

QUARITCH

JULY NEW ACQUISITIONS



GEORGIAN SCRAPS – COLERIDGE, COCKFIGHTING, AND COURTESANS

1. [ALBUM.] Mid-eighteenth-century accounts book, repurposed as a commonplace album of printed and manuscript ephemera collected over more than half a century. *Great Yarmouth, Norfolk, c. 1760–1830s.*

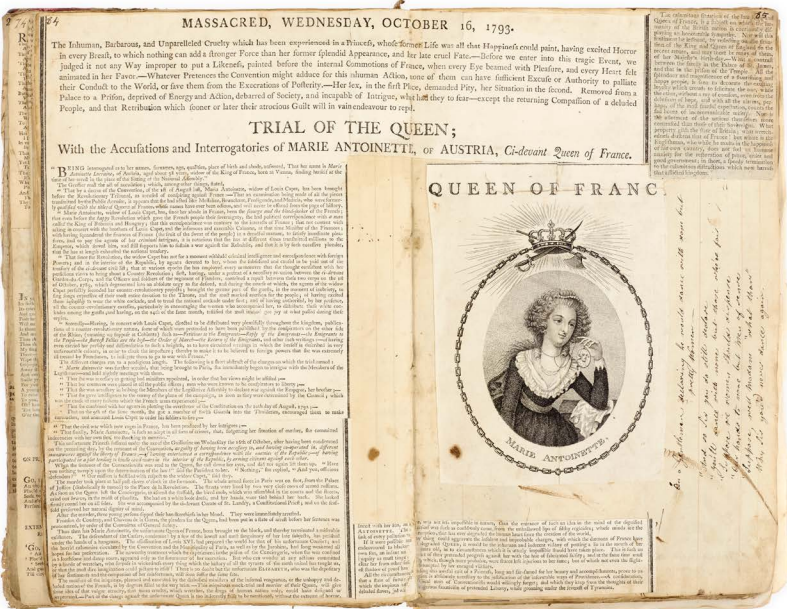
Folio, pp. 174, plus a few loose leaves, the original accounts book covered on nearly every page with cuttings from books and periodicals, engravings, and manuscript scraps; contemporary red paste paper boards, blue paper covers; worn. **£1200**

A fascinating album, assembled by a Norfolk woman (or possibly several generations) from material gathered over a long period. Exposed endpapers reveal the original producer of the accounts book as a K. Kitteridge, of Great Yarmouth, and a small number of exposed pages show domestic accounts from the 1760s (including expenditure on lobster, shrimps, and mackerel) and lists of wins and losses at cards in the 1770s, when her partners included the Mayor and Mayoress. The Kittridges of Great Yarmouth included shipmasters and, in the late eighteenth century, the printer and bookseller Samuel Kittridge, but we have not identified the present compiler.

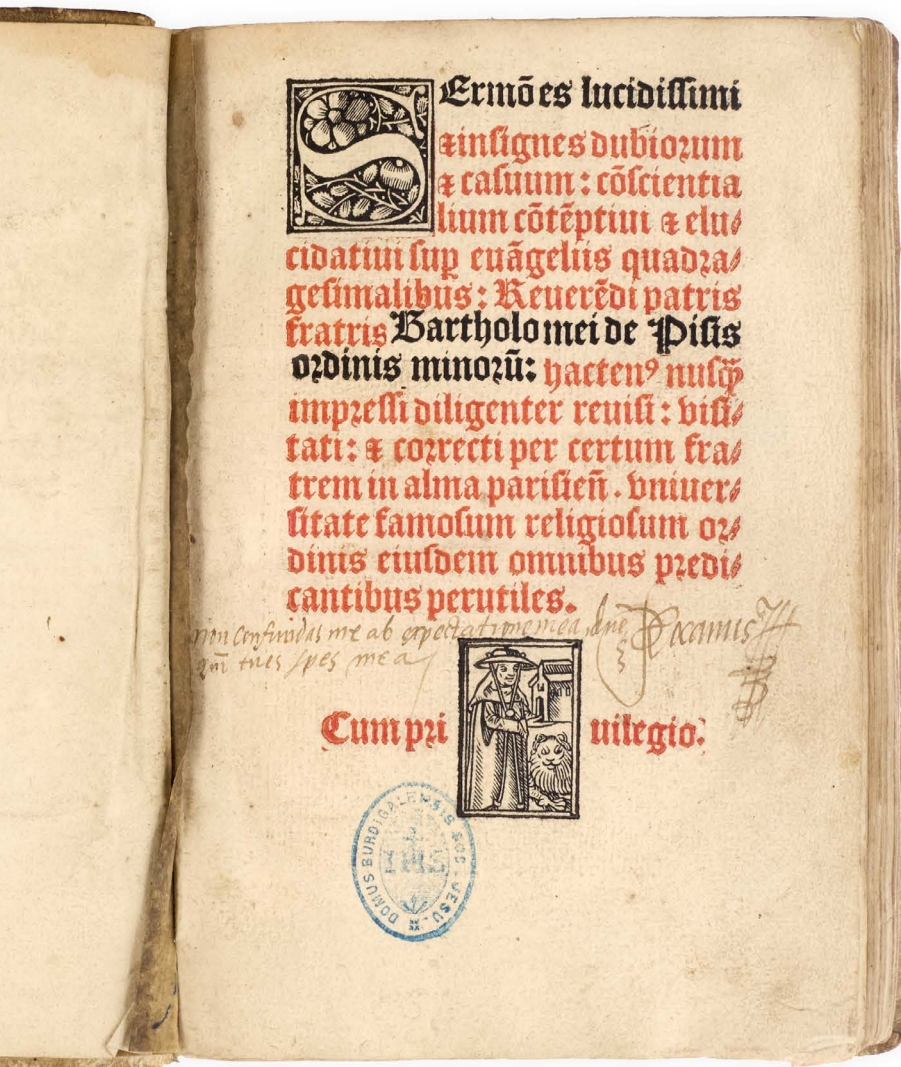
The cuttings range in date from the mid-1770s up to the early 1830s, and include, *inter alia*, conundrums, toasts, and riddles (some extracted from periodicals or printed collections, some in manuscript, often keyed to the answers in another place in the volume); anecdotes and historical snippets from periodicals; and poetry (periodical cuttings include verses by Charlotte Smith, Dibdin, Coleridge, Byron, and John Huddleston Wynne, many songs from the gardens at Vauxhall, and an abolitionist poem 'on the African Slave trade' dated Norwich 1790). There are also numerous manuscript contributions, in several hands, seemingly unpublished, including some touching 'Stanzas by a parent on a beloved and amiable child' (namely Jane Banker of Yarmouth 1814–1817), and a later 'Sonnet on the loss of a second and lovely child'; and a 'Monody on the death of a young school fellow' (Norwich 1819) by J. Cole; probably autograph is a calligraphic piece 'On True Happiness' dated Thorpe 6 October 1776 by one John Barnby. Among the manuscript prose selections are a history of cockfighting and a 'Sketch of the different Religions, and Numbers the Christian world is divided into', with summary descriptions from Atheists and Catholics to Theophilanthropists, Arians, Socinians, Jumpers, Destructionists, Dunkers, Shakers, and Millenarians.

The album is also enlivened by much visual content, including some large views by Robert Sayer, small country house scenes taken from pocket books and almanacks, some fashion plates, a chopped-up broadside on the French Revolution (*Massacre of the French King* with a woodcut of the guillotine and a portrait of Marie Antoinette), and a series of forty-five portraits of young women (and one man), taken from the 'Tête à Tête' section of *The Town and Country Magazine* in the 1770s and 1780s – a loosely anonymised gossip column reporting the latest social scandals: the portraits feature an interesting selection of actresses, courtesans, flagrant adulterers, and abandoned seducees, but the facing male portraits have been omitted. Some rare standalone engravings include one on card of the *Norfolk Naval Pillar*, for the benefit of Lord Nelson, published Great Yarmouth 1817, and a set of three *Patterns for watch cases*.





SERMON SERIES



2. BARTHOLOMEW OF PISA. Sermo[n]es lucidissimi et insignes dubiorum et casuum, co[n]scientialium co[n]te[m]ptivi et elucidatiui sup[er] eva[n]geliis quadragesimalibus revere[n]di patris fratris Bartholomei de Pisis ordinis minoru[m] hacten[us] nusq[uam] impressi diligenter reuisi, visitati, et correcti per certum fratrem in alma Parisien[se] universitate famosum religiosum ordinis eiusdem omnibus predicantibus perutiles. *Lyon, Romain Morin, 3 February 1519.*

8vo, ff. cxv, [3]; title printed in red and black with woodcut initial and small woodcut of St Jerome with lion, text in two columns, woodcut initials; occasional light dampstaining, a few small marks; a good copy in sixteenth-century vellum over pasteboards, nineteenth-century label to upper cover with title and imprint in ink, flyleaves comprising leaves from a thirteenth-century Latin Breviary (*see below*); a little worming to spine, somewhat worn and rubbed; early ownership inscription to front flyleaf 'Sum a Jehan Rousselot', another to title ('Plocanus?'), oval blue ink stamp 'Domus Burdigalensis Soc. Jesu' (the Jesuits of Bordeaux) at foot of title, inscription to last leaf 'Fr. Petrus Bellever'; a few early corrections to the table of contents at the end. **£2250**

Rare edition of forty-five sermons for Lent and Easter by the Franciscan friar Bartholomew of Pisa (d. c. 1401), printed in Lyon by Romain Morin.

From a Pisan noble family, Bartholomew lectured at Bologna, Padua, Pisa, Siena, and Florence, also preaching for many years with great success in several Italian cities. He is best known for his *Liber Conformitatum*, drawing parallels between the lives of Christ and St Francis.

These sermons, running from Ash Wednesday to Easter, range widely, encompassing, *inter alia*, women's dress, the devil and temptation, buying and selling, dismissing servants, human afflictions, and telling lies. The useful table at the end points the reader to all manner of questions discussed in the sermons, e.g. is God more just than merciful?; should parents indulge their children?; can the devil reveal the future?; should the truth always be told?; was Christ's sacrifice sufficient medicine for mortal sin?; is the active life better than the contemplative one?; do prayers help the dead?; is it a greater miracle to resuscitate the dead bodily or spiritually?; should we always be thinking about death?; how can the small Eucharistic host hold Christ's larger body?; would it have been better for Christ to prove his resurrection through reason rather than the senses?

The endpapers here comprise two almost complete leaves from an attractive small Latin Breviary written in France in the first half of the thirteenth century, with initials in alternating blue and red. The front flyleaf bears the text of Psalms 121–125 with antiphons.

French Vernacular Books 56043; von Gültlingen III, p. 232: 1; USTC 155433. **No copies traced in the US; only one copy found in the UK, at the BL.**

VIEWS OF ROME

3. BONNARD, Camille Marie. *Le pèlerin, ou souvenirs de Rome.* Tome premier [all published]. Paris, Camille Bonnard, 1829.

8vo, pp. 152; with 30 coloured plates signed 'C.B.'; some foxing and browning to text, closed marginal tear to pp. 13–14; otherwise a good copy in contemporary green calf-backed boards with marbled sides, spine lettered and decorated in gilt, marbled endpapers; some wear and splitting to joints, extremities rubbed; with autograph presentation note signed 'C. Bonnard' and dated '20 8bre 1830' pasted to front flyleaf. £1500

Rare first and only edition of this handsomely illustrated work on Rome by the French painter and engraver Camille Bonnard (1794–1870), with his autograph presentation note pasted inside.

A native of Toulouse, Bonnard worked in Rome between 1820 and 1827. The text of *Le pèlerin* is presented as the souvenirs of a young Austrian disguised as a pilgrim, which the preface claims were entrusted to Bonnard for publication. While it makes for an interesting read, the real charm of the volume lies in the beautiful hand-coloured engravings of views, costumes, and customs. Some of the treasures of Rome depicted include the Ponte Milvio, Castel Sant'Angelo, the Forum, the Column of Antoninus Pius, the Piazza di Spagna, the Villa Medici, St Peter's, and Sant'Onofrio church. Other plates illustrate the Pope and cardinals, Jesuits, hooded penitents in procession, a street singer, a rustic family cooking polenta, an unfortunate young woman chained up in a mental asylum, a cattle drive, and a fight between two rival gangs wielding stones and knives.

Bonnard's autograph note in this copy hopes that the recipient ('mon cher Monsieur') will find a place in his library for the writer's *Pèlerin*.

OCLC records only one copy, at the BnF.

LE FORUM.

La sua statura, aceto tu lo conosce,
Non e sei palmi,
. Ed ha la pelle fissa.
Pallido il viso
(*Orlando Furioso*, cant. III, ott. lxxxv)

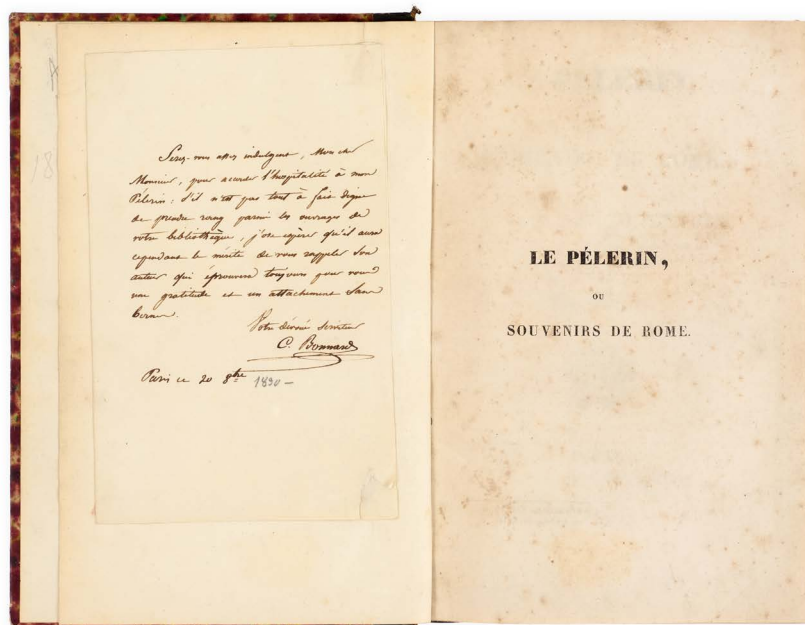
Voici ce Forum où les assemblées tumultueuses du peuple
roi décrétaient les destinées des monarques de l'univers. De
toutes les ruines de Rome ce sont celles qui parlent le plus
à l'âme et à l'imagination.

O vous que l'une des causes délinées par Stierne a placé
au rang des voyageurs et conduit sur les bords si classiques
du Tibre, si vous n'êtes pas un modeste pèlerin protégé
par sa cape et son bourdon contre la sécheresse des anti-
quaires, profitez de l'avis charitable qu'il veut bien vous
donner.

Dès qu'un riche étranger arrive à Rome on s'empresse
de lui offrir l'escorte et le secours, dans ses promenades
scientifiques, d'un *cicerone* du premier ordre, connu au
moins par quelques volumineuses dissertations archéologi-
ques; de ce nombre est certain petit abbé, avocat, anti-
quaire, écrivain aussi rude qu'il est infatigable, et par-
dessus tout babillard véhément et irascible. Son babillard
et sa méchanceté lui ont fait obtenir pas sur ses confrères,
mais malheur au noble étranger qui tombe sous sa griffe;



LE FORUM



THE MIDDLE EAST MAPPED

4. CARY, John. A New Map of Arabia, including Egypt, Abyssinia, the Red Sea &c. &c. from the latest Authorities. By John Cary, Engraver. 1804. London, John Cary, 28 November 1804.

Engraved map (545 x 650 mm, engraved area 460 x 520 mm) with contemporary hand colouring; a little offsetting from folding, some toning, a few small tears to edges; small printed label '45' to back. £800

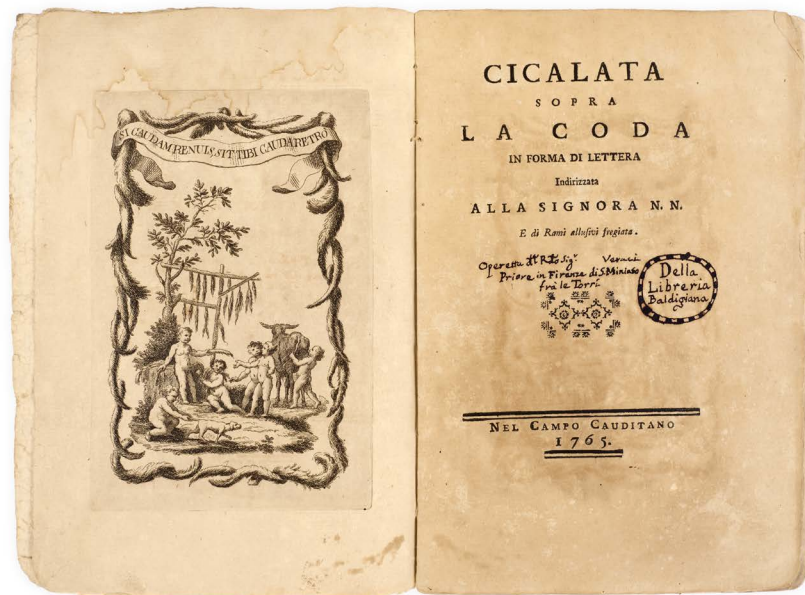
An attractive hand-coloured map of the Arabian Peninsula and northeast Africa by the English cartographer John Cary (1755–1835), later included in Cary's *New Universal Atlas* of 1808.

Cary's 'cartographic output was prolific and diverse, ranging through maps, plans, atlases, astronomical and educational works, road-books ... guides, and globes' (ODNB). 'The quality of his engraving established new standards and a new style, with his effective, starkly beautiful, plain design being widely adopted' (*ibid.*).

This *New Map* features, among other notable places, Alexandria, Cairo, Jerusalem, Gaza, Mount Sinai, Jeddah, Mecca, Aden, Muscat, Baghdad, Babylon, and Persepolis. There is much interesting detail: three pyramids at 'Geeza'; criss-crossing caravan routes; a confidently placed 'source of the Nile'; a note in the Horn of Africa reading 'here the Portuguese found King David encamped in the year 1520'. Other captions include 'fishermens hutts', 'tents of Arabs', 'myrrh and incense country', 'wells of good water', 'well of bitter water', 'moving sand', and 'pirates'.







PHALLIC PANEGYRIC

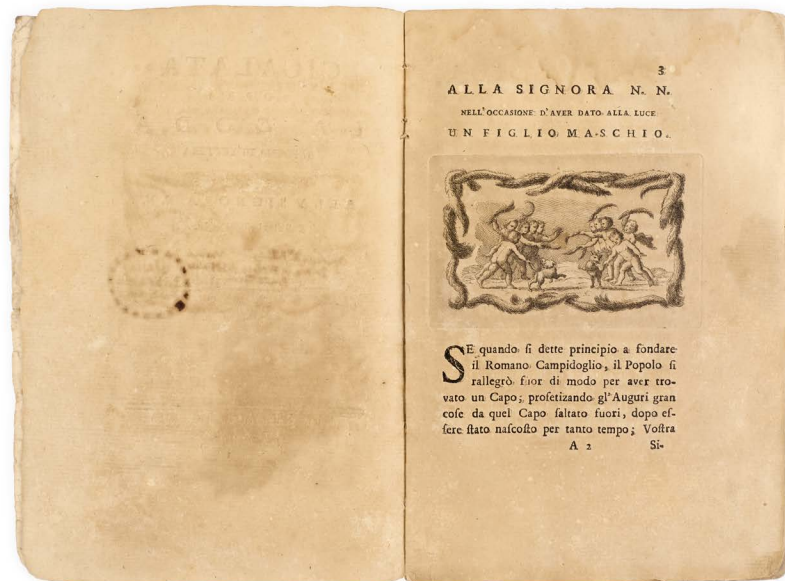
6. 'CODACCI, Scarpafico', *pseud.* [i.e. Gaetano VERACI]. Cicalata sopra la coda in forma di lettera indirizzata alla Signora N.N. e di rami allusivi fregiata. [Florence,] 'nel Campo Cauditano', 1765.

8vo, pp. 49, [1 (blank)]; engraved frontispiece (*see below*), engraved vignette depicting putti brandishing furry tails to p. 3, engraved vignette of donkeys tied together by their tails to final verso, typographic ornament to title; marginal oilstaining to a few leaves, sporadic browning (heavier to A1–4 and C5–6); bound in contemporary yellow patterned paper wrappers, blue paper label lettered in manuscript to upper cover; spine defective, a few chips to edges; contemporary manuscript authorial attribution to title, inscription 'della Libreria Baldigiana' to title within banded manuscript cartouche, early twentieth-century book label of Pietro Gerini to upper cover. £550

First edition of this highly suggestive, mock-academic ode to the 'tail', dedicated to an anonymous lady on the birth of a son.

The engraved frontispiece depicts nude putti pulling the tails of a dog and an ox within a border of furry, intertwined tails, and the vignette at the end shows a group of dangling donkeys with their tails tied together. The pseudonymous author, of the 'Accademia in Via Porciaia', expounds upon the relevance of the 'tail' from classical literature and mythology (from Martial to Priapus, 'god of gardens and very partial to the tail', *trans.*) to Dante and Boccaccio, the natural world (including wagtails and rattlesnakes) and the kitchen (with much innuendo about sauces and pestles and mortars). Women 'are born without a tail of any sort ... given that they form a single body with a man, it follows that one of them should be without a tail, otherwise they will form an animal with two tails, like those two-tailed lizards which are signs of good fortune' (*trans.*). A second, expanded edition was published c. 1770.

Melzi I, p. 205; Parenti, p. 45. Not in Kearney or Pia. OCLC finds two copies in the UK (BL, Taylor Institution) and two in the US (Harvard, UCLA).



FABULOUS FEET

7. [D'ARTIS, Jean.] *Pedis admiranda*. Paris, Pierre Billaine, 1619.

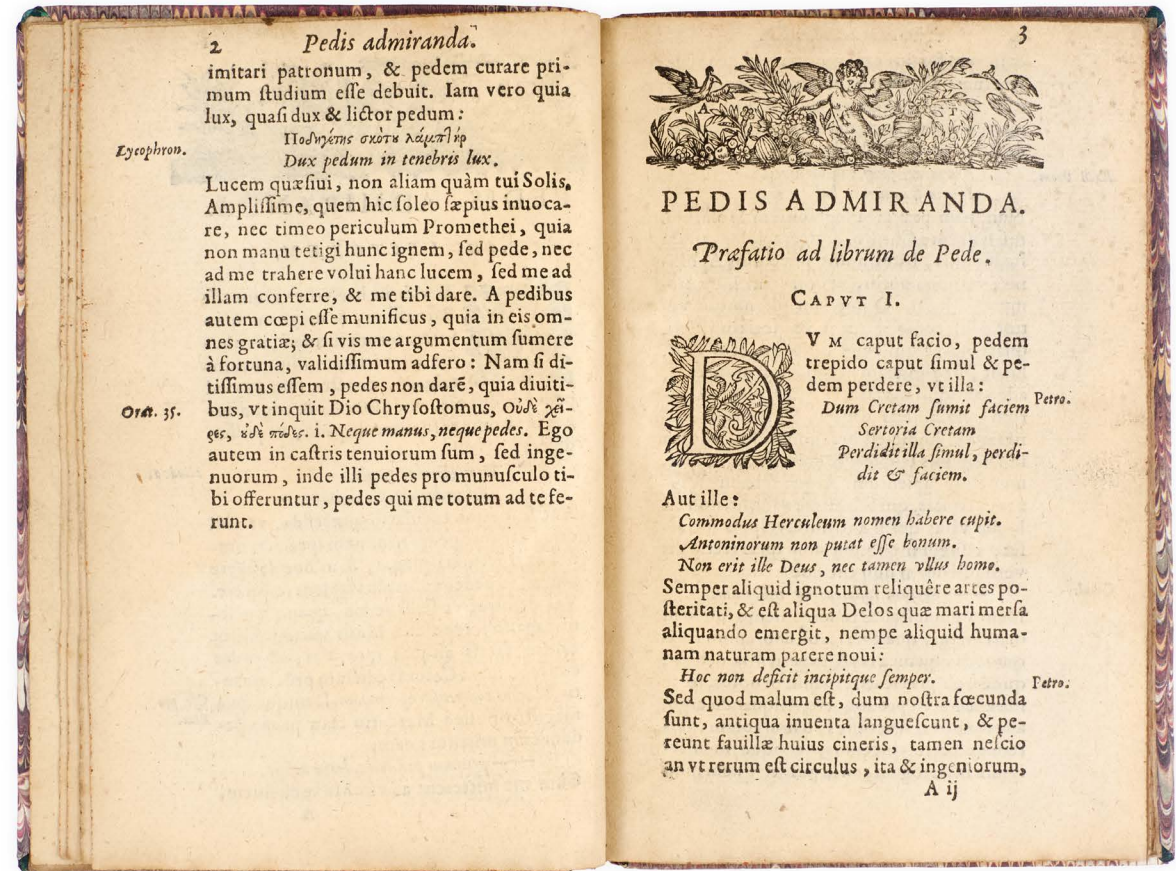
8vo, pp. [8], 56; passages in Greek, woodcut initials and headpieces; light foxing to title, trimmed close at head; very good in later boards covered in marbled paper, paper spine label; newspaper cutting dated 1898 to front pastedown with offsetting to facing blank. £375

First edition of a veritable podal paean by Jean d'Artis (1572–1651), professor of canon law at the university of Paris and at the Collège royal, written in an erudite but playful style.

For d'Artis one's true essence lies in one's feet; they have a whiff of the divine and should be duly honoured. Quoting from a host of classical authors, as well as from the Bible, he seeks to demonstrate the importance of feet to, for example, religion, nobility, medicine, marriage, war, passion, virtue, the arts, human endeavour, games, geometry, good works, and birth and death. There is a chapter too on gout. D'Artis dedicated the work to Cardinal François de La Rochefoucauld (1558–1645), a significant figure in the French Counter Reformation (and podophile?).

The enclosed cutting, from the French newspaper *L'Aurore* (of Zola's *J'accuse ...!* fame), dated 14 September 1898, refers to d'Artis's work in connection with Armand du Paty du Clam, notorious for his involvement in the Dreyfus affair. Paty du Clam claimed to have observed Dreyfus's feet trembling, taking it as a sure sign of the latter's guilt.

BM STC French, 1601–1700, I, 933; USTC 6016213. Four copies traced in the UK (BL, Bodleian, Edinburgh University, V&A) and two in the US (Harvard Medical School, NLM).



BENEDICTINE BIOGRAPHY

8. [DUQUESNE, Arnaud-Bernard d'Icard.] *Vie de la vénérable mère Catherine de Bar, dite en religion Mechtilde du S. Sacrement, institutrice des religieuses de l'Adoration perpétuelle. Nancy, Claude-Sigisbert Lamort; Paris, Le Berton and Herissant, 1775.*

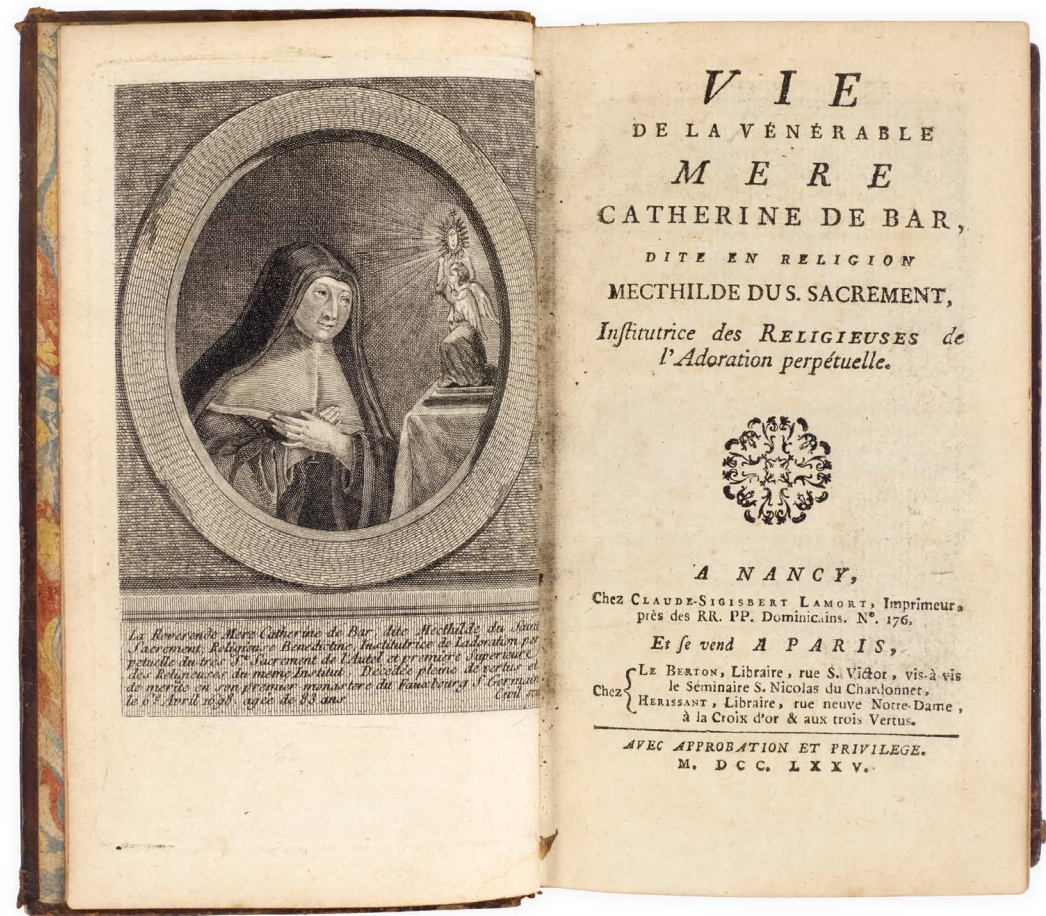
12mo, pp. 474, [4]; with engraved frontispiece portrait; some light creasing to corners, a few small marks; a very good copy in contemporary mottled calf, spine in compartments lettered and decorated in gilt, red edges, marbled endpapers; some rubbing to boards and extremities and wear to corners; loose printed and manuscript slip inserted at p. 223 (see below). £650

Uncommon biography of the French nun Mechtilde of the Blessed Sacrament (née Catherine de Bar, 1614–1698), founder of the order of Benedictine Nuns of Perpetual Adoration of the Blessed Sacrament, by the French theologian Arnaud-Bernard d'Icard Duquesne (1732–1791). Most copies lack the frontispiece portrait.

Born in Saint-Dié, in northeastern France, Catherine de Bar joined the Sisters of the Annunciation in nearby Bruyères at the age of seventeen, becoming mother superior just two years later. Forced to flee from the advancing Swedish army in 1635, Catherine and a few companions eventually found shelter with the Benedictines of Rambervillers, where she took the name of Mechtilde. It was in 1653, with the help of Anne of Austria, that she founded in Paris the enclosed female order of Benedictine Nuns of Perpetual Adoration of the Blessed Sacrament, serving as the convent's first mother superior. The attractive frontispiece here shows her in Benedictine habit kneeling in Eucharistic adoration before a monstrance displaying the host. Duquesne was a doctor in the Sorbonne, vicar-general of Soissons, and treasurer of the Bastille.

A loosely inserted contemporary printed and manuscript slip records that 'Mlle Jeane Marie Claudine de la Bletoniere' performed an hour of devotion to the Sacred Heart of Jesus on St Claude's day.

Only one copy traced in the UK (Bodleian) and three in the US (Fordham, Georgetown, Michigan State). None of these appears to have the frontispiece.



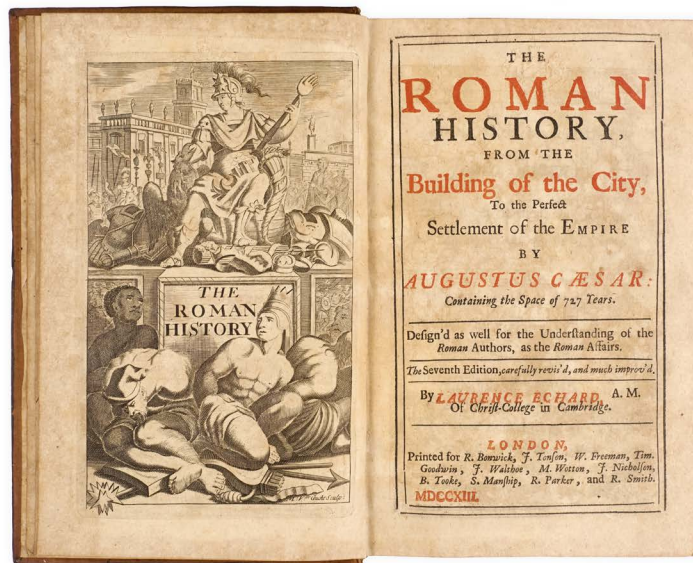


TWO THOUSAND YEARS OF ROMAN HISTORY

9. ECHARD, Laurence. *The Roman History...* London, R. Bonwick, J. Tonson, W. Freeman, Tim. Goodwin, J. Walthoe, M. Wotton, J. Nicolson, B. Tooke, S. Manship, R. Parker, and R. Smith, 1713.

Five vols, 8vo, with copper-engraved frontispiece to each volume; some toning and foxing, withal a very good set; bound in contemporary Cambridge-panelled calf, spines gilt in compartments with gilt red morocco lettering-pieces, edges speckled red and green; Macclesfield bookplate (North Library, '11. C. 6 [- 10]') to front pastedowns and blindstamps to each volume. **£650**

An attractive set, from the Macclesfield library at Shirburn Castle, of Echard's monumental *Roman History*, covering some two thousand years from the foundation of Rome to the fall of Constantinople.



First published between 1695 and 1705, the five volumes were issued together in 1713 as the seventh edition of vol. I, the fifth edition of vol. II, the fourth editions of vols III and IV, and the third edition of vol. V. It precedes – both in chronology and in publication – Echard's widely read *History of England* (1707–1720). The work 'held the field in English until Hooke (1738[–1771]) and Ferguson (1783). A continuation of it was the first imperial inspiration of the young Gibbon' (ODNB).

ESTC T45202, T45211, T45205, N48622, and T45207.

GOD IS THE PUREST LOVE

10. ECKARTSHAUSEN, [Karl] von. Gott ist die reinste Liebe. Mein Gebeth und meine Betrachtung ... Neueste, vermehrte Original-Ausgabe. [Kempten, Joseph Kösel for] Munich, Joseph Lentner, 1809.

8vo, pp. [6], 280, with copper-engraved frontispiece; woodcut vignette to title, printed within typographic borders throughout, woodcut head- and tailpieces; a few light scattered spots, several creased corners, but a very good copy; bound in contemporary red morocco, borders roll-tooled in gilt with large composite cornerpieces, spine richly gilt, edges gilt and gauffered, block-printed patterned endpapers, preserved in its matching calf pull-off box with green morocco inlays to sides, panelled in gilt, spine gilt in compartments with gilt red and blue morocco lettering-pieces, lined in blue paper tooled in silver; front free endpaper lacking, box worn (particularly to inner case), ribbon lacking. £450

A very rare edition of this popular devotional work by the German Catholic mystic Karl von Eckartshausen (1752–1803), attractively bound in red morocco and preserved in its original case.

In addition to covering themes such as destiny, adversity, duty, conscience, and meditation, Eckartshausen's work includes prayers for one's enemies, parents, spouse, and children, as well as for times of war and stormy weather. First published by Lentner in 1790, it was widely reprinted and copied throughout the nineteenth century.

OCLC records only one copy worldwide (Deutsches Museum).



THEATRE IN FIN-DE-SIÈCLE PARIS

11. FEBVRE, Frédéric. *Au bord de la scène.* Paris, [G. Chamerot for] Paul Ollendorff, 1889.

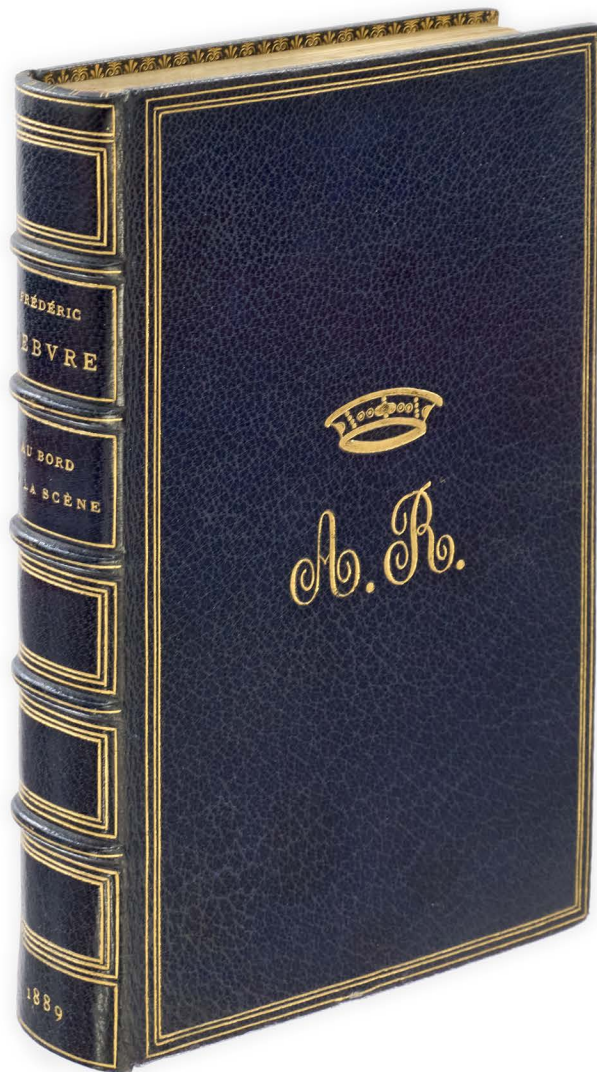
8vo, pp. xii, 250, [2 (contents, blank)]; foxing to endpapers and half-title, small mark to title; otherwise a handsome copy bound in contemporary dark blue morocco for Alfred de Rothschild, his initials gilt to upper board; presentation inscription 'Baron Alfred de Rothschild, souvenir respectueux et dévoué de l'auteur' to front flyleaf. **£375**

Second edition of these autobiographical studies on a career in French theatre by the celebrated actor Frédéric Febvre of the Comédie-Française, our copy presented by the author to Freiherr Alfred de Rothschild.

Alexandre Frédéric Febvre (1833–1916) made his debut at the Comédie-Française in 1866 as Philip II in *Don Juan d'Autriche* and was later made *sociétaire* and vice-dean of the theatre; he was mentioned among the most talented French actors in *Swann's Way* alongside Thiron, Coquelin, Delaunay, and Got. He toured Europe in 1894 – perhaps encountering Alfred de Rothschild in London? – and the United States in 1895.

Provenance: bound for and presented by the author to Alfred, Freiherr de Rothschild (1842–1918), the first Jewish Director of the Bank of England, trustee of the National Gallery and the Wallace Collection, and Austrian Consul-General in London before the First World War.

We find four copies in the US (Columbia, NYPL, Vanderbilt, Wisconsin), and two in the UK (BL, Leicester).



à Monsieur le Baron,
Alfred de Rothschild
Souvenir respectueux et dévoué
de l'auteur
Frédéric Febvre

MINIATURE GIOVIO IN A LIMP VELLUM GILT WRAPPER

12. GIOVIO, Paolo. *Historiarum sui temporis. Tomus primus ... ex Italico Latinus factus ... Lyon, heirs of Sébastien Gryphe, 1561.*

16mo, pp. 1144, [78 (index)], without final blank leaf; woodcut printer's device to title-page, woodcut initials and headpieces; last few leaves a little creased with light staining, final verso dusty, otherwise a fine copy; bound in a contemporary French limp vellum gilt wrapper, two small leafy tools stamped back to back in centre of covers within a single gilt fillet frame, flat spine with five gilt leafy bands and small quatrefoil stamp in compartments, fore-edge flaps, edges gilt; binding somewhat soiled and rubbed; ink stamp of the Bibliothèque du Grand Séminaire de Caen to title-page, g3r, and final verso, and their stamped accession number 14,556 to head of title-page. **£350**

The first Lyon pocket edition of Giovio's history of his own time, in a charming gilt limp vellum binding.

Paolo Giovio (1483–1552), in his capacity as bishop, was present at many of the significant moments of sixteenth-century Italy, and this history aimed to place Italian events within a wider European context. Although not much revered as a historian, both at the time and today, his account of his own times contains significant first-hand information and an analytical account of relations with the Ottoman Empire; the present volume contains details of the 1535 conquest of Tunis.

This is the first of three volumes, containing books 1–18, first printed in Florence in 1550, where Giovio was living at the time. The present edition retains the original preface from Andrea Alciato to Giovio and Giovio's dedication to Cosimo de' Medici, as well as Benedetto Varchi's verse letter at the end of the text; it also contains helpful indexes of places and events.

USTC 153152; von Gültlingen V, 1456 (both for all three volumes).



ANTI-ARISTOTELIAN INCEST

13. [GIRALDI, Giovanni Battista.] Giudizio sopra la tragedia di Canace et Macareo con molte utili considerationi circa l'arte tragica, et di altri poemi con la tragedia appresso. (*Colophon:*) Lucca, Vincenzo Busdraghi, 4 May 1550.

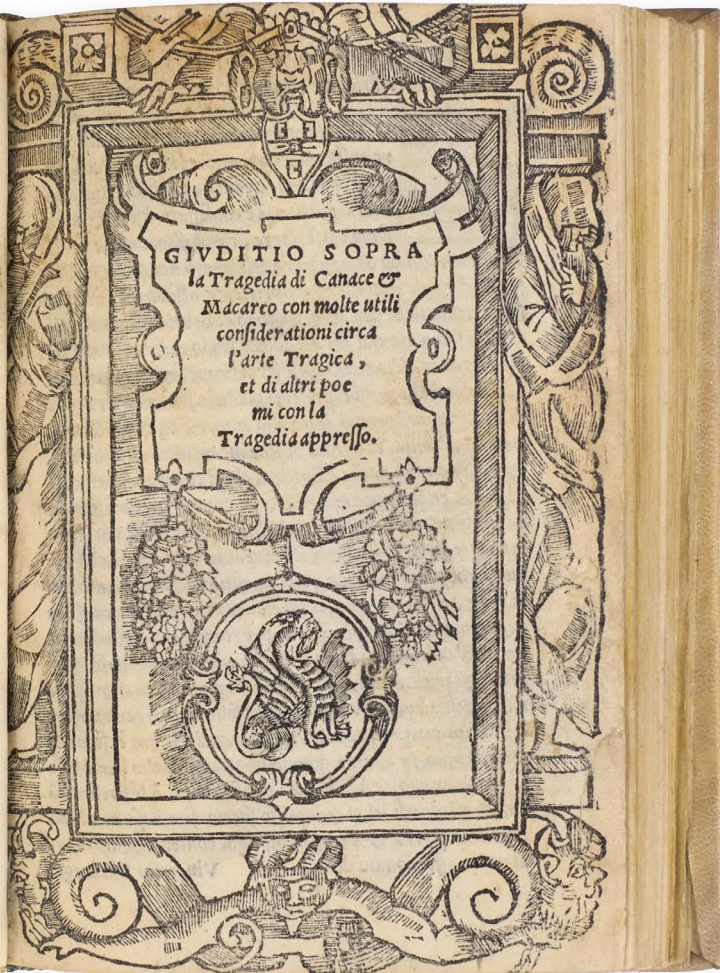
8vo, ff. 95, [1 (blank)]; title within woodcut border incorporating printer's device, woodcut initials, woodcut printer's device to M3, larger woodcut printer's device above colophon, additional engraved portrait of Sperone Speroni pasted to a leaf inserted between ff. 56 and 57; title border slightly shaved, occasional light browning or staining, fore-edge of O4 defective, paper repair to foot of Q3 (*see below*), a good copy; bound in later vellum retaining old flyleaves (with watermark AA surmounted by a trefoil); binding very lightly soiled. **£650**

First edition of this criticism, in the form of a dialogue, of Speroni's play *Canace et Macareo*, which sparked one of the most remarkable literary debates of the time. The text was previously attributed to Bartolomeo Cavalcanti, but the authorship of Giraldi is now generally accepted. The full text of the play is included in this edition.

Sperone Speroni (1500–1588) was a Paduan scholar, the author of numerous works on language, history and rhetoric, championing the use of the vernacular in his translations of Aristotle. Giraldi (1504–1573, also known as Giraldi Cinzio), a writer and scholar from Ferrara, is better known for his collection of tales, *Gli Hecatommithi*, which served as a source for later writers, most notably Shakespeare. He was also the author of the first vernacular treatise on drama, written in around 1543 but not published until 1554.

'The "Aristotelian" debate over tragedy was rekindled by Sperone Speroni's *Canace*, read at the *Accademia degli Infiammati* in Padua in 1542 and published in 1546. The play – centering on the incestuous love of Canace and her brother Macareus – was harshly criticized by an anonymous treatise (*Giudizio d'una tragedia di Canace e Macareo*, 1550), most likely authored by Giraldi himself (Roaf 1982). The main critique concerned the choice of the story and its characters: Canace and Macareus were evil characters; their tragedy could not, then, arouse terror or pity (and hence "moral" catharsis). In his *Apologia* (1554), Speroni replied that Canace and Macareus were not evil but "median" characters and thus tragic; moreover, they were young and sinned for love, sent to them by Venus, and this was pitiful. Later on (*Lezioni in difesa della Canace*, 1558), Speroni also claimed that the real tragic character was in fact their father Eolus' (Schironi, 'The reception of ancient drama in Renaissance Italy', in *A Handbook of the reception of Greek drama*, 2016, p. 136). This is one of the first books printed by Busdraghi in Lucca; copies are recorded with a typographical fleuron beneath the colophon, which is not present in this copy. The paper repair to the foot of Q3 has added an additional line of letterpress text (in an almost identical font) to the foot of Q3r, though this line also appears in its proper place at the head of the following page. The engraving of Speroni has been extracted from Claude Pernet's 1625 book of images of famous men.

EDIT16 CNCE 21258; USTC 833266.





57
TRAGEDIA DI M. SPERONE
SPERONI GENTILHVO-
MO PADOVANO.
OMBRA.

V Scito dell'inferno (felice
Vengo al vostro conspetto ombra in-
Del figliuolo innocente
Di due fratelli arditi e scelerati
Canace, e Macareo ch'appena nato
L'ira de Eolo mio auo
(O secoli inhumani)
Diede mangiar à cani
Et pur, e Dio: ma al Dio delle tempeste
Delle nebbie, e de uenti
L'esser giusto & pietoso
Forse non si conuiene;
Io di lui non mi doglio
Ne di sua crudeltade
Ch'in sì tenera etade
Che non sà d'esser uiua
Ne pensa al suo morire
Del molto ch'io soffersi
Poco potei sentire,
Ma ben hò da dolermi
E dorròmi in eterno
De l'empia Citherea
Che uol che la uendetta dell'offesa

POLITICAL POEMS BY A LAKE-DISTRICT SHEPHERD

14. HERD, Richard. *Scraps of Poetry. An Essay on free Trade. Kirkby Lonsdale, Arthur Foster, 1837.*

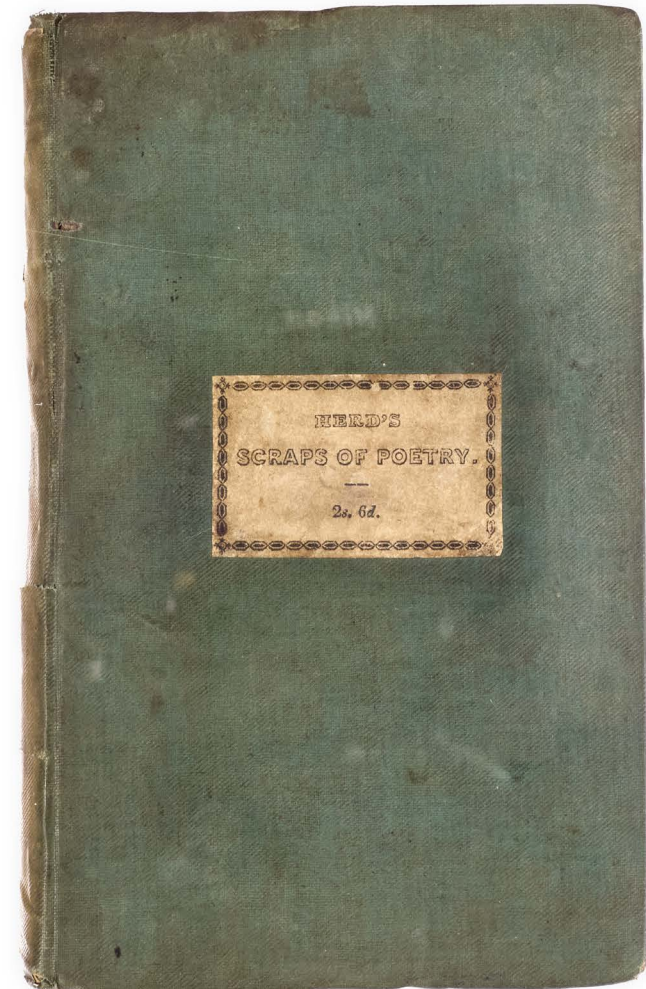
12mo in 6s, pp. [2], ix, [1 (blank)], 95, [1]; with half-title; a few scattered spots or stains, but a very good copy; bound in contemporary green cloth with printed paper label ('Herd's | Scraps of Poetry. || 2s. 6d.') to front board, green endpapers; a little worn, spine sunned and frayed with cracks to rear joint; pencil corrections to p. 26, ink ownership inscription 'J Ashburn' to front free endpaper verso, book label of J. O. Edwards to front pastedown. **£275**

First edition, locally printed in Kirby Lonsdale, of this collection of pastoral and political poems by the Cumbrian shepherd-poet Richard Herd, followed by his defence of free trade.

The 68 poems range widely in subject, with several pastoral poems, occasional verse, a few religious pieces, and many political poems in defence of Radicalism and harshly critical of Tories. The poems are followed by an essay defending free trade: 'it unites mankind' and 'would simplify the business of all governments, so that honest men with common abilities would be able to conduct the affairs of any nation, without being compelled to resort to men of craft and cunning' (pp. 94–95); the Corn Laws, by contrast, 'have a tendency to increase the price of grain; but, instead of this high price going into the pockets of the farmers, it goes directly into those of the landlords, through the means of enhanced rents' (p. 86).

The apologetic preface notes 'in extenuation of any faults that may appear, that the author's pronunciation of some words is certainly provincial ... Moreover, as nearly the whole was composed whilst wandering upon the lofty fells of Howgill, in his occupation as shepherd, without pen or paper ... it may be hoped, the flow of versification, and the language generally, may prove better than could have reasonably been expected' (pp. iii–iv).

Library Hub finds only two copies in the UK (BL, Bodleian).





RHETORICAL FLOURISHES

15. HERMOGENES. Τεχνη ρητορικη τελειοτατη. Hermogenis ars oratoria absolutissima, et libri omnes. Cum nova versione Latina e regione contextus Graeci, & commentariis Gasparis Laurentii. Geneva, Pierre Aubert, 1614.

8vo, pp. [16], 568, [16], 229, [1 (errata), 2 (blanks)]; Greek and Latin parallel text in double columns, woodcut printer's device to title-page, woodcut initials, head- and tailpieces, ruled in red throughout; small wormholes at foot of first two quires, small stain at foot of B6r, small stain to head of several quires in centre of volume, printing error on p2r affecting legibility, a fine copy; bound in contemporary vellum, frame of double gilt fillets to covers and flat spine, manuscript title on spine erased, later French paper label, fore-edge flaps, gilt edges, holes from two pairs of ties, blue and yellow headbands; binding a little soiled, pastedowns slightly torn with a few small wormholes.

£750

A parallel text edition of Hermogenes in a simple but fine contemporary binding.

Several manuals of rhetoric are attributed to Hermogenes, though the identification with Hermogenes of Tarsus (c. 160–225 AD) is now disputed; the present volume contains both authentic and spurious works, probably assembled as a collection during the fifth or sixth century by a Byzantine teacher or scholar. Hermogenes' works on rhetoric were to the Byzantine world what Cicero's *De inventione* was to the Latin West; Hermogenes was introduced to the Renaissance by George of Trebizond, through his incorporation of much of Hermogenes' text into his *Rhetorica*. The Greek text first appeared in Aldus' compilation, *Rhetores Graeci*, in 1508–1509.

The text was prepared and translated by Gaspard Laurent (1556–1636), who also provided the extensive commentary. Laurent was appointed professor of Greek in Geneva in 1597, following Isaac Casaubon's resignation. He was also a pastor, as many of the Geneva professors were, and was the author of Protestant confessional works.

USTC 2148939 (with imprint mistakenly given as Cologne) and 6703598 (with imprint as Geneva).





ENTICING TOURISTS ON THE EVE OF WAR

16. [JAPAN.] Promotional album of photographs from 1930s Japan. [*Japan, Japanese Government Railways Board of Tourist Industry, 1939–40.*]

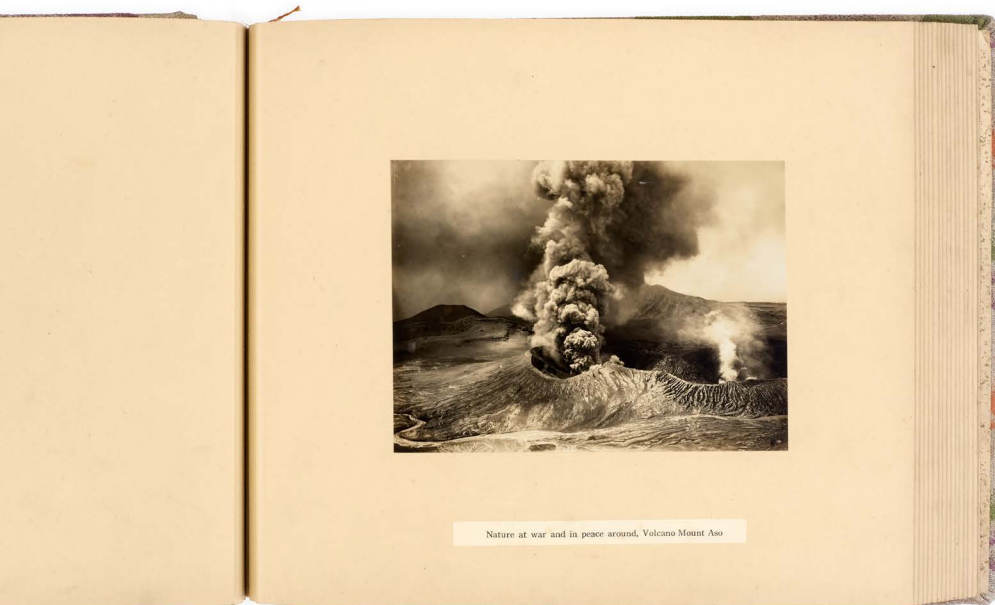
Oblong 4to album, 30 gelatin silver prints, each c. 150 x 110 mm and mounted on card with a printed caption in English; a few very minor abrasions to the prints; in a Japanese silk album binding, covers embroidered with a mountain-like pattern of purple, green, and orange on silver, spine bound with golden string with tassels, all edges gilt; very slight wear to extremities; printed compliments slip pasted to front free endpaper with upper corner bearing typewritten text excised. **£650**

A fascinating presentation album promoting travel to Japan on the eve of its entry into the Second World War, in an attractive Japanese silk binding and with a compliments slip from the director of the Board of Tourist Industry of Japanese Government Railways.

Containing thirty gelatin silver prints of Japanese scenes, each with a printed caption in English, the album was evidently produced to attract Western tourists – an important source of foreign currency in the wake of the Depression. Accompanying the album is a compliments slip (with the typewritten recipient's name excised) from Utarō Kataoka 片岡 譚郎, Director (1939–40) of the Japanese Government Railways' Board of Tourism Industry, remembered in Japan as 'the man who turned the National Railways into a business' (Kōsaka). The Board had been established effectively as a ministry of tourism in 1930 to meet the country's foreign currency shortage. Its operations would soon be disrupted by Japan's joining the Axis in 1940 and its launching the Pacific War in 1941.

Among the photographs are views of the Imperial Palace, Meiji Shrine, Tokyo Station, Yōmeimon Gate, Kegon Falls, the Great Buddha of Kamakura, Nagoya Castle, the Kōfuku-ji of Nara, Kiyomizu Temple in Kyoto, Itsukushima Shrine with its famous floating *torii*, Kintai Bridge, and Mount Aso in eruption, as well as scenes depicting Japanese dress, gardens, cuisine, tea ceremony and tea-picking, theatre, martial arts, and the production of silk. Several of these sites – notably the Palace, Meiji Shrine, Tokyo Station, and Nagoya Castle – were heavily or wholly destroyed by Allied bombing in 1945.

See Morihiko Kōsaka 高坂 盛彦, 『国鉄を企業にした男：片岡譚郎伝』 (2010).





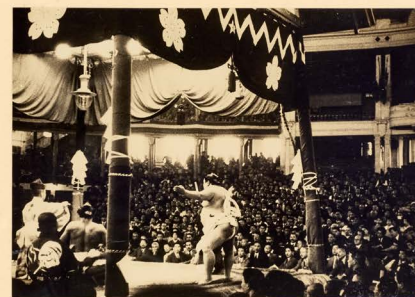
Nikko..... The Yomeimon Gate



Simple Setting of Typical Japanese Meal



Mt. Huzi and another symbol of Japan.....the Pine



Sumo



ON PRAYER: TRANSLATED BY ERASMUS

17. JOHN CHRYSOSTOM, *attributed*. Ἰωαν. του Χρυσοστομου περι προσευχης βιβλια δυο, πολλων αρχαιων ᾠμαρτηματων νυν απηλληγμενα παρα του Ιακωβου Τουσανου. *Paris, Martin Le Jeune, 1551.*

[*bound with:*]

—. Ioan. Chrysostomi de orando deo libri duo, Erasmo Roterodamo interprete: multis mendis emendatiores per Iacobu[m] Tusanum. *Paris, Martin Le Jeune, 1551.*

Two parts in one vol., 16mo, pp. [47], [1 (blank)]; [45], [3 (blank)]; woodcut device to titles, woodcut initials; some dampstaining at head of gutter margins, occasional marks, title leaf slightly trimmed at head; very good in seventeenth-century mottled calf, gilt spine with red morocco lettering-piece, red edges, marbled endpapers; lower joint split at head, extremities rubbed; slip pasted to title verso inscribed 'Ex bibliotheca G. Hunard(?)', manuscript notes at end of first work 'φρατηρ μαθεως πρεσβητιρ ...' ('brother Matthew priest') and 'Voy sur cet ouvrage la vie d'Erasme par Mr De Burigny T 1a Paris 1757 pag. 549'.

£700

Rare pocket-sized edition of a Greek discourse on prayer attributed to John Chrysostom, with a Latin translation by Erasmus revised by the French humanist Jacques Toussain (d. 1547).

Erasmus had discovered Chrysostom's treatise following the publication of his own work on the subject *Modus orandi deum* (Basel, Froben, 1524), writing to Maximilian of Burgundy that he 'could hardly wait to find out how far we agreed in our treatment of the same theme' (*Correspondence of Erasmus: Letters 1535 to 1657*, p. 85). His edition ('including the Greek text so that no one may accuse me of producing a poor translation to make my own work look less unattractive', *ibid.*) was published by Froben in April 1525. The text here was revised by Jacques Toussain, professor of Greek at the Collège royal and lifelong friend of Guillaume Budé.

Martin Le Jeune (d. 1584) took over the press of Robert Estienne in 1550–1551 following the latter's flight to Geneva.

BM STC French 1470–1600, p. 244; USTC 196373 (second part). **Not located on BP16. No copies traced in the US. Library Hub records copies at the BL ('destroyed in World War II') and the Bodleian only.**



WEIR'S WEASELS

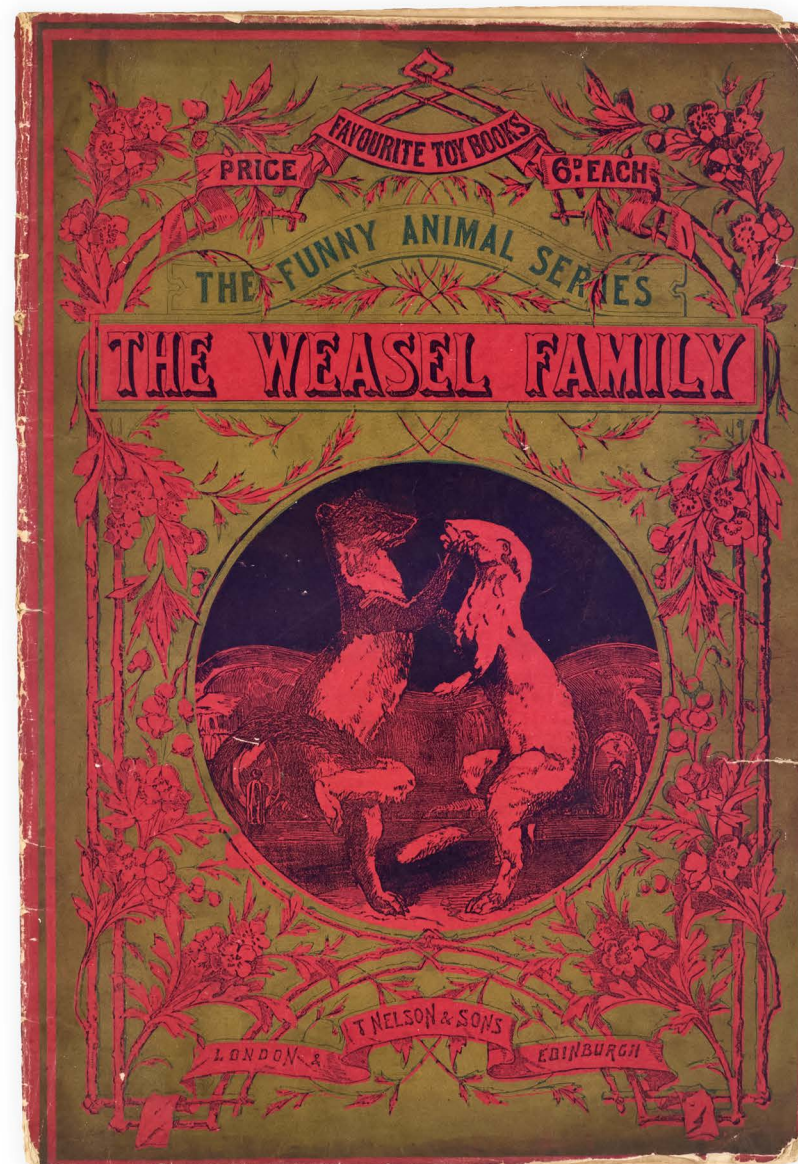
18. [JUVENILE.] *The Weasel Family*. London, Edinburgh, and New York, T. Nelson and Sons, [1860s?]

Large 8vo, ff. [8], comprising eight large colour illustrations after Harrison William Weir, with verses below; some foxing, else a good copy in the original red illustrative paper wrappers, printed in black and gold; edges rubbed, short tear to front cover. **£375**

First edition, rare, of a rather charming Victorian picture-book, from 'The Funny Animal Series', later collected in *Comical Creatures: a Picture Book for the Nursery* (1868).

The illustrations, engraved by Vizetelly and Measom, are after designs by the prolific book illustrator Harrison William Weir (1824–1906), who was particularly noted for his natural history scenes and later produced the first guide to pedigree cats. Here, anthropomorphised weasels complain of toothache, draft invoices, and hunt rabbits with shotguns, or teach them sums in school.

Library Hub and OCLC show National Library of Scotland only.





(MISS WEASEL.)

Oh, dear Doctor Ferret, I would not complain,
But my poor lower jaw is in very great pain.

(DR. FERRET.)

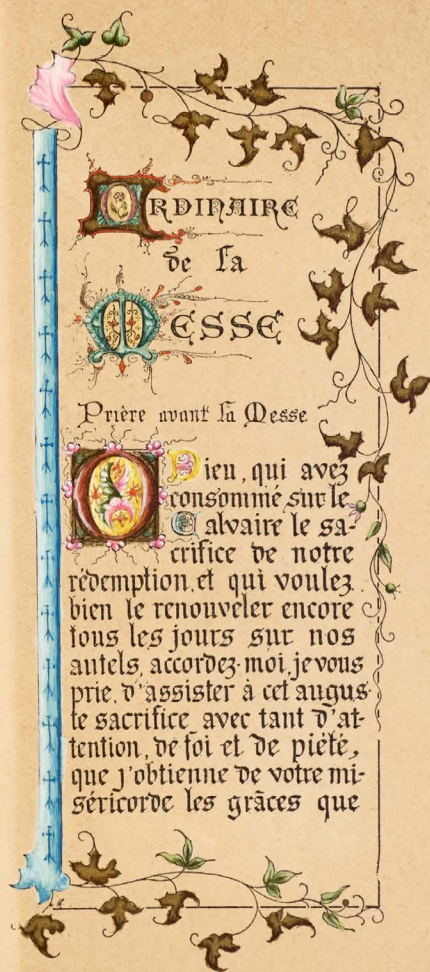
Indeed, my dear madam, to tell you the truth,
The pain all proceeds from a very bad tooth.

(MISS WEASEL.)

Your skill, sir, no young lady Weasel will doubt;
The tooth shall be yours—will you please take it out?



SAYS Weasel, the lawyer, "I have mended my quill,
And now, Mr. Marten, I'll write out your bill."
Mr. Marten replies, "Whilst smoking my pipe,
I will read from my pocket-book goods sent to Snipe:
Five ounces of pepper, ten boxes of pills,
A fine feather pillow of porcupine quills,
Six bottles of blacking, two dozen of wine,
And one ton of coals from Newcastle-on-Tyne."



HAND-COLOURED MISSAL

19. [MISSAL.] Ordinaire de la Messe. [Paris?, c. 1890–1900.]

Tall 12mo (185 x 90 mm), pp. XLVI; without titlepage?, lithographed throughout, most pages initialled at foot 'LR', hand-colouring up to p. XXXIX; slight browning to a few pages; in contemporary drab wrappers; spine perished, sewing coming loose; faint circular ink stamp and faint pencil inscription (Marguerite Veraud?) to upper cover. **£350**

A lithographed and elegantly hand-coloured late nineteenth-century French Missal in the style of a medieval manuscript.

The text – comprising prayers, readings, and rubrics for the celebration of Mass – is enhanced with elegant floral and foliate borders, inhabited, for example, by a flaming heart, a salamander, a dove, butterflies, a kingfisher, a griffin, dragon-like grotesques, and a spider's web. The initials, borders, and line fillers are hand coloured up to p. XXXIX in vibrant shades of blue, brown, green, pink, and yellow.

We have been unable to identify the 'LR' whose initials appear at the foot of most pages or to trace another copy.

vous aimez à répandre
sur vos fideles serviteurs.
Ainsi soit-il.

Prieres de la Messe.
Au nom du Père, et du
Fils, et du S^c Esprit.
Ainsi soit-il.

Jirai devant l'autel de
Dieu, *R.* Du Dieu qui réjouit
ma jeunesse.

Ps. 142.
Jugez-moi, Seigneur, et sé-
parez ma cause de celle
des impies; délivrez-moi
de l'homme injuste et
trompeur.

R. Car vous êtes
ma force, ô mon Dieu:
pourquoi m'avez-
vous repoussé; et

livré à la tristesse
sous les coups de
l'ennemi?

Envoyez-moi votre
lumière et votre vérité:
elles me conduiront sur vo-
tre montagne sainte et dans
votre sanctuaire.

R. Et j'irai devant l'autel
de Dieu, du Dieu qui réjouit
ma jeunesse.

Je vous chanterai sur la
harpe, Seigneur, mon
Dieu; pourquoi donc
es-tu triste, à mon âme,
et pourquoi me troubles-
tu?

R. Espère en Dieu,
car je veux le louer
encore; il est

ardent, les lé-
vres du prophète.
Isaïe: daignez me
purifier de même par
votre miséricorde, afin
que je puisse annon-
cer dignement votre saint
Evangile. *Par J. C.*

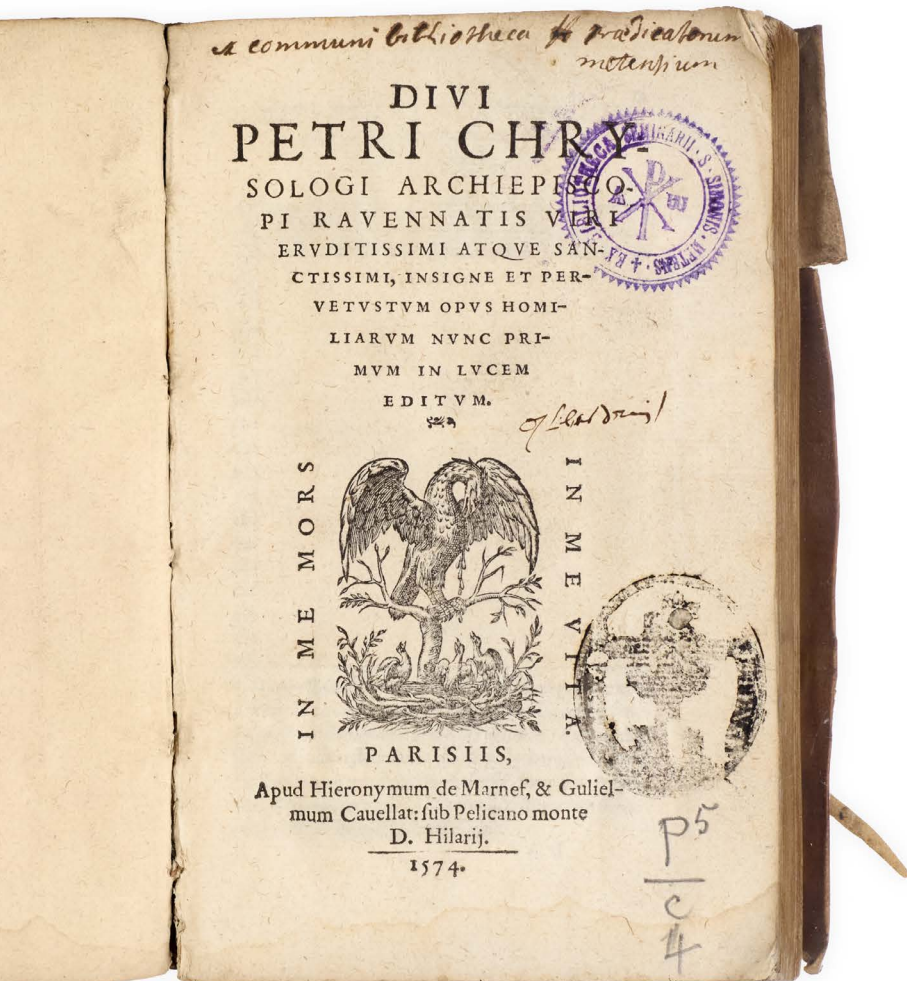
Bénissez-moi Sei-
gneur.

Que le Seigneur soit dans
mon cœur et sur mes lèvres
afin que j'annonce digne-
ment et comme il faut
son Evangile. Ainsi
soit-il.

Prudent l'Evangile.
Beureux,
dit Jésus
ceux qui

écoutent la
parole de
Dieu et qui la gardent.
Donnez-moi donc Sei-
gneur, l'intelligence de
votre Evangile, afin que
j'y découvre la voie du sa-
lut, la règle de mes pensées, de
mes paroles, de toutes mes
actions, car vous êtes la voie
la vérité et la vie. Votre parole,
dit encore Jésus, est une se-
mence. Faites que mon cœur
soit une terre bonne et bien
préparée, afin qu'après avoir
reçu cette divine semence,
il produise du fruit au
centuple. Ainsi soit-il.

*Evangile pour un
Mariage.*
En ce temps-là
des
pharisiens.



GOLDEN SERMONS

20. PETER CHRYSOLOGUS, *Saint*. Insigne et pervetustum opus homiliarum nunc primum in lucem editum. Paris, Jérôme de Marnef and Guillaume Cavellat, 1574.

8vo, pp. 438, [10]; woodcut de Marnef pelican device to title-page, woodcut initials and tailpieces, woodcut griffin device of de Marnef and Cavellat with letterpress motto 'Virtute duce crescit fortuna' to final verso; light staining to first few leaves, small tear to p. 273, quires CC–EE lightly browned; otherwise a good copy; bound in a contemporary limp vellum wrapper, sewn on four alum-tawed supports, spine with manuscript lettering and traces of paper spine labels, yapp edges, stubs from two pairs of alum-tawed ties, blue and yellow endbands; binding a little soiled and creased, small tears to upper joint, spine darkened; seventeenth-century inscription of the Dominicans of Metz to head of title-page and their engraved armorial bookplate to verso of title-page, illegible black ink stamp to title-page, purple ink stamp of the Metz seminary library to flyleaf and title. £650

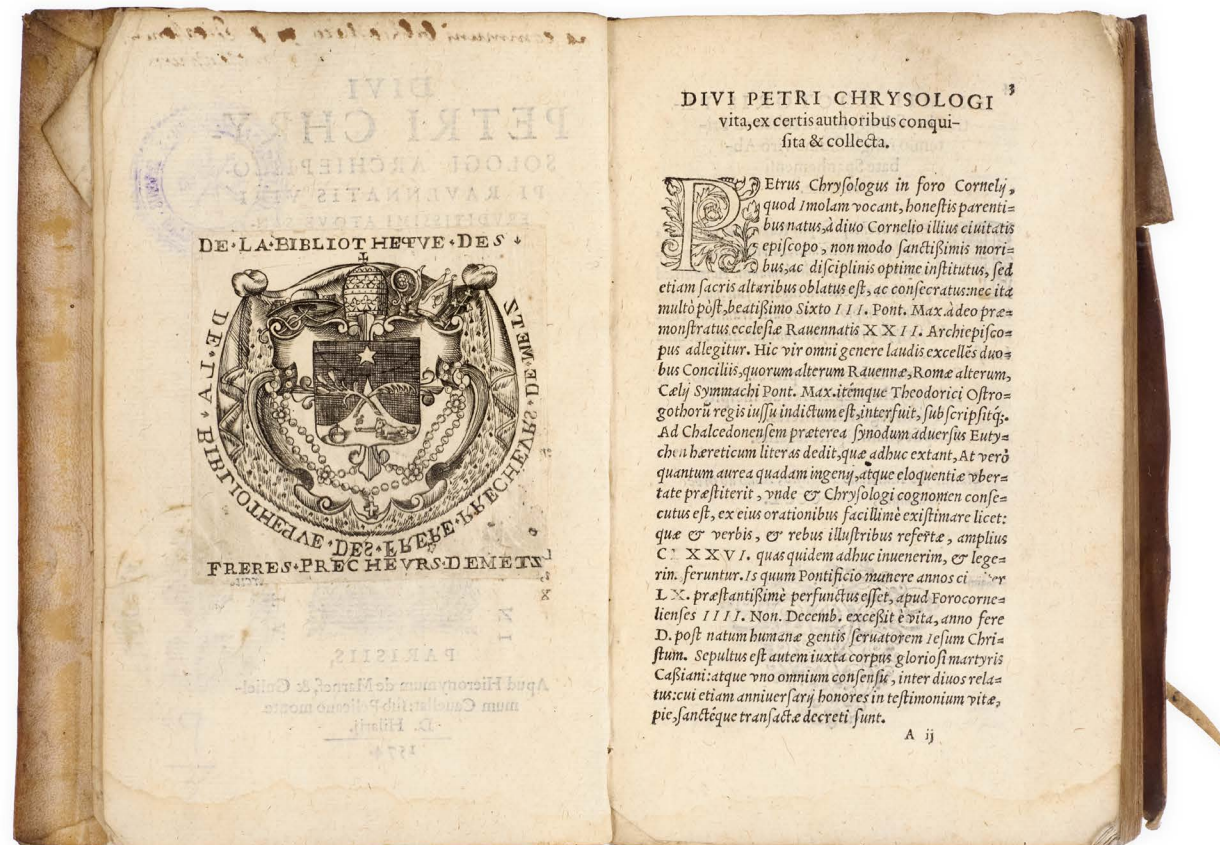
A volume of 176 sermons by Peter Chrysologus (c. 380–c. 450), the 'golden-worded' bishop of Ravenna, providing a window on life in the capital of the Western Roman Empire in the fifth century. Ravenna had been made the capital in 401 by the Emperor Honorius, and Chrysologus' time in office coincided with the regency of Galla Placidia (daughter, sister, wife and mother of emperors), whose Mausoleum is one of the glories of Ravenna.

'P[eter] C[hrysologus]'s sermons offer insight into the liturgical and religious life of the Christian community in Ravenna. There are some interesting descriptions of the daily liturgical schedule, including the observance of prayer in the evening and another prayer in the morning ... Additionally, useful information about the social complexity of life in Ravenna can be gleaned from the sermons ... The most frequently recurring images are those referring to military life, navigation, fishing, agriculture (*agricola*), stewarding (*vilicus*), shepherding, social life (*servus*; *iudex*; *rector*) and the medical arts' (Bizzozero, 'Peter Chrysologus' in *Preaching in the Patristic Era*, 2018, p. 423).

The sermons are of very modest length, particularly when compared with medieval sermon collections. They are the only surviving works of Peter, first appearing in print in Bologna in 1534 (despite the claim on the title-page 'nunc primum in lucem edita'). This edition retains the life of the author and the extract from Johannes Trithem from the 1534 edition, but replaces the dedication with a new letter to the reader, and in addition to the list of contents (now moved to the back of the volume) it provides an index with the sermons helpfully arranged by subject. Copies are also recorded with the date 1575 on the title-page, though otherwise identical (USTC 170275). The device at the end was also used by Denise Cavellat in the early seventeenth century, with a different letterpress motto.

Provenance: Dominican convent of Metz, with their bookplate lettered 'De la bibliothèque des freres precheurs de Metz', though some of the lettering has been engraved back to front; the convent was founded in the early thirteenth century. Black ink stamp of an unidentifiable religious order, probably of Metz (the letters ETEN are just visible in the frame of the stamp). Library of the Seminary of S. Simon at Metz (founded 1743).

USTC 138567. No copies in the UK or US on OCLC.



THE
LATIN INSCRIPTION,
ON THE
COPPER TABLE,

Discovered in the Year 1732,

NEAR
HERACLEA, in the BAY of TARENTUM,
in MAGNA GRAECIA,

And published, by MAZOCHIUS, at NAPLES, in the year 1758.

More particularly CONSIDERED and ILLUSTRATED.

By JOHN PETTINGALL, D. D.

Read at a Meeting of the SOCIETY of ANTIQUARIES of LONDON,
the 1st of May 1760; and ordered to be printed.

LONDON, PRINTED MDCCLX.

IN PUBLISHER'S WRAPPERS

21. PETTINGALL, John. The Latin Inscription on the Copper Table, discovered in the Year 1732, near Heraclea, in the Bay of Tarentum, in Magna Graecia, and published, by Mazochius, at Naples, in the Year 1758. More particularly considered and illustrated ... Read at a Meeting of the Society of Antiquaries of London, the 1st of May 1760; and ordered to be printed. *London, [William Bowyer for the Society of Antiquaries], 1760.*

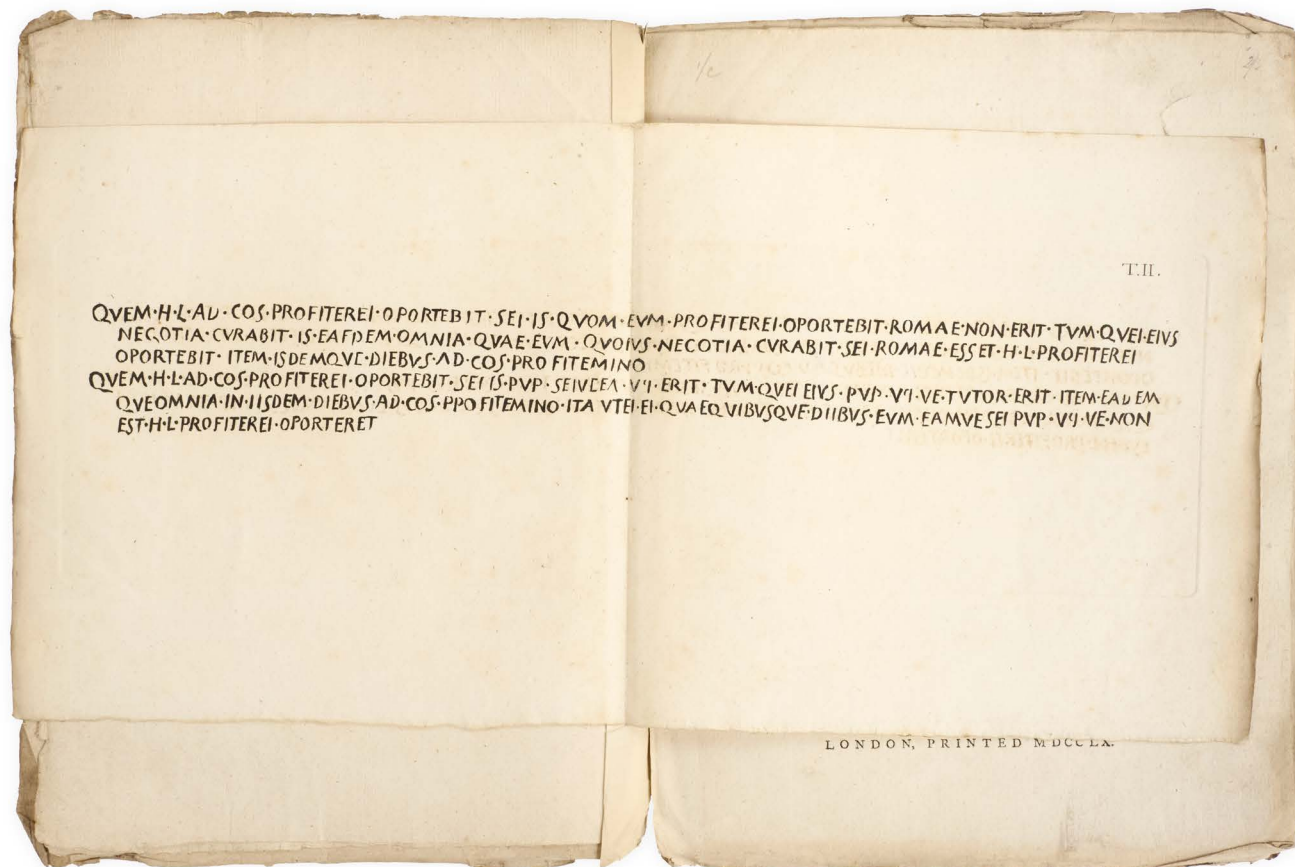
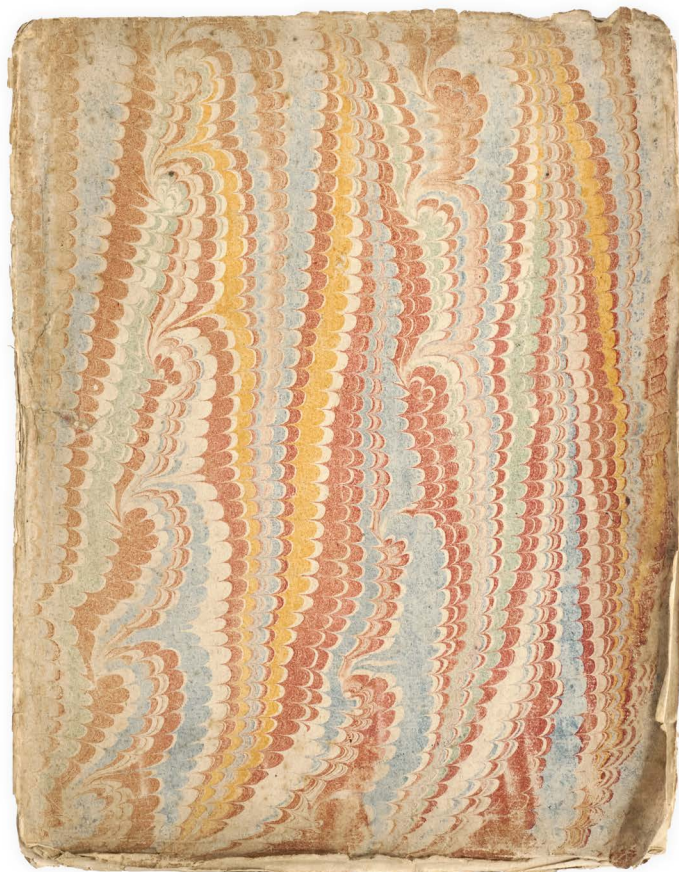
4to, pp. 9, [1 (blank)], with 1 folding engraved plate; some minor soiling; else a very good, uncut copy stab-stitched as issued in comb-marbled paper wrappers; spine split but holding, edges worn. **£300**

First and only edition of this paper read to the Society of Antiquaries on a recently discovered Latin inscription concerning Roman citizenship, this copy uncut in publisher's wrappers.

Written by the Welsh clergyman and antiquary John Pettingall (1707/8–1781), this short treatise examines an inscription on a copper table found at Heraclea, the colony in Magna Graecia near modern-day Policoro in southern Italy. The inscription dates from the Social War and is a fragment of a law passed in 89 BC (AUC 663) granting the freedom of Rome to non-Italians then living in the Italian peninsula. This followed an earlier concession by Lucius Julius Caesar which gave citizenship to all Italians who had not taken up arms against Rome, thus mollifying the major grievance that had instigated the war. Pettingall analyses the inscription, correcting earlier accounts of the law in light of it and commenting on its linguistic peculiarities.

Bound into our copy is a folding engraving of the inscription, a plate first produced for Philip Carteret Webb's paper on the same inscription published earlier that year, likewise printed by Bowyer for the Society. ESTC calls for an unspecified number of 'plates' in our edition, plates 'common to this work and to "An account of a copper table; ..." by Webb. Given the variable number of plates in other copies of Pettingall's paper, some of which have no plates at all, it seems likely that these engravings are proper to Webb's work and are present as a form of extra-illustration in certain copies of Pettingall's, such as ours.

ESTC T1828; Maslen & Lancaster 4263.



QVEM·H·L·AD·COS·PROFITEREI·O·PORTEBIT·SEI·IS·Q·VOM·EVM·PROFITEREI·O·PORTEBIT·ROMAE·NON·ERIT·TVM·Q·VEI·EVS
NECOTIA·CVRABIT·IS·EAFDEM·OMNIA·Q·VAE·EVM·Q·VOVS·NECOTIA·CVRABIT·SEI·ROMAE·ESSET·H·L·PROFITEREI
O·PORTEBIT·ITEM·IS·DEMO·VE·DIEBVS·AD·COS·PRO·FITEMINO
QVEM·H·L·AD·COS·PROFITEREI·O·PORTEBIT·SEI·IS·PVP·SEI·VEA·V·I·ERIT·TVM·Q·VEI·EVS·PVP·V·I·VE·TVTOR·ERIT·ITEM·EAD·EM
Q·VE·OMNIA·IN·IS·DEM·DIEBVS·AD·COS·PRO·FITEMINO·ITA·VTE·EI·Q·VAE·Q·VIBVS·Q·VE·DIEBVS·EVM·EAM·VE·SEI·PVP·V·I·VE·NON
EST·H·L·PROFITEREI·O·PORTERET

Opuscula Enee Silvii de duobus
amantibus. Et de remedio
amoris. cū ep̃la retractatoria ei-
usdem. Bñ secūdi ad quendā
karolum.

PAPAL EROTICA

22. PIUS II, Pope. Opuscula Enee Silvii de duobus amantibus. Et de remedio amoris. Cu[m] ep[isto]la retractatoria eiusdem Pii secu[n]di ad quenda[m] Karolum. *Leipzig, Konrad Kachelofen, [c. 1489–95].*

Small 4to, ff. [23], [1 (blank)]; gothic type, capital spaces; title-page and final blank dusty, some light marginal foxing, a few small wormholes, small hole to A6 touching a couple of letters; very good in nineteenth-century green half vellum over marbled boards, spine lettered in gilt; some rubbing to extremities and covers; ownership inscription to front free endpaper 'AH Bates Edgbaston', armorial bookplate of Joseph Nève (1876–1943) to front pastedown. **£3750**

Scarce incunable edition of three works by Enea Silvio Piccolomini (1405–1464), the renowned Renaissance humanist and poet who became Pope Pius II in 1458.

It opens with his famous *De duobus amantibus* ('Tale of two lovers'), one of the earliest epistolary novels, full of erotic imagery, and (unsurprisingly) a fifteenth-century bestseller. Composed in 1444 it is a story of illicit love between Lucretia, a young, cultured, and unhappily married Italian lady in Siena, and Euryalus, a courtier to the Duke of Austria. This is followed by the *De remedio amoris*, a letter addressed by Piccolomini to his friend Ippolito, who had fallen in love with a prostitute; and the volume ends with his *Epistola retractatoria*, written after he had become Pope, encouraging readers to ignore his 'youthful' amorous outpourings (N.B. he was almost forty when he wrote *De duobus amantibus*) and to pay heed instead to his papal pronouncements.

Konrad Kachelofen (c. 1450–c. 1529) began his career trading in paper, groceries, and wine, but rose to become the most significant printer in fifteenth-century Leipzig. This was his only edition of Piccolomini.

BMC III 632; Goff P682; ISTC ip00682000, recording **only one holding library in the UK (BL) and two in the US (SMU, LoC).**

ocium fugias. in negotio semper sis. viros bonos qui te instruant
sequeris. nulli ludo. nulli convivio inter sis. Si quid largita est amica
tua abs te abijcias. nihil penes te sit quod illius fuerit. Puta
illa esse nuntius diaboli. qui te perdere velit. Sint in memoria
christi beneficia que tibi impendit. Cogita quot benefacti pntia in
celestibus sedibus. et quot malefacti supplicia apud inferos pre-
parata sunt. Cogita dies tuos assidue fieri breviores. instareque sem-
per ultimum. Cogita quia irrisus est qui amat. et presertim vir ego
maturus. Cogita instabile mulieris animum. Cogita perditionem te-
poris. quo nihil est pretiosius. cogita dissipationem honorum. perco-
gita vitam quam vivimus brevissimam in hoc seculo. quibus volupta-
tibus sit dedita et in alio mundo quem inquirimus nullum esse vite
finem. Nec si tecum sedule cogitaveris. preceptaque ista teneris.
amore quo cruciaris a te brevi tempore relegabis. virumque alium te
prestabis. deo gratum. celorum dignum. Vale. Nec habui que nunc rap-
tim contra amorem dicerem. alias ubi oculum fuerit pluribus te ad-
monebo. Iterum vale. et quod tibi damno est auertere stude. Ex vi-
enna secundo kalendas Januarij. Anno domini Millesimo qua-
dringentesimo quadragesimo tertio.

Finit amoris remedium.

Huius pontificis maximi ad Karolum cypricum epistola renova-
toria de amoris remedio feliciter incipit.

Tractatum de amore olim sensu pariterque etate iuvenes cum
nos scripsisse recolimus karole fili dilectissime. penitencia imo-
dica pudorque ac memor animi nostri vebementer exercu-
ciant. quippe qui sciimus. quique protestati expresse fuimus duo
conferri in eo libello aperta videlicet. sed bene lasciviam nimis pra-
rentemque amoris historiam et morale quod eam consequitur edificas
dogma. Quorum primum fatuos atque errantes video sectari quod pluri-
mos. Alterum bene dolor pene nullos. Ita impravatum est atque of-
fuscatum infelix mortalium genus. De amore igitur que scripsimus
olim iuvenes conquirentes o mortales atque respicite. sequimini que nunc
dicimus et senum acies quod iuveni credite. Nec privatum hominem plu-
ris facite quam potest esse. Eneam respicite. Huius suscipite. Illud gentile nomen
pntes id idere nasci hoc christianum in apostolum suscepimus. Porro si
que descripsimus curiali in crescentis amore devoti ut accepimus. o mi-
seri. o insipientes plegitis hic pntem iam accedite. quando quidem

ad bonum modo sed omnium amoris imo ut poete fingit dei amo-
ris cupidinem quanto valemus ingenio. quanto possumus artificio
describimus si arte queritis o scriptorum nostrorum curiosi lectores
plurimum artis profecto hic quod ibi reperietis. Si fructum si compendium. si omnia
tamen hic totus est fructus. compendium totum. De ornatu aliorum de-
tur iudicium.

Idimus effigiem lasciviam nuper amoris

Que nimium mentem movit imago meam

Nec barbâ malis nec corpore tegmen habebat

Nudus terga manus pectora crura pedes

At humeris ale suberant et flexilis arcus.

Lumina sub tenero ceca supercilio

Cur puer inberbes nulla lanugine malas

Cur melius nulla corpora veste tegat.

Lumine cur careat. pharetram cur gestet et arcum.

Cur habeat pennas calliopea refer

Sic ego. sic retulit quesitas ilico causas

Maxima pegasei calliopea chori

Qui sapit enitit malefana cupidinis arma.

Et tantum pueros intrat ineptus amor

Sive quod est puero similis qui cepit amare

Et perit mente. pingitur inde puer

Pingitur et nudus. nullam servare pudorem

Et meminit simplex et manifestus amans

Pingitur et cecus quia non bene cernit honestum.

Nescit quo virtus quo ferat error amans

Vel quia que peccet credat secreta latere

Luncta nec in sese lumina versa videt

Sic est omnis amans sic se sic omnia nescit

Consilium famam federa iura deos

Aurea quod curvo torquebat spicula cornu

Pungere corda ferus significatur amor

Quod lenibus volucres humeris suspendeat alas

Causa est huc illuc quod lenis errat amans

Vel quod amor cursum non semper servat eundem

Nuncabit et parvas post ridet inde moras

Dixerat et pressis committit ora labellis

Effudit tales protinus ore sonos

Quam vidi effigiem pharetram gestabat et arcum

Foris tamen in dextera non fuit ulla sua

PURGING BOOKS AND MANUSCRIPTS OF PLAGUE

23. [PLAGUE.] Instruttione generale per purgare ogni sorte di robba, tanto per la città di Milano, quanto per ogni altro luogo. *Milan, Giovanni Battista Malatesta; 'ristampato in Bologna per l'herede del Benacci', 1630.*

Small 4to, pp. 12; caption title, woodcut initial; a few small marks, otherwise good; disbound. £800

A very interesting and rare set of instructions issued by the health authorities of Milan during the Italian plague of 1629–31, providing advice on purifying all manner of goods, including books and manuscripts, paintings, and musical instruments.

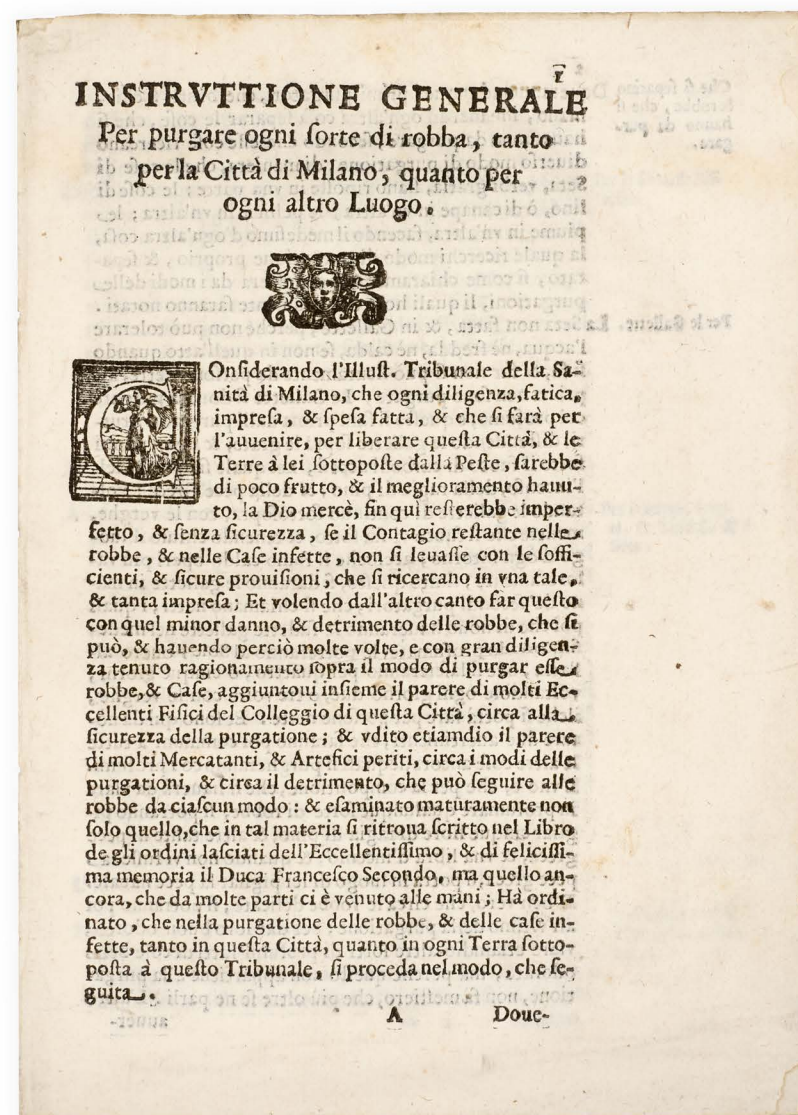
The introduction states that the Tribunale della sanità di Milano had consulted with physicians, merchants, and artisans regarding the most effective means of purification without causing any damage to property.

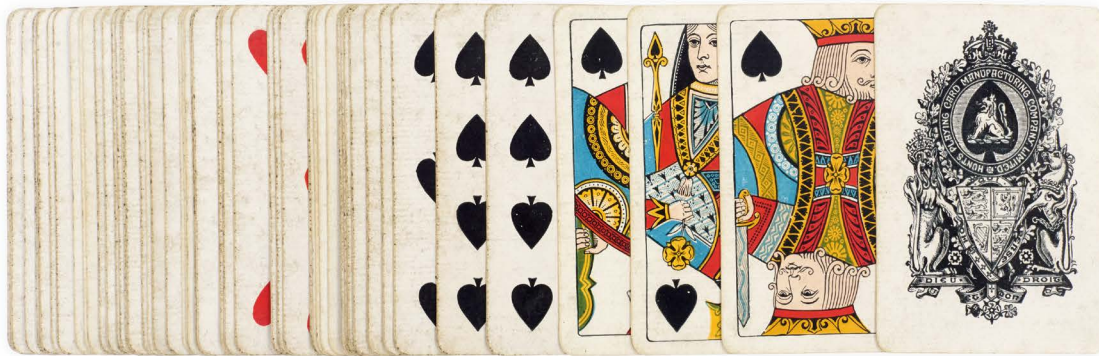
Two paragraphs relate to books and manuscripts. Merchants' account books – considered particularly at risk of infection due to frequent handling – were to be unstitched and the threads burned, the leather covers treated with vinegar, and the pages fumigated and then aired for eight to ten days. Volumes in bookshops or in the collections of 'doctors, notaries, procurators, or other literate persons' not touched by any infected individuals could simply be aired by opening adjacent windows for five or six days. Musical instruments played by infected persons were to be cleaned with vinegar and fumigated.

Advice is also given on purging silkworm cocoons; silk drapes, ribbons, and clothing; goods made with gold and silver thread, cotton, wool, linen, hemp, skins, leather, and feathers; metalware and wooden items; grain, flour, plants, herbs, fruit, and straw; vessels of stone, glass, and crystal; paintings; horses, oxen, and other animals; and cheese, oil, and butter.

The final page offers advice on 'cleaning houses at little expense', recommending fumigating them with pitch or pine resin mixed with incense and washing them with lime.

Krivatsy, NLM 17th cent., 11964; Wellcome I, 4323. **OCLC records only three copies (Mazarine, NLM, Wellcome).**





HARLEQUINS

24. [PLAYING CARDS.] Complete deck of 52 playing cards with harlequin design. *London, Hunt's Playing Card Manufacturing Co. Ltd., c. 1880.*

52 playing cards (each card c. 88 x 62 mm), double ended courts of H3 design, type 2.1 Ace of Spades, rounded corners, no indices, gold harlequin design to versos; cards a little soiled and rubbed, but a well-preserved set. **£175**

A lovely and well-preserved complete deck of playing cards by Hunt's Playing Card Manufacturing Company, with a sumptuous design featuring a double-ended harlequin on a gold background.

Hunt's Playing Card Manufacturing Co. Ltd was established in 1866 as Joseph Hunt & Sons, set up by a descendant of Hunt as a revival of the old family firm and in competition with Bancks Brothers, who felt they owned the title to the Hunt firm. Though the new Hunts started out using more up-to-date printing methods than Bancks, they failed to adapt and make the design changes that the larger makers did, such as the introduction of indices. Their first courts were double-ended and used earlier Hunt/Bancks courts as the basis for the design; the present set is the third set of courts that the firm produced, in the smaller format and with the rounded corners introduced towards the end of the 1870s. After a fire at their factory in 1874 which destroyed much of the Hunt stock, the firm relocated and changed its name to Hunt's Playing Card Manufactory. The firm ceased trading in 1881 and was finally dissolved in 1887, with the last of the Hunt playing cards produced in Bristol by C.T. Jefferies. The design of the Ace of Spades, with the name of 'Hunt's Playing Card Manufacturing Company Limited', dates to 1875–1882.

OENOPHILIC ANECDOTES

25. [RAGUENEAU DE LA CHAINAYE, Armand Henri.] Ivrogniana, ou bons mots et aventures d'ivrognes, recueil de cabaret, suite de Grivoisiana, Brunétiana, Guères de Trois, Angotiana, Cricriana, etc.; avec la relation des bals des bois, et les fêtes roulantes. Par Anagramme Dauneur. Paris, chez Madame Cavanagh, an. XII – 1804.

16mo, pp. 180; with half-title and hand-coloured engraved frontispiece; a few light marks; very good in contemporary sheep, spine gilt in compartments with red morocco lettering-piece, marbled edges and endpapers; rubbed, extremities somewhat worn. £550

Scarce collection of comic anecdotes and verse on wine and drunkenness compiled by Armand Henri RaguenEAU de La Chainaye (1777–1850) and published by Madame Cavanagh.

The oenophiles and drunks here gathered for the reader's amusement include priests, soldiers, actresses, bankers, country bumpkins, and nobles, Scots, Bretons, Swiss, Englishmen, Turks, and Italians. Extracts, largely devoted to food and drink, drawn from two works by the Comte de Caylus serve as an appendix. The comic frontispiece shows a drunkard vomiting on his inebriated companion, who jokes that thus 'washed' his wife will not notice he is sloshed on wine.

Louise-Marie-Françoise-Lucie Cavanagh (d. 1815) divorced her bookseller husband Jean-Nicolas Barba (1769–1846) in 1803 and set up on her own under the name 'Madame Cavanagh', specialising in publishing plays. Barba was a colourful character to say the least: he eloped from the army, worked as a peddler in Reims, was imprisoned as an 'aristocrat' during the Revolution, acted on stage, and was prosecuted for forgery and for publishing licentious works; his shop burnt down in 1828. He had one son with Louise and another with Louise's sister Adélaïde: both sons went into the book trade.

No copies traced in the UK. OCLC records only two copies in the US (Harvard, UCLA).



SHOULD WE GET DRUNK ONCE A MONTH?

26. [SCOT, Michael, *attributed.*] *Mensa philosophica.* [Cologne, Conrad Winters de Homborch, c. 1480?]

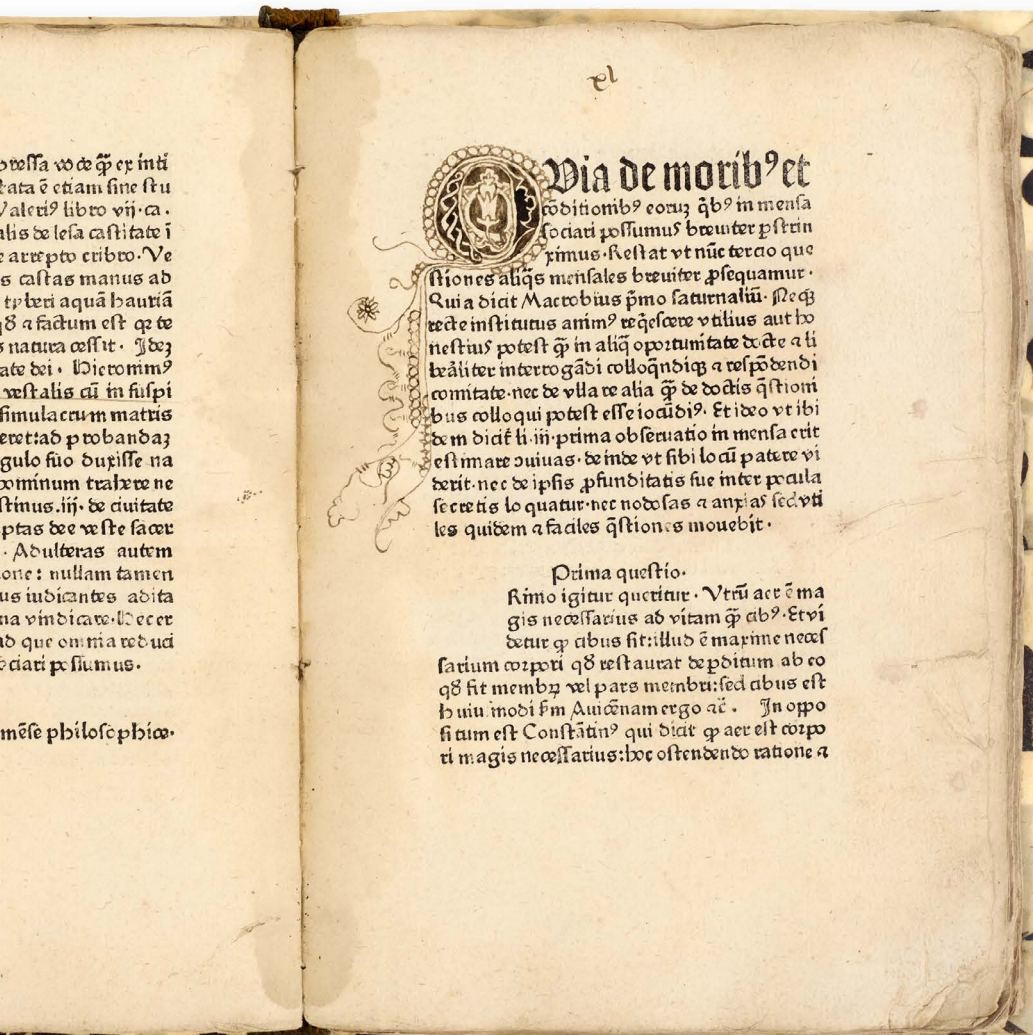
4to, ff. [67] (of 96), wanting all after i7; capital spaces, initial supplied in red to b1r, some other initials supplied in brown ink, notably to f8r; some dampstaining and neat repairs to inner margins, some wear to edges at beginning and end; modern rebinding in limp vellum using a fragment from a liturgical manuscript with part of Psalm 62; manuscript notes in a contemporary hand to blank leaf a1, early marginalia to c. 30 pp., occasional manicules. £3500

Scarce edition of this remarkable work of gastronomy and dietetics, this copy, albeit incomplete, with interesting contemporary annotations. The *Mensa philosophica* has variously been attributed to the medieval translator, philosopher, and astrologer Michael Scot (d. c. 1235; consigned by Dante in the *Inferno* to the circle of hell reserved for sorcerers) and to the Irish physician Theobald Anguilbert. It was first published in Cologne c. 1479.

‘The work is divided into four books. In the first, the author examines the qualities of different foods: considerations on appetite, meal plans, places to eat, studies on wine, their different qualities, and their beneficial effects. The oenological section is very important. The *Quaestiones de vino* begin with this question: Should we get drunk once a month as Avicenna recommends? Twelve other questions follow, such as: Why do some wines cause headaches? Does wine damage the brain? Should we drink it neat or diluted? Does lukewarm wine make us vomit? etc. Important chapters on bread, vegetables, oils, fish, fruits, and pepper. The second book offers a number of topics that can be debated during a meal: politics, emperors, kings, princes, nobles, soldiers, youth, doctors, merchants, peasants, hunters, women (good and bad, married and widowed, virgins and others). The third book discusses very curious questions about eating and drinking, digestion and indigestion, etc. The fourth book deals with topics of conversation at the table: dreams, monks, thieves, merchants, Jews, etc.’ (Oberlé, *Les fastes de Bacchus et de Comus*, no. 49 (1514 edition), *trans.*). An English translation, *The Philosophers Banquet*, first appeared in 1609.

The initial blank leaf is here covered with notes in a contemporary hand, apparently written by a German traveller on a journey to Rome, since they are headed ‘directorium itineris versus Romam, item van Mentz bis to Worms vii myle’. They are devotional and contemplative in nature, befitting a journey, and comprise quotations from St Bernard’s sermon on Mary, Martha, and Lazarus, from Luke 14, and from Petrarch’s *De remediis utriusque fortunae*. The annotations to the text show an interest in appetite, digestion, bread, wine, and topics of conversation; there is a long note beside the chapter ‘de medicis’ on the invention of the medical art, recounting a story of a shepherd and a basilisk.

BMC I 250; Goff M491; GW M22812; ISTC im00491000. ISTC records 18 copies (2 imperfect) of which **only one in the UK (BL) and five in the US.**



[illegible]

De oleibz. xij

Allio
Acetosa
Aneto
Apio

Neophotes

Aristoteles in secretis secretorum. Quid subli
mauit regnū grecorū. quibz eoz gesta p totū
mūdū ppetualiter diuulgauit. Hoc fecit di
gentia studentū a pbis sapiētū. qz supra
modū sciētis dilexerūt. A. gellius li. no. iū
adicaū. inter insignia Philippi patris Alexā
dri macedonis fuit qz ad hācū studiū quez
putabat regis heredes futurū trāsmittre cu
rauit: a eū Aristotelē sumo philosopho imbu
endū sapiētia cōmisit. Seneca. In illo seculo
qz aurum pbilent penes sapientes fuisse re
gnū possit. mus iudicabat. hū cōtinebat ma
nus a infirma a validioribz tuebātur. Suade
bant honesta a dissuadebant otia a vtilia at
qz inutilia eoz sapiētia monstrabat.

De med'cis .

Sidorus quarto ethimo ca. iij. Medicine artis
apud grecos reperit: phitef Apollo. Hanc fi-
lius eius Esculapius dulcidavit. idu fulminis
interijt: & ars simul cu[m] autore defecit. Latinitq;

De medicis.

Sidorus quarto ethimo ca. iij. Medicine artis apud grecos reperiit phibet Apollo. Hanc filius eius Esculapinus bulda aut idu fulminis interijt: et ars simul cu autore defecit. Latuitq

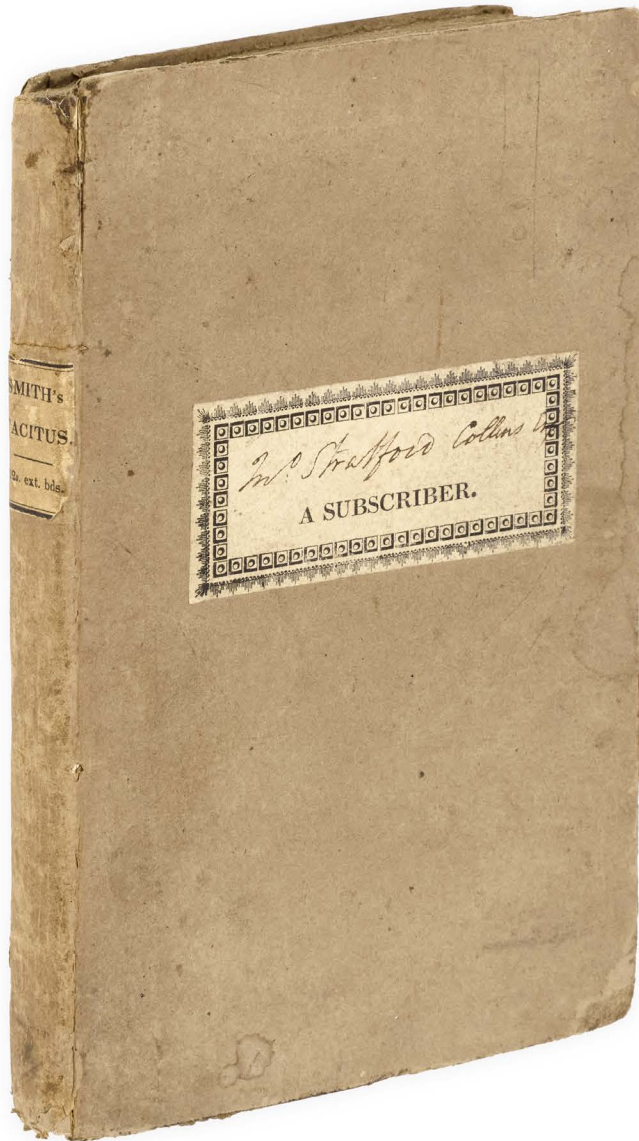
per annos quingentos vsq; ab scipus Anataxes
his regis perlat. Tunc eam in lucē renouauit
Ippocrates Asclepio patre genitus. Valeri⁹
li. iij. ca. ii. Alexandro rege macedonū tharxis
infirmato Philipp⁹ medicus potionē marib⁹
suis rēperatam porrexit. Erat ei comes a medi
cis. Aperte sūt littere remētes vt rex insidias
philippi a dario corrupti cauery. Quas cū legis
set sine vlla cūctatione medicamentū hausit: a
tūc Philipo legēdas tradidit: p q̄ tam cōstā
ti erga amīcū iudicio a dijs imortalib⁹ merce
dem recepit. Quo cōtra refert quintus curci⁹ i
historia Alexandri. q̄ Alexander Babiloniā re
uerfus multis ocio datis diebus intermissum
olij cōmuniū solēmiter instituit: totusq; leticia p
fusus cū die noctē puigilem iussit exercebente
a cōmuni medicus Cessalus iustaurata come
stione ipsū a sodales suos iuitat. Acceptorq; po
culo mediag potionē velut cōfixus ingemuit.
amici vero causas morbi dissimulauerūt: re at
vera infidie fuerūt q̄rum infamā fucellorū pe
na oppressit. Auto: infidias Antipater fuit q̄
sibi venenū mimitrauit. Et sic Alexander anno
xij. regni sui vitam finiuit.

De iuuenib9

Acrobātus li. iij. satur. Papi⁹ cū ess;
puer cū patre suo in curiā venit. Quez
e iij

Capivins

SUBSCRIBER'S COPY OF AN UNRECORDED ISSUE



27. TACITUS, Publius Cornelius; N. S. SMITH, *translator*. Dissertation on the Manners of the Germans, and the Life of Agricola ... translated from Brotier's Edition ... with copious Notes and a Map of ancient Germany. *London, George and William Budd Whittaker, 1821.*

8vo in 4s, pp. xiv, [vii], [1 (blank)], 210, with a folding engraved map of Germania by Sidney Hall after Robert de Vaugondy; a few very minor stains; else a very good copy, uncut in publisher's drab boards, part-printed subscriber's label to front board with 'In:o Stratford Collins' in manuscript, paper label to spine ('Smith's Tacitus | 12s. ext. bds. '); joints starting but firm, a few dampstains to covers; ownership inscription of John Stratford Collins to front pastedown. **£600**

First edition, a seemingly unrecorded issue of this bilingual edition of Tacitus' *Germania* and *Agricola*, a subscription copy uncut in publisher's boards.

Translated by a Bristol schoolmaster from Brotier's celebrated edition of 1771, this version provides English renderings of the two works alongside the Latin original in smaller type and copious footnotes. There was a political, and patriotic, dimension to the edition: Britain's institutions, the roots of which are seen in Tacitus, were 'laid too deep in our habits for the puny hand of a despot *suddenly to destroy*'. They would be harder yet to extinguish if the present works did not lie 'hid in a *dead language*' and in a style 'known, by classical men, to be concise even to perplexity'. 'The nationality of the French youth is proverbial; whilst apathy equally characterizes ours. ... It was this consideration that primarily operated on the Translator's mind, and which has finally induced him to lay his translation before the Public' (preface).

The edition was published on subscription, with the original subscribers including a notably large number of surgeons as well as the Physician Extraordinary to the Duke of Clarence. **The present subscription copy appears to be of an unrecorded issue, containing a seven-page list of additional subscribers not found in other known copies. Among these additional subscribers are Lord John Russell and Edward Jenner as well as one John Stratford Collins, the owner of our copy.** A solicitor practising in Ross-on-Wye, Collins was apparently responsible for the town's Gazebo Tower, a mock-Gothic folly and landmark.

Other issues are rare: OCLC and Library Hub locate only four copies of the edition in North America (Phillips Exeter, St Mary of the Lake, Sutro, Yale) and two in the UK (BL, Bristol University), **none of which seems to have the seven pages of additional subscribers found in ours.**



DISSERTATION
ON THE
MANNERS OF THE GERMANS,

AND THE
Life of Agricola,

BY
C. CORNELIUS TACITUS;

TRANSLATED FROM BROTIER'S EDITION,

BY
N. S. SMITH,

MASTER OF A CLASSICAL SEMINARY, SOUTHWELL-STREET, BRISTOL.

WITH
COPIOUS NOTES AND A MAP OF ANCIENT GERMANY.

London:
PRINTED FOR G. & W. B. WHITTAKER, AVE MARIA LANE.
MDCCCXXI.

NACHFOLGUNG CHRISTI

28. THOMAS À KEMPIS; Johann Michael SAILER, *translator*. Das Buch von der Nachfolgung Christi ... Zweyte Ausgabe. *Munich, Ignaz Joseph Lentner, and Leipzig, Hartmann, 1820.*

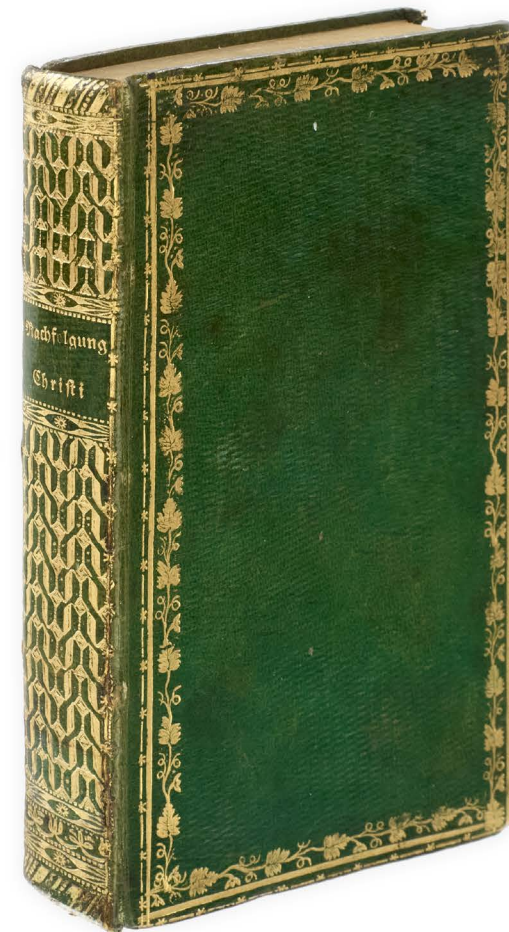
12mo, pp. viii, 458, [2 (blank)]; very slight marginal browning to title, else a very good copy; bound in contemporary green straight-grained sheep, borders roll-tooled in gilt, spine gilt *à travers* and lettered directly in gilt, edges gilt, pink pastedowns; very slightly rubbed; 24 lines of verse in contemporary ink to front flyleaf, pressed flower between pp. 322 and 323. **£250**

Uncommon 'second edition' of Thomas à Kempis's *Imitatio Christi* as translated by Johann Michael Sailer, Bishop of Regensburg.

The principal work of the great ascetical writer Thomas à Kempis (c. 1380–1471) and perhaps the best-known spiritual manual, the *Imitation of Christ* is here translated into German by Johann Michael Sailer (1751–1832), the Jesuit theologian, professor at Dillingen and Ingolstadt, teacher of the future Ludwig I of Bavaria, and eventually Bishop of Regensburg.

Although designated as the second edition on the title, Sailer's *Nachfolgung Christi* had in fact been frequently reprinted since its first publication by Lentner in 1794; it remained popular and in print throughout the following century.

An early owner has added twenty-four lines of devotional verse in German to the front flyleaf.





OWNED BY CARD- AND DICE-PLAYING MONKS

29. TITELMANS, Franciscus. *Philosophiae naturalis compendium. Libri XII. De consideratione rerum naturalium, earumque ad suum creatorem reductione ...* Lyon, Godefroy and Marcellin Beringer, 1545.

8vo, pp. 415, [17 (index)]; woodcut device to title, *criblé* initials; occasional light marks, slightly toned; a very good copy in contemporary blind-tooled pigskin over wooden boards, covers tooled to a panel design with rolls incorporating Christ, King David, John the Baptist, and St Paul, three raised bands to spine, two brass catches and one remaining brass clasp, remains of old paper shelfmark labels to spine; covers slightly rubbed, wear to one corner; inscriptions to title 'Monasterii Weingartensis 1600' and 'Michael Ranckh'; ownership inscriptions to front endpapers of 'Io: Christ: Necker' 1559, 'Christophorus Khellner' 1559, 'Ioannes Georgius Eysenreih' 1559, 'Joannes Handtman' 1560, 'Wilhelm Khellner', 'Christianus Wagner', 'Adam Hopperger de Silz', and 'F. Balthazaru[m]' and F. Joan. Zembrot' 1562, with old armorial ink stamp 'Konigliche Hand Bibliothek' with arms of Württemberg; near contemporary annotations in two hands to 16 pp., some underlining. **£1850**

Rare Lyon edition of this textbook of natural philosophy, the most popular work of the Franciscan scholar, Louvain professor of philosophy, and critic of Erasmus, Franciscus Titelmans (1502–1537), with a remarkable set of ownership inscriptions of early southern German owners including two monks partial to gambling.

Although Titelmans is most often mentioned for his notorious dispute with Erasmus concerning biblical exegesis, particularly of the Pauline Epistles, and the role of philology within this exegesis, it was his *Compendium naturalis philosophiae* which proved his most successful and influential work, going through no fewer than thirty-six editions between 1530 and 1596. The work was based upon the lectures in natural philosophy given by the young Titelmans at Louvain in the early 1520s and notionally covered the same conventional, Aristotelian material which had dominated in the schools for the past three hundred years. In practice, however, Titelmans both re-arranged existing Aristotelian material (in particular, he gave less weight than many of his predecessors to Aristotle's *Physics*, which are covered in the first four of his twelve books) and supplemented it with new, above all scriptural, material. Both these decisions were largely shaped by Titelmans's conviction that natural philosophy was an equal mix of both philosophy and theology, and therefore that Aristotelian teachings on the natural world could be expanded with insights from Scripture.

Monasterij Weingartenensis.

PHILOSOPHIAE NATURALIS COMPENDIUM.

LIBRI XII. De consideratione rerum naturalium, earumque ad suum Creatorem reductione, per Fratrem Franciscum Titelmannum Hafsellensem, ordinis Fratrum Minorum, sanctarum scripturarum apud Louanienfes praelectorem.



Lugduni, apud Godefridum & Marcellum Beringos, fratres,
1545.

X^o A. R. E.
Io. Christ. Necker
libri possessorum perpetuo
amorem prosequetur.

I. N. S. C.
Christophorus Kellner.

L. S. V. V. S.
Hannes Georgius Fijormid.

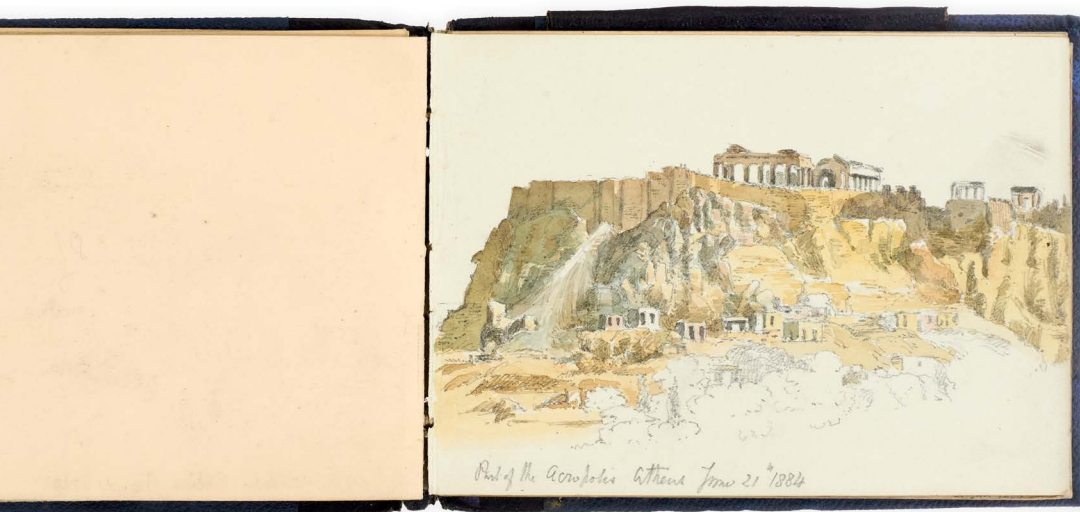
Joannes Landman
Londræ regimine casti diei vestigiis
Londræ regimine casti diei vestigiis
Anno 1560.

Wilhelm Kellner.

Christianus Wagner d. d.
Adam Schopper de Sieb
Münster abbas m. d. c. l. x. x. x. x.

Conuenit est inter me F. Bal.
thazarum et F. Joann. Zembat
ut. Quod dicitur opusculis aut
testibus alteri soluat
immediatam plorant
et si q. irrita hoc ee
Velle mulier plorant.
Anno 62. die 1. de
septemb.





GREEK AND TURKISH SKETCHES

30. [TRAVEL.] Sketchbook of a tour in Greece and Turkey. *May–August 1884.*

Oblong album, 8vo (c. 135 x 180 mm), 22 leaves of different shades bearing 20 sketches in pencil and watercolour; two leaves stuck together, several leaves loose, shaken; quarter black roan, dark green pebbled cloth sides; small holes to spine, bubbling to covers, rubbed; label to front pastedown 'Robertson & Co., 99, Long Acre, London'.
£1500

An album of attractive pencil and watercolour sketches by one 'C.A.E.', an English traveller on a tour of Greece and Turkey in 1884.

The first thirteen sketches comprise coastal and landscape views, with sketches of buildings and boats, of the Greek islands of Aegina and Agistri and of the town of Methana on the Peloponnese. Several are taken from the 'Old Tower', likely a reference to the seventeenth-century Tower of Markellos. These are followed by a fine sketch of 'Part of the Acropolis Athens' taken on 21 June 1884.

From Greece our traveller moved on to Turkey, beginning with a view 'looking up the Bosphorus my first trial & sketch with brush alone'. There follows a handsome view of Istanbul seen from Moda, and a sketch of 'Lord Dufferins yacht and old Turkish house', a reference no doubt to the British diplomat and traveller Frederick Hamilton-Temple-Blackwood, 1st Marquess of Dufferin and Ava (1826–1902), who served as governor-general of Canada and viceroy of India. A view of the entrance to the Black Sea is captioned as follows: 'vessels in quarantine under the Genoese Castle there were dozens of them all lying in rows'. A landscape taking in the distant Ottoman fortress of Rumelihisari has an accompanying note reading 'Roumeli Hissa is the castle built by the Turks in the shape of Mahomet's name on the European side before the taking of Constantinople'.



Stamboul from Moda. Hagia Kney. x

August 1884

AUGSBURG ANTIQUARIANISM

31. WELSER, Marcus. *Antiqua monumenta*, das ist, alter Bilder Gemälde unnd Schrifftten so wol deren so zu Augspurg in Vindelicien als ausserhalb auff derselben Grantzte unnd Bodem wie auch anderer Orthen gefunden, und doch auff Augspurg gedeutet werden mögen: sampt derselben bedeutunssen aussfürlichen Ausslegungen und Erklärungen. Frankfurt, [heirs of Christian Egenolff], 1595.

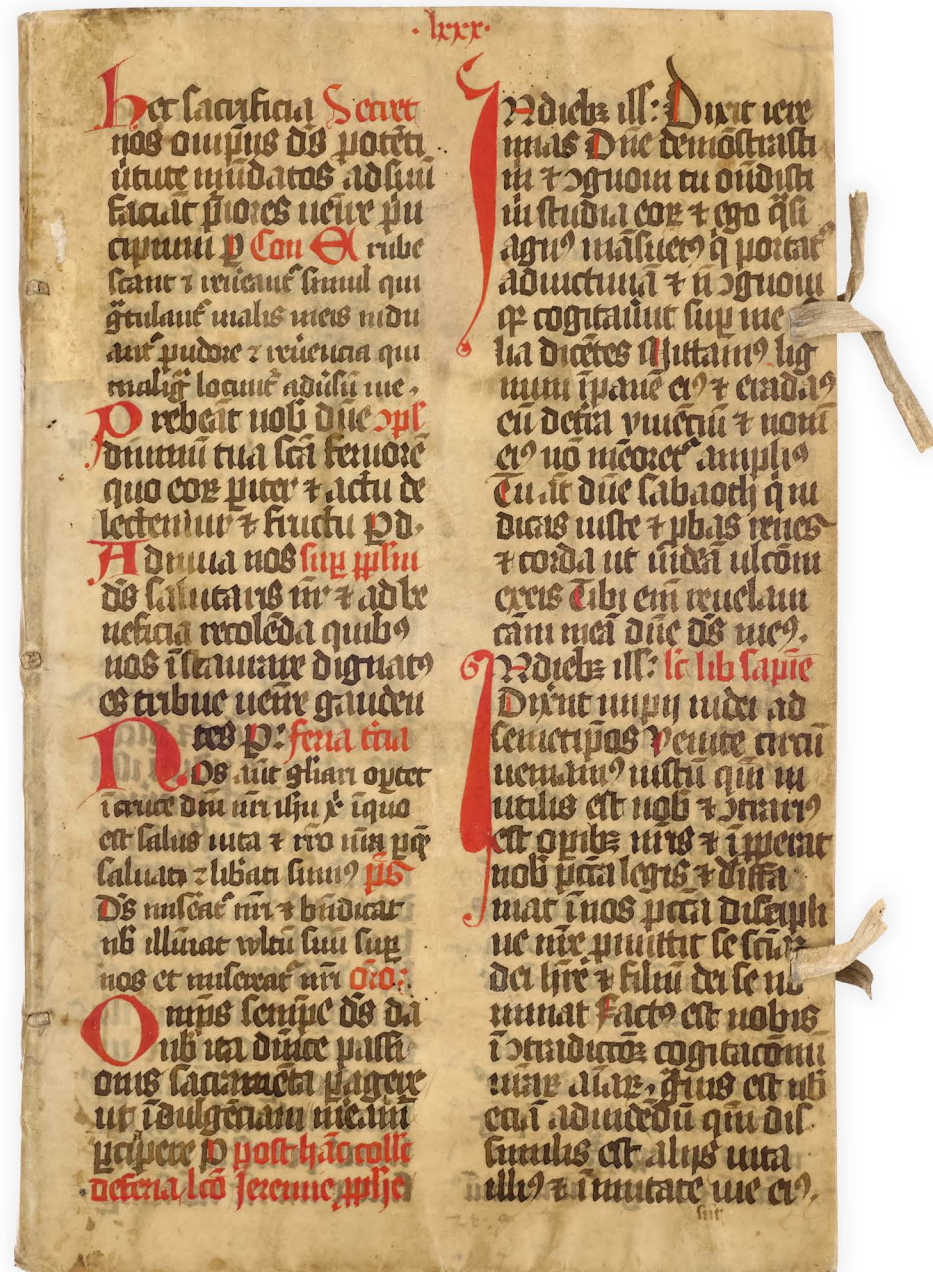
Folio, pp. [2], 97, [1]; woodcut pine cone on title-page, woodcut initials, head- and tailpieces and illustrations; some light browning, otherwise a good copy; bound in limp vellum reusing a leaf from a German fourteenth-century liturgical manuscript written in red and black ink in Latin, lined with a later paper manuscript in German, two pairs of alum-tawed ties; binding a little soiled, pastedowns slightly torn to reveal German manuscript below, ties slightly defective; inscription of C.W. Rollicht(?) to title-page, ink manuscript number '163' to spine. £1450

A record of Augsburg's Roman antiquities by the Augsburg banker and antiquarian Marcus Welser (1558–1614), originally issued as an appendix to his chronicle of Augsburg (VD16 W 1894). It contains descriptions and illustrations of antiquities, from inscriptions and monuments to sculptures and a large fragment of a mosaic as well as an abacus. The inscriptions have translations into German and the current location of each item is given, including 'In meinem Hauss', as Welser himself was a collector of such items. The mosaic had been found in 1571 and was later part of Welser's own property in the centre of Augsburg where he built a house for himself (now the Wieselhaus museum). The antiquarian tradition in Augsburg had been established partly through Conrad Peutinger (1465–1547), many of whose objects are illustrated here.

Welser's text was originally published in Latin in 1594 by the Aldine Press, with engraved illustrations, which were copied as woodblocks for this German edition (translated by Engelbert Werlich) and for a quarto edition of the Latin text, also printed in 1594 by Egenolff's heirs. The pine cone on the title-page is the device of Augsburg; it was the symbol of one of the Roman legions stationed there. Welser set up his own press in Augsburg to print antiquarian works, which he called 'Ad insigne pinus', at the sign of the pine.

The manuscript leaf used for the binding, taken from a fourteenth-century German Missal, contains prayers and readings for Monday and Tuesday of Holy Week.

VD16 W 1892.



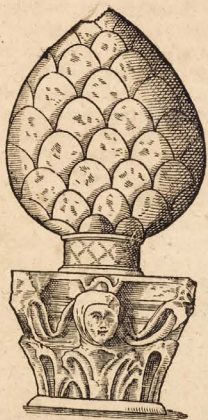
ANTIQUA MONUMENTA:

Das ist /

Alte Bilder / Gemählde / vñnd
Schriftten / so wol deren so zu Augspurg in Vindelicien/
als außserhalb auff derselben Gränze vñnd Bodem / wie auch anderer
Driehen gefunden / vñnd doch auff Augspurg gedreut werden mö-
gen : sampt derselben bedeutungen / außföhrlichen
Auflegungen vñnd Erklärungen:

Durch

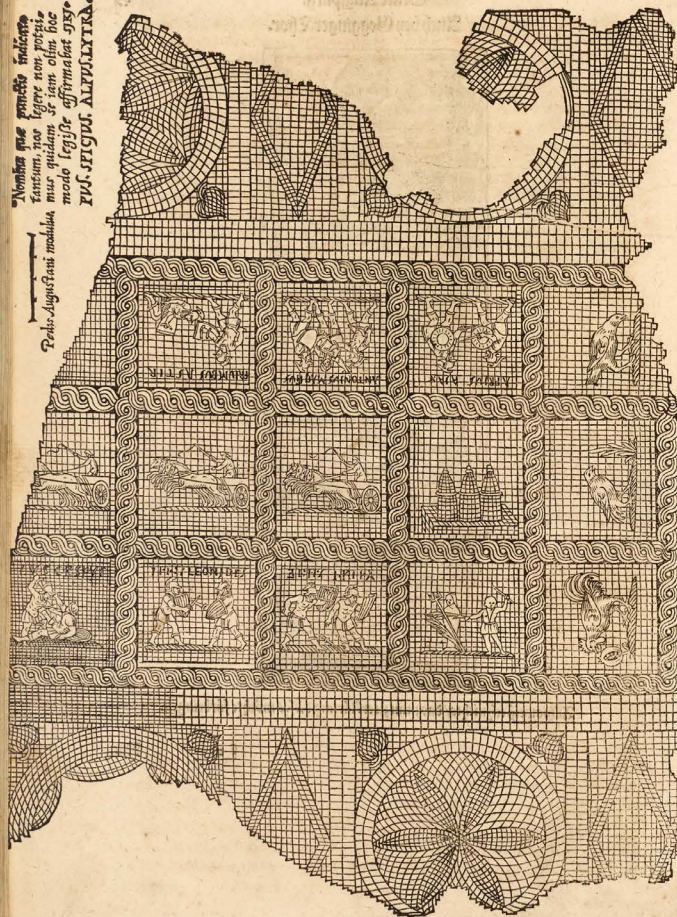
Den Edlen vñnd Ehrnvesten H. Marx Welsern den jün-
gern / Paticium vñnd Burgermeistern daselbst erstlich in Latein be-
schrieben : Jetzt aber derselben Burgererschaft zu Ehren vñnd sondern gefal-
len / durch Engelbertum Wietichium der Historien Liebhabern
in vnser teutsche Sprach gebracht.



Getruckt zu Franckfort am Mayn /
M. D. X C V.

Noniam que pñndia indicata
tantum, non legere non potuit
nisi quidem si iam olim hoc
modo legere affirmaret igitur
pñndia stigmata ALPHABETICA.

Pñndia Augustiani modum



Stadt Augspurg.

Nun zum letzten wirdt allhie für Augspurg gestelt das Eßerich / von dem im
Capitul / 35. meldung beschien. Da ich nun den / welchem der Garten gehör-
vermöcht / das ers von freyen stücken widerumb außgraben lassen / hab ich
gleichwol zusehen bekommen / aber vom Regen / Schnee vñnd Eßz obelzuge
der mehrer theil der eingepacten Stein waren verruckte / vñnd hatten sich auch
denn füge von einander begeben / also das nun nicht mehr zusehen / das es di-
gend einen fleiß gang behalten / vñnd denen nach vns gewiesen werden könd
ward gesagt / das ewan selbigen Driehen gefunden worden / mancherley art W-
stein / getünchte Bach / ein seiten von einer Thür eines gewaltigen Gebäwe /
chen ein zimlich großer klumpen Ephestien oder Kreiden / zu dem ein
Stück von einem Wasser Kanal / ober das ein Jaspin (soll wol ein Türcken-
sepp) in einem alten King verfest / ein Lampen vñnd ein gläsern Delkrügel
weiß nicht was für rothes dickes Wassers (Cassio / Dels) von welchem alle
ich nur den klumpen Kreiden vñnd Kanal gesehen / dennach der Caffz den ich
tem andern gern möchte gesehen haben / vnachsamter weiß außgeschütt / vñnd
dere Sachen / so Gelt goltten / vor langst verkauft worden. Also erkenne ich
gewisse Wahrzeichen / das es in einem Bad gewesen / darvon ich zuvor nur me-
nungung gehabt. Von den getünchten Marmelsteinen lesen wir beim Sene-
däuchte sich selber arm vñnd süßig sein / wo nicht die Wände
Bade / von groffen vñnd köstlichen Kreiden schimmerten oder glän-
zund wo nicht die Alexandrinische Marmelstein mit Numidisch
tünchten Faden abgetheilt weren. Des Statij vñnd Marcialis Der
auff diesen Schlag lautende / von den warmen Bädern in Etruria vñnd Tu-
her zusehen / ist ohn noch. Und kan man leichtlich hierbey die Herzhigkeit de-
gänge vñnd Thür gleich wellen abnehmen : Vñnd wann wir recht darvon reden
ten / so bedürffen wir alhie keines außländischen Zeugen kundtschaft / zuclern
statlichen Gebäwe diß vor Tharen müßte gewesen sein : vñnd wo anders jem-
Verstand hat / gibt ihm eben dieses geacawerige Eßerich vberflüssig zuer-
wie vor alters diß Gebäwe / nunwenig geschmückt vñnd geziert gewesen. Ich
der ich der Römer alte noch vberie herliche Monumenta in Italien nicht nu-
hin gesehen / vñnd auch von denen / so man anderwo hat / fleißig nachforsch
habe / bekomme durchaus / das ich nichts gesehen noch gehört / das in die-
mie diesem einigen zuvergleichen weie / vñnd auß dem man der alten Römer
vñnd Geseandheit besser wissen köndte / da mir auch gar nicht zweifelt / es
andere so es sehen / nicht anders darvon verhalten. Ja ob man wol Keyser
nini vñnd Diocletiani Bäder zu Rom / dere eingefallene Wände vñnd
mäwer nach so langer Zeit (gleichwol dieselben nie groß geachtet werden
durch das stetige Treiben viel vngemachs erlitten / vñnd von den Barba-
Böckern zum öftermalen / vngesümmert weiß eingestastet worden) ihren
halten nicht ohne Verwunderung noch gesehen werden / das man sich ge-
darfür entsetzen muß / noch hat man dergleichen nichts lustiges daran ge-
Dann die Eßerich / die ich in denselben gesehen / geben fürwar dieselben vnser
langend beydes der abgemahlten Geschichtten Vessierung / vñnd dann der
teuhen Kunst vñnd Erfahrung viel nach. Haben sich also dieselben vnser
fahren dahin beflissen / ob sie gleich ihre Gebäwe so groß vñnd mit so schweren
kosten nicht aufführen köndten / als die Römer / das sie doch in Stierische
selbigen diesen nichts bevor geben. Vñnd diemel sie dann hierinnen / wie
hen / so groffen fleiß gehabt / so soll nun niemand zweifeln / das sie auch sonst
dere Sachen / so zu Zierung vñnd Schmuck der Bäder gedient / dargu dar-

AQUATINTS AS POLITICAL POLEMIC

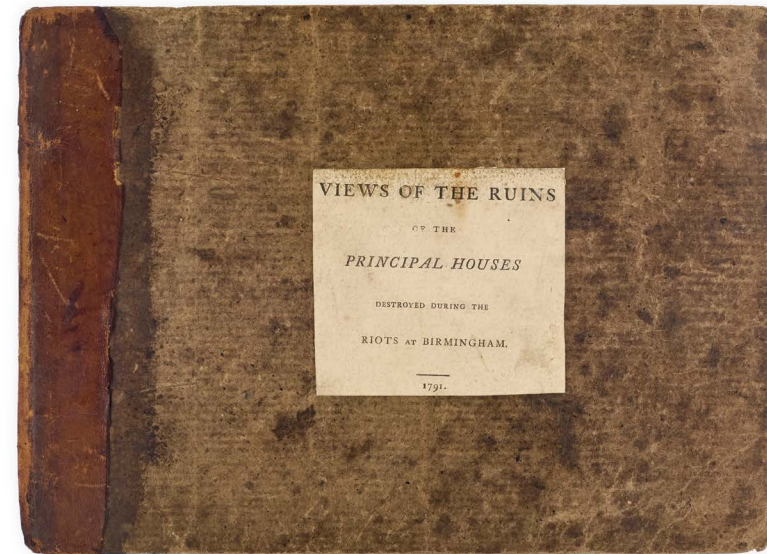
32. [WITTON, Philip Henry.] [*Cover title:*] Views of the Ruins of the principal Houses destroyed during the Riots at Birmingham [Vues des ruines des principaux batiments qui ont souffert dans les emeutes de Birmingham]. [London, J. Johnson], 1791 [1792].

Oblong 4to, ff. [8], with 8 aquatint plates by William Ellis after Witton dated 1 May 1792; printed in English and French in parallel columns; some light staining; sewn overcast and bound in contemporary English sheep-backed tarboards, the printed wrapper dissected and partly pasted to front board. £650

First and only edition of this unusual series of aquatint views, recording the destruction caused by the Priestley Riots in and around Birmingham in July 1791.

The text accompanying the plates gives a disjointed narrative of the anti-Dissenter violence, sparked by a dinner celebrating the French Revolution on 14 July, and of the mob's movements over the following three days. Printed in parallel English and French and unfalteringly hostile to the rioters' 'most savage malignity' (f. [2]), the publication was evidently intended for Priestley's Enlightenment colleagues on the Continent; the discarding of the French title from the wrapper, however, suggests that this copy remained in England.

ESTC T144129 (calling for ff. [9], including the front wrapper); Abbey, Scenery 48.





The House of WILLIAM HUTTON Esq. Sattley.

London: Published May 1791, by J. Johnson, St. Pauls Church-Yard.

The House of W. Hutton, Esq.

ON the night of Friday the 15th July 1791, the House of Mr. Hutton, situated in High-Street Birmingham, which had once or twice been assailed in the day time, was entered by the Rioters, and completely stripped of its furniture: his large stock of paper, his Son's very valuable library, and all his furniture and wearing apparel, were destroyed or carried away. A woman made an attempt to fire the house, but was prevented by the surrounding spectators, because this might have proved fatal to the adjoining houses. From Mr. Hutton's house in town, they proceeded early on Saturday morning to his country house. It is situated on Washwood-Heath, about three miles from Birmingham. This, together with its offices, they reduced to ashes, excepting what appears in the View here given.—The town of Birmingham is indebted to this gentleman in a very large sum of gratitude. As an industrious tradesman, as a faithful historian, as an active and useful citizen, who took upon him the troublesome department of Commissioner of the Court of Requests; he has rendered this town services which have been repaid with the severest obloquy, conveyed in some very scandalous caricatures, which have for some time been exposed in the windows of a print-shop in one of the most public streets.

Maison de G. Hutton, Esq.

La nuit du Vendredi 15 Juillet 1791, la maison de Mr. Hutton, située High-Street Birmingham, après avoir été deux fois attaquée dans le courant de la journée, fut par être ravagée entièrement par les séditieux, qui firent un pillage affreux de ses meubles et effets, de la bibliothèque précieuse de son fils, et du fond considérable de papier qui étoit alors en magasin. Une femme tenta de mettre le feu à la maison, mais on fut empêché par la multitude qui l'entouroit, considérant que l'incendie auroit pu communiquer aux maisons voisines. De la maison de Birmingham de Mr. Hutton les séditieux marchèrent le Samedi de grand matin vers sa maison de campagne, qui est située sur Washwood-Heath, à trois milles à peu près de Birmingham. Cette maison fut réduite en cendres, ainsi que ses dépendances, excepté ce qui paroit dans la planche. La Ville de Birmingham a les obligations les plus considérables à Mr. Hutton, comme habile commerçant, historien fidèle, citoyen respectable et utile, il se chargea de la place difficile et laborieuse de Commissaire actif de la "Cour des Requêtes". Il a rendu à cette ville les services les plus essentiels, qui l'on a récompensé en le diffamant cruellement dans les caricatures les plus scandaleuses exposées en vente dans un des quartiers les plus fréquentés de la Ville.

* "Cour des Requêtes"—Court of Requests—office de tribunal composé de citoyens choisis pour le recouvrement des dettes au dévouement de ses talents.



The House of WILLIAM RUSSELL Esq. Showell Green.

London: Published May 1791, by J. Johnson, St. Pauls Church-Yard.

The House of W. Russell, Esq.

THIS mansion, which is situated about two miles from the town, at Showell-Green, was not destroyed till Saturday the 16th of July 1791. By the activity and intrepid conduct of W. Russell, Esq. its inhabitant and owner, the rioters were either repelled or persuaded to retire, more than once. Such was the resolution of Mr. Russell, that he only requested twenty men, and he would have saved at once his house from ruin, and his innocent neighbours from the expence of reinfatigating it*. In vain, however, was this request made, and repeated; and on Saturday evening, Mr. Russell being the only person left in the house, found himself under the necessity of resigning it to the Mob, and of providing for his own safety. They entered; and after having ransacked the house of what remained in it (the greater part of the furniture having been previously removed) they consumed it, together with the adjoining offices.

* It is to be observed, that this mansion is situated in Worcestershire.

Maison de G. Russell, Esq.

CETTE maison, située à Showell-Green à deux milles environ de cette ville, n'échappa à la destruction jusqu'au Samedi 16 Juillet, 1791, que par l'activité et l'intrepidité de son propriétaire G. Russell, Esq. qui l'habitait, et qui eut le talent de persuader les séditieux à se retirer et le courage de les résister plusieurs fois. M. Russell étoit si déterminé qu'il ne requeroit que vingt hommes pour l'assister et il auroit par là non seulement sauvé sa maison, mais encore épargné à ses concitoyens la dépense du remboursement des dommages. Ses demandes répétées à cet effet furent vaines, et le Samedi soir il se vit seul dans sa maison, M. Russell se vit forcé de l'abandonner au pillage, et de chercher son salut dans la fuite. Aussi-tôt après la maison ayant été pillée du restant de ses meubles (la majeure partie ayant été démolie auparavant) fut incendiée ainsi que toutes les dépendances.

