

QUARITCH



NEW ACQUISITIONS 05.2024.









- cuisine -

There follow fourteen pages of equally humorous comic-style vignettes in colour, including, *inter alia*, a pair of pear thieves who are caught by a guard, a parody of William Tell (here depicted as a clown) shooting an apple off his son's head, and a pig rescued from slaughter using a pig-shaped *pain d'épice* as a decoy.

The sketchbook has been restitched into twentieth-century wrappers incorporating a fragment of Sara Thérèse's original calligraphic blue paper wrapper, within a vibrant collage border comprising colourful images of animals (including an armadillo), soldiers, musicians, clowns, children, young women, and men in eighteenth-century dress; it is unclear whether the sketchbook was embellished by a friend, a relative, or by Sara Thérèse herself.





# Guillaume Tell!

(1)



(2)



(3)



(7)



(9)



RESTAURANT



RESTAURANT





# ΠΟΝΗΜΑΤΑ ΔΡΑΜΑΤΙΚΑ

ΥΠΑΤΙΟΥ Ζ. ΑΥΓΕΡΙΝΟΥ.

Ἐκεῖνο δ' οὐδ' φανερόν, ὅτι δεῖ τοὺς βουλευμένους ἢ ποιῆν ἢ γράφειν τι κεχαρισμένον τοῖς πολλοῖς, μὴ τοὺς ὠφελιμωτάτους τῶν λόγων ζητεῖν, ἀλλὰ τοὺς μυθωδεστάτους· ἀκούοντες μὲν γὰρ τῶν τοιούτων χαίρουσι, θεωροῦντες δὲ τοὺς ἀγῶνας καὶ τὰς ἀμίλλας ψυχαγωγοῦνται. Αὐτὸ καὶ τὴν Ὀμήρου ποίησιν, καὶ τοὺς πρώτους εὐρόντας τραγωδίας, ἄξιον θαυμάζειν, ὅτι κατιδόντες τὴν φύσιν τῶν ἀνθρώπων, ἀμφοτέραις ταῖς ἰδίαις ταύταις (μύθοι καὶ ἐναγωνίῳ πράξει) κατεχρήσαντο πρὸς τὴν ποίησιν.

Ἰσοκρ. Πρὸς Νικοκλ. § 19. Ἐκδ. Κορ.

ΕΝ ΤΕΡΓΕΣΤῃ,  
ΕΚ ΤΗΣ ΤΥΠΟΓΡΑΦΙΑΣ ΤΟΥ ΑΥΣΤΡΙΑΚΟΥ ΛΟΓ.Α.

1849.

## DRAMATISING GREEK POLITICS

2. **AVGERINOS, Hypatios.** Πονήματα δραματικά. [*Ponemata dramatika.*]  
*Trieste, Austrian Lloyd, 1849.*

8vo, pp. [ii], 159, [1 (blank)]; some light spotting, but a very good copy in early twentieth-century blue cloth; spine lightly sunned and somewhat rubbed at foot, some wear to lower corners, one or two small stains to sides. £750

**Very rare first edition of Avgerinos' dramas of Greek Romanticism, three pieces uniting sentiments of nationalism, liberty, and philhellenism with aesthetic and literary reflections on the style and scope of dramatic poetry.**

The work includes three dramatic works, the second of which is preceded by a theoretical introduction to dramatic poetry. The last piece, composed in 1832, is set in Nauplio at the Government palace. It is preceded by a long introduction featuring in particular a long letter by Swiss banker, friend of Count Ioannis Kapodistrias, and proponent of Greek independence Jean-Gabriel Eynard (1775–1863). Written in French, it is addressed to the *Moniteur* on 26 October 1831 and begins 'The Count of Capo d'Istria has just been assassinated' (*trans.*). Eynard had first become acquainted with Kapodistrias c. 1814 and would provide substantial funds to the newly formed Greek state.

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

**We find a single copy in Italy, in Trieste, and a further four copies worldwide (BL, Cincinnati, Harvard, and the Sorbonne).**



### THE *TEXTUS RECEPTUS* FROM THE ELZEVIR PRESS

3. [BIBLE – NEW TESTAMENT.] Της Καινης Διαθηκης απαντα. Novi Testamenti libri omnes, recens nunc editi, cum notis & animaduersionibus doctissimorum, praesertim verò, Roberti Stephani, Josephi Scaligeri, Isaaci Casauboni. [*Leiden, Bonaventura and Abraham I Elzevir for*] *London, Richard Whittaker, 1633.*

[*bound after:*]

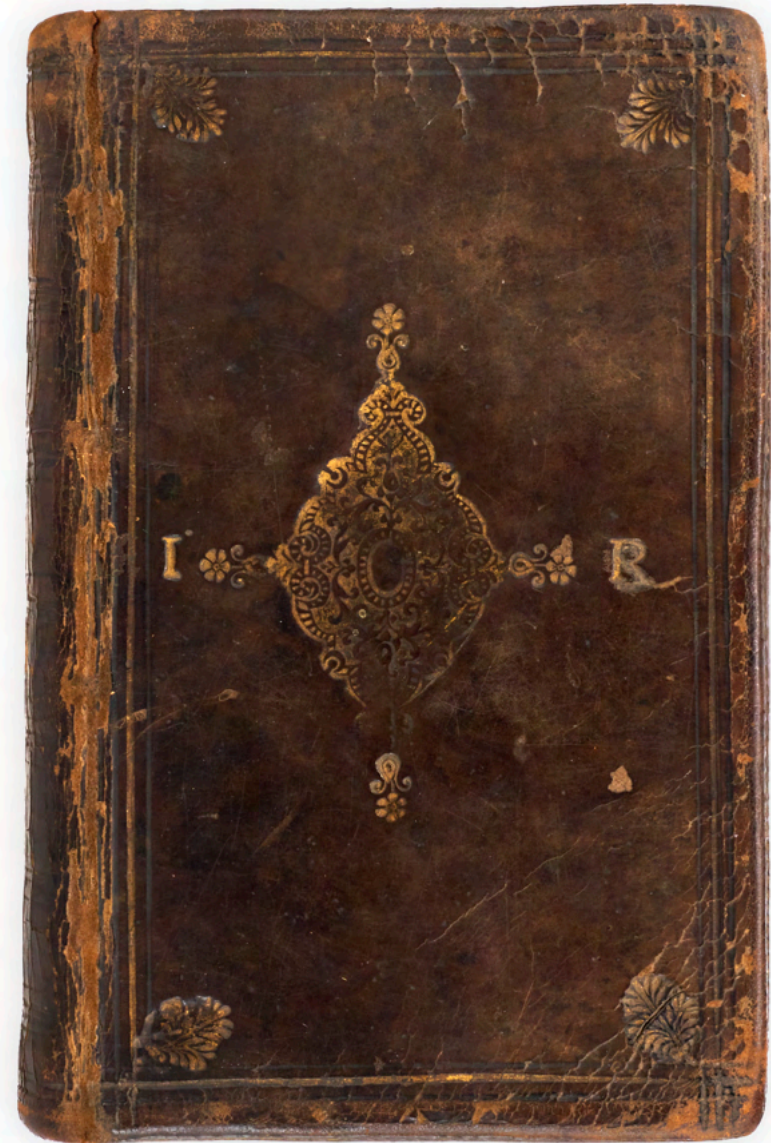
[BOOK OF COMMON PRAYER.] The Booke of Common Prayer and Administration of the Sacraments, and other rites and ceremonies of the Church of England. *Imprinted at London by Robert Barker, Printer to the Kings most Excellent Majestie, and by the Assignes of John Bill, 1637.*

[*and with:*]

[PSALMS.] The whole Book of Psalmes, collected into English meeter by T. Sternhold, I. Hopkins, and others, conferred with the Hebrew, with apt notes to sing them withall ... *London, Printed by G[eorge] M[iller] for the Companie of Stationers, 1637.*

Three works in one vol., 8vo, *BOCP*: pp. [102], lacking G3; title within architectural woodcut border, gothic and roman letter, typographic borders; *New Testament*: pp. [8], 459, [13]; woodcut Elzevir elm tree device to title with motto 'Non solus'; *Psalms*: pp. [10], 91, [3]; title within typographic border, woodcut initials and ornaments throughout, woodcut musical notation; occasional marginal chipping, including to *BOCP* title with small loss to upper corner, and paperflaws touching a few words, occasional light marks, but very good copies; bound in contemporary English calf, gilt cornerpieces, spine gilt-ruled in compartments, central arabesque blocked in gilt to both boards, flanked by initials 'I.R.' in gilt; rubbed, extremities worn; contemporary ink ownership inscription 'John Rowcliff' in light brown ink and late-eighteenth century inscription 'Rob. Studley Vidal' to title of *BOCP*, early inscription 'Rich: Roe' to *BOCP* A2<sup>r</sup>, price 'Peterham 3. 6d' in an eighteenth-century hand to rear endpaper, early pentrials to pastedowns and endpapers; later label to front pastedown with manuscript shelfmark '1025.'

£1250





ly increase in me, through a  
h, and that I may always be  
live after thy will and plea-  
a Christ our Lord and Saviour,

said at the house of death.

which art the only health of all  
and the everlasting life of them  
: I, wretched sinner, give and  
olly unto thy most blessed will,  
the thing cannot perish which  
to thy mercy, willingly now I  
ad wicked flesh, in hope of the  
h in better wife shall restore a  
effect thee most merciful Lord  
thou wilt by thy grace make  
gainst all temptation, and that  
and defend me with the buckler  
all the assaults of the devil:  
edge that there is in my sole re-  
but all my confidence, hope  
thy most merciful goodness. I  
or good works which I may  
see. Of fines and evil works  
I hope, but through thy mercy  
number of them to whom thou  
their sinnes, but take and accept  
and just, and to be the inten-  
lie. Thou merciful Lord, wash  
e, thou didst suffer both hunger  
y sake, thou didst preach and  
pray and fast for my sake, thou  
works and deeds for my sake,  
all grievous paines and torment  
ually, thou gavest thy most pre-  
s, and thy blood to be shed for  
my sake. Now most merciful  
these things profit me, which thou  
me, that hast given thy sole  
blood cleansie and wash away  
guiltiness of my finnes. Let thy  
de and cover mine unrighteous-  
nesses of thy passion and blood,  
for my finnes. Give me, Lord,  
my faith and salvation in thy  
in me, but be ever firme in  
e hope of thy mercy, and let  
decay in me, that charity wax  
Finally, that the weakest of  
overcome with the feare of death.

ies of my body, yet that thou  
may still behold and looke upon  
death hath taken away the use of  
speech, yet that my heart may cry  
s, In manus tuas, Domine, commendo  
that is to say, O Lord into thy  
commit my soule: Domine Jesu  
Christe, Lord Jesus receive my soule.

Rob: Andrew Vidal

THE

ΚΑΙΝΗΣ

ΔΙΑΘΗΚΗΣ

ΑΠΑΝΤΑ.

NOVI TESTAMENTI

Libri omnes, recens nunc editi:

Cum Notis & Animadversionibus Doctissimorum,  
Præsertim verò,

ROBERTI STEPHANI,  
JOSEPHI SCALIGERI,  
ISAACI CASAVBONI.

Varie item Lectiones ex antiquissimis exemplaribus, &  
celeberrimis Bibliothecis, desumptæ.



LONDINI,

Apud RICHARDVM WHITTAKERVM,  
Bibliopolam.

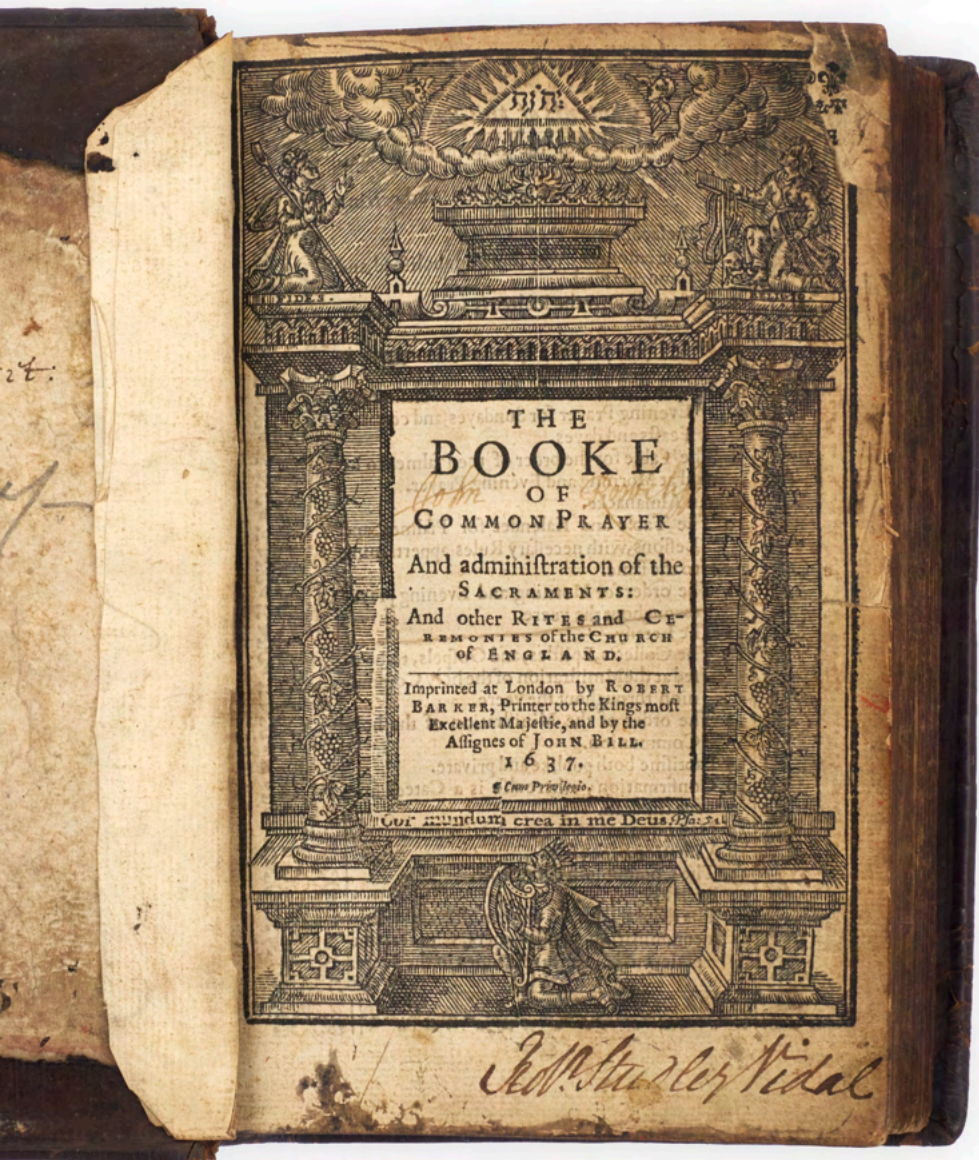
MDCLXXXIII.

First London issue of the Elzevir Greek New Testament with commentary by Robert Estienne, Joseph Scaliger, and Isaac Casaubon, printed in part at the press at Leiden in the same year as the second edition, bound with the Book of Common Prayer and the Psalms.

'The text agrees with the second Elzevir edition of 1633 ... except in four passages, in three of which it adopts readings found in H. Stephanus' edition of 1576 ... R. Whittaker had already edited a Greek Testament, printed by J. Bill at London in 1622' (Darlow & Moule). As in the second edition, the present work contains the 1633 preface by Heinsius, notable for giving rise to the now familiar phrase 'Textus Receptus' to designate the received, standard text: *Textum ergo habes, nunc ab omnibus receptum: in quo nihil immutatum aut corruptum damus* ('[the reader has] the text which is now received by all, in which we give nothing changed or corrupted').

This Elzevir issue is found here with a *Book of Common Prayer* from the peak of Archbishop Laud's ascendancy, with a striking architectural border to the title-page depicting David kneeling with his harp (as in the 1618 edition), and the metrical psalms.





*Provenance:*

1. John Rowcliff of Exeter College, Oxford, with his initials gilt to both boards and his ownership inscription to the title of the *Booke of Common Prayer*. He matriculated 25 October 1639, aged fifteen, and graduated B.A. 4 May, 1644.
2. Early ownership inscription of Richard Roe to A2<sup>r</sup>, perhaps the Richard Rowe who matriculated at St John's College, Cambridge in 1706 and graduated B.A. 1709 and M.A. 1715.
3. Robert Studley Vidal (1770–1841), barrister and antiquary, best known for his translation of Johann Lorenz Mosheim's *Commentaries on the Affairs of the Christians before the Time of Constantine* (1813–1835), with his ownership inscription to the titles of the *New Testament* and *Booke of Common Prayer*.

*New Testament*: ESTC S1809/S90878; STCN 124397387; USTC 1437280; Darlow & Moule 4680 (cf. 4679), not in Reuss. *Booke of Common Prayer*: ESTC S93907; STC 16408, series 8/14, Griffiths 1637: 7. *Psalms*: ESTC S102254 (a variant with fleur-de-lys ornaments on A2<sup>r</sup>, cf. S122137 and S116805); STC (2nd ed.), 2670.



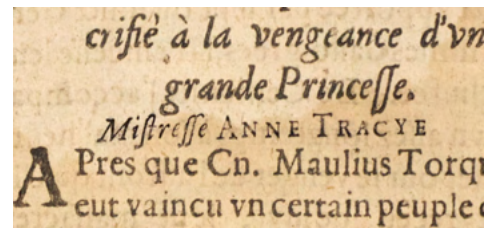
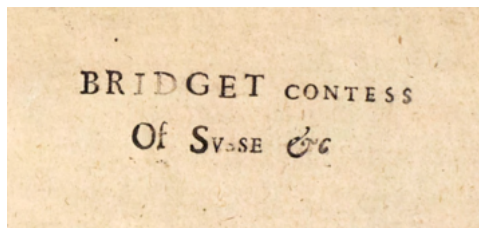
## LETTERPRESS BY A COUNTESS?

4. **BOITEL, Pierre, *Sieur de Gaubertin*.** Le theatre tragique [– Le theatre du mal'heurs], sur lequel la fortune represente les divers mal'heurs, advenus aus hommes illustres, & personnes plus signalées de l'Univerx depuis la Creation du Monde jusques à present. *Paris, Pierre Billene, 1622 [–1621].*

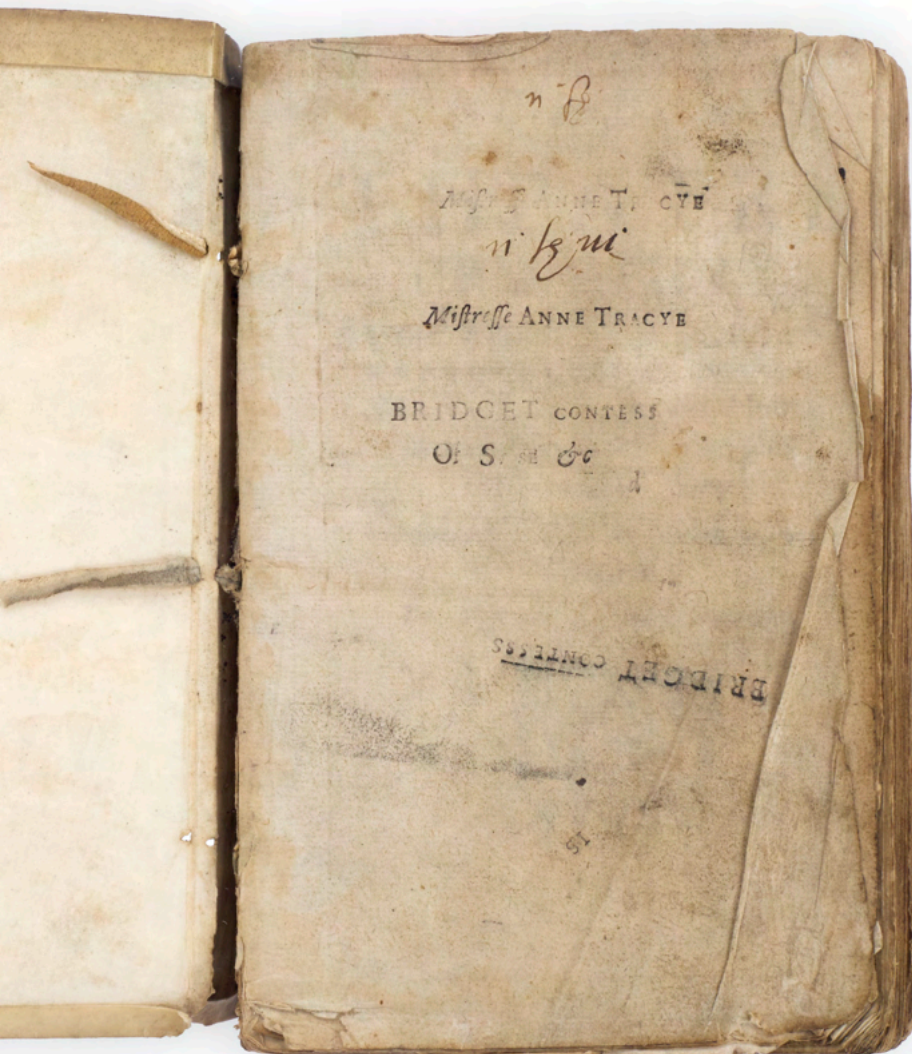
Three parts in one vol., 8vo, pp. [x], [2 (blank)], 387, [1 (blank)] (*i.e.* 385, lacking 2b1),; 295; 130, [2 (blank)], 2b2 bound before A1; dampstaining and toning throughout, a3 detached, closed tear to 2G2, marginal paperflaw to 3D1, offsetting to pp. 236–235; a good copy in contemporary English vellum sewn two-on on three thongs laced in; two thongs split at front joint, vestigial ties, edges gnawed, small loss to spine at foot; contemporary letterpress trials 'Mistresse ANNE TRACYE' and 'BRIDGET Contess of Susse &c.' to front free endpaper, 2b2<sup>r</sup>, and N8<sup>r</sup> (*see below*), contemporary pentrials in brown ink to rear free endpaper verso. £525

Rare expanded edition of Boitel's account of tragic – and often bizarre – deaths from antiquity to the seventeenth century, our copy with curious printed marks of ownership seemingly by Bridget, Countess of Sussex, a patron of the arts and dedicatee of plays by Thomas Kyd and Robert Greene.

Boitel's *Theatre tragique*, a litany of violent and curious deaths designed to inspire pity and compassion in readers, appeared first in 1616 as *Tragiques accidents des hommes illustres*, beginning with Cain and Abel and ending with Henry IV of France (*d.* 1610).







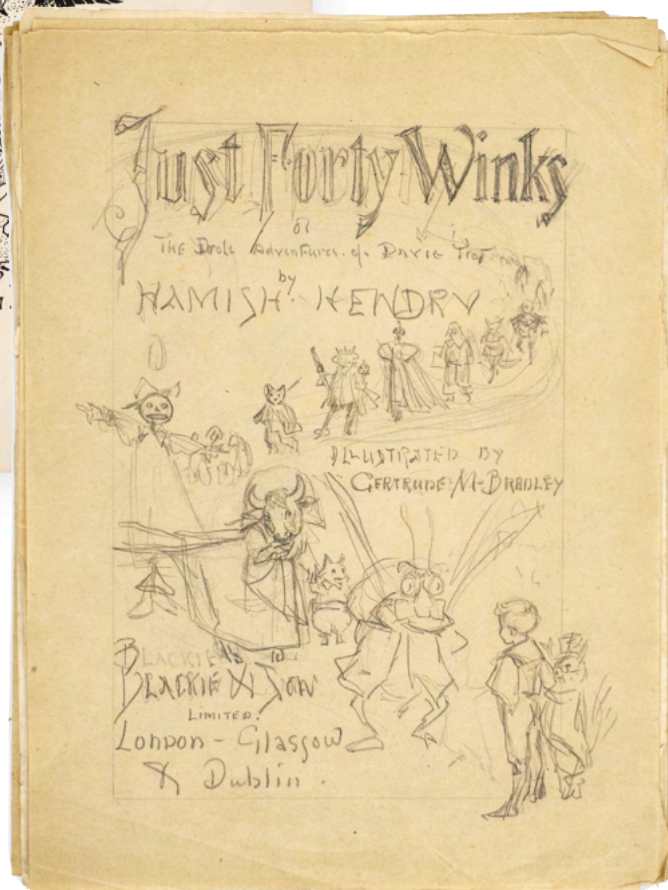
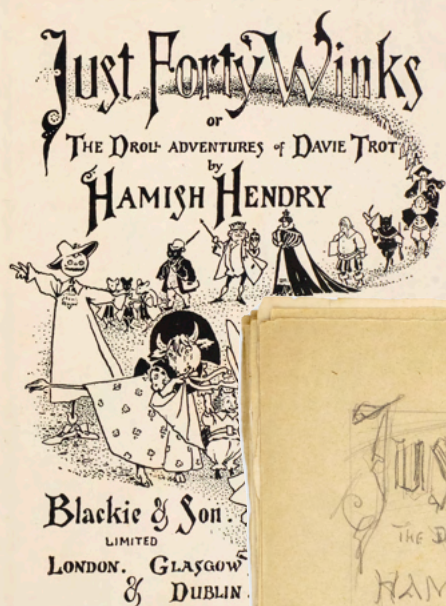
Here, Boitel revises and expands existing entries and adds several new ones, including the beheading of Mary, Queen of Scots, Catullus drowning in a pit filled with water, Anaxarchus pounded to death in a mortar, Ladislas of Hungary killed by an apple cut with a poisoned knife, and an indigenous Mexican ruler roasted alive 'with all the cruelty of a new Gehenna' by Spanish *conquistadors* who hoped to find the whereabouts of his gold (*trans.*).

Our copy apparently bears the marks of ownership of Bridget Radcliffe (*née* Morison), Countess of Sussex and Lady Fitzwalter (c. 1575–1623), curiously rendered in letterpress. The front free endpaper seems to have been used as a site of typographic experimentation and bears the names of 'Bridget, Contess of Susse[x] & C.' (which appears twice, the second upside-down and spelling 'Contess' with three ss) and a 'Mistresse Anne Tracye', perhaps connected to the Tracy baronets of Stanway, Gloucestershire; each name appears once elsewhere in the text. Bridget married Robert Radcliffe, fifth earl of Sussex c. 1592, and the couple soon 'gained a reputation as literary patrons in the 1590s. In 1592 Robert Greene dedicated to Lord Fitzwalter Thomas Lodge's *Euphues Shadow* and to his wife *Philomela*, which he subtitled *The Lady Fitzwalter's Nightingale*. She also received the dedication of a music-book, *The New Book of Tabliture* (1596) ... By 1602 [the Earl of Sussex] was keeping as his mistress one of his wife's former gentlewomen, Sylvester Morgan. His wife lived separately on £1700 a year charged on his estate. The illicit relationship scandalized some contemporaries; the diarist John Manningham recorded how the earl called his mistress his 'countess', even though his wife lived, and dressed her in her velvet gown' (*ODNB*). She is remembered by Manningham as being 'of a verry goodly and comely personage, of an excellent presence, and a rare witt'. These unusual letterpress trials were produced in the final year of Bridget's life; on the day after her burial, contrary to her dying wishes, the Earl of Sussex married another of his mistresses, Frances Shute (*née* Meutas).

Two more common editions were published at Paris in 1621–22 by Toussaint du Bray (see USTC 6024539) and Guillaume l'Oyson, with no precedence established. **We find only three copies with the present imprint, at the University of Toronto, University of Minnesota, Minneapolis, and the Bibliothèque Sainte-Genevieve.**

Cioranescu I 13391; Graesse I, p. 476 (calling for two parts only); not in Brunet.





## BUTTERFLIES ON BICYCLES INSPIRED BY BEARDSLEY

5. **BRADLEY, Gertrude M., *illustrator*.** An archive of drawings for *Just Forty Winks*. [c. 1897].

58 pencil sketches on loose paper leaves (c. 255 x 189 mm), including sketches for title-page, frontispiece, and contents leaf; lightly toned with some fraying and chipping to edges, several sketches on partial leaves but in very good condition overall.

[*offered with:*]

**HENDRY, Hamish.** *Just Forty Winks, or, The droll adventures of Davie Trot.* [London], Blackie & Son, [1897].

8vo, pp. [i]-xv, [1 (blank)], [17]-174, black-and-white illustrations by Gertrude M. Bradley throughout; a few light marks, juvenile hand-colouring to illustrations on pp. 24, 103, and 146; otherwise a very good copy in the original publisher's pictorial cloth depicting three fiddling mice in blue, yellow, and green to upper board, and a king to the spine, beige and green dustjacket depicting the same, edges gilt; head- and tailcap and corners bumped, dustjacket worn with small losses at upper corner, fore-edge, and head of spine. £850

**Fifty-eight delightful preliminary pencil sketches by the illustrator Gertrude M. Bradley for *Just Forty Winks*, Hendry's tale for children, offered with a copy of the first and only edition, rare in the dustjacket.**

*Just Forty Winks* is one of several works penned by the late-nineteenth century children's writer, Hamish Hendry, author of *Red Apple and Silver Bells* (1897), *A Child's London* (1900), and *Merry Mr. Punch* (1902). The bright and amusing tale in the style of Carroll's classic 'Alice' books published three decades earlier relates the adventures of the young Davie Trot who, falling asleep in a warm schoolroom, finds his way to the dreamland of merry old King Cole.





Painter, engraver and illustrator Gertrude M. Bradley was born in Richmond, Yorkshire in 1869. Although her sketches for *Just Forty Winks* are almost all quick, preparatory drawings, they depict Hendry's wide variety of anthropomorphic animals, nursery rhyme characters, and courtly caricatures with compelling immediacy. A portrait of King Cole is accompanied by the note 'dress with ludicrous regal accessories / with imperial beard (?)'. The beard in question evidently did not make the final cut (*cf.* p. 72). Three sketches for the illustrated title-page show how the design for this page shifted from a simple drawing of the king to a whole host of the book's characters, including the 'reckless young Butterfly' on a bicycle (*cf.* p. 33), processing along the winding path of Dream Lane.

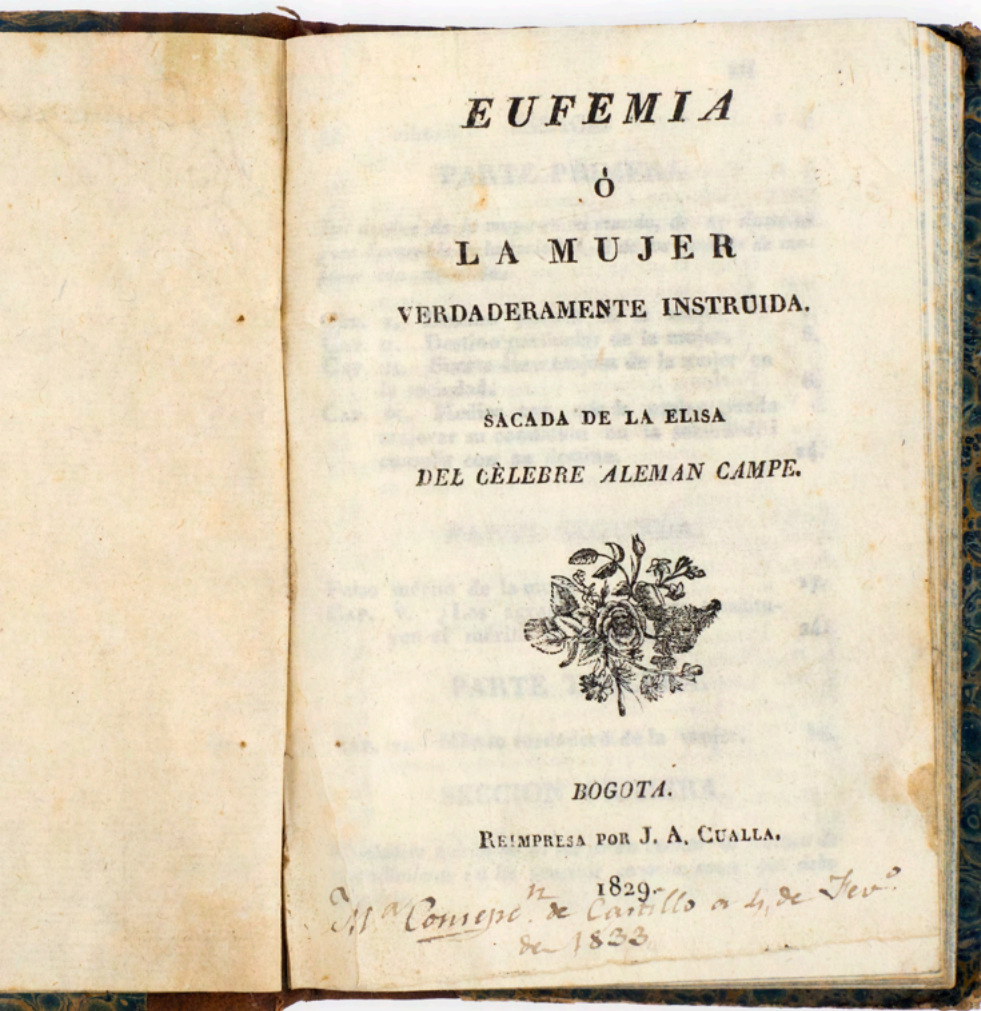
On publication, *Punch* described *Just Forty Winks* as 'daintily illustrated' (December 18, 1897, p. 277) while *Literature* noted that 'in some the influence of Aubrey Beardsley is curiously perceptible' (November 13, 1897, p. 118).











## FATHERLY ADVICE FOR GIRLS

6. **CAMPE, [Joachim Heinrich].** *Eufemia o la mujer verdaderamente instruida.* Sacada de la Elisa del célèbre aleman Campe. *Bogotá, J.A. Cualla, 1829.*

16mo, pp. vi, 145, [1]; woodcut vignette to title-page; small marginal loss to pp. iii–iv, not touching text; a very good copy in contemporary sheep-backed boards with marbled sides, spine gilt in compartments, blue speckled edges, covers rubbed, corners worn; juvenile inscription 'Conoregesion [sic] Castillo' to front free endpaper; ownership inscription M[ari]a Consep[ci]ón de Castillo a 4 de Fev[er]o. de 1833' to title. £375

A very rare Bogotá-printed Spanish translation of Campe's *Väterlicher Rath für meine Tochter* (1789), a conservative pedagogical manual for young girls, seemingly with contemporary female provenance.

For Campe, differences between the sexes are intrinsic, not social, and he outlines appropriate fields of education, the 'true' merits of women, and rules on how to live alongside men. Prior to the introduction of a free press in Colombia in 1851, printing was restricted in scope, and the bestselling works were catechisms and conduct manuals like the present. The publisher J.A. Cualla was known as the 'generalissimo' of the press, dominating the industry in Bogotá until the arrival of the Echevarría brothers from Venezuela in 1848. In 1829 Bogotá was the capital of Gran Colombia, a union of what is now Colombia, Ecuador, Panama and Venezuela, which broke down in 1831.

**Not in Library Hub, OCLC, or Rebiun.** The text was first published in Madrid in 1806. Other printings in Latin America included one in Havana (1831) and one in Caracas (1831).



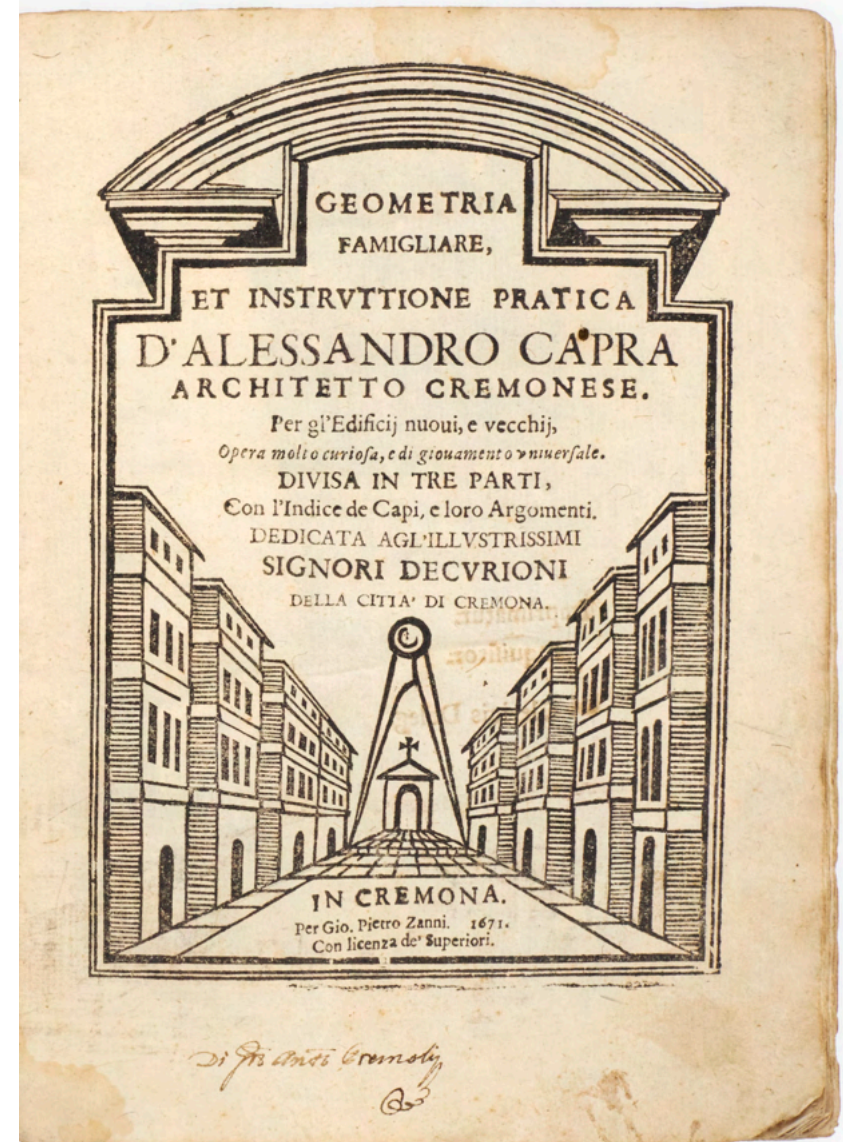
## A GUIDE TO REAL ESTATE VALUES

7. **CAPRA, Alessandro.** *Geometria familiare, et instruttione pratica* d'Alessandro Capra architetto cremonese. Per gl'edificii nuovi, e vecchii, opera molto curiosa, e di giovamento universale. *Cremona, Gio[vanni] Pietro Zanni, 1671.*

4to, pp. [12], 145–187, [1 (blank)]; title within architectural woodcut border incorporating perspectival view of a street and a compass, woodcut initials, head-, and tailpieces, engraved arms of Cremona to p. [3], several woodcut illustrations, including large woodcut allegorical personification of Cremona to p. 150; sporadic light foxing and dampstaining, corners slightly thumb-soiled; but overall a good copy; sewn longstitch in contemporary *carta rustica*; a few small marks, upper cover chipped and creased at fore-edge, some wear to corners, short split to spine at foot, juvenile doodling to covers and inside of rear cover; printed collection slip to p. 159; ownership inscription 'Premoli' to front cover, and 'Di Gio. Ant. Premoli' to title. £575

An exceedingly rare extract from the first edition of the treatise of practical geometry by the architect and inventor Alessandro Capra (c. 1605–c. 1685), seemingly prepared and sold as a manual for surveyors and early estate agents.

Following an apprenticeship in his hometown of Cremona, Capra went to Milan, where he was employed as a military architect by the Spanish governors Gonzalo Fernández de Cordoba (1585–1635) and Ambrogio Spinola (1569–1630). There, he designed fortifications and siege engines, and also supervised the renovation of churches and the construction of the cathedral of Pontremoli. His final years were dedicated to a project aimed at preventing the floods of the Po River through the construction of embankments. Invited to the court of Madrid, he was unable to go due to his declining health.







Capra's *Geometria familiare* was published in Cremona by Giovanni Pietro Zanni in 1671, with a dedication letter to the *decurioni* of Cremona, the members of the city council. Another edition, seemingly identical and with the same *imprimatur*, but with a different dedication and preface, was published the same year in Lodi by Gioseffo Piti. In 1673, Zanni published a third, improved edition, with the new title *Le due prime parti della geometria familiare*, a new engraved title, and new woodcut illustrations. The present extract from the *Geometria familiare* comprises the first quire and quires T–Z of Zanni's 1671 edition, in which the arms of Cremona at the head of the dedication are engraved rather than woodcut.

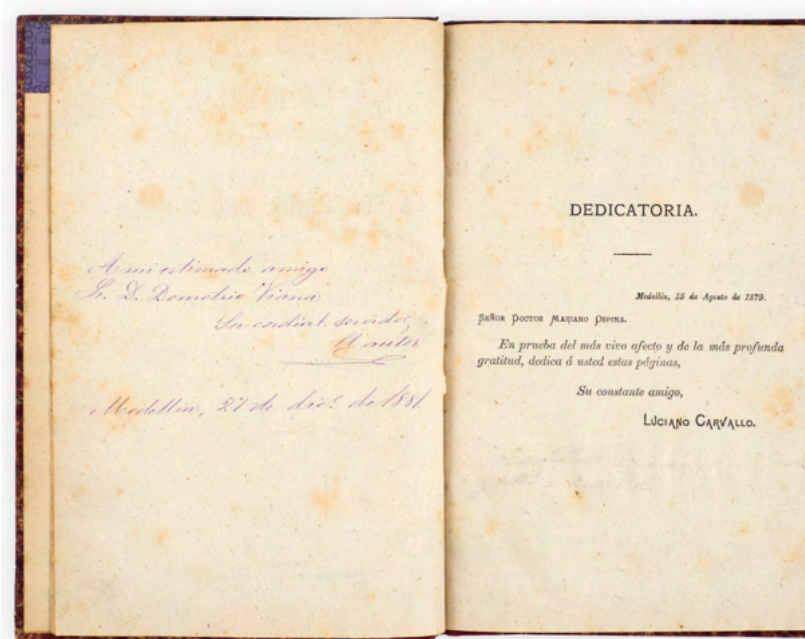
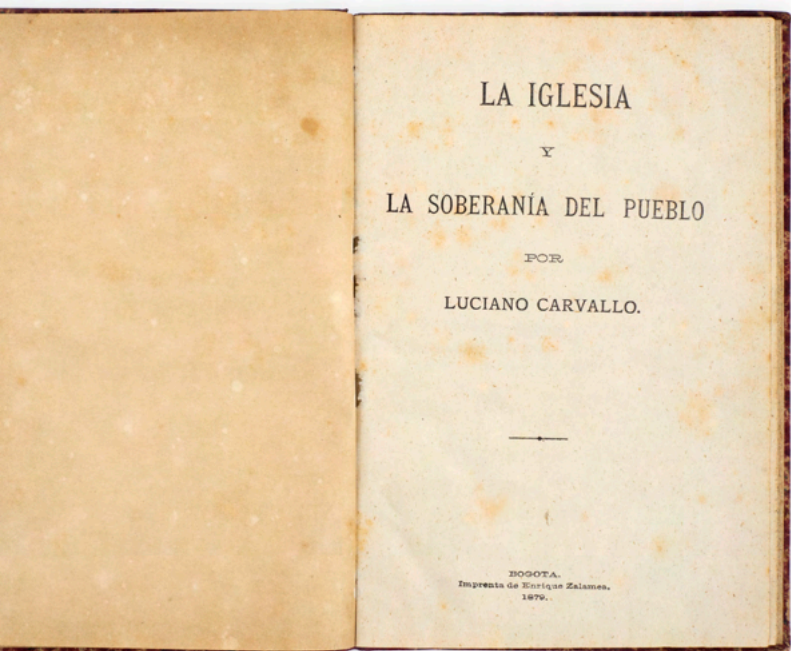
As a manual for surveyors or estate agents, its contents include the front matter and index, the final three sections of the second part on measuring volume using a rod, **and the complete third part on estimating the value of real estate properties in Cremona based on location, building materials used, and state of repair.** Capra's estimates are based on the city map of Cremona by the painter Antonio Campi (1523–1587), and he here meticulously details the location of shops and houses within the city, appraising, for instance, shops located between the church of San Faccio and either 'the city gate or the parlour of the nuns at Sant'Anna' (*trans.*) at 500 *lire*. On p. 159, a printed correction slip changes the name of a church referenced in another estimate from 'San Matteo' to 'San Marco'.



Capra's other publications, reflecting interests in both military fortification and hydraulics, include *Nuova architettura dell'agrimensura di terre, ed acque...* (1672), *Della architettura familiare...* (1678), and *La nuova architettura militare...* (1683). See Olivato, 'Capra, Alessandro', *Dizionario Biografico degli Italiani* 19 (1976).

**We find only one other copy of this extract**, at the Biblioteca Statale di Cremona, though lacking the printed correction slip.





## DEFENDING THE CHURCH AGAINST LIBERALS

8. **CARVALLO, Luciano.** *La Iglesia y la soberanía del pueblo.* Bogotá, Enrique Zalamea, 1879.

8vo, pp. 102, [2], some foxing else a very good copy in contemporary quarter red calf and marbled boards by Benigno Zapata, Medellín, with his purple ticket to front pastedown; authorial presentation inscription 'A mi estimado amigo' to title verso, with manuscript corrections on c. 16 pages. £450

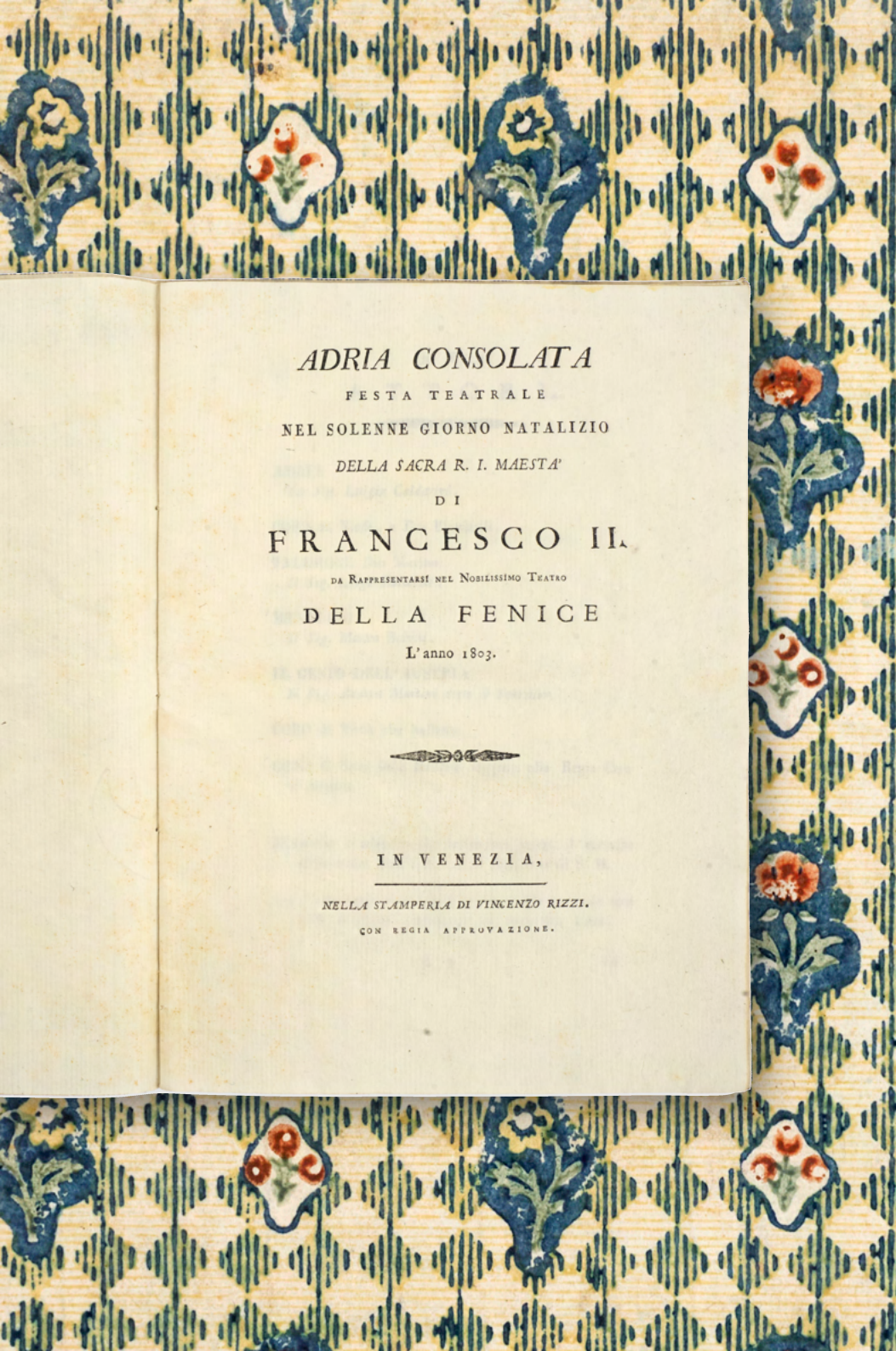
**First (?) edition, very rare, a presentation copy to the author's friend, the writer Demetrio Viana, dated 27 December 1881.**

In this punchy essay, Carvallo attempts to summarize and answer the philosophical 'dogmas' of atheistic 'modern Liberalism' in its opposition to the Catholic Church.

For Carvallo, neither the law nor the sovereignty of the people have any basis unless derived from God. Carvallo or Carvalho (1835–1928), born in Sopetrán, studied law in Medellín, where he became a professor (and eventually rector) at the University of Antioquia and a politician. He was closely linked to the anti-Bolivarian Mariano Ospina (1805–1885), founder of the Colombian Conservative Party, serving as the latter's private secretary when he was President in 1857–61. The present work is dedicated to Ospina, who had spent the years since his tenure pioneering the coffee industry in Guatemala and Colombia. Demetrio Viana was a frequent contributor to and editor for the political and literary periodicals *Antioquia* (from 1857) and *El Estado* (from 1858) and author of the celebrated short story *Una noche de angustias* (1879).

**Not in Library Hub or OCLC; not in the National Library of Colombia.** The Universidad de Antioquia apparently holds a version with the same pagination but a Medellín imprint.





## VENICE ON STAGE

9. **CESAROTTI, Melchiorre, *librettist*.** *Adria consolata* festa teatrale nel solenne giorno natalizio della sacra R.I. Maesta' di Francesco II. Da rappresentarsi nel nobilissimo Teatro della Fenice l'anno 1803. *Venice, Vincenzo Rizzi, [1803].*

4to in 12, pp. [2 (blank)], iv-xxi, [3 (blank)], small woodcut ornament to title; a very good copy bound later (?) in contemporary Italian floral wrappers block-printed in blue, green, red, and yellow; lightly creased in middle; modern label with manuscript inscription ?'P. Gel' to recto of first blank. £275

**First edition, very rare, of this libretto of *Adria consolata*, performed at Venice's Teatro La Fenice on 12 February 1803 in honour of the birthday of Holy Roman Emperor Francis II (1768–1835).**

Written by Melchior Cesarotti, professor of Greek literature at the University of Padua, with music by Ferdinando Bertoni, Kapellmeister at St Mark's Basilica, the *festa teatrale* (a genre then particularly popular at the Viennese court) sees Adria, or the personified city of Venice, and a host of nations 'willingly subjected' to Habsburg rule consoled by Austria. 'La Fenice, as the city's foremost theater, found itself compelled to reflect the city's changed political circumstances in operatic encomiums to foreign rulers on their visits or birthdays. This cluster of works (usually cantatas) followed a mythological theme, with the city invariably enshrined as "Adria," the spirit of the lagoon, in dialogue with other deities. The tone was submissive and placatory' (Rutherford, 'The City Onstage: Re-Presenting Venice in Italian Opera,' in Aspden ed., *Operatic Geographies* (2019), p. 93).

The performance took place 12 February 1803, starring soprano Luigia Caldarini (*d.* 1834), who had made her debut at La Scala in Puccitta's *Fuoruscito* in 1801; a second edition was published in the same year in Padua, 'per Giuseppe e fratelli Penada'

OPAC SBN finds only two copies in Italy. OCLC finds a further three, at the Bibliothèque nationale de France, the Fisher Library, and the Newberry. Not on Library Hub.



## CIVILITÉ FOR CHILDREN

10. [CIVILITÉ.] La Civilité honnête, en laquelle est mise la maniere d'apprendre à bien lire, prononcer & écrire, & mise en meilleur ordre qu'auparavant. Rouen, 'Chez P[ierre] Seyer & [Jean-Pierre] Behourt, Imprimeurs-Libraires, rue du Petit-Puits, [late eighteenth century].

8vo, pp. 48 (i.e. 46, lacking pp. 11–12); woodcut to title depicting angel on a bed of clouds blowing a trumpet with one hand and holding a book, signed 'P.L.S.', title within typographic border, full-page woodcut Crucifixion to verso, elaborate 10- and 12-line woodcut initials featuring grotesques, monkeys, birds, and dogs; foxing and moderate browning throughout, small marginal loss to final leaf; loose in sections with evidence of former stab-stitching.

[offered with:]

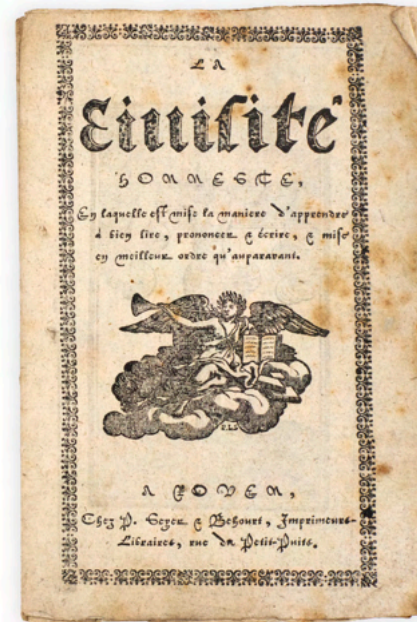
[CIVILITÉ.] Civilité pour l'instruction de la jeunesse, enseignant son devoir, tant à l'égard de Dieu, du prochain, que de elle-même, et pour se bien conduire dans toutes sortes de compagnies. Nouvelle édition corrigée. Mons, N.J. Bocquet, 'Imp. des Etats & de la Ville,' 1794.

8vo, pp. 61, [1 (blank)] (apparently complete); title within typographic border, typographic head- and tailpieces; worn at fore-edge; dampstaining and browning throughout, title somewhat soiled, fore-edge softened from damp and consequently worn; bound in marbled wrappers over nineteenth-century printed waste, evidence of former stab-stitching to text block; edges chipped, spine partially perished; near-contemporary ownership inscription 'Rosalie ?Siraut' to title.

Together £575

Two rare eighteenth-century pamphlets in *civilité* type, with guidance for children on matters from personal hygiene, study, play, and table manners to fire safety, sneezing, and spitting.

Frequently used in children's books and modelled upon French secretarial hand, the earliest *civilité* type was created by Robert Granjon (c. 1513–1590). *Bibliothèque bleue* chapbooks such as these, printed on inexpensive paper and particularly popular in Normandy, were cheaply produced and rapidly circulated at markets and fairs in several editions: the *approbations* of the two pamphlets are respectively dated 1751 and 1714.







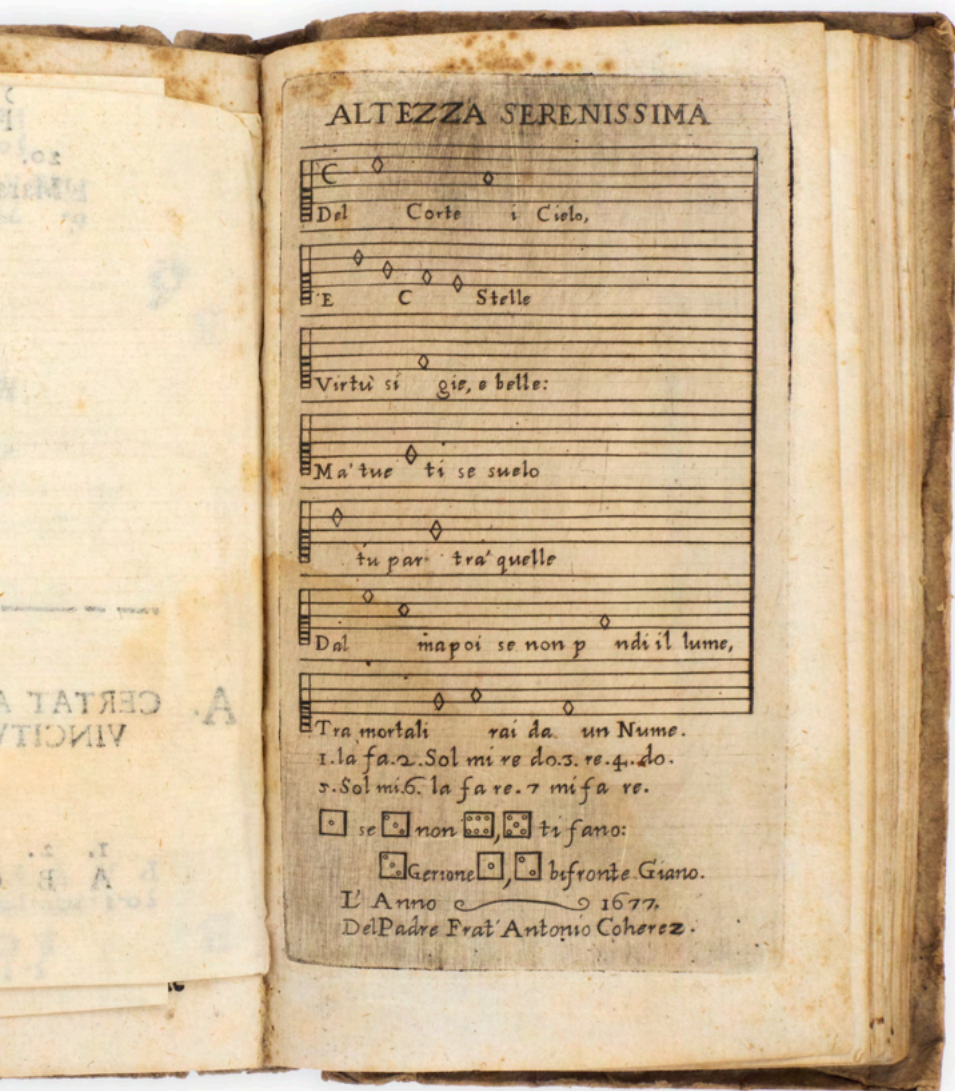
*La Civilité honnête*, printed at Rouen and decorated with striking twelve-line initials depicting monkeys, birds, grotesques, and dogs, appears to be intended for a particularly young audience and is a combination of primer and moral manual, containing a list of monosyllabic words, ligatures, abbreviations, and accents as well as guidance on cleanliness, sneezing, yawning, urination, cleaning one's teeth (suggesting a wooden or silver toothpick rather than a knife or one's nails), as well as advice for parents (for instance, children should be fed small and frequent meals, as excess may cause them to vomit). Pierre Seyer and Pierre-Louis Behourt operated together in Rouen from 1787 to 1805 until the death of the latter, when printing was taken over by his widow, Victoire Behourt.

The *Civilité pour l'instruction de la jeunesse*, printed at Mons in Belgium, is a decidedly more rigid product of *ancien régime* morality organised into numbered points, containing instructions for formal letter-writing and modes of addressing the King, the Pope, cardinals, and princes; fashion (one should place one's hat gracefully on one's head and avoid rolling up one's sleeves), table manners (if one finds a strand of hair, a piece of charcoal, or 'some other disgusting thing' in one's food (*trans.*), one should remove it quickly and subtly), and posture (one should never put one's hands on one's hips 'comme les femmes qui sont en colere'); in the event of a fire, the well-mannered child should react calmly and with dignity, and should not attempt to rescue letters, books, or other flammable materials from the flames.

*La Civilité honnête*: OCLC finds copies at the BnF, Indiana, and Kentucky only, to which CCfr adds copies at Rouen. Not on Library Hub. Oberlé, *La bibliothèque bleue* 421. *Civilité pour l'instruction de la jeunesse*: OCLC finds a single copy, at the Menil Library in Texas, calling (erroneously?) for 72 pages.

I. NE passez jamais devant un ecclésiastique sans lui faire la révérence, si pauvre et si mal vêtu qu'il puisse être.





## WITH MATHEMATICAL AND MUSICAL CIPHERED POEMS

11. **COHEREZ, Antonio.** *La donzella sfortunata del padre frat'Antonio Coherez da Milano, minor osserv. All'altezza sereniss. di Ranutio Farnese, duca di Parma &c. Milan, Lodovico Monza, 1676.*

[bound with:]

— Il serafino d'Assisi, dedicato all'altezza serenissima di Alessandro Pico, Il duca della Mirandola... *Milan, Lodovico Monza, 1676.*

[and:]

— Li trionfi del rosario, solennizzati nell'insigne collegiata basilica di S. Gio: Battista di Monza, adi 30 agosto 1676... All'ill.ma, et ecc.ma sig.ra D. Paola Mariana d'Este, marchesa di Borgo Mainero, &c. *Milan, Lodovico Monza, 1677.*

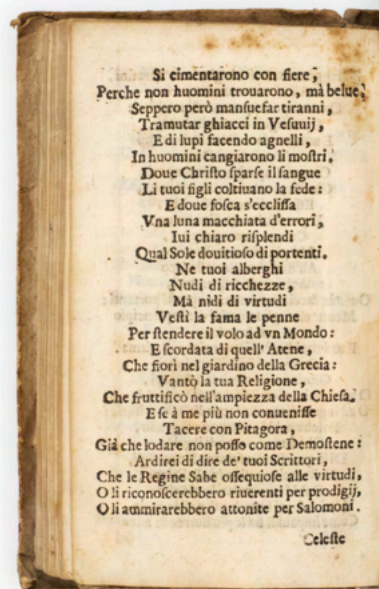
Three works in one vol., 12mo, pp. *I*: [24], 210, [1 (colophon)], [5 (blank)], with half-title and engraved title; *II*: [12], with folding letterpress plate and 1 engraved plate of music dated 1677; *III*: 92, [4 (blank)]; woodcut printer's device to colophon of first work, woodcut initials and tailpieces, typographic headpieces; dampstaining to lower half (more severe at beginning and end), sporadic light foxing, loss to front free endpaper at foot; but a good copy overall, bound in contemporary *carta rustica*, tail-edge and spine lettered in manuscript; binding slightly worn and soiled, a few tears and chips to spine.

£1500

One seemingly unrecorded and two very rare works by Antonio Coherez, a Franciscan friar from Milan, including cryptographic mathematical and musical poems and epigrams, both letterpress and engraved.

The first work, *La donzella sfortunata*, is an allegorical tale in three parts concerning truth and deceit. Coherez prefaces the book with an 'arithmetic prophecy', encoding the name and title of the work's dedicatee, Ranuccio II Farnese (1630–1694), duke of Parma and Piacenza, using a letter-to-number cipher, with the sum of all the letters equating to 1676, the year of the text's composition and publication (p. [17]). The prophecy is followed by a 'numerical epigram' on the following page utilising a similar cipher system (p. [18]).





Si cimentarono con fiere,  
Perche non huomini trouarono, ma belue,  
Seppero però manifestar tiranni,  
Tramutar ghiacci in Vesuij,  
E di lupi facendo agnelli,  
In huomini cangiarono li mostri,  
Doue Christo sparfe il sangue  
Li tuoi figli coltiano la fede:  
E doue fosea s'eccliffa  
Vna luna macchiata d'errori,  
Lui chiaro risplendi  
Qual Sole douitioso di portenti.  
Ne tuoi alberghi  
Nudi di ricchezze,  
Ma nudi di virtudi  
Vesti la fama le penne  
Per stendere il volo ad vn Mondo:  
E scordata di quell' Atene,  
Che fiori nel giardino della Grecia:  
Vantò la tua Religione,  
Che fruttificò nell'ampiezza della Chiesa,  
E se à me più non conuenisse  
Tacere con Pitagora,  
Già che lodare non posso come Demostene:  
Arderei di dire de' tuoi Scrittori,  
Che le Regine Sabe ossequio alle virtudi,  
O il riconoscerebbero riuertenti per prodigij,  
O li ammirarebbero attonite per Salomoni.

Celeste

A.  
Celeste Edipo Riueli Tesori, Arcani, Trionfi,  
Archimede Maggior Orbi Raddoppij.  
Di Valore Posteriori Licurgo, E Xenocrate:  
Magnanime Amazoni Infanc, Oue Risplendi  
Celebre Froe: Dica, E Nomi Saran Quai Vidde Estermini:  
Mutarti In Natura, O Rappresentar Innesso  
Vidde Il Nemico: Christo Impiagato, Toltane Virtù, Ritratto.  
Aucino Timoroso V'Interizzi, Caino Tartareo Oppresso Ritornò:  
Vantar Vittoria Lete? Nuouo Eri Risorso Alcide.

Dirà Il Ver' Alfisi:  
Registri Eccelli Fauori, Elponi Reimpresfi Trofei.

B.  
Empirea Conchiglia Carbonchi Epiloghi  
1. 10. 20. 5.  
Auuantaggiando Le Maremme Eritree:  
6. 70. 1. 30. 3. 9. 80. 3. 5.  
Fian Riflessi A Noi, Che Idaspe, Se Comparato, Eccliffa.  
50. 1. 100. 50. 5. 70.  
Porgendo Al Vaticano Portenti, Ecco Riuertente  
50. 1. 100. 50. 5. 70.  
Piegarfi A Vedere Piaghe, E Rimisar Estatico  
20. 100. 30. 5. 70. 5.  
Marauiglie Viue, Natural' Effigie, Redentor' Espresso.  
1. 4. 80. 100. 20.  
Ammira Diuini Segni Vn Mondo,  
9. 4. 5. 20.  
Indi Douute Espressioni Manda:  
1. 4. 4. 9. 3. 40.  
Anche Diuoto Dando Il Ciel' Ossequio,  
4. 9. 90. 9. 40. 70.  
Discerne In Te Impresso, O Ritratto  
4. 9. 90. 1.  
Diuin' In Terra Apelle.  
1 6 7 6.

Cose, che si contengono nell' Elogio.

A. CERTAT AMOR DVPLEX, MAIOR CEDENSQVE MINORI  
VINCITVR: AT VICTOR VVLNERA DIVA REFERT.

ALPHABETVM NVMERICVM.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 20. 30. 40. 50. 60.  
A B C D E F G H I L M N O P Q  
70. 80. 90. 100. 200. 300. 400.  
R S T V X Y Z

B.  
5. 3. 3. 5. 1. 10. 20. 5. 6. 70. 1. 30. 3. 9. 80. 3. 5.  
ECCE ALME FRANCISCE—259.  
50. 1. 100. 50. 5. 70. 50. 1. 100. 50. 5. 70. 5. 20. 100. 30. 5. 70. 5.  
P A V P E R P A V P E R E M V N E R E—787.  
1. 4. 80. 100. 20.  
A D S V M, —————205.  
9. 4. 5. 20. 1. 4. 4. 9. 3. 40.  
I D E M A D D I C O: —————99.  
4. 9. 90. 9. 40. 70. 4. 9. 90. 1.  
D I T I Q U R D I T A. —————326.

Anno—1676.

The unrecorded second work, *Il serafino d'Assisi*, is a poem in praise of Saint Francis, dedicated to Alessandro Il Pico della Mirandola (1631–1691), a generous patron of the arts. **The poem concludes with another four 'arithmetic prophecies' on a folding table (the first two based on the first letter of each word and the second two on each individual letter), and an engraved music plate featuring additional numerical and musical puzzles incorporating the solfège and the faces of dice.**

The third and final work, *Li trionfi del rosario*, concerns the celebrations for the Feast of Our Lady of the Rosary at the basilica of San Giovanni Battista in Monza; it is dedicated to Paola Camilla Marliani (d. 1685), the wife of Carlo Emanuele d'Este, *marchese* of Borgomanero and sometime Spanish ambassador to Vienna.

**Very rare: OCLC and OPAC SBN record only two copies of *La donzella sfortunata* (Sistema bibliotecario Ticinese and Biblioteca del Seminario Arcivescovile in Turin); we find a single copy of *Li trionfi del rosario*, at the Seminario Arcivescovile in Milan, and we have been unable to find any copies of the *Serafino d'Assisi*.**

*La donzella sfortunata*: Gay III, p. 95; none of the works are found in BM STC Italian or USTC.



## MANUAL FOR MISERS

12. [COMPAGNIA DELLA LESINA.] [CROCE, Giulio Cesare, Francesco Maria VIALARDI, and Tommaso BUONI, *attributed*]. [Nuove aggiuntioni della Lesina che nell'altre non sono]. [Venezia, heirs of Perin Libraro, 1602]. *Vicenza, Bologna, Pavia, and Milan, various printers, 1602.*

Twenty works in one volume, 12mo, each marked with thin paper place-markers, bound without table of contents and common title-page woodcuts to start of each work, woodcut tailpieces and initials; lightly toned throughout.

[*bound with:*]

[CROCE, Giulio Cesare, *attributed*.] La contralesina, overo ragionamenti; constitutioni, & lodi della splendidezza, del Pastor Monopolitano. Sotto l'insegna del Pignato Grasso. *Pavia, Pietro Bartoli, [1603].*

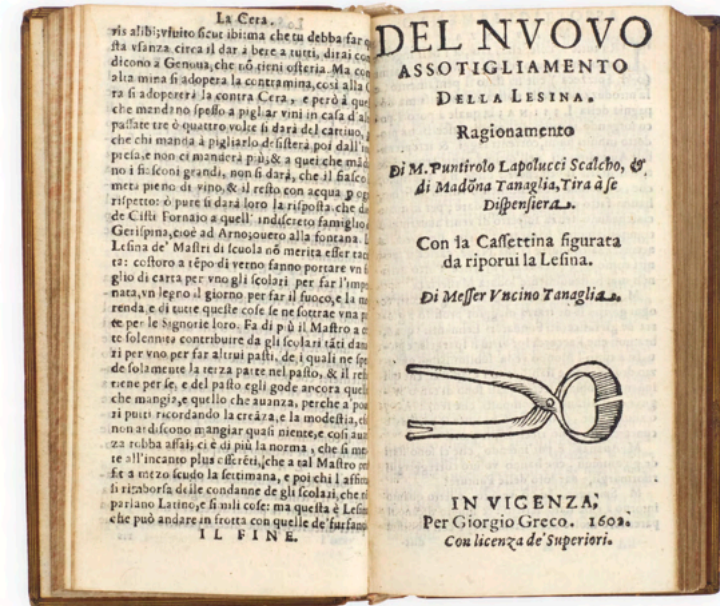
12mo, pp. 23, [1 (blank)]; woodcut depicting shoemakers' awls hanged at the gallows and a large cauldron over a fire, woodcut tailpiece.

Bound together in early nineteenth-century French calf by L.G. Purgold (with binder's stamp to front free endpaper), spine gilt-ruled in compartments, raised bands, olive morocco title-piece to spine, edges gilt; headcap slightly loose, joints worn, hinges cracked, slightly trimmed at fore-edge; 'Vicenza 1602' gilt to foot of spine, nineteenth-century label of Parisian bookshop Pedone-Lauriel & Co. to front pastedown.

£1500

First edition thus, a scarce satirical collection of dialogues, poems, statutes, and guidance compiled by the 'Compagnia della Lesina,' a fictitious society which advocates extreme frugality, from shining one's shoes with a mixture of ink and saliva to exclusively drinking wine at friends' houses to avoid spending money.

Various attributed to Francesco Maria Vialardi and Tommaso Buoni, the Compagnia della Lesina (a play on the Italian *lesina*, a shoemaker's awl, and *lesinare*, to skimp) made its debut in 1550s Florence; the present edition is an expanded version of the *Capitoli da osservarsi inviolabilmente da tutti i confrati della venerabile Compagnia della Lesina* and includes the *Consulto delle matrone*, devoted to thrift in a woman's life. In addition to advice categorised by profession and general accounts of the society's endeavours, this volume contains practical suggestions directed at married men and women.





li Daciari.  
 il Daciar pagare  
 non vuol, vien' a rubbare,  
 gi il Daccio, vuole.  
 gar Daccio non suole.  
 fa le persone,  
 pagar esentione.  
 Daccio, quel padrone  
 vuoi anco in boccalone  
 il Daccio de le legna?  
 scina anco ti venga?  
 io l'empio Daciario  
 de la morte amaro.  
 auiso generale à tutti  
 Artigiani.  
 tutti gli Artigiani  
 de babbian nette lemant.  
 uesta buona noua,  
 ti sta l'arte sempre gioua.  
 re arti giustamente,  
 i andran felicemente.  
 Amen.

FINE.

# LA CONTRALESINA;

Ouero

RAGIONAMENTI;

Costituzioni, & lodi della splendidezza,  
 del Pastor Monopolitano.

Sotto l'insegna del PIGNATO GRASSO.

CON VNA COMEDIA

cauata dall'Opera istessa.

INTITOLATA

LE NOZZE D'ANTILESENA.



IN PAVIA, Per Pietro Bartoli.

Con Licen<sup>za</sup> de' Superiori.

The former, for instance, should seek a wife with the greatest dowry and the smallest stature possible. This will not only save room in the bed or the carriage but can also serve as a long-term investment: her height would require her to use a stepladder for everyday tasks, and should she fall and fatally break her neck, she would obviously cease to incur any costs at all.

The mock-seriousness of such extreme suggestions extends to the structure of the text as a whole, parodying the organisation of established Florentine academies such as the Medici-sponsored Accademia Fiorentina. This 'Company of Misers', though an invented society, features a hierarchy of members with comical pseudonyms, such as M. Avvertisci alli fatti tuoi (Mr Mind-Your-Own-Business) and M. Dio te n'aiuti (Mr God-Help-You). Strangely, a number of the woodcuts and pseudonyms are associated with images of torture and death, such as the woodcut of a cat o' nine tails to the title-page of *La sferza dei Villani* or names such as M. Uncinato degli Uncinati. The rather violent woodcut to the title-page of the 'Contralesina' depicts shoemakers' awls hanged at the gallows or submerged in a cauldron, perhaps a subtle commentary on the Medicis' liberal use of torture and the 'great privation [...] attributed directly to the political decisions and economic policies of the Duke' (Ward, *Hidden in Plain Sight: Covert Criticism of the Medici in Renaissance Florence*, (2019)).

The final tract counters the hyperbolic miserliness of the *lesinanti* with the society of the Antilesina, which is characterised by a dedication to excess and festive banqueting at the fictional headquarters of the 'Pignato Grasso' – perhaps a reference to the Vatican's enormous bronze pinecone and the stark contrast between the leadership styles of Cosimo de' Medici and Pope Paul III.

*Nuove aggiuntioni:* We find three copies in Italy, a single copy in the US (Newberry), apparently including an additional tract, *Le nozze della Signora Lesina*; Library Hub finds two copies in the UK (BL and All Souls, Oxford, both bound without the *Nozze della Signora Lesina*, as in our copy), to which Bruni and Evans add another copy at Emmanuel College, Cambridge, likewise with only twenty tracts. BM STC Italian I, p. 748; USTC 4035790; Brunet II, col. 1175; Bruni & Evans, *Italian 17<sup>th</sup>-century Books in Cambridge Libraries* 2921.

*Contralesina:* OCLC finds three copies only, one in Spain (Biblioteca Nacional) and two in the UK (BL, All Souls, Oxford). BM STC Italian I, p. 257; USTC 4035790.

*A full list of contents is available on request.*



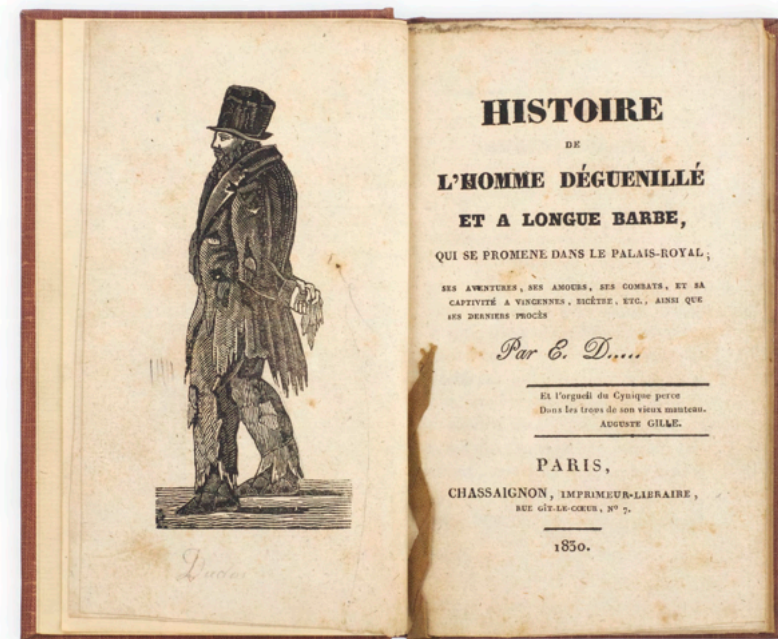
## FAMOUS FRENCH VAGABOND IN WOODCUT AND WATERCOLOUR

13. [ELIÇAGARAY, Edouard d.] Histoire de l'homme déguenillé et à la longue barbe, qui se promène dans le Palais-Royal; ses aventures, ses amours, ses combats, et sa captivité à Vincennes, Bicêtre, etc., ainsi que ses derniers procès. Par E.D. ... Paris, Chassaignon, 1830.

12mo, pp. 104; half-title, woodcut portrait facing title; a little light foxing; a good copy, partially uncut, in early twentieth-century brown cloth, spine lettered in gilt; signatures to half-title 'E. Meniger' and 'P. Chardin 1912'; 5 pp. of manuscript '*souvenirs*' by Chardin bound in at end plus 2 full-page watercolour sketches (*see below*); monogram 'PC' in gilt at foot of spine. £850

Scarce edition (first 1829) of this biography of the famous royalist tramp Émile Chodruc-Duclos (*d.* 1842), a unique copy enhanced with a seemingly unpublished manuscript memoir and watercolour of him by the artist Paul Louis Léger Chardin (1833–1918).

Hailing from Bordeaux, Chodruc-Duclos was an ardent royalist, fighting in the counter-revolutionary war in the Vendée, and finding himself arrested on several occasions. Snubbed by the royalist party following the Restoration, he disguised himself as a beggar, grew a beard, and from 1818 to 1828 haunted the Palais-Royal where his sinister aspect worried women and frightened children' (*Dictionnaire de Biographie Française, trans.*). Following the July Revolution of 1830, he appears to have eventually returned to bourgeois life. The frontispiece here shows him dressed in rags, his hands clasped characteristically behind his back.





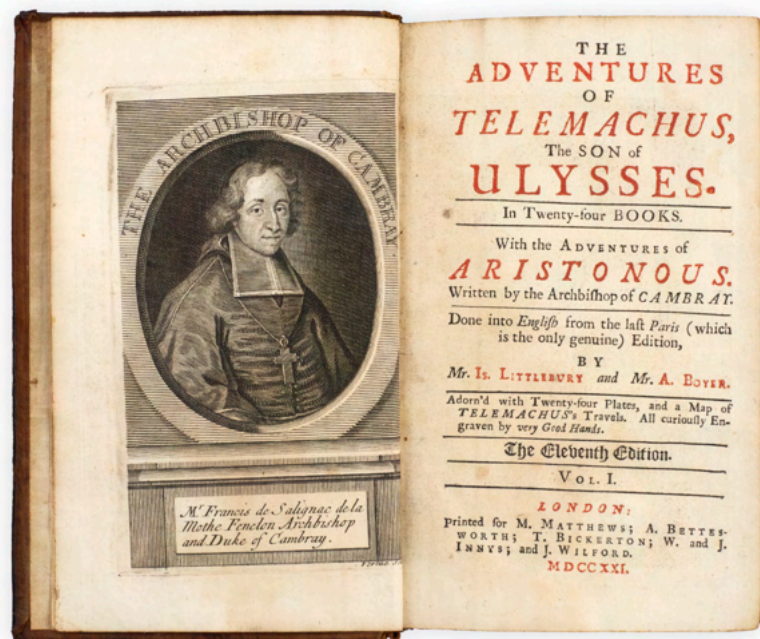


*Le petit allumeur des quinquets  
du Palais Royal*

This copy was owned by the painter and illustrator Paul Chardin, who added various manuscript 'souvenirs' of his Parisian childhood at the end. The first of these includes a delightful watercolour of Chodruc-Duclos with the following accompanying description: 'we often encountered a strange person, of a repugnant dirtiness, and clothed in rags. His hair and beard hung over his back and breast like a bush, he wore what was left of a broken hat, and his bare feet trailed bits of old slippers. He walked with measured step, hands behind his back, making an endless tour of the galleries, rubbing shoulders with the most elegant, flaunting his wretchedness with contempt. He made me very afraid' (*trans.*) Chardin also includes an anecdote and watercolour of a streetlamp lighter of the 1830s, whom he was convinced was an old woman dressed as a man.

Only one copy of this edition traced on OCLC, at the BnF.





‘THE MOST IMPORTANT WORK  
OF POLITICAL THEORY OF THE GRAND SIÈCLE’  
THE ENGLISH TRANSLATION WITH NEW ILLUSTRATIONS

14. [FÉNELON, François de Salignac de La Mothe.] The Adventures of Telemachus, the son of Ulysses. In twenty-four books. With the adventures of Aristonous written by the Archbishop of Cambray done into English from the last Paris (which is the only genuine) edition, by Mr. Is. Littlebury and Mr. A. Boyer. Adorn'd with twenty-four plates, and map of Telemachus's Travels. All curiously Engraven by very good Hands. The Eleventh Edition. London, M. Matthews; A. Bettesworth; T. Bickerton; W. and J. Innys; and J. Wilford, 1721.

Two vols, 12mo; I: pp. [2], xxiv, [42], 282, with 11 copper-engraved plates, engraved map and frontispiece portrait, II: pp. [2], 372, with 13 plates; title-pages printed in red and black, woodcut initials and tailpieces, typographic headpieces; a fine copy in contemporary sprinkled calf, raised bands, gilt red morocco lettering-pieces to spines; front joint of vol. II neatly restored; contemporary ownership inscription 'Peregrine Herbert' to title-page of vol. II, contemporary annotation comprising underlining and marginal marks to 12pp.; armorial bookplate of Lord Wenman to front pastedowns.

£550

First illustrated edition of the first English translation of François de Salignac de La Mothe-Fénelon's *speculum principis*, with twenty-four engraved plates and a map of Telemachus' journey through the Mediterranean.

Originally written as a didactic novel for Fénelon's tutee, the seven-year-old Duc de Bourgogne, grandson of Louis XIV, *Les Aventures de Télémaque* was published without the author's consent in 1699 to instantaneous success, with more than six hundred copies bought up in a single day. Isaac Littlebury published a translation of part I in 1699, the other four parts completed by Alexander Oldes and Abel Boyer in 1700. Their version was later revised in 1719 after a rival version by Ozell had appeared (1715). The present edition is the first to contain the fine set of engravings depicting the young Telemachus' travels with his tutor, Mentor through, *inter alia*, the deserts of Egypt, the commerce of the Tyrians, and Tartarus.







Widely perceived as a scathing critique of Louis XIV, this *speculum principis* follows the moral and political education of Telemachus, young son of Ulysses, as Mentor (the goddess Minerva in disguise) tutors him in the virtues of patience, courage, and modesty. **The work has been called 'the most important work of political theory of the grand siècle in France' (Riley); its influence can be traced on Montesquieu and Rousseau and it was a favourite of Thomas Jefferson.** One of the most widely read and revered works of the century, it passed through numerous editions and translations; there were more than ten English prose and poetry versions alone.

*Provenance:* Bookplate of Lord Wenman to pastedowns, likely Philip, seventh Viscount Wenman (1742–1800), who sat in the House of Commons from 1768 to 1796.

**ESTC lists five copies only: Leeds, UCLA, Chicago, Princeton, and Columbia.** Another issue, for John Walthoe, is recorded in three copies.

See Riley ed. *Fénelon: Telemachus* (1994). For bookplate, see Howe 31310.



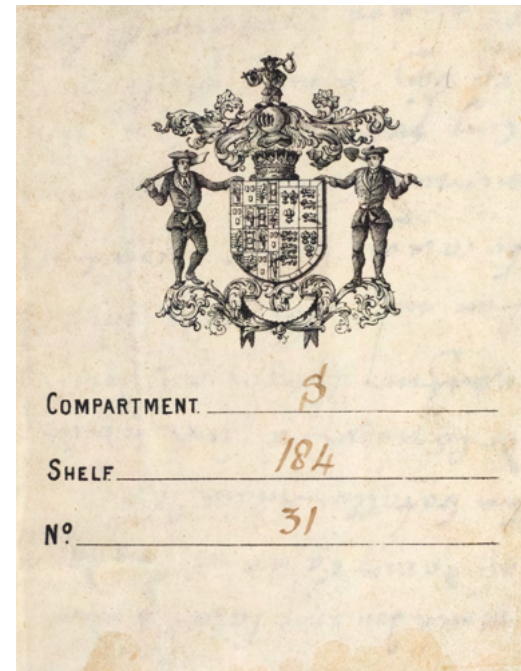
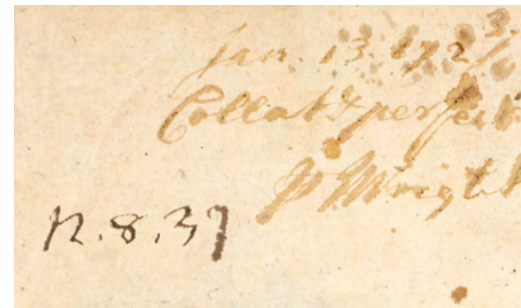
## THE DAYS OF CREATION, 'COLLATED AND PERFECT'

15. **GAMON, Christophe de.** *La semaine, ou création du monde du sieur Christoffe de Gamon, contre celle du Sieur du Bartas.* [Geneva], Gédéon Petit, 1609.

12mo, pp. [24], 258, [1], [5 (blank)]; woodcut initials, head-, and tailpieces; light toning and variable foxing, printed marginalia occasionally shaved; nonetheless a good copy in contemporary vellum, yapp fore-edges, vestigial ties, title inked to spine (partly obscured by later morocco lettering-piece); a few marks and adhesive stains to covers, extremities slightly rubbed, corners bumped, lettering-piece chipped; some early annotations to front pastedown, verso of rear endpaper, and p. 95; contemporary notes early ownership inscription 'Guymide Noux' to title-page, manuscript shelfmark and inscription 'Jan. 13 1723/4 Collat. & perfect. p[er] J. Wright' to verso of front flyleaf; nineteenth-century armorial booklabel of from George Hay-Drummond to front pastedown with manuscript shelfmark. £950

**Unauthorised second edition, scarcer than the first, of this poem on the creation of the world by Christophe de Gamon, this copy containing an early example of the use of the formula 'collated and perfect' by the librarian to the eighth Earl of Kinnoull.**

*La semaine* was De Gamon's (1574–1621) poetic response to the influential work of the same title by Guillaume de Salluste Du Bartas (1544–1590) published in Paris in 1578. The two *Semaines* belong to the genre of hexameral poetry, which describes in verses the six days of creation in the book of Genesis, and are divided in six parts, one for each day. De Gamon's *Semaine* was a 'revisionist interpretation' of Du Bartas' work, 'updating its scientific knowledge though still essentially paying tribute [to it]' (Auger). The book was first published in 1609 in Lyon by Claude Morillon, with *privilege du roi*; the present second edition appeared in the same year, printed by the Genevan publisher Gédéon Petit *sans privilege*. Some copies were issued by Petit with a nearly identical title-page but including 'Geneve' as the place of publication.







*Provenance:*

1. John Wright was the library keeper to George Henry Hay (1689–1758), eighth Earl of Kinnoull. Other books, formerly in the library of the Earls of Kinnoull and collated by Wright, are presently held at the university libraries of Glasgow and Princeton.
2. George Hay-Drummond (1827–1897), twelfth Earl of Kinnoull, with his armorial booklabel to front pastedown.

See Auger, 'Du Barts' pattern for English scriptural poets', in Pouey-Mounou and Smith (eds), *Ronsard and Du Barts in Early Modern Europe*. Intersections, vol. 69 (2020), pp. 302–31.

**Scarce outside continental Europe: we find no copies in the US, and OCLC and Library Hub together find two copies in the UK (BL, Edinburgh).**

BM STC French, p. 216; USTC 6703046; Brunet II, 1476 (citing this edition as the first); Graesse III, p. 23; not in Cioranescu.



## READ BY THOMAS JEFFERSON

16. **GAZZERA, Enrico.** Les veilles de Saint-Augustin, évêque d'Hippone; ouvrage traduit de l'Italien. Première édition Française ... *Avignon, Veuve Seguin, an. XI 1803.*

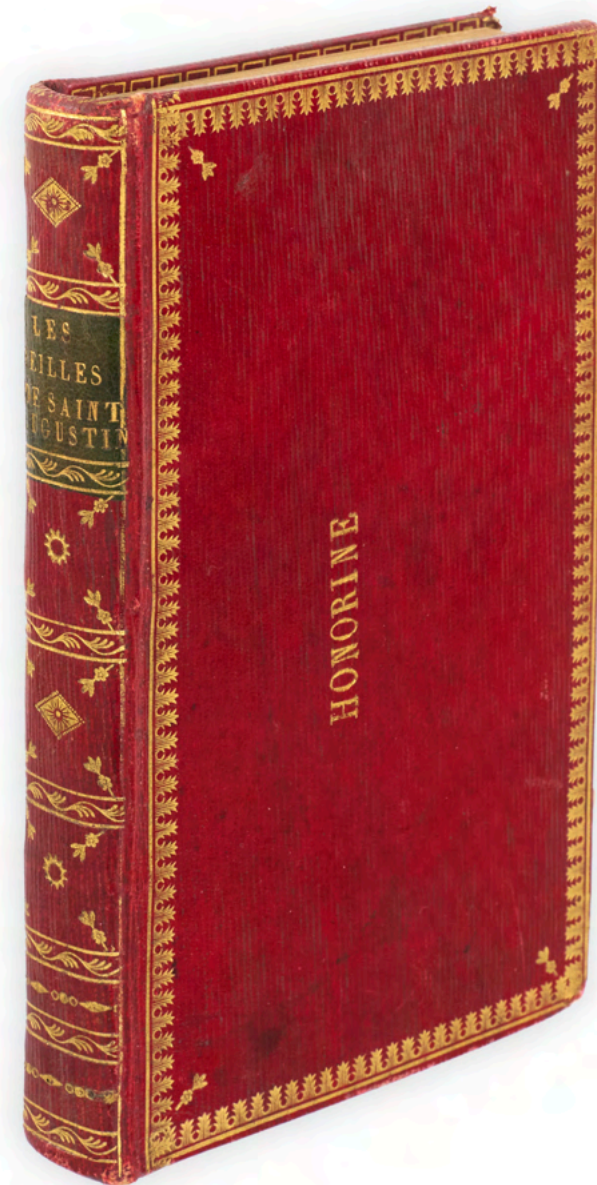
12mo, pp. viii, 291, [1 (table of contents)], with half-title; signed 'H. Gazzera' on p. 291; a little very light foxing; very good in contemporary straight-grained red morocco, flat spine gilt in compartments with green morocco lettering piece, gilt border to covers, edges gilt, decorative endpapers, green silk place-marker; corners slightly worn; 'Honorine' and 'Roux' lettered in gilt to upper and lower covers. £375

**Uncommon first edition of a spiritual novel by the Piedmontese abbot Enrico Gazzera (1772–1838), Commander of the Order of Malta and a member of the Academy of Vaucluse, presented as a series of fourteen 'vigils' supposedly composed by St Augustine on his journey from Italy to Carthage.** We have been unable to trace an Italian original, as stated on the title-page.

The vigils address subjects including filial love, grace, religion and philosophy, providence, happiness, God's wisdom, and the rights of man. The American statesman and Founding Father Thomas Jefferson owned a copy of this first edition, sent to him by Gazzera in September 1809 (now in the Library of Congress, along with an 1808 letter from Gazzera to Jefferson).

The printer was Françoise Anthoine, widow of François Seguin, who took over her husband's business in 1796 and remained active until 1806. The attractive binding bears the name of a female owner, one Honorine Roux.

**No copies traced in the UK. OCLC records only two copies in the US** (Calvin Theological Seminary, Library of Congress).





## INTO CHINESE TURKESTAN

17. **HENDERSON, George, and Allan Octavian HUME.** Lahore to Yarkand. Incidents of the route and natural history of the countries traversed by the expedition of 1870, under T.D. Forsyth, Esq., C.B. ... *London, L. Reeve & Co., 1873.*

Large 8vo, pp. xiv, [2], 370, [2 (advertisements)], 16 (advertisements dated 1 March 1873); with a folding map, 26 heliotype on 16 plates, 3 plates with sections (2 coloured), 32 coloured plates of birds, and 6 coloured plates of plants, a few woodcuts within the text; short marginal tear and some creasing and foxing to map, occasional light foxing elsewhere; overall very good in twentieth-century half brown calf with marbled sides, spine lettered and decorated in gilt, top edge gilt, marbled endpapers; some wear to corners and spine, small mark to upper cover; twentieth-century bookplate 'ex libris A.E.B. Parsons'; two colour photographs pasted to front endpapers with pencil captions 'A Turki girl of Kashgar' and 'A Kirghiz of the Karatash Valley'.

£875

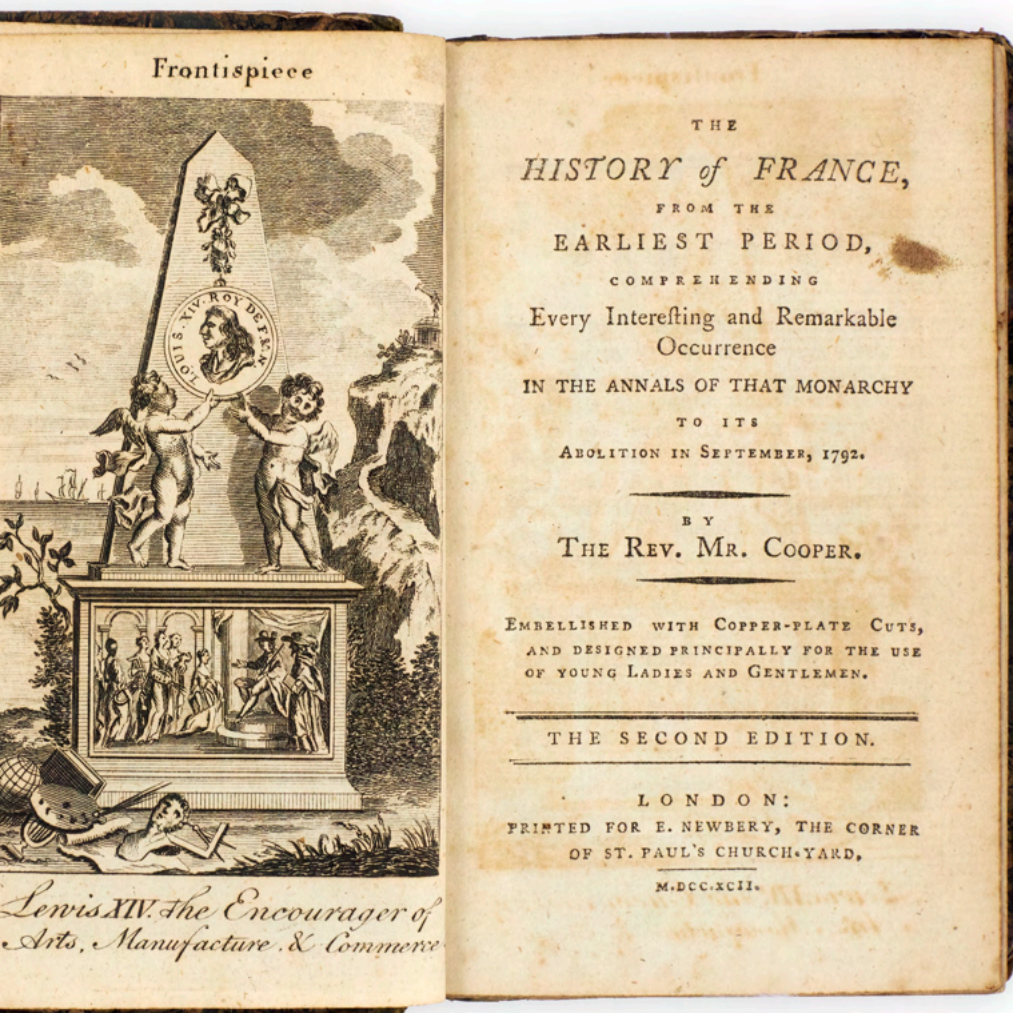
**First edition, handsomely illustrated, of an account of Sir Douglas Forsyth's ill-fated first Yarkand expedition of 1870, compiled by Dr George Henderson, the expedition's medical officer, and by Allan Octavian Hume (1829–1912), ornithologist and founder of the Indian National Congress.**

In the summer of 1870, Forsyth embarked on an arduous mission to Yarkand in Chinese Turkestan, some 2000 miles distant from his posting in Lahore, 'to gauge the friendliness of the amir, Yakub Beg, towards the British. Yakub Beg, however, was absent throughout Forsyth's visit, causing him considerable diplomatic embarrassment and irritation' (*ODNB*). Forsyth would return to Yarkand, more successfully this time, in 1873.

While the expedition was diplomatically disappointing, it garnered much valuable information, collected here in Henderson and Hume's three-part work. The first part provides a narrative of the outgoing journey, from Jamu to Banihal, Kashmir, Ladak, Sanju, and finally Yarkand itself. The second part is devoted to natural history, with chapters on the birds, insects, and plants encountered along the way, and the volume ends with meteorological tables and observations. The accompanying heliotype views are most interesting, and the numerous coloured ornithological plates by John Gerrard Keulemans quite beautiful.







## REVOLUTION FOR CHILDREN

18. [JOHNSON, Richard.] The History of France, from the earliest Period, comprehending every interesting and remarkable Occurrence in the Annals of that Monarchy to its Abolition in September, 1792. By the Rev. Mr. Cooper. Embellished with Copper-Plate Cuts, and designed principally for Use of young Ladies and Gentlemen. The second Edition. *London, E. Newbery, 1792.*

12mo, pp. [6], 172, with an engraved frontispiece (a monument to Louis XIV), and 5 further engraved plates ('The Sicilian Massacre', 'Death of the Duke of Guise', 'The Dutch Council of State', 'Richelieu's Journey to Court', and 'Conti forcing the Passage of the Alps'); light offsetting from plates, the odd small stain; but a very good copy in the original quarter green-stained vellum with marbled sides, boards made from printer's waste with the date 1796 visible; corners bumped and worn, spine chipped at head, rear hinge cracked. £300

**Second edition of this history of France for children, revised from the first edition of 1786 to include the events of the French Revolution.**

The chapter devoted to the reign of Louis XIV is in fact entirely rewritten, expanded from three and a half pages in 1786 (largely devoted to Necker and American commerce) to twenty-two pages here. Johnson, a printer who also wrote numerous children's books for Newbery, was in evident if guarded sympathy with the Revolution, outlining the institutional despotism of the monarchy, the growth of disaffection, the storming of the Bastille, the Federation of 14 July, the escape and then capture of Louis XVI, and the National Convention of September 1792. At the end Johnson leaves the King 'a close prisoner' – he was to be executed in January.

Despite successive events the work did not receive a further edition, and was still evidently being bound for retail in the mid 1790s.

Gumuchian 1854; Roscoe J83(2); Welsh 194.



## JOSEPH AND HIS 'MANY COLOUR'D COAT'

19. **KERBY, Joseph, *editor*.** Joseph and his Brethren, a poem, in four books. Originally written by a Lady. Abridged and corrected by J. Kerby, Minister of the Gospel, Old Chapel, Cliff, Lewes. *Lewes, Sussex Press, Printed for the Editor and Sold by J. Baxter, 1818.*

12mo, pp. 106; a very good copy in contemporary mottled calf with gilt floral border, spine gilt in compartments, marbled endpapers; lightly rubbed and worn with short split to upper joint at foot, slight loss to headcap, hinges cracked; contemporary ink inscriptions 'Sarah Jenners Book 1818' and 'Presented to Laura Browne by Mr Jenner 1846' to front free endpaper. £450

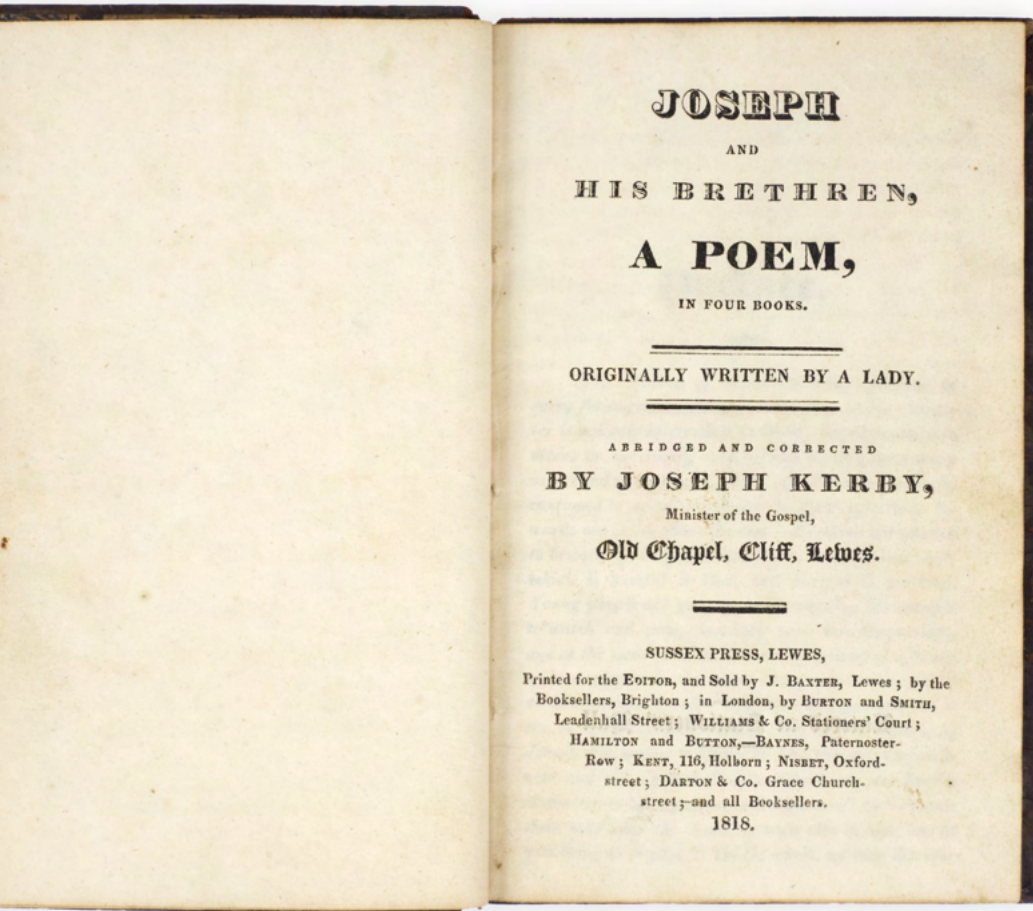
**First and only edition, very rare, of a poetic retelling of the life of Joseph from Genesis 37–50, 'originally written by a Lady', provincially printed in Lewes, and seemingly owned by a subscriber, Sarah Jenner.**

Joseph Kerby of the Countess of Huntingdon's Connexion became minister of Old Chapel, Cliff, Lewes in 1808, a decade before the present work of poetry was published. The subscribers (approximately 275) are predominantly from East Sussex, with Lewes particularly well represented with over one hundred subscribers, among them a 'Mrs. Jenner, Lewes', presumably the same Sarah Jenner whose ownership inscription is found in our copy.

Beginning in the land of Canaan where Joseph, the favourite of Jacob's sons, provokes the jealousy of his brothers, the poem recounts Joseph's enslavement to Potiphar, his interpretation of the Pharaoh's dreams, and closes with his reunion with Jacob in Egypt. Kerby's preface frames the tale as a source of 'many useful and important lessons: viz. Parents are hereby cautioned to avoid partiality in their affections towards one child, above the rest. Bretheren are warned to beware of envy and discord, which is hateful to God, and hurtful to mankind. Young people are greatly encouraged by his example to watch and pray' (p. 3).

**OCLC records four copies only, at the BL, Cambridge, Glasgow (wanting the subscribers' list), and National Library of Scotland, and none in the US.**

Jackson 4012.







TO THE  
**IMITATOR**  
 OF THE  
**SATIRE**

OF THE  
 Second Book of *HORACE*.

**I**N two large Columns on thy motly  
 Page,  
 Where *Roman* Wit is strip'd with *Englisb*  
 Rage;  
 Where Ribaldry to Satire makes pretence,  
 And modern Scandal rolls with ancient Sense;  
 Whilst on one Side we see how *Horace* thought,  
 And on the other how he never wrote:

B Who

## POPE'S WORTHIEST ADVERSARY

20. [MONTAGU, Lady Mary Wortley.] To the Imitator of the Satire of the second Book of Horace. *London: Printed for J. Roberts ... 1733.*

Folio, pp. [4], 7, [1], with half-title; woodcut ornament to title, woodcut headpiece and initial; skilful repairs to backfolds, else a fine copy, uncut, in modern boards; very light wear to corners and extremities.

£250

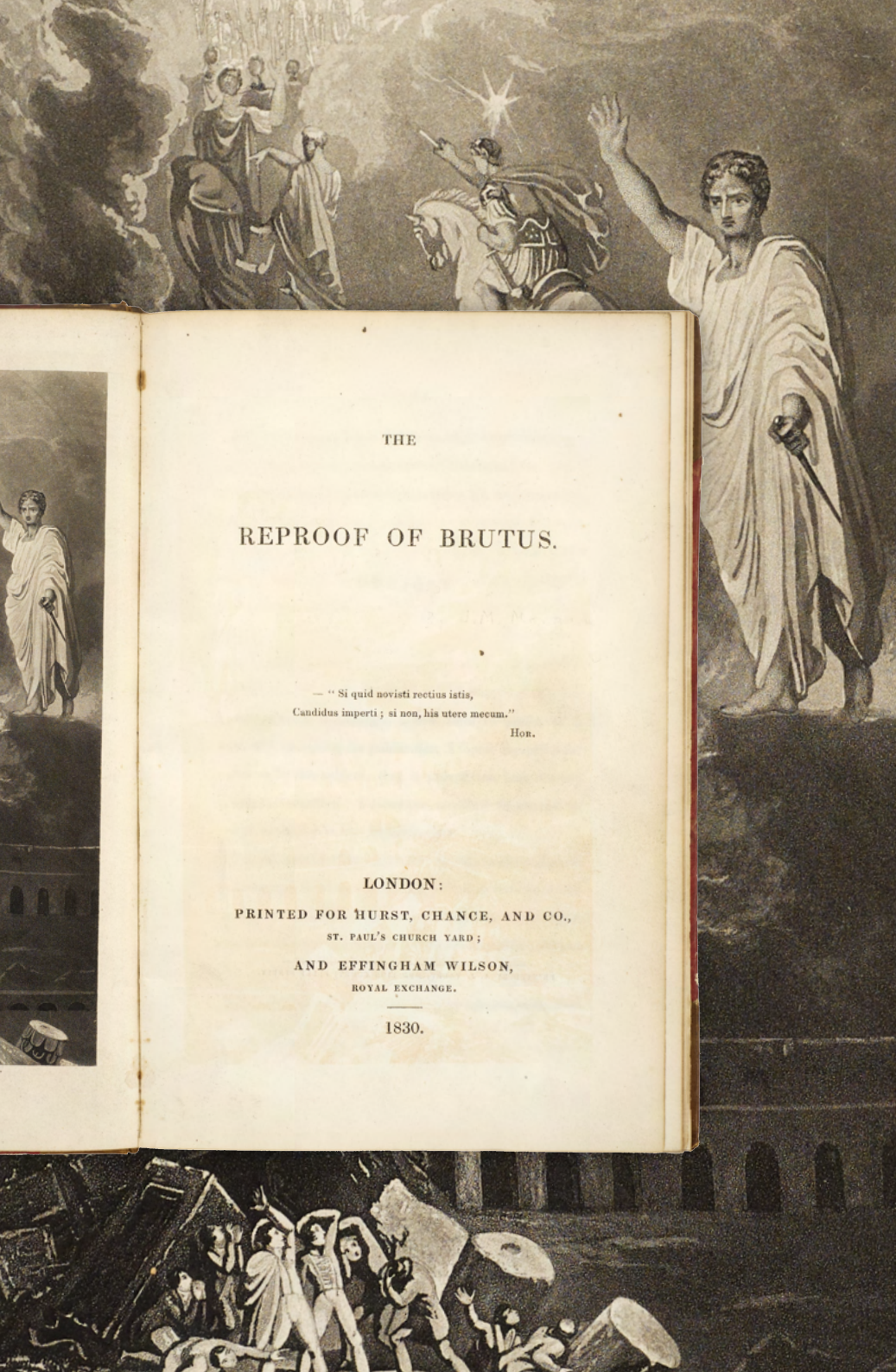
First edition under this title, 'the most famous of attacks on Pope and perhaps the only one where Pope has found a worthy adversary' (Guerinot).

Montagu and Pope had once been friends, but by this time relations had gone very sour, and here she mocks Pope for his failure to understand the poem he was imitating, and cruelly dwells on his physical deformity – 'the emblem of thy crooked mind, / Mark'd on thy back.'

Though not acknowledged by Montagu, it was widely assumed at the time that the work was co-authored by her with Lord Hervey. It was first published as *Verses address'd to the Imitator [etc.] ... by a Lady*. The present 'rival' edition, may have originated with Lord Hervey, whose own copy 'is revised in his hand for a second edition' (Foxon). There are a number of differences in typography.

Foxon V46; Guerinot pp. 224–6.





PRESENTATION COPY  
WITH MANUSCRIPT PROPOSAL BY THE AUTHOR

21. [MORGAN, John Minter]. *The Reproof of Brutus*. London, Hurst, Chance, and Co., and Effingham Wilson, 1830.

8vo, pp. [iii-] xxvii, [1], 229, [1], with aquatint frontispiece (signed 'H. Richter'), bound without half-title; pages a little toned at edges, with very occasional light foxing; else a very good copy in contemporary half calf over red marbled paper boards, spine gilt in compartments with gilt lettering-piece; rubbed at edges, some wear to joints and edges, lettering-piece chipped, minor split to upper joint, but holding firm; the United Service Club's copy, with their gilt stamp to spine, presentation bookplate to the Club to front pastedown, signed 'the author' in brown ink, and 6ff manuscript, written on rectos only, bound at the beginning (*see below*), modern bibliographical notes pencilled to verso of first blank. £450

**First edition, a unique presentation copy from the author to the United Service Club, bound with the author's six-page manuscript proposal for a residential college for junior officers and their families, including public libraries, lectures, ballrooms, gymnasias, and baths.**

At the age of twenty-five, educationist and philanthropist John Minter Morgan (1782–1854), inherited a City fortune, including a seat on the stock exchange, the Ludgate Hill wholesale stationery family business, and a Suffolk manor. A devotee of the 'father of English Socialism' and founder of the cooperative movement Robert Owen (1771–1858), Morgan dedicated his life, his writings, and much of his wealth to championing the co-operative cause. He was a founding member of the London Co-operative Society (1824) and is most well-known as the author of the acclaimed Owenist parable, *The Revolt of the Bees* (1826).



from the Author. 6. Hartung. Secy  
U.S.C.

To the Noblemen and Gentlemen  
Members of the United Service Club.

My Lords and Gentlemen,  
In requesting the  
honor of your reception of  
this Volume, permit me res-  
pectfully to invite your at-  
tention, to a subject of im-  
mediate interest to a nu-  
merous class, in the Naval  
and Military Professions.

Desirous of conge-  
nial society, you have ascer-  
tained that your object could  
be best attained, by adopting  
a principle that enables a  
well regulated army to ef-  
fect conquests, which the  
isolated efforts of ten times

The present work, Morgan's verse commentary on contemporary social conditions through an Owenist lens, examines *inter alia* free trade, political economists (Malthus, McCulloch, Mill), poets (Shelley, Scott, Coleridge), modern critics, and the Bench of Bishops. It was initially intended to prefix his *Hampden in the Nineteenth Century, or Colloquies on the Errors and Improvements of Society* (later published in 1834). As the author notes, however, 'preparing for publication, I found myself so far led on by the subject, that it proved too long for my original intention. I therefore resolved to extend it, and publish it in a separate form' (p. v).

The United Service Club, founded in 1815 for senior officers in the British Army and Royal Navy, was considered the most prestigious of London's military clubs until it closed in 1978. Our copy, presented by Morgan to the United Service Club, is prefaced by a six-page manuscript proposal by the author advocating a residential college for the families of four hundred junior officers. The college, providing accommodation, education for the children, sporting facilities and entertainment for the families, would be paid for by selling shares and afford a profitable investment.







# **Cornucopie nup Emendatum**

A domino Benedicto Brugnolo. ac mirifice  
cinnatū cū tabula prioribus aliis copiosiori  
utiliori facilioriq3. Insuper supra uocabu  
lorū triamilia ab alijs omissorū excerpti  
mus quorum tibi indicium faciēt sin  
gula puncta singulis dictionibus  
per nos excerptis preposita.  
Ceterū si utilitatē credi  
bilem cognoscere vo  
lueris epistolā  
nostram  
lege.  
†

## A CORNUCOPIA OF CLASSICAL COMMENTARY

22. **PEROTTO, Niccolò, and Benedetto BRUGNOLO, editor.** Cornucopi[a]e nuper emendatum a domino Benedicto Brugnolo: ac mirifice concinnatum cum tabula prioribus aliis copiosiori utiliori faciliorique. [Milan], Giovanni Giacomo and brothers da Legnano [for Giovanni Angelo Scinzenzeler, 28 October 1510 (colophon).]

Folio, ff. [1], cols 1268, ff. [48]; index bound at end; title in gothic letter, woodcut angel device of Giovanni Giacomo da Legnano and brothers at head of title (CNCM 1148), 3-, 4-, 8-, and 14-line woodcut initials, capital spaces with guide letters (see below); sporadic foxing and toning, particularly to index, light soiling and neat repairs to title, paperflaw to blank margin of d8 with small loss, inkstain to e4 affecting legibility of two words; a good copy, slightly trimmed, in twentieth-century vellum-backed boards, spine gilt directly; occasional early underlining and marking.

£1750

Scarce Milanese edition of Perotto's *Cornucopiae*, an encyclopaedic commentary to the first book of Martial's epigrams, here with a curious combination of woodcut initials and capital spaces with guide letters.

Written in Nicolò Perotto's (1429–1480) native Sassoferrato and first published posthumously in 1489 following revisions by his son, the *Cornucopiae* incorporates thousands of quotations from ancient authors and comments upon nearly every word of Martial's epigrams, with a vast index and text ordered in numbered columns for ease of reference. Editing the present text was the final project undertaken by Benedetto Brugnolo (d. 1502), who corrected and expanded the index with three thousand new words shortly before his death.



[illegible]

Vbi iteꝛ effundit ponus exinus: qꝫ palodi com  
 mititur Cimeris bosphori. Palus ubi Mæotis  
 in pœro iuxta Phaidis ostia. Tormis illa est in  
 deinde crudelitate moranda: qꝫ ibi trarum liti  
 Abſyrtum interitus. Nec minus Palus, qꝫ pœta  
 exilio, ponitur tam effugientis pœntis in a  
 ri. A ponus deducit Metaphrasti Italia: opꝫ  
 in sinu tarantino a locrebus cõditur. A quo te  
 raponiti. Item a ponte: qꝫ a mæoticis illi et  
 Ponticus. Pontina palus a pontis urbe (ut qꝫ  
 purant appellari. Vnde Pontina fo urbe tri  
 bus. Hæc palus in uolsis est diffans ab orbe ci  
 titer. ill. palia miltum. Lucanus Et qua pontinas  
 uia diuidit uia paludes. Iuuenalis. Armate  
 quo tensus te cufode tenetur. Et Pontina palus,  
 & Gallinaria pinus.

DE LEANDRO EPIGRAMMA. XXV.

G  
H  
I  
K  
  
L  
M  
N  
  
O

VO<sup>9</sup>DNOC<sup>9</sup>TRVNA. Bīā  
 dī Domitiano, q<sup>9</sup> Lēādrī fūā  
 lā ita replēnti vōcētūt Lēā  
 dī nī fī fūbmerfūfūmīdī  
 dī pīncīpīs pīctāī. Abdyōdē fē  
 fūōdūō opīdā fūit ī tīrōtē  
 Hēllēpōū. In Abdyō gītūt ē  
 Lēānder Abdyōdē pīpīcīā ā pōtīs vōcāt<sup>9</sup>  
 In Sēto uero Eīo pūella natā ēf. I dēfīdētīf mō  
 ēre āmōrē dīxīūt: quōd nē ī nōtīcīā vērīf. Lēā  
 dīr. Lēānder nādo fē ad pūellā cōfīrē quā nā  
 tūglo mālcār. Scēutūfūm vērō ālīquādo uen  
 tīssā mā pīcēfōfō: cū fērrē āmōrē dīfīdētī  
 nō pōffēt āmbō fē ī cōfī mīfōmīfūf. Bīā  
 fūlūcūc opīdā cūfīrēdāt fē fūclūf fūf fūb  
 mēfī. Qūidā lēāndrī fū fūbmerfū mēmōrīā  
 pūellā uero dū mēntūm ānī expēctātē: tādē  
 rē cōgnītā dōlōrīs māgnītūdīnē ī lītōrē cō  
 rābūfīc. DESINE. Dīffīcīlē. Sīnere pīrmīte  
 rē dī. Dēfīnere fīnīre cēffā. A qūō Dēfīnīā fī  
 nīs tērmīnūs. Qūidā Sēnātū qūā fīnēndō fī  
 tēmū pūtāt: qūā fēnātōrēs āgēndī fācīt. rē dā  
 bāntīcō ē āgēre fīnēbāt. PĀPER CĒRIT. Sēr  
 uāuīt. ā fūmīgēdō ābfīnīūt. Pāpē cērīf. Sēr  
 pīrīpīē ābfīnīrē ē: ūfīpā dīxīmūs. CAFA  
 RīS VINDA FVIT. Idēō nocēre nō pōtūīt.  
 dīfī cīēmētāntī mīnītrā. Qūātūor uerfūs qūō  
 fēqūēntēs mūltī cōdīcēs hābēt nē fīnt Mārītā.  
 nec ad lūdōs Cēfārīs aut glōrīā pērtīnēt.  
 DE CARPOPHŌ. EPIGRAM

DE CARPOPHORO. EPIGRAM  
MA. XXVI.

**H**ERCVLA CARPOPHO  
RVM. Rurſus laudat Carpo  
phor? plures pene ſeras /o  
9 penitentiæ cæteri cœſa non vi  
ſtra orbis terrarum domiſſe  
era. ſunt. NVLLVM QVVS.  
Nullum negotium, nullus la  
bor ORBE. In orbem. MON  
STRIS Domiſis. ſcilicet ut

The present edition is the product of several intergenerational partnerships: in 1502 Giovanni Angelo Scinzenzeler had published an edition of the *Cornucopiae* as edited by Brugnolo for the printer, bookseller, and paper-maker Giovanni da Legnano – the father of the brothers Legnano whose device appears at the head of the title – dubbing Brugnolo the ‘Cicero veronensis’ in his letter to the reader. The elder da Legnano had also enjoyed several years of collaboration with the Bavarian-born Milanese printer Ulrich Scinzenzeler (fl. 1477–1500), father of Giovanni Angelo. The da Legnano brothers have here employed a veritable cornucopia of visual styles, utilising a wide variety of woodcut initials; often incongruous in style and sophistication, they appear largely toward the end of the work, with up to six initials to a page. The workshop, however, appears to have run out of four-line Qs and Os, which are cleverly replaced by capital spaces with guide letters.

**Scarce outside continental Europe. We find two copies in the US (Boston Public Library, Detroit Public Library), and none in the UK.**

EDIT16 49929; USTC 847568.



**SCRIBERE ME Q. VERERIS.** Facere uelocem arguit reprehendentem se q. lo-  
giora epigrammata faceret. tu inquit bre-  
uiora facies quoniam nihil scribis.

**AD REGVLVM EPIGRAMMA. CXL.**

**VM TIBI SIT SOPHIAE.** Facere est  
regulo iudicis ne uideatur liberos suos ad  
cuius mittens intempetive forensibus ne  
gocis occupatum interpellare. cum inquit par  
fama sit & doctrine tua & negociorum non de-  
bet mirari qui & iura clientis tibi porrigit: uidet  
que defendas: & liberos quos legas. **SOPHIAE**  
**PAR FORMAM ET CVRA LABORVM.**  
Ordo est. cum in te forma hoc est decor sapien-  
tia: & cura laborum sit par. hoc est cum & doctri-  
na & forensium negotiorum exercitatione piter  
excellas. **SOPHIAE.** Sapientia: quemadmodum  
autem Sophia hoc est sapientem pro docto ita So-  
phia hoc est sapientiam pro doctrina usurpamus.  
unde & Sophistam uocamus mo eum qui in arte  
rhetorica pponit que imitari debemus hic. n. ora-  
toem. rhetoremq. & sophistam distinguunt: ut  
Orator sit qui causas agit. Rethor qui arte ora-  
toris docet. Sophistes q. imitationes pponit modo  
cauillatorio. un. ea ps dialectices nomen sumptit  
quae Sophistice appellat: & Sophista dicitur comen-  
tum & ora ita copositur uera esse uidetur. **LA**  
**BORVM.** Quos in causis defendendis sustines.

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B

C

D

E

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K

L

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N

O

P

Q

R

S

T

V

X

Y

Z

a

b

c

d

e

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h

i

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m

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a

b

c

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g

h

i

k

l

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v

x

y

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## THE 'FORGOTTEN CZECH SCHINDLER'

23. **PITTER, Přemysl.** *Domov i exilu* [*Home and Exile*]. London, Čechoslovák-FCI, [1956].

8vo, pp. 95, [1 (contents)]; a very good copy in the original illustrated stiff-paper wrappers, with illustrated dustjacket; extremities browned; signature of H.G. Adler in pencil on half-title.

[*offered with:*]

**PITTER, Přemysl.** *Na předělu věků* [At a watershed of epochs]. [Nuremberg, F. Straub (Munich) for] *Kruh přátel duchovní obrody*, [1959].

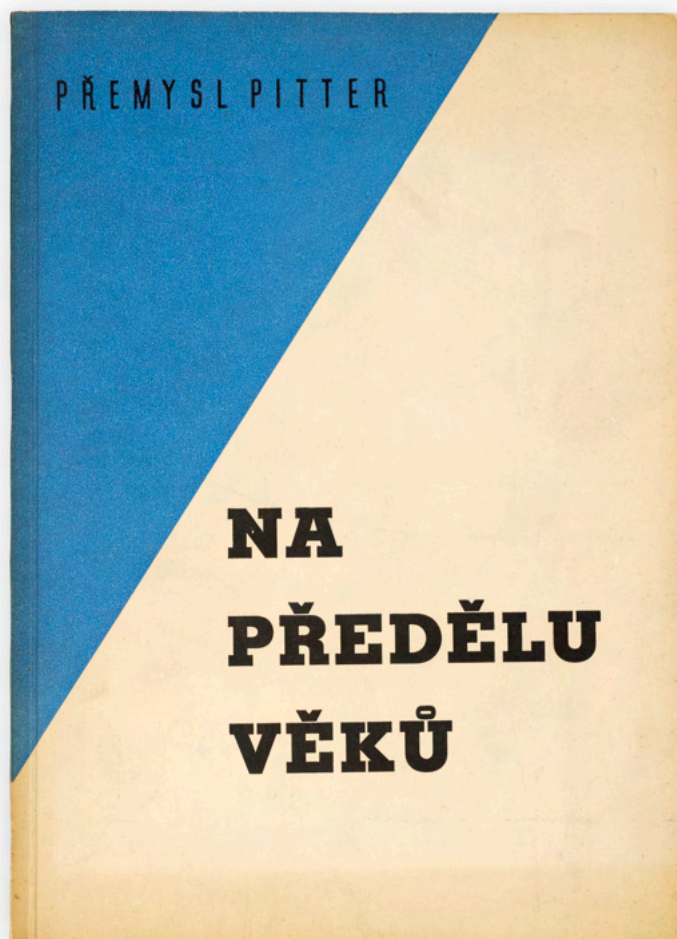
8vo, pp. 106, [2 (contents, advertisements)]; original printed stiff-paper wrappers, extremities browned; signature of H. G. Adler in pencil on half-title; typescript letter dated 1959 loosely inserted (*see below*). £850

First editions, association copies, of a series of radio transcripts by the humanitarian Protestant lay preacher and educator Přemysl Pitter (1895–1976), often described as the 'forgotten Czech Schindler', owned by the Czech-Jewish poet, novelist, and Holocaust survivor H.G. Adler.

Broadcast over twenty-five sessions by Radio Free Europe and the BBC and here published by Free Czechoslovak Information, a news agency established by Czech émigré Josef Jošten, *Domov i exilu* is directed at Czechoslovaks behind the Iron Curtain and Czechoslovak political refugees abroad, and is the first of Pitter's books to have been published in exile. *Na předělu věků*, published three years later, adds a further twenty-six radio broadcasts, many of them delivered from the Valka refugee camp near Nuremberg. The son of a printer, Pitter originally intended to carry on in the family firm, but after experiencing the horror of the trenches on the Italian front in the First World War, he came home a Christian and a pacifist, resolved to devote the rest of his life to humanitarian works. He began working with children in a poor suburb of Prague, where he founded the 'Milicuv dum' school in 1933. When the Nazis marched into the Czech capital six years later, Pitter began to take in Jewish children.

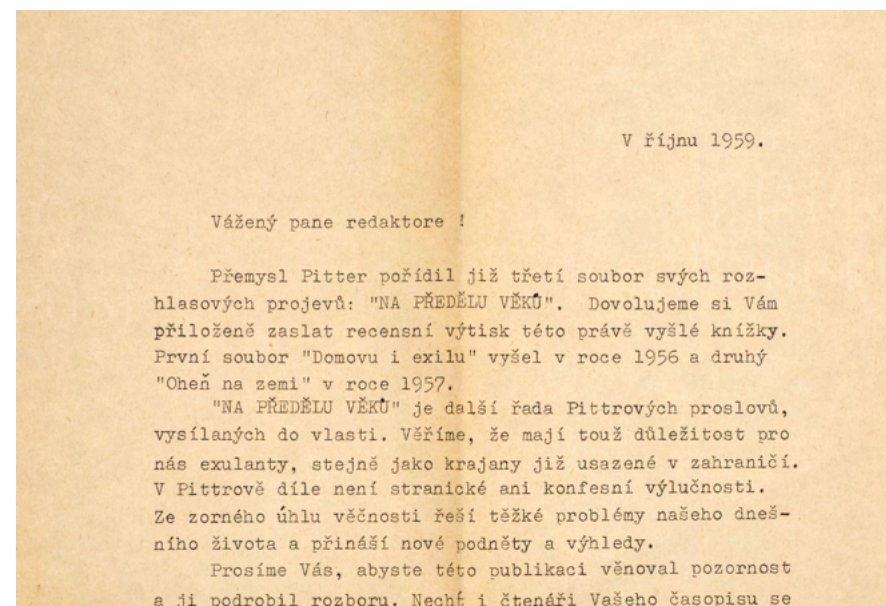






Although the majority were discovered by the Nazis and taken away, hundreds were saved thanks to Pitter. In recognition of his efforts, Yad Vashem has named Pitter 'Righteous Among the Nations' and a tree stands in Jerusalem in his honour. In 1951, to avoid persecution in Stalinist Czechoslovakia, Pitter went abroad, where he continued his humanitarian work, and produced books on various subjects. His works have never been translated into English.

After the war, Pitter created a number of houses for the Jewish children returning from the concentration camps, and educated them alongside Czech and German children. He was aided in this endeavour from July to December 1945 by the writer Hans Günther Adler (1910–1988), recipient of the Leo Baeck Prize, the Prix Charles Veillon, and the Buber-Rosenzweig medal and survivor of Theresienstadt, Auschwitz, and Buchenwald, who came to Prague following the liberation of Buchenwald on 13 April 1945. Loosely inserted in our copy of *Na předělu věků* is a 1959 letter from diplomat Pavel Růžicka, a friend of Pitter's who settled in Ireland after the war and sent Pitter funds to support German internees. The letter, sent on behalf of the author, requests that any reviews of the newly published work be submitted in time for Christmas.





(11) (2)  
+  
**JEAN BAPTISTE FRANÇOIS POMPALLIER**

Par la grace de Dieu et la faveur du Saint Siège  
Apostolique, Evêque Administrateur Apostolique  
du Diocèse d'Auckland.

Au Clergé et aux fidèles du Diocèse, Salut et  
Bénédition.

**LETTRE PASTORALE POUR LE CARÊME DE L'ANNÉE 1857.**

ET ERUNT MIHI TESTES IN JERUSALEM ET IN OMNI JUDEA,  
ET SAMARIA, ET USQUE AD ULTIMUM TERRÆ.

Et vous serez mes témoins dans Jérusalem et  
dans toute la Judée et la Samarie, et jusques aux extrémités  
de la terre... *Act. Ch. I. V. 8*

Nous très-chers frères,

Pendant le Carême, qui est un temps spécial de grâce  
et de salut, l'Eglise, notre sainte Mère nous prescrit d'observer  
l'abstinence et le jeûne, et de nourrir plus abondamment  
nos âmes de la parole de Dieu.

Soyons dociles à son enseignement et à ses pratiques;  
parcequ'elle est assistée de la direction du Saint  
Esprit, qui habite en elle pour toujours selon la promesse  
de Jésus-Christ, son unique fondateur.

La grande mission de son autorité vivante, dans  
les apôtres au commencement, et plus tard, dans les premiers

## COPIED BY NEW ZEALAND NUNS

24. **POMPALLIER, Jean-Baptiste François.** Lettre pastorale de Monseigneur Pompallier évêque administrateur apostolique du diocèse d'Auckland à son clergé et fidèles pour le carême de l'année 1857 sur l'autorité vivante ou le témoignage divin de l'Eglise Catholique traduite en françois par les soins de sa grandeur. Imprimée à la main au Couvent des Religieuses de la Merci à Auckland 1857. [*Auckland, 1857*].

Manuscript on blue paper (watermarked 'Moinier's superfine 1855'), in French, 4to (265 x 195 mm), pp. 35, [1 (blank)], very neatly written in a single hand in dark brown ink, c. 30 lines per page, occasional interlinear corrections and manuscript correction slips on blue paper; a little light creasing, occasional slight show-through; very good in original blue wrappers, title lettered to upper cover in manuscript, engraved vignette at head of Christ pointing heavenward and handing a key to a kneeling man; small losses to spine and covers, some creasing and staining.

£1250

A French translation in manuscript of a pastoral letter for Lent 1857 written by Jean-Baptiste François Pompallier (1801–1871), the first Roman Catholic bishop in New Zealand, apparently copied out by the Sisters of Mercy at their convent in Auckland.

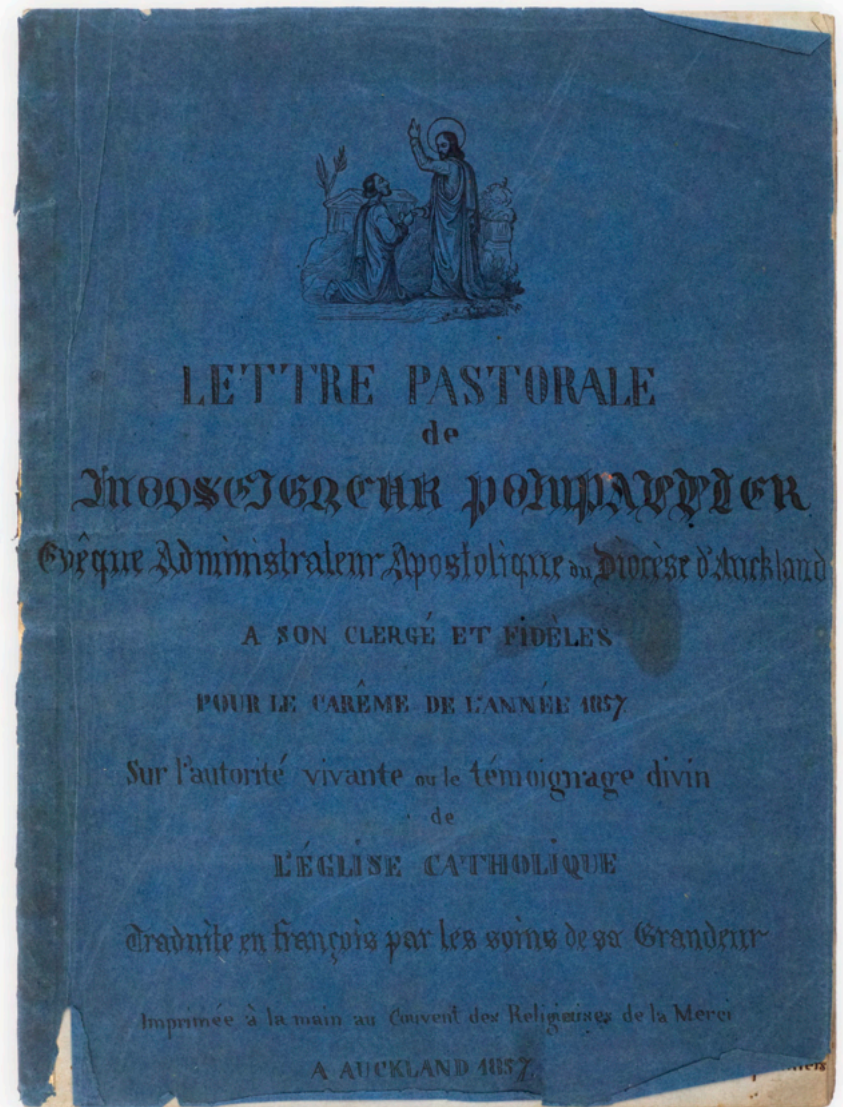
A native of Lyons, Pompallier arrived in New Zealand in 1838 as the first vicar apostolic of Western Oceania. Having quickly learnt English and Maori, he set about establishing mission stations, including ones at Auckland (1842) and Wellington (1843). Following his appointment as bishop of Auckland, and an extended stay in Europe, he returned to New Zealand in 1850 accompanied by eight Irish Sisters of Mercy. The bishop and the sisters formed an effective team, and the Catholic church made steady progress on the Auckland isthmus.



This pastoral letter was published in English and Maori in 1857 at the offices of the 'Southern Cross' newspaper in Auckland, but a French edition did not appear until 1870, issued by Pélagaud Fils et Roblot in Paris with an introduction and critical notes by Abbé Pierre Huot. **Our manuscript French rendering considerably predates this, and was produced, according to the title, by the Auckland-based Sisters of Mercy.**

Pompallier's letter discusses the word of God, the oral teachings of Jesus, the writings of the Apostles, the New Testament, the Church, heresies, and traditions, and refers to an association for the propagation of the faith established in the diocese of Auckland. It is stated at the end that the letter was to be read in all the churches of the diocese on the first Sunday of Lent, or on the first Sunday after it was received.

**We have been unable to trace any other manuscript copies such as this;** the printed editions are also rare.





## INFLAMMATION

25. **PONS, Blaise Morin de.** *Dissertatio medica inauguralis de inflammatione. Quam, favente summo numine, ex auctoritate rectoris magnifici, Christophori Saxe ... Utrecht, Joannes Broedelet, 'Academiae Typographi,' 1760.*

4to, pp. [2 (blank)], [iv], 21, [2], [1 (blank)], engraved frontispiece by Frans van Bleswyck (*see below*), woodcut initial and tailpiece, typographic headpiece; short closed tear to margin of frontispiece, lightly creased; but a very good copy in contemporary stab-stitched orange, purple, turquoise, and pale green brocade paper, signed 'Com Priv[ilegio] Sacr[ae] C[ae]s[ar]eae Maj[estatis]'; small loss to upper corner, spine chipped and worn. £475

**First and only edition, rare, of this inaugural medical dissertation on the causes and manifestations of inflammation by Blaise Morin de Pons at the University of Utrecht, illustrated with a magnificent medical frontispiece.**

*De inflammatione* makes explicit to the work of his own teacher, Bernhard Siegfried Albinus (1697–1770), the famous German-born anatomist who, with the engraver Jan Wandelaar, had devised an innovative method of producing highly accurate medical illustrations using a grid. Blaise Morin de Pons hailed from the town of Fraga in Spain, though we know little else about him; he had likely undertaken previous study at Leiden, where Albinus had lectured in anatomy and surgery from 1721. Here, Pons elaborates upon inflammatory swelling and edema, the etymology of inflammation (so called because it results in redness, shiny or tight skin, pain, and heat), the role of the aorta and arteries, and lymphatic vessels, *inter alia*. The frontispiece by Frans van Bleswyck, with the arms and motto of the University of Utrecht ('*Sol justitiae illustra nos*') above, depicts a bustling view of Utrecht in the background and in the foreground three scholars heating an ampoule and producing ointments with a mortar and pestle, above them putti holding skulls, anatomical models, and surgical instruments.

**Scarce outside continental Europe. OCLC finds one copy in the UK, at Edinburgh, and none in the US.**





## POPE'S HORATIAN IMITATION

26. **POPE, Alexander.** The first Satire of the second Book of Horace, imitated in a Dialogue between Alexander Pope, of Twickenham ... on the one Part, and his learned Council on the other ... *London: Printed by L. G. and sold by A. Dodd ... E. Nutt ... and by the Booksellers of London and Westminster. 1733.*

Folio, pp. 19, [1], with the Latin and English texts on facing pages; some identifications in manuscript; small hole in last leaf, affecting one word, central crease where folded, evidence of earlier stab-stitching, else a good copy in modern boards; modern bookplate of Robert Ball to front pastedown, with several printed descriptions adhered to front pastedown or loosely inserted.

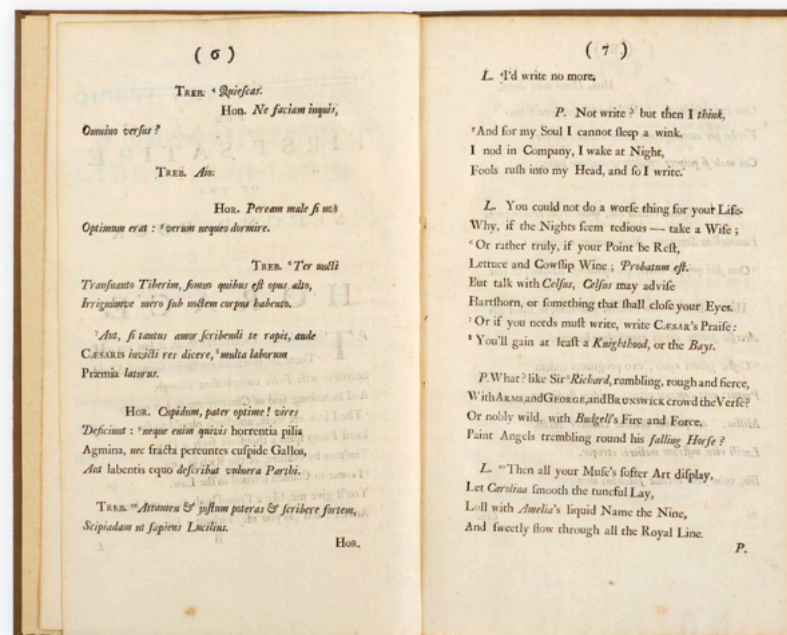
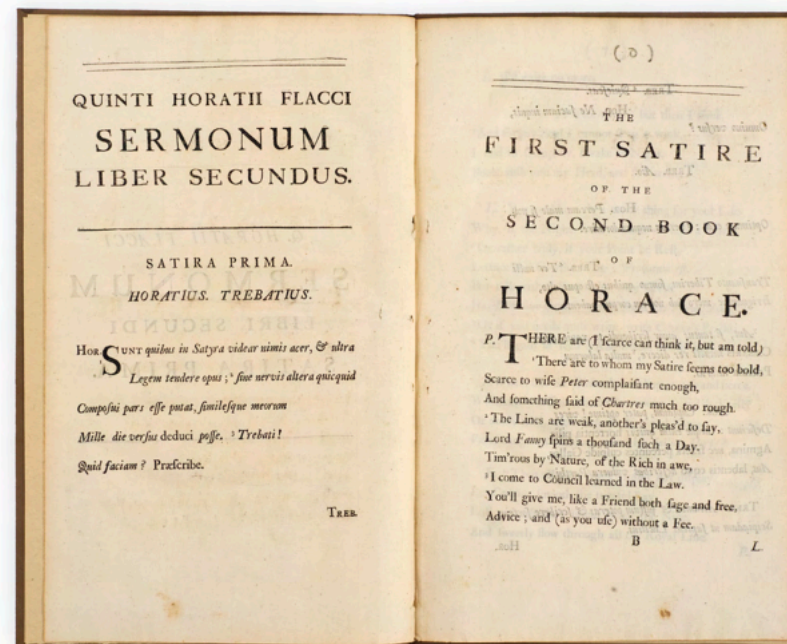
£150

First edition, second impression, of the first of Pope's Horatian imitations, written from his sickbed in response to the controversy over his *Epistle to Burlington*.

Bolingbroke had visited him and, spotting an edition of Horace, commented 'how well it would hit my case, were I to imitate it in English. After he was gone, I read it over; translated it in a morning or two, and sent it to the press a week or fortnight after' (Twickenham Pope, IV, p. xiii).

There were several very similar folio printings of the poem. This is the second impression, Griffiths's variant *c*, with a comma after Pope in the title and the correct catchword 'Whether' on p. 13, but without a price on the title-page.

Griffiths 291; Foxon P887.





## SEMITOLOGY FIT FOR A PRINCE

27. **SAULCY, Louis Félicien, Caignart de.** Note sur une inscription punique découverte au Cap Carthage en 1841. Lue à l'Académie Royal des Inscriptions et Belle-Lettres le 26 Août 1842. [Paris], Imprimerie Royale, 1843.

8vo, pp. [2], 4, [2 (blank)], with an engraved plate; some light spotting and marginal creasing to plate; but overall very good, in the original blue wrappers; later paper labels with titles and shelfmark to front wrapper; stamps of Donaueschingen library to title (*see below*). £250

**Rare offprint from the *Journal Asiatique* on a stone found at Carthage inscribed with Phoenician text, and a contribution to the deciphering and study of the Phoenician-Punic language.**

Louis Félicien Joseph Caignart de Saulcy (1807–1880) was a French archaeologist and numismatist, renowned for his extensive excavations in Palestine, including the Tombs of the Kings in Jerusalem.

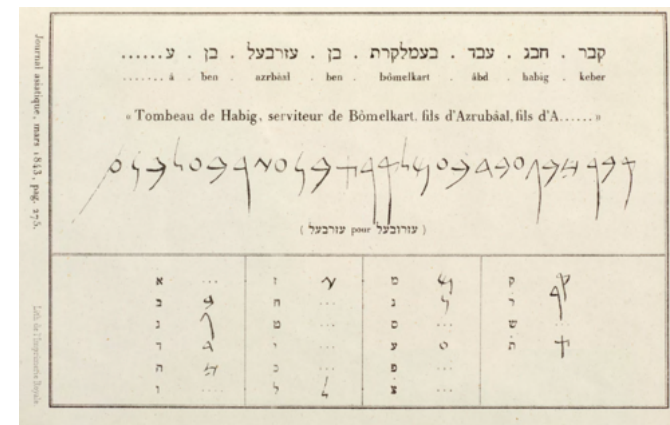
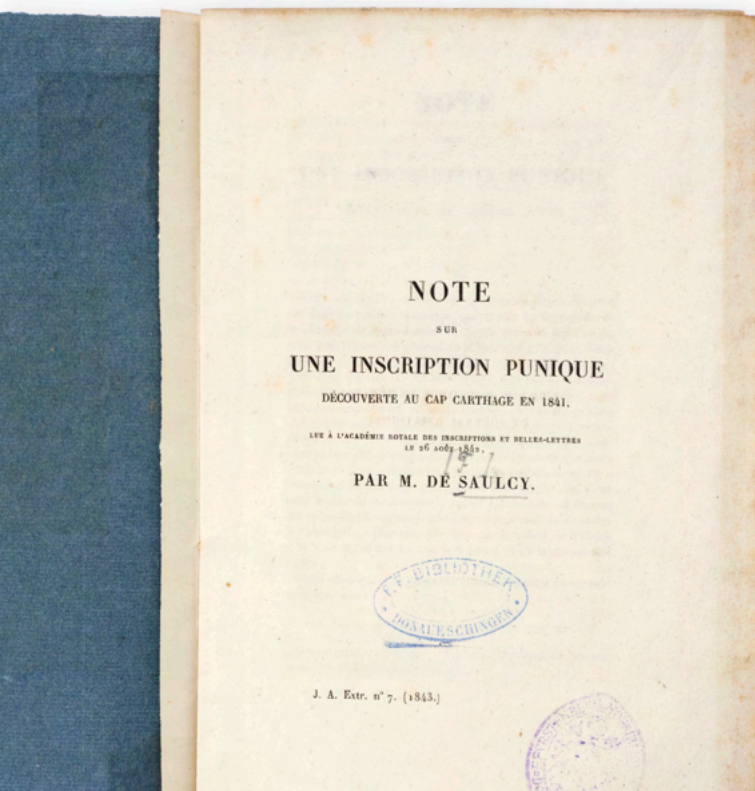
The Phoenician inscription was unearthed in 1841 during the construction of the Chapelle Saint-Louis de Carthage in present-day Tunisia. On 26 August 1842, Saulcy delivered a lecture concerning the finding at the Académie Royal des Inscriptions et Belle-Lettres, which was published in the *Journal Asiatique*, series IV, vols I–II, the following year.

Due to the monotony and formulaic style of its corpus of inscriptions, Phoenician is considered 'the worst transmitted and least known of all Semitic languages' (Röllig). When Saulcy's *Note sur une inscription* appeared in 1843, only eighty Phoenician-Punic inscriptions had been discovered, in contrast to the approximately ten thousand known today. The offprint includes **a table featuring a reproduction of the inscription, its typographic rendition, a transcription in Latin script, and translation into French**, subsequently sparking a debate with the Italian orientalist Michelangelo Lanci (1779–1867) over its deciphering and interpretation.

*Provenance:* From the court library of the Fürstenberg princes at Donaueschingen in southern Germany.

**Very rare: OCLC traces only four copies, all in France.**

See Lanci, *Paralipomeni alla illustrazione della sagra Scrittura per monumenti fenico-assirii ed egiziani*, vol. I (1845); Röllig, 'The Phoenician language: Remarks on the present state of research', in *Atti del I congresso internazionale di studi fenici e punico* (1983).





## AN AMERICAN ON THE CHINESE

28. **SMITH, Arthur Henderson.** Chinese characteristics ... *Shanghai, printed and published at the "North-China Herald" office, 1890.*

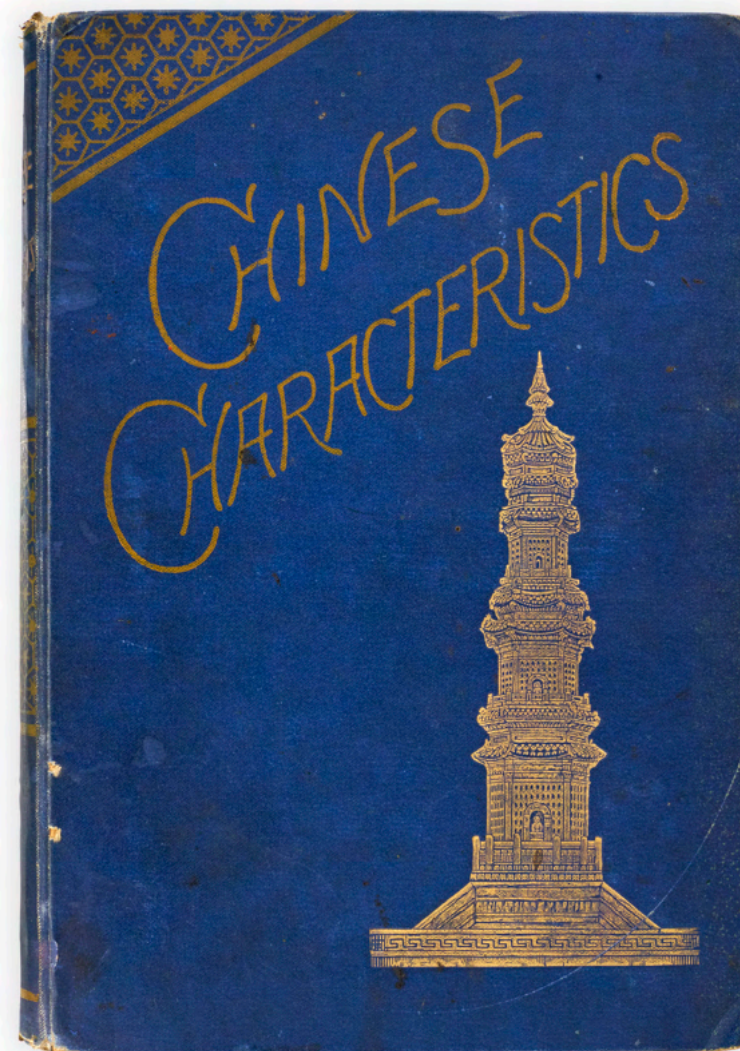
8vo, pp. [4], ii, 427, [1 (blank)], ii (errata); contents leaf following title loose, occasional light marks, creasing to some corners; overall good in original blue pictorial cloth, spine and upper cover lettered and decorated in gilt, decorative endpapers; some wear to spine ends, upper joint, and corners, front free endpaper loose and with modern ownership inscription; contemporary inscription 'R.H.W. Fraser Foochow China' at head of title and p. 1. £550

**First edition of this important and influential work on China by the American missionary Arthur Henderson Smith (1845–1932), for many decades the most widely read American book on the Chinese.**

Having served in the Union Army during the Civil War and studied at Union Theological Seminary, Smith sailed to China in 1872 to serve at the Tientsin missionary station. In 1880 he moved to the rural community of P'angchiachuang to open a new station, where he served for the next twenty-five years. Smith wrote numerous books on China which 'appealed to vast audiences and gained him an international reputation' (*ANB*). The success of *Chinese characteristics* saw it translated into French, German, Japanese, and Chinese. Smith's 'penetrating observations of both the Chinese and his fellow countrymen along with his wit and literary abilities frequently produced descriptions that many found far too true for comfort' (*ibid.*).

The 'characteristics' of the Chinese tackled here in forty chapters – both positive and negative – include 'face', 'eating', 'peaceableness', 'benevolence', 'contempt for foreigners', 'intellectual turbidity', 'indifference to comfort and convenience', 'physical vitality', 'filial piety', and 'the absence of sympathy'.

*Provenance:* R.H.W. Fraser, of Fraser, Ramsay & Co., was a tea merchant based in Fuzhou.







## BURIED TREASURE IN BAVARIA

29. **WÜRFEL, Andreas.** Beschreibung einiger Brakteaten, Dickpfennige und Geschmeide, welche zu Offenhausen in dem Nürnbergischen sind ausgegraben worden ... *Altdorf, Johann Adam Hessel, 1761.*

4to, pp. 24, copper-engraved folding plate at end; gothic letter, engraved landscape vignette to title by Christian Melchior Roth (Nuremberg), woodcut initial, head-, and tailpiece; later bound in mid-eighteenth-century gilt Augsburg brocade paper coloured pink, purple, orange, yellow, and turquoise, signed 'Michael Mvncck no. 60.'

£475

**First edition of this account of medieval coins and jewellery unearthed in the village of Offenhausen, near Nuremberg, illustrated with a folding copper-engraved plate depicting forty-five coins, pottery fragments, rings, and penannular brooches found there.**

Würfel's account describes the accidental discovery of a hoard of approximately one hundred medieval bracteates and denarii by Conrad Wild, a logger, around Whitsun in 1760; he details the history of the town – which had belonged to the imperial city of Nuremberg since the Landshut Wars of Succession (1503–5) – and surrounding villages and provides detailed physical descriptions of the coins found including iconography and any discernible text, the majority depicting Henry the Lion (Heinrich der Löwe), Duke of Bavaria from 1156–80. Our copy is bound in handsome gilt brocade wrappers signed by [Johann] Michael Munck (1700–1762), active in Augsburg c. 1740–60.

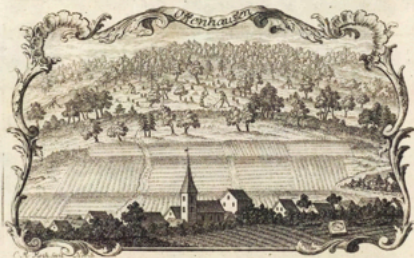
**We find a single copy outside continental Europe, at the National Library of Scotland.** A second edition was published at Nuremberg in 1771, though with a different engraved plate.

VD18 14998475. On Roth, see Thieme-Becker XXIX, pp. 85–6.



Beschreibung  
einiger  
**Brakteaten, Dickpfennige**  
und  
**Geschmeide,**  
welche  
zu Offenhausen in dem Thürnerbergischen,  
sind ausgegraben worden,  
mitgetheilt

von  
Andreas Würfel, Pfarrer in Offenhausen,  
der kaiserlich Helmschiltischen und Altdorfschen deutschen Gesellschaft Mitglied.



schließen, die noch stark verguldet sind. Aussen sind diese Buchstaben eingegraben: \*VOCELI\*

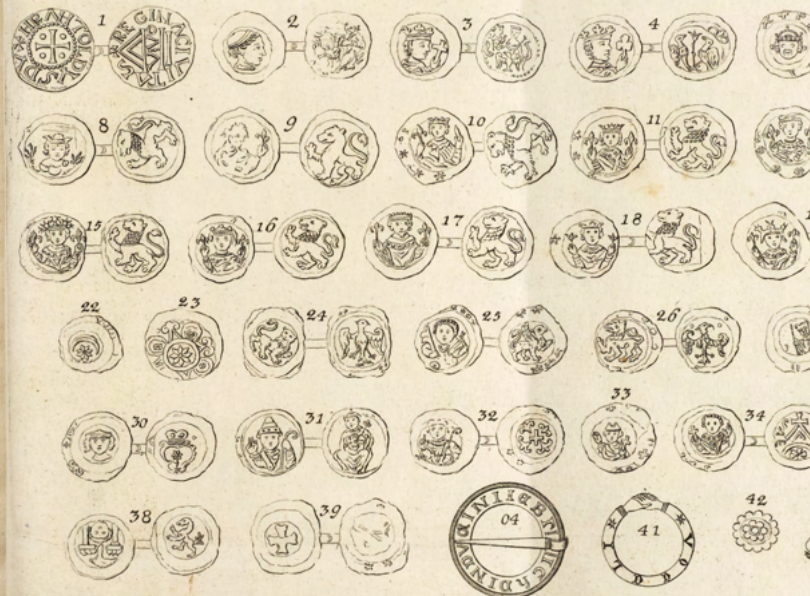
S. 47.

Fig. 42. Eine von Silber gegossene und durchbrochene Nadel, die sich etwa von einer Haarnadel oder einem andern Steckhafften abgelöst hat.

Anmerkung. Diese drei angeführte Geschmeide, sind von einem Brautgeschenk, oder andern Schmuck übrig geblieben. Solche Juwelathen und so viel Geld, als die bisher angeführten Münzen im Werth aufgemacht, dürfte man zu Ende des 17ten und 18ten Seculi noch bey seinem Bauern finden. Lasset sich daher vermuthen, das diese Münzen und Geschmeide von einem edlen Besitzer der Burg zu Offenhausen oder des Berg-Schlusses zu Proßberg, in dessen Gegend man sie gefunden, zu den kriegerischen Zeiten sind eingegraben worden.

S. 48.

Fig. 43. Sind Fragmente von dem Topf, in welchem die Brakteaten und Dickpfennige befindlich gewesen. Der Bodentheil derselben ist gefertigt worden, ist weiß und kommt in der Farbe mit dem Hanauer Geschloß überein. Der Bauch war ziemlich weit und hat sich oben gegen den Hals, nach und nach verlohren, wie der Deckel davon Anzeige gegeben. Aussen war er mit Eisen abgedreht, die aber nicht über den ganzen Topf hinab giengen, sondern das untere Theil glatt geblieben. In den Deckel ist eine Kugel von Blei eingegossen oder sonst vest gemacht worden. Noch etliche Steine, sonderlich einen, welchen man vor einen Rubin gehalten, und ziemlich groß war, hat das Kind, so ihn gefunden, auch wieder verlohren.





30. **ZANCHI, Basilio.** *Dictionary poeticum, et epitheta veterum poetarum ... nunc secundo trans Alpes editum.* Mons, Luca Rivius, 1612.

8vo, pp. [4], 347, [49 (index)]; typographic ornament to title; light dust-soiling at head of first few leaves, light toning and occasional foxing, rust-hole to pp. 269–270 affecting two words, small marginal loss at head of B2 affecting pagination of p. 19; a good copy in contemporary vellum over pasteboard sewn on three cords sewn in; spine later lettered in ink; ties perished, endpapers renewed.

£375

Scarce Mons-printed edition of Zanchi's classical onomasticon from A to Z, providing a comprehensive list of deities, notable figures, and locations from the works of Virgil, Horace, Tibullus, Ovid, and Propertius.

Zanchi (1501–1558) compiled this dictionary of Latin epithets at the age of seventeen, first published in 1542 as *Basili Zanchi bergomatis epithetorum commentarii*. His own Latin verse was much admired by Leo X; he entered the Canons Regular of the Lateran in 1524 and subsequently wandered throughout Italy until he was arrested in 1558 for violation of Paul IV's edict preventing monks from straying from their monasteries; he died in prison in the same year.

A second edition appeared in 1601 in Leuven under the present title, and another at Antwerp, printed by Bellère in 1612, although no precedence is established (the title-pages of both the Antwerp and Mons editions describe the work as 'nunc secundo trans Alpes editum.' Luca Rivius, who later published another edition of the work in 1622, had been employed at the printing house of Jean Bellère in Antwerp and was active as a printer in Mons from 1603 to 1618. He is a relative – perhaps a brother – of Gerard Rivius, printer of the first edition at Leuven (Rousselle, p. 199).

OCLC finds copies of this edition at the BnF and Koln only; we find one other, at the municipal library at Mons.

USTC 1120563; Rousselle, *Bibliographie montoise* 149; not in Brunet or STCV (recording the 1612 Antwerp edition only).

ZANCHI  
nobilis portu. *Piscola, Euboia*

*vitalis, alta, aetheria, liquida, le-*  
*g. Rapida, communis, lenis, ve-*  
*lius.*  
*arius.*

*os, parula, Horatius, Cana,*

Thia. Hyperion vero Caeli  
verò Hyperione & Eury-  
, Lucret. *Lutea, coniux Ti-*  
Propert. *Vigil, purpurea, hu-*  
est vocabulum eius quippe  
reui, & Eous absque aspira-  
tias, Eurybea Ponti Tetræ-  
allanta, Perfen, ex Astræo &  
reas, Notus, auctore Hesio.

æthron, Homero: Pegasus  
i, Tibull. *Maturini, Ouid.*  
eum, Virgilius. *Crocem, prui-*

um, fuluum, Virg. *Regale,*  
clarum, lentum, radians, so-

i græcis Notus dicitur. Pl-  
s. Lucret. *Humidus, niger,*  
um, præcept. Virgil. *Turbi-*  
Hibernus, tepidum, Tibull.  
us, umbrifer, infans, fortis,  
uidius.

alionis filia, & Mercurio  
ndi & peierandi astu Mer-  
perauit, vt scribit Home-  
matrimonio sibi cōiun-  
propago, ingeniosum ad om-

AVTO.

## ONOMASTICVM POETICVM

AVTOMEDON Diorei filius, Achillis aunga. Homerus.  
Armiger, Virgilius.

AVTVMNVS, Pampineus, Virgilius. *Pomifer, decorus,*  
Horat. *Inæqualis, sordidus, Ouidius.*

AVVS, *priscum, vetus, Tibull. Longæus, Ouid.*

AVXILIUM, *bonum, Lucretius.*

AXIS, *fermidus, saginus, Virgilius.*

B

BABYLON, Persarum vrbs, Chaldeæ gentis caput, à Se-  
miramide regina condita, tam nobilis vt propterea &  
Assyrij, & Mesopotamij in Babyloniæ nomen transierint,  
amne interluitur Euphrate. Beli ibi Iouis templū, quem inuen-  
toſem cœlestis disciplinæ tradiderunt. In æmulationem huius  
viris Cresiphontem Parthi condiderunt. Vocabulum sumpsit à  
Babylone Medi filio. Plura leges apud Solin. Strabonem, Hero-  
dotum, Diodorum. Plin. *Persarum vrbs, Prop. Alia, Ouid.*

BACCHVS Iouis & Semeles filius, Homero, Euripidi, He-  
ſiodo. Praxilla Sicyonia ex Venere naū cecinit. Plutarchus ex  
Ioue & Arge nympha è Lyſto Cretæ vrbe raptā natum tradit,  
vnde Argillus mons AEGYPTI dictus est. vbi Bacchum illa edidit.  
Cicero plures connumerat, Dionysios inquit plures habemus.  
Primum è Ioue & Proserpina natum. Secundum Nilo, qui Ny-  
ſam dicitur interemiſſe. Tertium Caprio patre, eumque regem  
Aſiæ præſuiſſe dicunt. cuius Sabazea sunt instituta. Quartum  
Ioue & Luna, cui sacra Orphica putantur confici. Quintum Ni-  
ſo natum & Thyone, à quo Trieterides conſtitutæ putantur. Bac-  
chum à mulieribus quæ illum bacchantes ſequabantur dictum  
ſuiſſe tradidit Diodorus. *Eunus, & apud Suidam, & Heſychium*  
& magnum Etymologicū, vbi & Eufius Laconum lingua di-  
citur. *Euan, Lucretius.* vel ab Euan vocabulo quo Indi hederam  
ſignificant, vt ſcribit Heſychius, vel à voce bacchantium. nam,  
vt ait Eufebius, Bacchæ crudas carnes comedentes ſacro furore  
inſtantur Euan Euan conclamantes, ſiue quia Phryges Bacchū  
Euan appellant. *Florens, aut propter hederam qua ornatus eſt, vt*  
*Claudianus.*

*Lenis volitabat Iacchus*

*Crinali florens hedera.*

aut quia florida ætas Baccho & Apollini attribuitur, dicente  
Tibullo.

D

Solin



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