  
(ENGLISH AND SCOTCH,)  
—  
By ALEXANDER HEWIT,  
THE  
**BERWICKSHIRE PLOUGHMAN.**

I am nae Poet, in a sense,  
But just a rhymers, like, by chance,  
An' hae to learnin' nae pretence,  
Yet,—What the matter?  
Whene'er my muse does on me glance,  
I jingle at her.

BURNS' EPISTLE TO J. LAFFRAIK.

Berwick-upon-Tweed:  
PRINTED FOR THE AUTHOR, BY W. LOCHHEAD, HIGH-STREET.

14 HEWIT, Alexander. Poems on various Subjects, (English and Scotch,) ... Berwick-upon-Tweed, Printed for the Author, by W. Lochhead [1823].

8vo, pp. 159, [1]; rather stained and dusty throughout; in a worn contemporary presentation binding of red morocco, covers gilt with a fillet, spine gilt in compartments, gilt edges; authorial presentation inscription scraped away by a later owner but partly legible, repeated ownership inscriptions of Peter Hogg of Sandy Knowe, 1844. £275

First edition, scarce, possibly the dedication copy though subsequently defaced, of this collection of poems by 'The Berwickshire Ploughman'.

Hewit (1778–1850) had a brief early career in the navy and army before becoming a poetical ploughman, publishing his first collection *Poems on various subjects, Scots and English* in 1798. A second collection *Poems on various subjects, chiefly Scottish* appeared in 1807, from which sixteen pieces are reprinted here; the other twenty-three poems are new and include some 'Lines to Sir W. Scott' and '... to Auld Reekie'.

The inscription would appear to read 'George Baillie? Esq. ... the gift of the author ... July 24' – the printed dedication was to Baillie, Vice-Lieutenant of Berwickshire, as 'patron of these rustic lays'. Its later owner Peter Hogg seems to have had little interest in this provenance but great love for the book itself.

Edinburgh, NLS, and the Bodleian only in Library Hub.



ON INDIA AND THE MUGHAL EMPIRE  
UNCUT IN ORIGINAL DRAB BOARDS

**15** LAET, Joannes de, *editor*. De imperio Magni Mogolis sive India vera commentarius e variis auctoribus congestus ... *Leiden, 'ex officina Elzeviriana', 1631.*

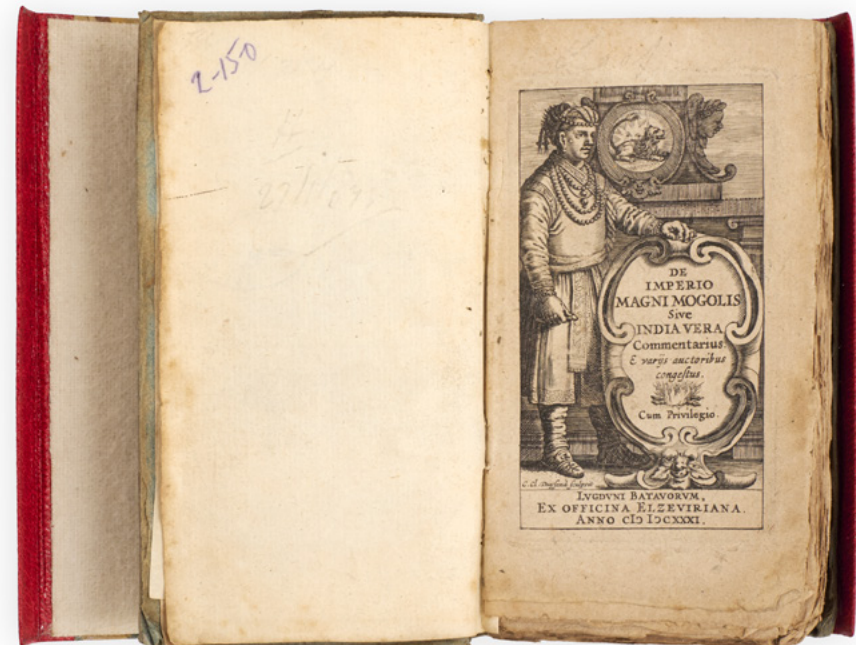
24mo, pp. [12], 299, [17, index], [4, blank]; copper-engraved title-page, initials, head- and tailpieces, full-page woodcut to p. 100; some browning and dampstaining, loss to blank corner of P3; a good uncut and partly unopened copy in original blue-grey boards; a few marks, corners bumped; preserved in modern red morocco and marbled paper slipcase and chemise, title and imprint lettered in gilt; book label 'Ex bibliotheca Elzeviriana Jacobi Broun Craven Kirkvallensis' and gilt red morocco label 'Ex libris W.A. Foyle Beeleigh Abbey' to front pastedown. £950

**Pocket-sized Elzevir edition (one of two issued in the same year) of this work on India and the Mughal Empire compiled by the Dutch geographer Joannes de Laet (1581–1649), this copy, exceptionally, in its original drab boards.**

A director of the Dutch West India Company, de Laet gained fame as a geographer with his *History of the New World*, first published in Dutch by the Elzevirs in 1625. His *De imperio* was also highly regarded and popular. It is divided into two parts, the first describing the geography of India, its climate, the character and customs of its inhabitants, its government and royal court, its money, and its military, and the second covering the history of the Mughal Empire from 1538 to 1628, with a particular focus on the emperors Akbar the Great and Jahangir.

*Provenance:* Archdeacon James Brown Craven (1850–1924) of Orkney; William Foyle (1883–1963), co-founder of Foyles bookshop, who purchased the former medieval monastery of Beeleigh Abbey, Essex, in 1943.

USTC 1028010; Willems, *Les Elzevier* 354.





# CARTESIANISM IN CAMBRIDGE

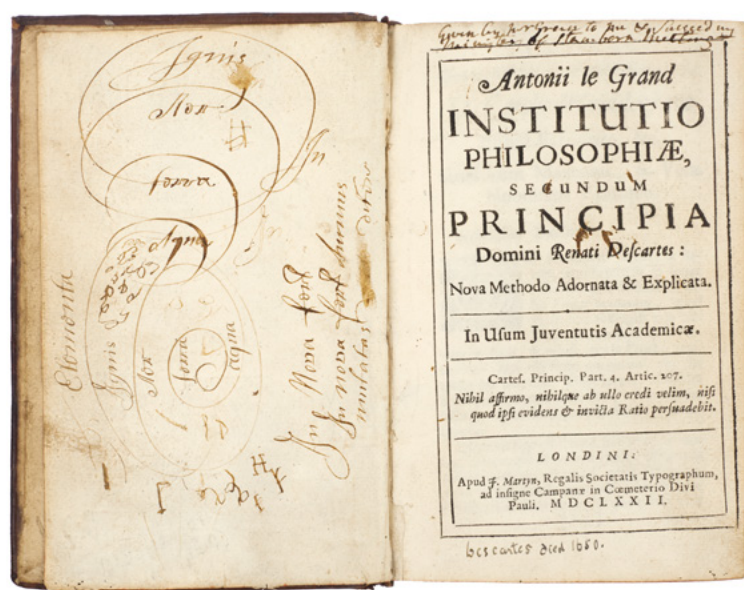
**16 LE GRAND, Antoine.** *Institutio philosophiæ, secundum principia domini Renati Descartes, nova methodo adornata & explicata, in usum juventutis academicæ.* London, J. Martyn, 1672.

8vo, pp. [xxi], [1, blank], 470, [2, errata, blank], bound without the additional engraved title; full-page copper-engraving printed to p. 220; a very good copy; bound in contemporary English speckled calf, boards panelled in blind, spine tooled in compartments in blind, edges speckled red; corners bumped, front joint partially split, small stains to front board; scattered notes in Latin and Greek and manicules in a contemporary English hand, extensive notes, inscriptions, pen-trials, and flourishes to front and rear endpapers (*see below*). £875

First edition of this influential work in the transmission of Descartes's ideas in England, with rich evidence of multiple early English owners.

The Franciscan friar and philosopher Antoine Le Grand (1627/8–1699), educated at Douai and sent to teach philosophy in London in 1656, is best known for his role in disseminating Cartesian thought in England, with his works widely used in teaching at English universities. In 1671 he published an abridgment of Descartes's philosophy intended for students, *Philosophia veterum e mente Renati Descartes*, and, 'encouraged by its favourable reception, particularly at Cambridge,' expanded it into the present work the following year (ODNB).





### Provenance:

1. Ink ownership inscription 'Thomæ Greek Liber', likely Thomas Greeke (c. 1621–1719) of Cambridge, admitted at Peterhouse 18 January 1638/9, or possibly his father, also Thomas Greeke (c. 1591–1689), who matriculated from Trinity in 1609, was elected a Fellow in 1614, and was later appointed Rector of Carlton cum Willingham in Cambridgeshire.

2. Ink ownership inscription 'Johannis Kegan liber Sum 1682' to front free endpaper, with further inscriptions and a repeated diagram of the relationship of the four elements, and several annotations and manicules seemingly in his hand throughout the text.

3. Eighteenth-century ink inscription 'These ffor Mr Hall Living at Broxesholme [i.e. Broxholme, Lincolnshire?]' to rear free endpaper.

4. Numerous eighteenth-century ink inscriptions and pen-trials of 'Margaret Stamford' to rear endpapers.

5. Later (eighteenth-century?) inscription to title, 'Given by Mr Green to me & succeeding Ministers of Stamborn [i.e. Stambourne, Essex?] Meeting'.





## LICENCE TO CURE

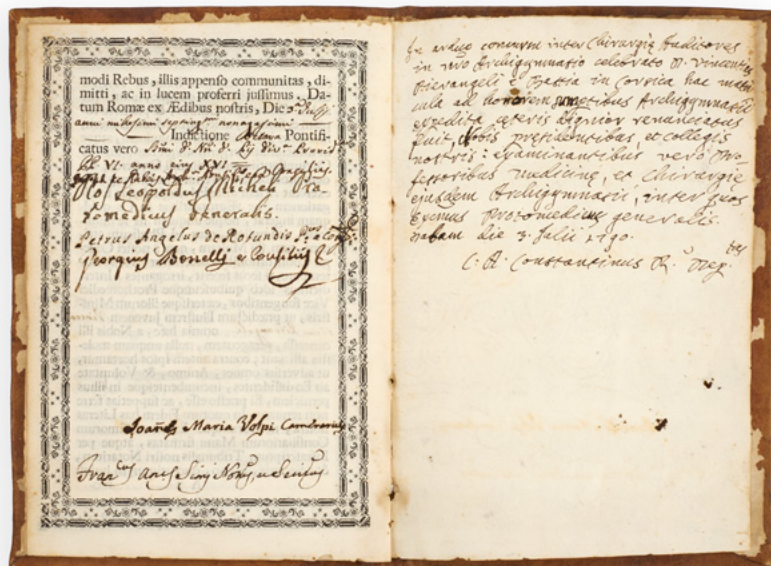
17 [MEDICINE.] Nos Romani archiattrorum collegii prior totiusque ditionis S.R.E. quocunque subjectæ nomine prothomedicus generalis ... [Rome, 3 July 1790.]

8vo, pp. [4]; woodcut initial, text within ornamental typographic frame, gaps within text completed in manuscript, several signatures at end; a few light marks, some toning and small chips to edges; stitched into sheep-covered boards, covers with Greek key border in blind enclosing gilt design with foliate tools and stars; waterstaining to covers, ties wanting, small losses to pastedowns; manuscript note to rear free endpaper. £350

A seemingly unrecorded part-printed certificate, here completed in manuscript and handsomely bound, issued by Leopold Micheli, 'protomedicus generalis' at the famous Archiginnasio della Sapienza in Rome, granting Vincentius Pierangeli of Bastia in Corsica the right to practice surgery.

Housed in the splendid Palazzo della Sapienza, built in the sixteenth and seventeenth centuries, the Archiginnasio was the forerunner of the University of Rome, the sobriquet Sapienza deriving from its motto 'initium sapientiae timor domini' (the beginning of wisdom is fear of the Lord).

Having proved himself by public examination, Vincentius Pierangeli is hereby granted the right to practice surgery, let blood, and prescribe enemas. The document is signed by Leopold Micheli, who taught anatomy, and by several other professors: Petrus Angelus de Rotundis, who taught medical theory and practice; Georgius Bonelli, who gave instruction on diseases of the abdomen; and Joannes Maria Volpi, who lectured on diseases of the chest. A note of approval at the end is in the hand of Carolus Aloysius Constantinus, who served as the Archiginnasio's rector.





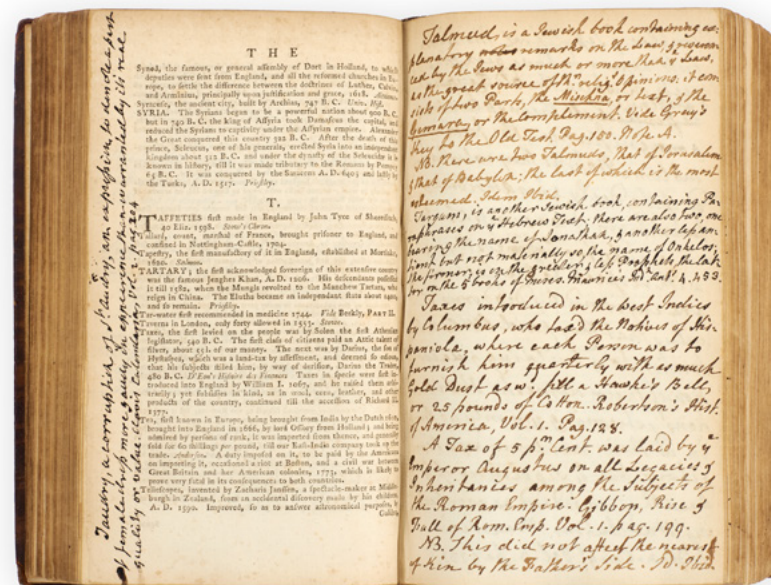
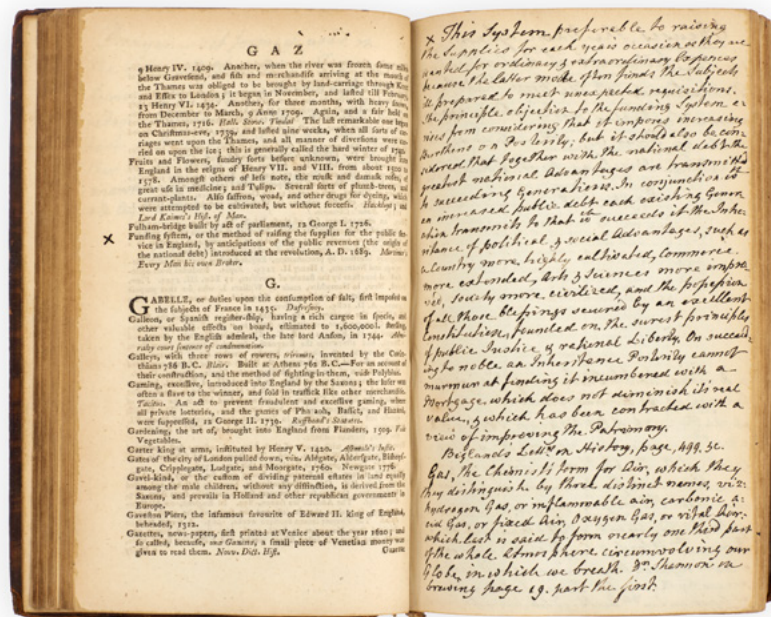
# COPIOUSLY ANNOTATED

**18 MORTIMER, Thomas.** The Student's pocket Dictionary; or, Compendium of universal History, Chronology, and Biography. From the earliest Accounts, to the present Time. With Authorities ... London, printed for J. Johnson ... 1777.

Two parts in one vol., 12mo, pp. [112]; [258], with a half-title, and a fly-title to the second part; **interleaved with blanks and annotated throughout with additional entries or further information** (in several similar hands or possibly by the same person over a long period of time, late eighteenth to early nineteenth century); a very good copy in contemporary calf, joints cracked, headcaps chipped. £600

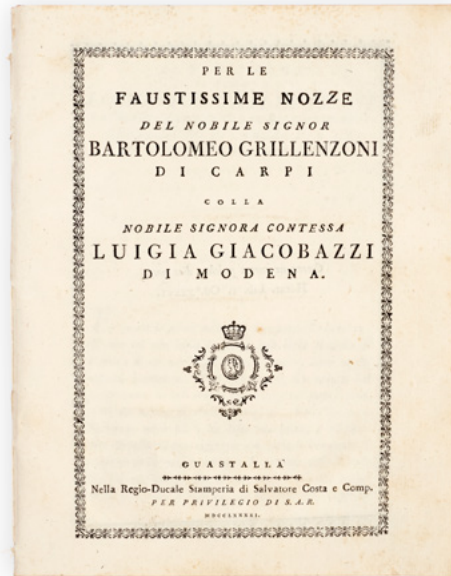
**First edition.** Mortimer (1730–1810) combined a short career as a diplomat with a long one as a writer and teacher, his most famous work being *Every Man his Own Broker* (1761), written after the loss of a fortune on the stock exchange. *The Student's Pocket Dictionary*, which saw a second edition in 1789, comprises two dictionaries, one historical and one biographical – it was inspired by Priestley's *Charts of History and Biography*.

Though some of the annotations here provide new information to existing entries, most are entirely new. Entries added to the letter A in the first part, for example, cover 'Æra Xtian', 'Ægyptians', Amphitheatre, Anabaptists, Appropriation of tithes, and Anthropopathia; while extra information is added to existing entries on Arithmetic and the Arundel marbles. Sources include Gibbon, Blair, Tytler, Hailey, Bever and others.





# A TOAST TO LOVE AND LINEAGE



**19** [NUPTIALIA.] Per le Faustissime Nozze del Nobile Signor Bartolomeo Grillenzoni di Carpi colla Nobile Signora Contessa Luigia Giacobazzi di Modena. *Guastalla, 'Nella Regio-Ducale Stamperia di Salvatore Costa e Comp.', 1791.*

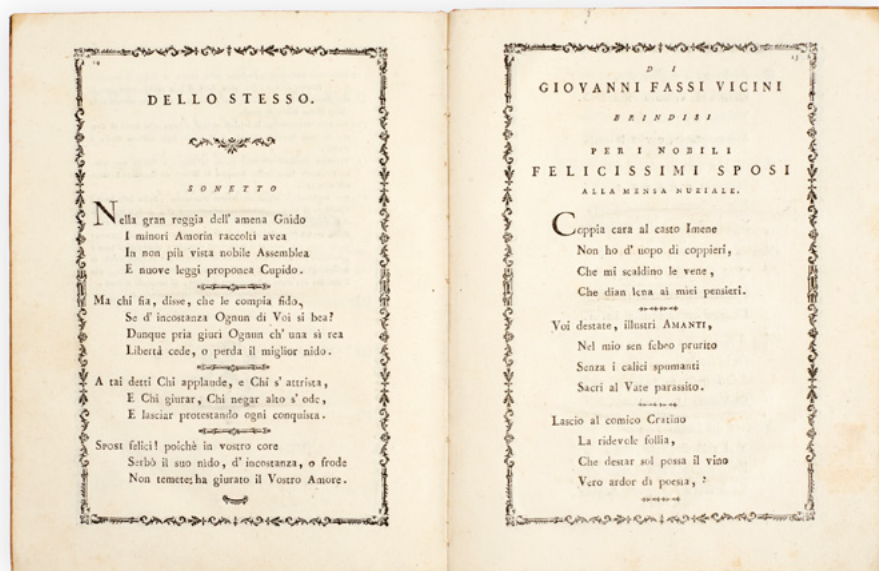
4to, pp. [22], [2, blank]; each page within typographic woodcut border; occasional light finger-soiling but a well-preserved copy; edges stained red; disbound and sewn pamphlet-stitch. £250

Seemingly unrecorded, provincially printed sonnets written to mark the marriage of Bartolomeo Grillenzoni and Luigia Gioacobazzi, dedicated to the father of the groom.

The Carpi-born poet Giovanni Fassi Vicini contributes one of the eight sonnets as well as a dedication to the father of the groom, Lodovico Grillenzoni. A pronounced emphasis on the couple's noble lineage pervades the collection of sonnets as well as Fassi Vicini's six-line poems, which ends in praise of the couple's respective fathers, who are mentioned by name. Likewise, the preceding sonnet by Policromi Titanio (the pseudonym of Jesuit poet Valeriano Benincasa) details the historic feats of the noble families of Grillenzoni and Giacobazzi, accompanied by footnotes on notable members of both families.

Fassi Vicini's fixation with the patriotic and the paternal is perhaps an attempt to deviate from the flowery language typical of much eighteenth-century nuptial poetry. In his dedication he writes that such collections of poetry, which initially brought renown to poets and happy couples alike, had been reduced to 'nauseating abuse' (*trans.*) thanks to mediocre authors who hoped to gain immortality through their work.

Not recorded on OCLC, Library Hub, or OPAC SBN; not in Pinto, *Nuptialia*.



‘A MONUMENT OF ETERNAL MEMORY AND GRIEF’

**20 PASSI, Marco Celio.** *Memorie sulla vita di Donna Giuseppina Passi nata Marchesa Lomellini di Genova. Bergamo, Stamperia Mazzoleni, 1832.*

8vo, pp. 31, [1, *admittitur*]; light marginal foxing; otherwise a very good copy in near-contemporary purple marbled paper over pasteboard; some wear to spine. £300

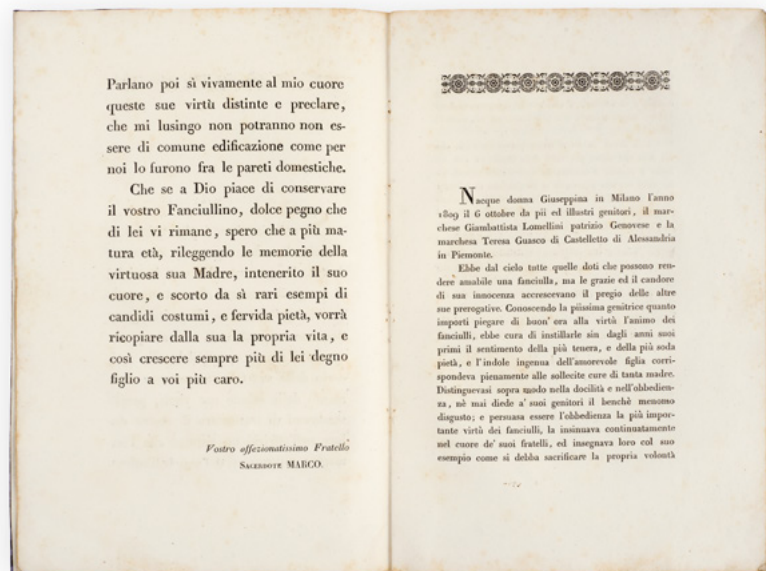
Scarce first edition of a touching memorial to Giuseppina Passi (1809–1831), born Marchioness Lomellini of Genoa, who died after complications in childbirth at the age of twenty-one.

The account of her life, written by her brother-in-law Marco Passi, is followed by two sonnets to console her grieving husband. Giuseppina is remembered as exceptionally pious and caring, having cared for her siblings after the premature death of her own mother. She donated most of her annual allowance to the poor and tended to the sick in a Milanese hospital; within her own family, she refused to leave the bedside of ailing relatives, taking a servant into her home to convalesce after a period of illness.

After losing two children in infancy, she developed a high fever after the birth of the third. Passi, a priest himself, recalls his sister-in-law's final moments: a doctor came to examine her and, noting her joyful demeanour, asked if her health had improved. She was so exuberant, she said, because she had just received the last rites. Weeping profusely, the doctor said later that he ‘never again witnessed such Christian resolution and acceptance in the face of death’ (p. 24, *trans.*).

She was so deeply mourned that three further editions of Marco Passi's *Memorie* were published, in 1833, 1844, and 1853.

We find three copies of the present edition, all in Italy. OCLC records only one copy (the 1844 edition) in the US, at the University of Illinois.





*Singularis de  
v. Bibliograph.*

74

IN HOC VOLUMINE HABENTVR HAEC.

CORNUCOPIAE, Sive linguae latinae commentarii diligentissime recogniti, atque ex archetypo emendati.

Index copiosissimus dictionum omnium, quae in hisce Sypontini commentariis, quae in libris de lingua latina, et de Analogia, M. Terentii Varronis, quae in vndeaginti librorum fragmentis Sexti Pompeii Festi, quae in compendiis Nonii Marcelli de proprietate sermonum continentur, sic enim vno indice omnia comprehensa sunt, ut quaecumque quaerantur dictiones, inueniri facillime possint. Historias praeterea, quae in toto hoc ipso volumine continentur, sic curauimus omnes vno in loco colligendas, ut et in qua columna, et in quo versu sint, facile quis, cum volet, inueniat. Eodem modo et fabulae collectae sunt, et insituta, et tinniores rerum, et mores, et proverbia, et remedia, eaque, alia ex aliis post indicem iussimus imprimenda, notata enim sunt totius operis singulae columnae, ac singuli columnarum omnium versus arithmetice numeris, quemadmodum ex eius ipsius indicis principio licet cognoscere, ubi primi numeri c littera notati, significant columnas reliqui punctis distincti, versus.

Eiusdem Sypontini libellus, quo Plinii epistola ad Titum Vespasianum corrigitur.  
Cornelii Vitellii in eum ipsum libellum Sypontini Annotationes.  
M. Te. Varronis de lingua latina libri.iii. Quartus. Quintus. Sextus.  
Eiusdem de Analogia libri tres.  
Sexti Pompeii Festi vndeaginti librorum fragmenta.  
Nonii Marcelli compendia, in quibus tanta fere pars addita est, non ante impressa, nisi per Aldum mansuetum, id est, labore, et diligentia Iacobi nostri Veronensis, qui in Gallia Norimam cum antiquis contulit exemplaribus. Aditus praeterea est longus tractatus de generibus.  
Parebit insuper tibi, Candide lector, omnium vocabulorum graecorum Index, olim ex incerta praetermissus.

PRINTED IN PAGANINI'S ICONIC ITALIC

**21** PEROTTI, Niccolò. In hoc volumine habentur haec. Cornucopiae, sive linguae latinae commentarii diligentissime recogniti, atque ex archetypo emendati. Index copiosissimus ... Eiusdem Sypontini libellus ... Cornelii Vitellii ... annotationes. M. Te. Varronis de lingua latina ... Eiusdem de analogia ... Sexti Pompeii Festi ... fragmenta. Nonii Marcelli compendia ... *Toscolano, Alessandro Paganini, April 1522.*

4to, ff. 50, col. 1268 (i.e. 1270), p. [1, blank]; text in Latin with occasional passages in Greek, title within woodcut border, woodcut initials, capital spaces with guide letters; small repairs and small marginal hole to title, small paperflaw to K1, affecting a few words, repairs to final blank, some dampstaining and browning especially at beginning and end, occasional small marks; a good copy in eighteenth-century vellum over boards, spine in compartments lettered in gilt, pale blue edges; upper cover stained, a little worming and staining to endpapers; early manuscript notes (crossed through) to final blank, bibliographic note in eighteenth-century hand to front flyleaf; small circular collector's label (dog with bone) to front pastedown. £950

Handsome edition of the masterful *Cornucopiae* of the Italian humanist and grammarian Niccolò Perotti (1429–1480), printed in Alessandro Paganini's distinctive small italic type.



[illegible]

The *Cornucopiae*, an enormous commentary to Martial that served as an encyclopaedic dictionary of classical culture, was Perotti's masterpiece. It was written in his native Sassoferrato and first published (posthumously) at Venice in 1489 by Paganino Paganini, Alessandro's father. A *summa* of humanistic knowledge, with thousands of quotations from ancient authors, it became a veritable bestseller, inspiring future lexicons, such as that of Robert Estienne. The *Cornucopiae* is followed here (from col. 939) by three grammatical texts, Varro's *De lingua latina*, Festus' *De verborum significatione*, and Nonius Marcellus' *De proprietate sermonum*.

‘A virtuoso – whose books are visually splendid, if not always easy on the eye’, Paganini (*fl.* 1509–1538) ‘followed his rival and peer Aldus in exploring the potential of cursive type and small formats ... He is also credited with printing the first edition of the Arabic text of the Qur’an’ (*The Oxford Companion to the Book*). Aldus Manutius’s own edition of the *Cornucopiae*, with the same supplementary texts, had appeared in 1513.

Adams P723; BM STC Italian, 1465-1600, p. 499; EDIT16 CNCE 53580; USTC 847585.

NICOLAI PEROTTI CORNVCOPIÆ. Sine cōmenta  
nonnō lingue lating ad illuſtrius. Principem Fe  
dericū vrbani Ducem. ꝛ Eccleſiaſtici  
exercitus impato. inuictis.  
LIBER PRIMVS.

DE AMPHITHEATRO EPIGRAMMA PRIMVM.

**B**ARBARA PYRAMIDVM. Blanditur Domitiano, qđ amphitheatrum eius prædara totius orbis edificia opus magnitudine super. Barbara, Fera, incerta moribus. Barbari ab initio dicti sunt factio nomine, qui dure atq; asper loquebantur, quemadmodum blasphemant. *Barbari* sunt homines qui non loquuntur bene.

[illegible][illegible]



22 [PERRET, Paul or Gustave DROZ (*attributed*), and Leonard SMITHERS (*translator*).] Tableaux Vivants, completely translated from the original French by a Member of the Council ... annotated. Athens [*i.e.* London], 'Imprinted by the Erotika Biblion Society for private distribution only', 1888.

8vo, pp. [18], 142, [2, advertisements]; title-page printed in red and black, woodcut initials, head-, and tailpieces throughout; small marginal tear to p. 69 and some staining to pp. 98–9, otherwise a fine copy in modern quarter vellum over coarse-grain tissue, title and date lettered directly to spine in ink, fore-edge and lower edge uncut; modern pencil notes to front endpapers. £400

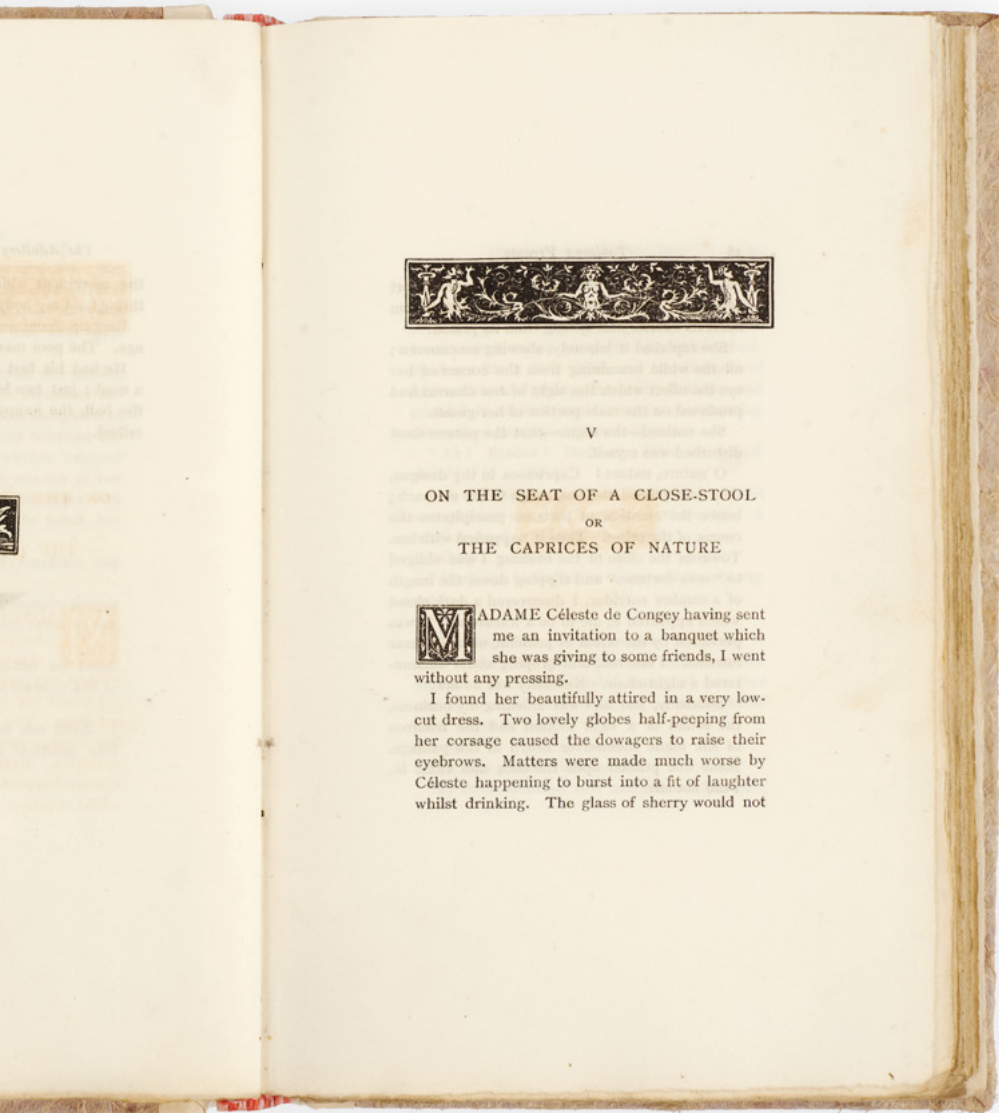
First edition, no. 162 of 250 copies, of this series of erotic vignettes printed by the Erotika Biblion Society, the second work printed by the society and the first of their *Bibliothèque Française* series.

The Erotika Biblion Society was founded in 1888 by London publishers Harry Sidney Nichols and Leonard Smithers. Their first printed work, an English translation of the *Priapeia*, was likewise printed in 1888 under the false imprint of Athens. The present work is an English translation of the French erotic work *Les Tableaux Vivants, ou Mes Confessions aux pieds de la Duchesse. Anecdotes véridiques tirées de nos amours avec nos libertines illustres et nos fouteuses de qualité*, first printed in Brussels (with an Amsterdam imprint) in 1870.

Twenty-eight-year-old Richard de la Brulet, self-described as 'ready to love many women and caress all those whom I do not love, and who are good looking' (p. ii) narrates the stories of his past erotic encounters to his current mistress, a duchess. He describes, *inter alia*, seducing a bride on her wedding day, surprising a pair of widowed sisters with a dildo, several *ménages à trois* involving strap-ons, and an accidental sexual encounter with his cousin; his lovers include nuns and courtesans, countesses and chambermaids, and men and women alike. Likely by Smithers himself, footnotes to the text (*e.g.* 'putain: a female professor of horizontal philosophy') and a comprehensive index clarify etymologies, explain decisions taken by the translator, and provide references to key nineteenth-century erotic bibliographies and dictionaries.

OCLC finds copies at the BnF and the British Library only.

Pia II, 1296; for the first French edition, see Gay III, 1174, and Dutel 835. See Nelson, *Publisher to the Decadents: Leonard Smithers in the careers of Beardsley, Wilde, Dowson* (2000).



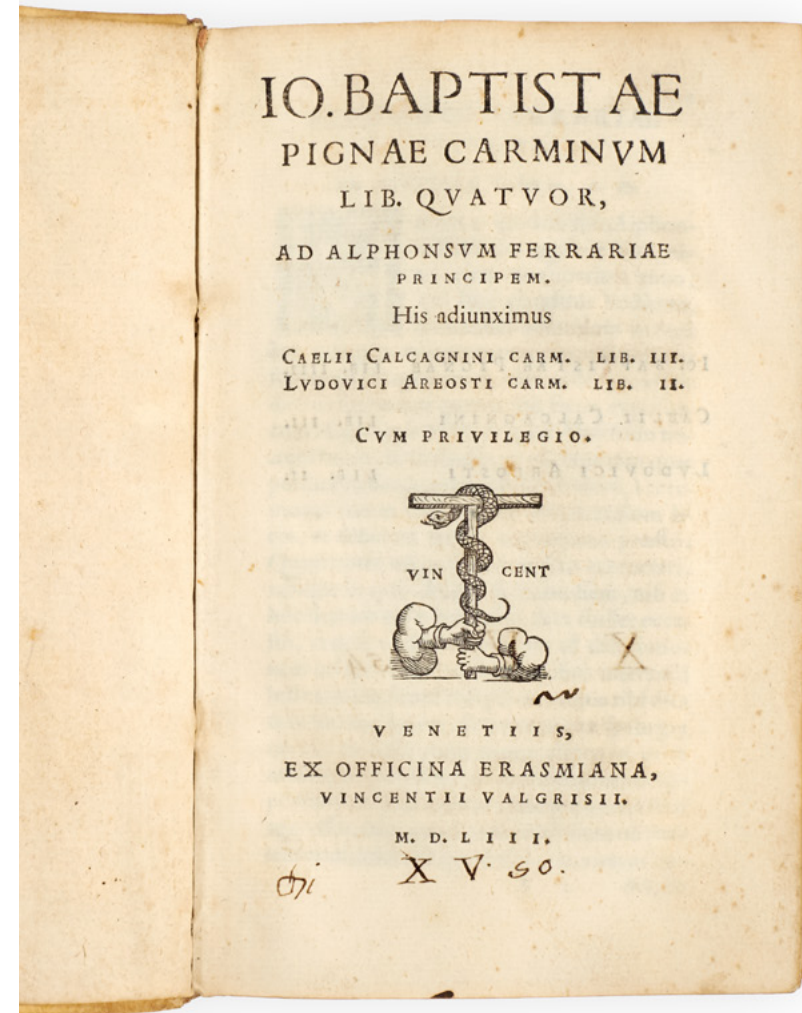
23 'PIGNA, Giovanni Battista' (*i.e.* Giovanni Battista NICOLUCCI), *editor and contributor*; Celio CALCAGNINI; and Ludovico ARIOSTO. Io. Baptistæ Pignæ carminum lib. quatuor, ad Alphonsum Ferrariæ principem. His adiunximus Cælii Calcagnini carm. lib. III, Ludovici Areosti carm. lib. II. Venice, Vincenzo Valgrisi, 1553.

8vo, pp. 312, [16]; woodcut Valgrisi device to title-page, woodcut initials; some light foxing and damp staining, tiny paper flaws to pp. 13-14, 29-30, 45-46, 61-62, 77-78, 89-90 and 125-126 affecting a few words; in contemporary limp vellum, title in manuscript to spine and lower edge of text block; slightly soiled and stained; early ink ownership inscription 'Di Giovanni Tanagli, volterrano' to verso of rear free endpaper, ink shelfmarks to title recto ('X V. 50') and verso ('X V. 54'). £650

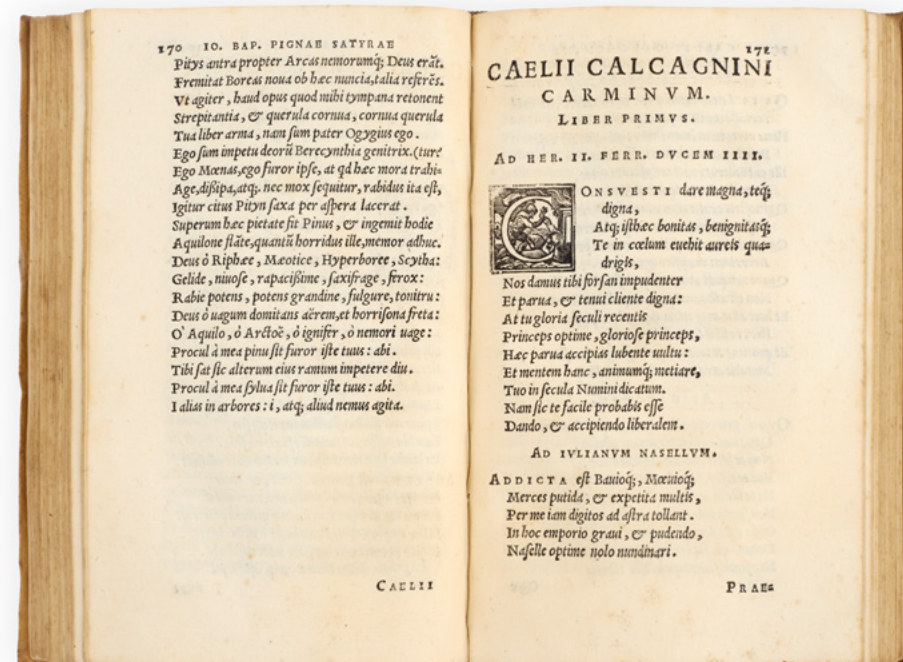
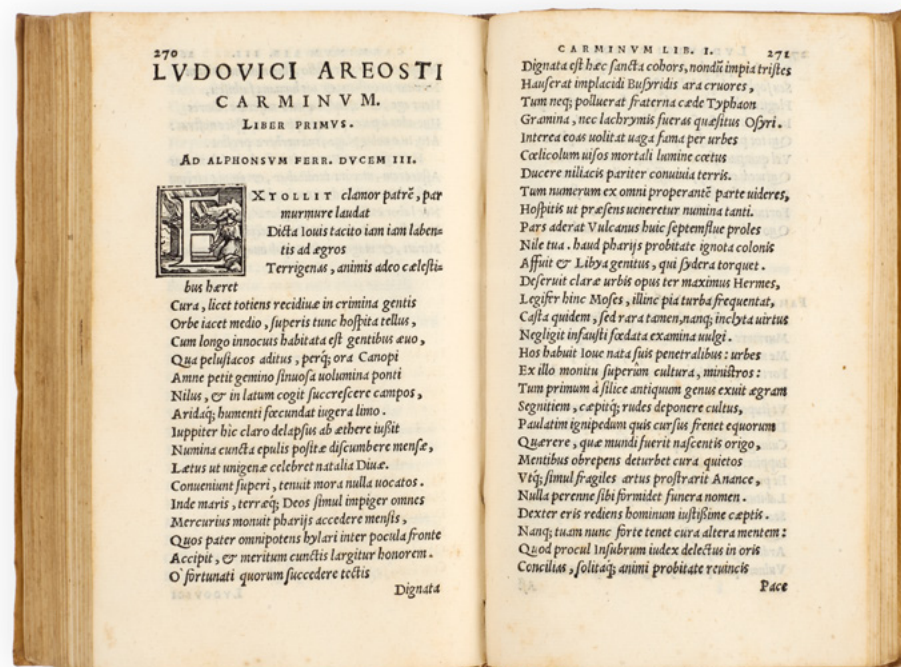
First edition of the Latin poems by the three eminent *ferraresi* Giovan Battista Pigna (1529-1575), Celio Calcagnini (1479-1541), and Ludovico Ariosto (1474-1533).

Giovan Battista Nicolucci, known as 'Pigna', was a man of letters from Ferrara who served as secretary to the Este family. He was also entrusted with the education of Alfonso d'Este, duke of Ferrara from 1559, to whom he dedicated this collection of poems. The book opens with Pigna's Latin verses (pp. 5-170), followed by those of Celio Calcagnini (pp. 171-269) and Ludovico Ariosto (pp. 270-312).

While Pigna's lyrics are still embedded in the classical and humanist tradition, Calcagnini's work departed from 'the Petrarchan poetic conventions in favour of "vulgar" themes that aligned with the literature of reformist inspiration of the late fifteenth century' (*Dizionario Biografico degli Italiani, trans.*). Calcagnini's poems include, for instance, 'Horologii aenigma' on the ineluctable passing of time (pp. 175-176), 'Bona fortunæ precaria esse' on the rejection of wealth (p. 179), and 'Quomodo quis se ad mortem instruat' on living well and dying well (p. 204). Noteworthy are also the pornographic poems 'Descriptio cunni' and 'Descriptio culi' (both at p. 191), often defaced in other copies of the book.







Most of Ariosto's poems, on the other hand, date back to the first phase of the poet's activity, when he was between the ages of twenty and thirty. Best known for his epic poem *Orlando furioso* (first published in 1516), widely recognised as one of the finest products of the Italian Renaissance, Ariosto's poems in Latin are not as refined as those of contemporaries such as Pietro Bembo or Andrea Navagero. Nevertheless, they reflect the various stages of his stylistic and technical development, and provide a remarkable insight into his early preferences, taste, and sensibility.

Adams P1200; EDIT16 37517.



## HAND-DRAWN COMIC POSTCARDS

**24** [POSTCARDS.] 'PSH'. Twenty-nine manuscript postcards. London, 1912–c. 1920?.

29 postcards (each c. 88 x 138 mm), rectos illustrated with hand-drawn cartoons in ink and wash with occasional highlighting/correcting in correction fluid, of which 28 in black and white, 1 with muted watercolours, nearly all initialled 'PSH', versos pre-printed in green; some soiling, a little light foxing to a couple of cards, but else excellently preserved; 5 postcards sent to Miss M.A. Potter and signed 'PSH', postmarked London 1912 and with green King George V halfpenny stamps.

£375

**A rare, personal, and comic snapshot into London life and English humour in the first quarter of the twentieth-century.**

The illustrations, all drawn in cartoonish style, are clearly intended to be humorous in nature; many of the postcards feature 'Punch'-style cartoons on a variety of themes, some mock landlords and pawnbrokers, others bank tellers, some marriages. Ten are titled 'Play Titles Travestied' and feature the names of contemporary plays and musicals with a comical reimagining of the title's meaning. These may have been inspired by Alfred Teele's similarly titled contemporary series in the journal 'Pick Me Up', though the theme does not seem to be unique to Teele. One postcard includes a portrait of Prime Minister Henry Herbert Asquith. 'PSH' is particularly fond of word-play, like this short exchange between judge and prisoner, titled 'Handy':

The Judge: "What is your trade?"

Prisoner: "I'm a locksmith, yer honour."

Judge: "And what were you doing in the jewellers shop?"

Prisoner: "Well, when the policeman came in I was making a bolt for the door."







COUNSEL: "I'm sorry I couldn't do more for you"  
CONVICTED CLIENT: "Dont mention it guv'nor; aint five years enough?"



RUSTIC: "There wasn't much wrong wi' the watch sur - only one o' they little wheels was loose, so ol' propped 'em up wi' a bit o' march stick."



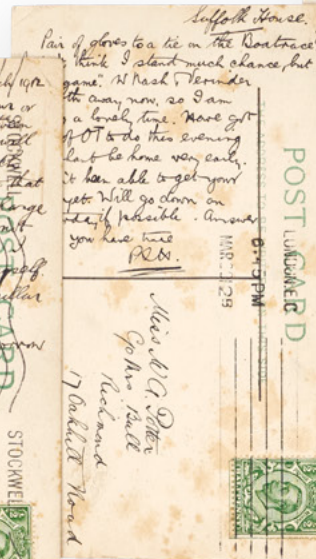
NT CHARLADY: "Why did  
en ringing and m  
HOUSEWIFE: "You kept  
ought it was only t



PLAY TITLES TRAVESTIED  
"The Land of Promise"



an "Introduction"

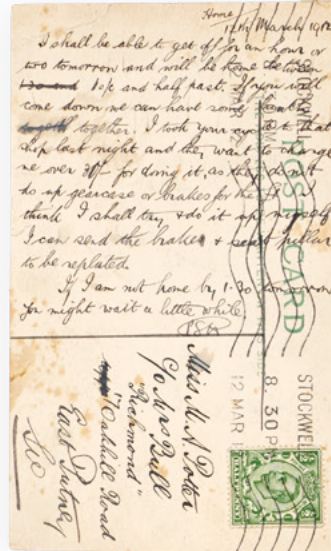


POST CARD

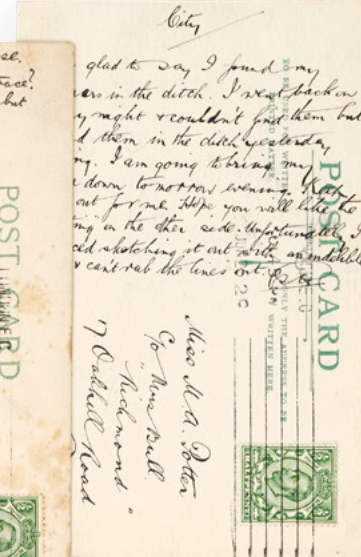


Suffolk House.  
Pair of gloves to a tie on the Boatrace?  
I think I stand much chance, but  
game. W hash, reminder  
the away now, so I am  
a lovely time. Have got  
4 OT to do this evening  
but to home very early.  
It has been able to get your  
yet. Will go down on  
note if possible. Answer  
you have time  
P.S.H.

Miss M.A. Potter  
To Mrs. Wall  
Richmond  
17 Colville Road



STOCKWELL  
8.30 P  
12 MAR 1912  
Miss M.A. Potter  
To Mrs. Wall  
Richmond  
17 Colville Road  
East Putney

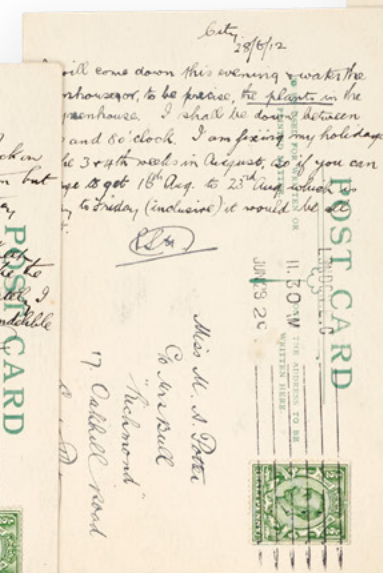


POST CARD



City  
glad to say I found my  
cars in the ditch. I went back in  
my night I couldn't find them but  
I found them in the ditch yesterday  
morning. I am going to bring my  
down to not pass women. Have  
out for me. Hope you will like to  
ing in the three sets. Hope you will  
and sketching it out with an indelible  
I can't rub the lines out of my  
P.S.H.

Miss M.A. Potter  
To Mrs. Wall  
Richmond  
17 Colville Road

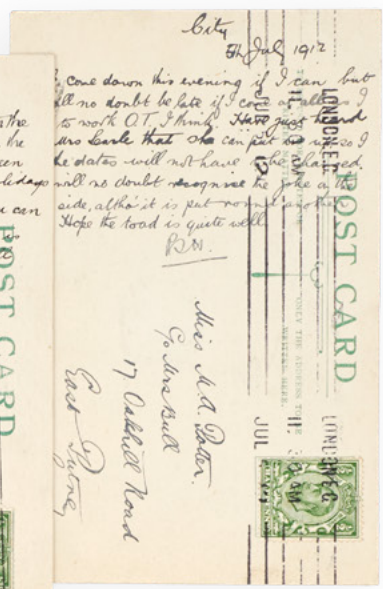


POST CARD



City 29/6/12  
will come down this evening with the  
household, to be precise, the plants in the  
greenhouse. I shall be doing between  
and 8 o'clock. I am fixing my holidays  
be 3+4th week in August, so if you can  
get 18th Aug. to 23rd Aug. when I  
to Friday, (inclusive) it would be all  
P.S.H.

Miss M.A. Potter  
To Mrs. Wall  
Richmond  
17 Colville Road



POST CARD



City 5th July 1912  
Come down this evening if I can but  
all no doubt be late if I come at all. I  
to work O.T. I think. Have just heard  
Mrs. Wall that she can put up with me  
the dates will not have the changed.  
will no doubt recognise her face on the  
side, altho' it is put normal and the  
Hope the food is quite well.  
P.S.H.

Miss M.A. Potter  
To Mrs. Wall  
Richmond  
17 Colville Road  
East Putney

Five of the postcards have been sent, postmarked London EC and Stockwell and dated between March and July 1912, to a Miss M.A. Potter in East Putney. The short messages imply a familiarity between the two, and frequently reference dates or times when PSH will be home and the two can meet. The postcards also include complaints of loneliness, anecdotes about painting landscapes and a friendly wager on the Boat Race – 'Pair of gloves to a tie on the boatrace? I don't think I stand much chance, but I am "game" – as well as more mundane messages about working overtime, the prospect of taking a holiday together in August and the dates Miss Potter should try and get off work, and the complexities of fixing Miss Potter's bicycle. The final postcard sent is dated 5 July 1912 (though others, unsent, seem to have been drawn after 1912 as they reference plays staged later in the decade); perhaps PSH switched his correspondence to letters, or perhaps their August holiday was less than successful.



## A TECHNICAL EDUCATION

**25 RICHEROLLES, Paul Jules.** Album of drawings done at the École Impériale d'Arts et Métiers d'Angers. Angers, [1865–1868].

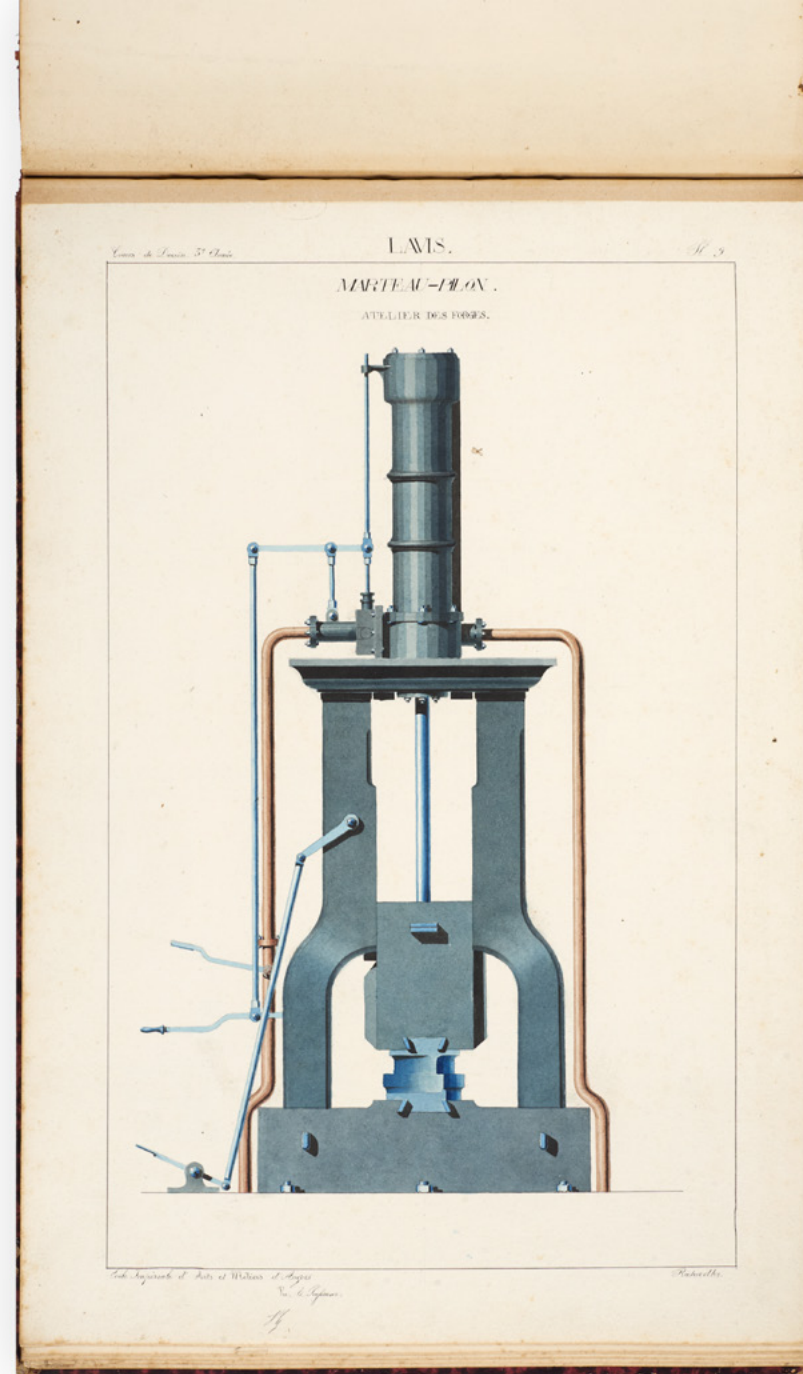
Oblong album (32 x 48 cm), comprising 83 leaves of thick paper each with technical drawings to the recto executed in ink, several enhanced with watercolour, with accompanying text, signed 'École Impériale d'Arts et Métiers d'Angers Richerolles Jules'; a little staining and toning to a few leaves (most noticeably at beginning and end), last leaf with small losses to corners; overall very good in contemporary red roan-backed marbled boards, spine lettered in gilt; some abrasions to spine and covers, some wear to corners and edges, upper hinge split.

£1250

An accomplished album of technical drawings executed by the noted French engineer Paul Jules Richerolles (1849–1935) during his three years of study at the École Impériale d'Arts et Métiers in Angers, western France.

Richerolles graduated in 1868, with a silver medal, and embarked upon a career as a railway designer and engineer, working in both the east and the south of France. From 1894 to 1901 he was in the Middle East, serving as director of the Beirut-Damascus-Hauran railway and then of the port of Beirut. In 1902 he moved to Greece to take charge of the railway between Piraeus, Larissa, and the Greek border, where he ended his career.

The drawings here cover Richerolles's three years' study at Angers. Those for the first year encompass foliate ornaments and friezes; antique vases; plinths, columns, capitals, and entablatures of the different classical orders; Roman and italic lettering; geometry; mouldings; floorplans; machine parts; and carpentry. Those for the second year are more purely geometrical in content (angles, planes, axes, intersections, tangents) but also depict gears, screws, cranks, and camwheels, as well as topography, with watercolours representing diverse types of terrain. Richerolles's skill as a technical artist is much in evidence in his third year; here we find drawings on mechanics and hydraulics, including machinery for a flour mill, pistons and pumps, drills, a drop hammer, various waterwheels, a Giffard injector, and steam engines based on designs by Stephenson, Meyer, Farcot, and Maudslay.







WITH MARGINALIA AND ADDITIONAL MANUSCRIPT MATERIAL

26 [RIEZ, diocese of.] Officia propria sanctorum ecclesiæ Regiensis a ... Ludovico Donio d'Attichi, episcopo Regiensi, ac domino, ad formam Breviarii Romani primo in lucem edita. Nunc autem a ... Nicolao de Valavoire eiusdem, in eadem episcopatus sede immediato successore, revisa et emendata. *Aix-en-Provence, Charles David, 1675.*

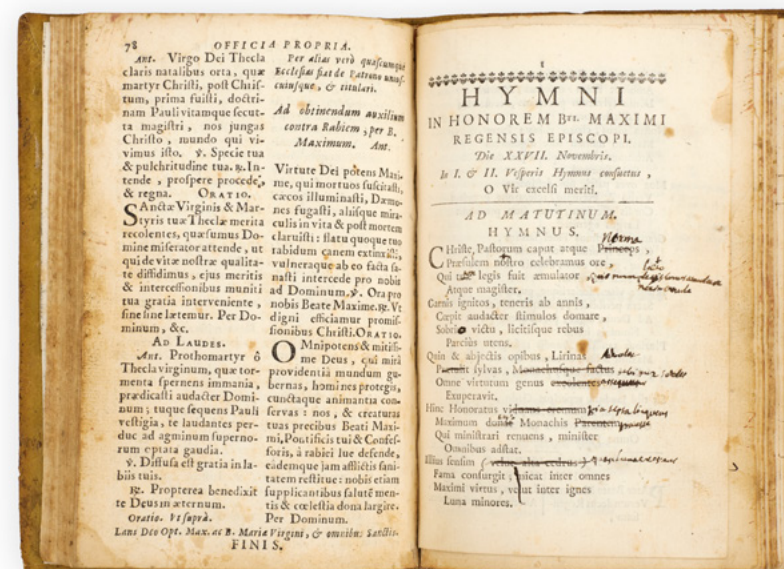
[bound with:]

Hymni in honorem Bti. Maximi Regensis episcopi. Die XXVII. novembris. In I. & II. vesperis hymnus consuetus, O vir excelsi meriti. [S.l., s.n.,] 1723.

Two works in one vol., 8vo, pp. [18], 78; 4; first work with woodcut device to title, initials, head- and tailpieces; upper margin of title-page excised (repaired), some light dampstaining and other marks; facsimile woodcut arms of Valavoire bound in as frontispiece; bound in eighteenth-century reversed calf; some wear to corners, staining to lower cover; a few corrections and marginalia, with 32 pp. of manuscript notes in an eighteenth-century hand bound in at end. £550

Very rare edition of the sanctorale for the diocese of Riez in southeastern France, bound with an unrecorded printing of hymns to St Maximus, the first bishop of Riez, and with thirty-two pages of related manuscript notes.

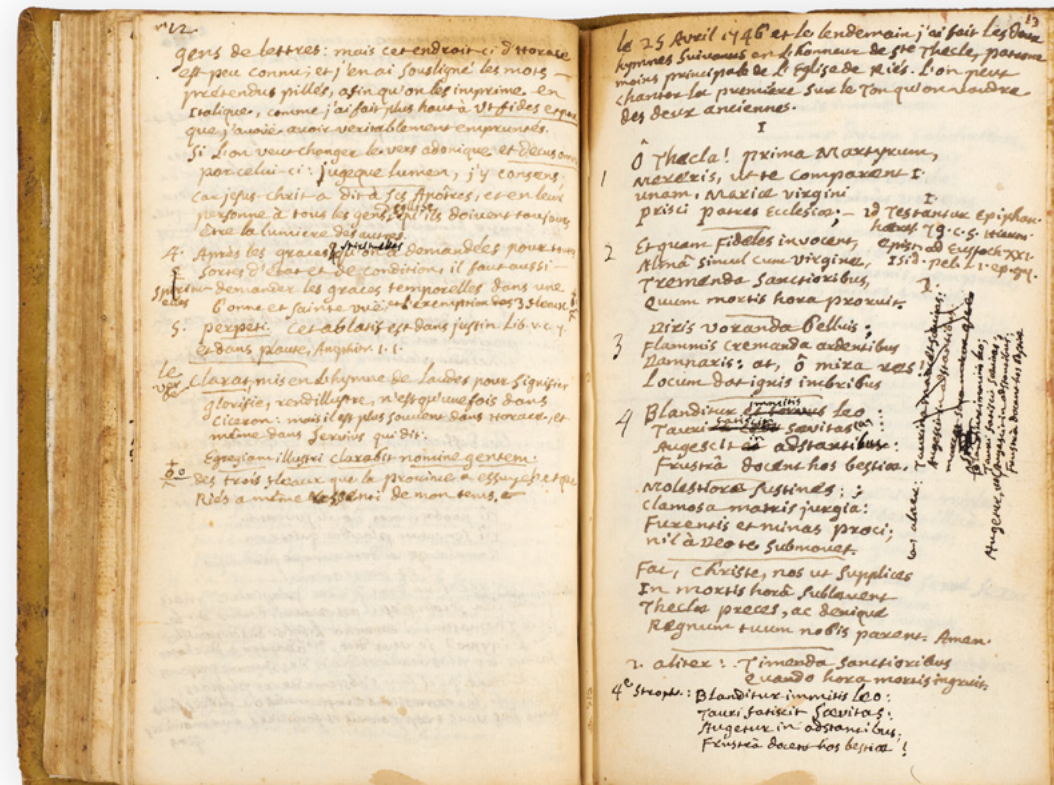
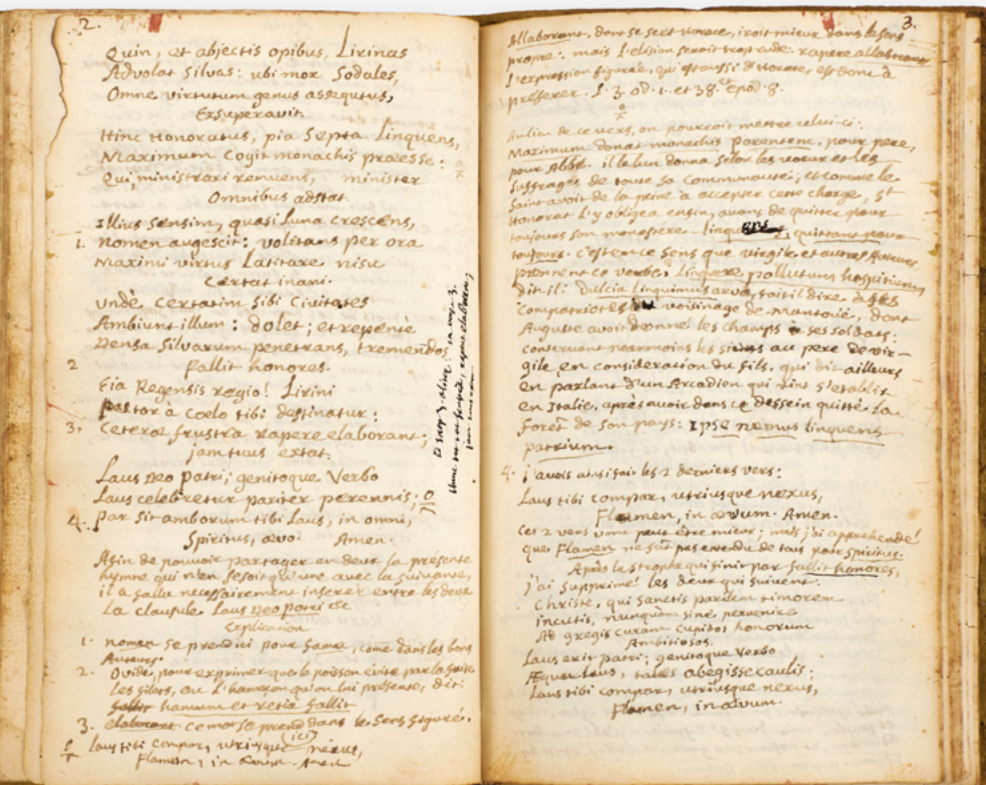
Issued by Nicolas de Valavoire, who served as bishop of Riez from 1652 until his death in 1685, the *Officia propria sanctorum* supplies antiphons, psalms, hymns, prayers, and readings for various saints' days, beginning with the feast on 27 November of the fifth-century confessor St Maximus of Riez. Published by Charles David (1623–1691), this edition superseded that of 1635 issued by Valavoire's predecessor Louis Doni d'Attichy. The *Hymni* gives the text of three Latin hymns to St Maximus, the first of which has been considerably revised in manuscript.





The manuscript notes bound in at the end were clearly compiled by an eighteenth-century clergyman of Riez. They open with a page of music on four-line staves for the hymn 'Christe pastorum caput'. Several Latin hymns to St Maximus follow, with an introduction in the first person and extensive notes in French; the prefatory note begins: 'En 1746 j'ai corrigé et même refondu mes hymnes de St Maxime comme elles seront ci après ... J'ai composé trois de ces hymnes en vers sapphiques sur un ton usité en quelques eglises.' There follow two Latin hymns to St Thecla, composed in April 1746, and then numerous notes on the text of the *Officia propria sanctorum* and on other liturgical works, the latest dated reference apparently being to 1755.

I. No copies on OCLC; only one copy on CCfr (BM Avignon). II. Unrecorded.



46  
Mrs Goldie, with the  
writers kind regards  
Simla  
1<sup>st</sup> November 1878.

FLOWERS

FROM

THE BŪSTĀN.

FIRST BŪSTĀN IN ENGLISH  
PRESENTATION COPY

27 SA'DI; [W.C. MACKINNON, *translator*]. A few Flowers from the Garden of Sheikh Saadi Shirazi, being Translations into English Verse of Portions of the Būstān. *Calcutta (Kolkata) & Bombay (Mumbai)*, Thacker, Spink, & Co., 1877.

12mo, pp. 87, [1, blank], printed errata slip tipped in before p. [11]; with half-title, woodcut ornaments, errata corrected in manuscript; inner bifolia of first quire loose, but a very good copy; in publishers green cloth blocked in gilt and black, edges gilt, brown endpapers; a little rubbed and bumped at extremities, very slightly cockled; half-title inscribed 'M<sup>rs</sup> Goldie, with the / writers kind regards. / Simla / 1<sup>st</sup> November 1878'.  
£475

First edition of the first English translation of any part of the *Būstān*, published in Kolkata and inscribed by the author at Shimla.

The *Few Flowers*, comprising around thirty stories, predate by two years H. Wilberforce Clarke's prose translation of the *Būstān* in full. 'The writer offers to the public, with much hesitation, this amusement of his leisure. Although his halting lines but ill represent Saadi's terse and eloquent verses, he thinks they will be found to be fairly literal translations; he hopes for lenient criticism on his attempt to render ... the high ideas and teachings of a favourite Persian poet, whose writings are as "household words" in every educated Mahomedan family' (preface).

Almost nothing is known of the author, Major W.C. Mackinnon, beyond his service as a British officer in India from the 1850s to '80s.

The *Few Flowers* were reprinted in London in 1896 and '97, although all three editions are now scarce.

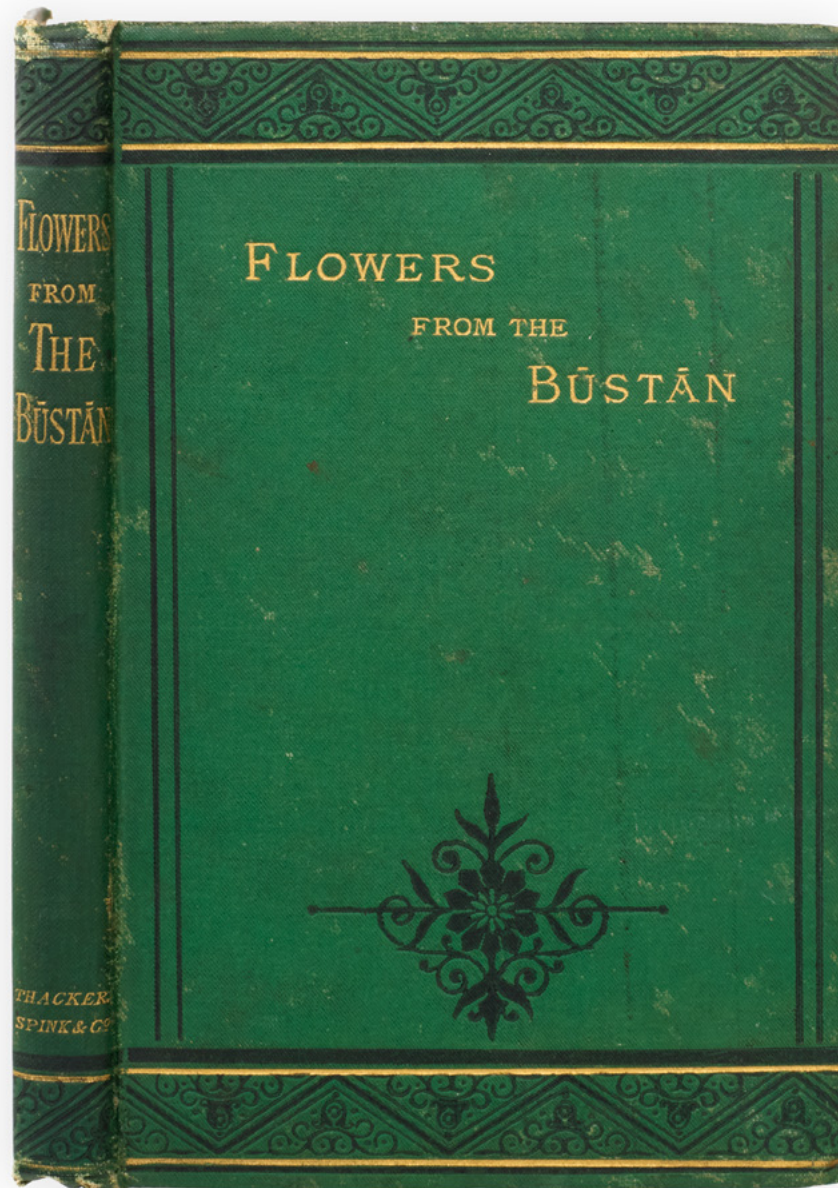
See Elwell-Sutton, 'Morals Pointed and Tales Adorned: The *Būstān* of Sa'di' [review], in *Iranian Studies* 9, no. 1 (Winter 1976), pp. 67-75.



A FEW FLOWERS  
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