

DIALOGUES IN DIALECT AND BURLESQUE BOTTOMS

1. AGLIONE D'ASTI, Gian Giorgio. L'Opera piacevole di Georgio Alione asgegiano, di nuovo corretta, & ristampata. Turin, Steffano Manzolino, 1628.

8vo, pp. [xxxviii], [1-8], 9-220, [4], lacking title; small dampstain to fore-edge, small tear to A5 affecting catchword, trimmed, occasionally shaving pagination and a few letters but not affecting sense; a good copy in seventeenth-century vellum over boards; rebacked, traces of adhesive to foot of spine, light staining to upper board; bookplate of Thomas Gaisford to front pastedown. £350

Scarce reprint of the Asti edition of 1601 of these burlesque political poems in macaronic Latin and ten comedies in the sixteenth-century Piedmontese dialect spoken in Asti, as well as French and Lombard, an important insight into Piedmontese linguistic history.

Little is known about Aglione (d. 1521, also spelled Allione or Alione), though the printer's preface notes that his works had been subject to the Inquisition and he was sentenced to life in prison, with his arch-nemesis for a jailer, for his use of 'lingua troppa libera e mordace'. First published in Asti as Opera jocunda in 1521, revised editions appeared in 1560 and 1601 (without his poems in French) as Opera piacevole. His 'Macharonea contra macharoneam Bassani', blends Latin and vulgar Asti dialect in a scathing condemnation of Lombards hostile to the French, calling them cagasangues ('blood-shitters') and adding that they wear beards only to hide faces as red as baboons' bottoms.

MACHARONEA CONTRAMACH, roneam Baffani, ad fpectabilem D. Baltha. farem Lupum Asten. studentem Papia,

Tu g tanquam quonda d'oriente veni) Offerre munera, vocaris nomine M Et de cognomine spauentas pecora campi Quid agis, 9d peschas, 9d habes, aut gatalig Quod nihil scribis qualiter te regere vales Iftic Papix, nec quali fronte triumphas Cum focijs illis Milancyfis, feu lizadrinis, Qui iam iam volent Rebechæ excedere fe Hic me laffafti folum defendere caufam Gallorum, contra cagafangues, hi Longo Aft habitantes . Noftris dormendo fub vm Et quibus baftat animus trufare maiores, Vade me trouant in turba ghignandi, Cum certos versus, qui sub colore Vitone Ex habiteycis tamen inscribere vers Seu Matronum Sauoyam circa manentes, Ipfos Franzofos vilipendunt víq: à la mer Hos baptizantes magnines, conzaparolos, Seu chiauorinos, quod non foffrire debem Cum nos Aftemes reputemur vndiq; Gall

Dicunt vlterius qui de l'apix venerunt. Quod verfus illos (Codicem laísado, eDige Quod vertus infost Coule ingendo ala con per opprobrium nec per cocur. Studes, & peyfas ferrum iungendo ala con per opprobrium nec per cocur. Tanqua Lobardus, hoc qa non crederepo sais un noffi me non vidifie poetas, Studes, & peyfas ferrum iungendo alaca Guarda gd facias; findicatores habebis, Pater, & barba tui stentant te facerevnhom Pater, & barba tui itentant te la conoficent angam notes, menfuram vade a la Scio tibi dicere quod fi te fore cognoficent Corrige fi placet, fuppleafq; deinder De variuellis, aut scolas perdere tempus

Certe cum veneris, aut pro pecunia Teforfan, forfan facient vna ocha Nota quod etiam fi vis cercare futi Nosambo inucnies Gallorum ger Et dicent gentes de San Damiane, Seu cagapifti fuis tremenare folent Hoc propter laudo fimiles acciper Cum scartapacio tibi storchiare m Tanquam compositos amimi passio Auctorem nouimus alias fuere fa Cum Sauovenghis, Gallica fuffinen Sed polquam fibi difciplinam, feu In quadam stalla dederunt, hij Saud Quos abbarraucrat monstrando se 1 Voltauit cartam sforzando dicere c Non potens equuni, cercauit batter Etquamuisiple fit de lizadrica forte Cum Pemontevfis voluit fe ponere Vt froncifecerant cum pomis quar Vagando in Mari nos poma quoqu Si me iuuare velis g nofeis quo pe doo fi non facimus caramellam po tvtnon tantum valeas tibi romper loc paucum videas, quod in fcorrer Non per opprobrium nec per cocur Etsibarbarear per non intendere reg fatigam notes, menfuram vade a la There follow ten *farse* in dialect, the most famous of which is the 'Comedia de l'homo & de soi cinque sentimenti', an allegory of good government in which the city is represented by the body, the nobles by the five senses (*gleugl, el nas, la bocha, le man,* and *i pe*), and the common people by the bottom (*el cul*); after threatening to go on strike and appearing before a judge, *el cul* is officially recognised as fundamental to human survival and is named the sixth sense. Other *farse* feature dialogues in French (as in 'Farsa della donna che si credeva havere una robba di veluto dal Francese allogiato in casa sua' or 'Farsa del franzoso alogiato a l'Hostaria del Lombardo', in which a Lombard innkeeper attempts to feed an insatiable French soldier), and Milanese ('Farsa del Milaneiso & del Bracho inamorato in Ast').

Provenance: with the bookplate of Thomas Gaisford (1779–1855), classicist, Dean of Christ Church Oxford, Regius Professor of Greek, curator of the Bodleian Library, and delegate of the Clarendon Press.

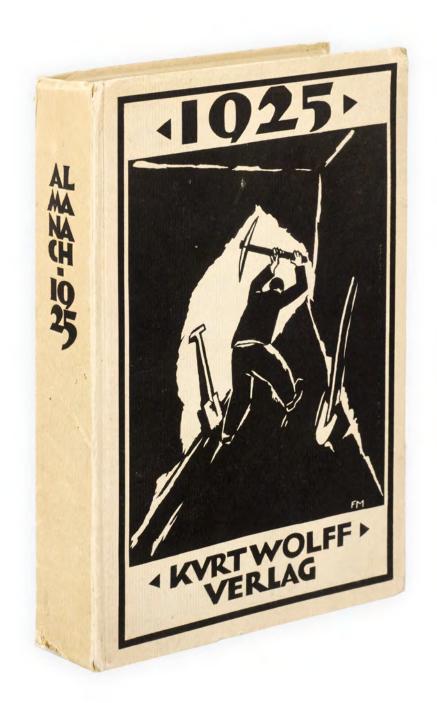
ICCU finds three copies of this edition in Italy, to which OCLC adds 1 copy in the UK (BL) and 2 in the US (Harvard, Newberry). BM STC Italian, p. 20; Brunet I, col. 184 ('Une preface curieuse de l'editeur reccomande cette reimpr.'); USTC 4005897.

bifg fentiment per cio che'l merit Auifant sone mefeo debit toft, che ve tractreu de pacz. EL NAS. Che ciò che sent. GLEVGL. hi, col brutacz l cul, mi nlancalrea beicher. LA BOCHA. mi nan degnrea za parler. EL NAS.) sà ben d'altr che d'herba lucia Com e gle fon pu pres pu fpucia,) no schvar zà cerche à taston. LA BOCHA udonc el mein piglie vn bafton Ancor voii pe coriglie al trousse VPE Cogle vegna mille giandouffe,) m'aggreua ben più cha voi, LA BOCHA Che doueffon accepter con noi In tal cagacz vn tal merdoux le parlo cho fia prefumptuoux A fer fimel requesta à lhom D'effer cum noi cincq Hau perdom, Ne fareilo vn gran mancament. GLEVGL D'accepterlo, non, non, per nent Maosarea ben da di al vicari, El cul. Oyme chelfos de pari Con noi chi sema in si ciuil

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Zane crezreu che lhuom fia si vil Cho s'andas fer tanta vergogna. LA BOCHA. sifareilo vna gran pautrogna Chone metrea tug fot, e sù, Sihaben el cul gros, o turluru, De pansé antrergle per rigour. EL CV L. Voftre rafoin poch han fauour, Ch'antrer gle vogli, e si veggren Ch'an diràlhom, fe non, e fareu Per mod cho dyao gle haurà à baler . L'HOM. Y me fradegl fu coft affer Eneceffary che s'attendon . ÉL CVL. Renegabe, che fi m'offendon, Echene fia dy fentiment Com m'apperten debitament, Eseu uy che zuureu de testa. L'HOM. Cul retireue, con protesta Perfindi à tant'c'habia parlà Comlour del cas, e confeglà, Ch'ander ne vogli da Correr. EL CVL. Aleben honeft che stea anderrer Cum coft cho me faci rafon . L'HOM. Cul me mi ten bona affection Perque foencz te me descharri De materia, e vent ordinari,

Che



Featuring Kafka

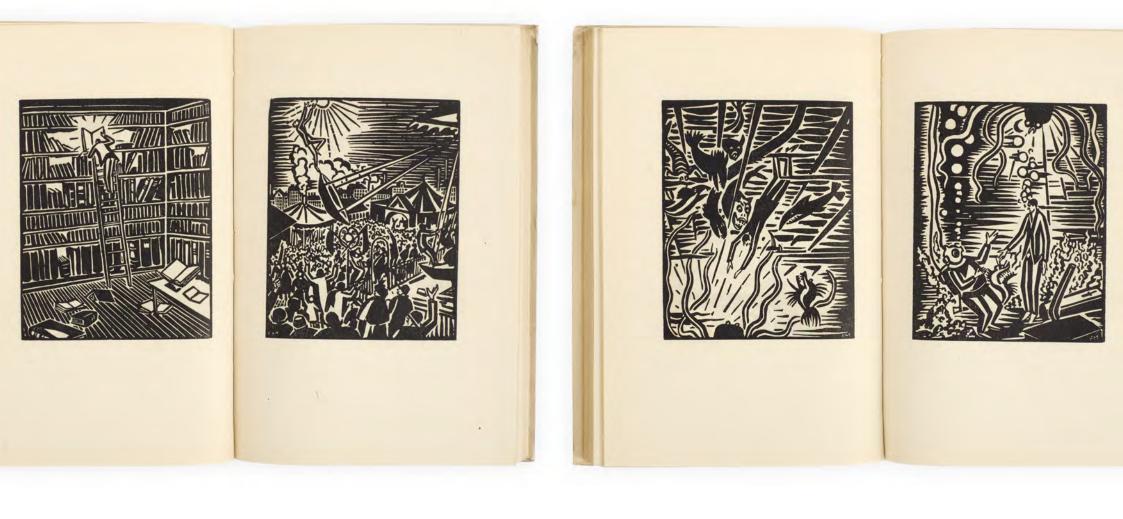
2. [ALMANACK.] 1925. Ein Almanach für Kunst und Dichtung aus dem Kurt Wolff Verlag. [*Leipzig, Poeschel & Trepte for*] [*Munich*], *Kurt Wolff Verlag*, [1924].

8vo, pp. [2], 314, [2 (blank)], 40, [8 (advertisements)]; woodcut frontispiece by Frans Masereel, 36 large woodcuts by Masereel in the text; light marginal browning to first few leaves; nonetheless a very good copy in the original illustrated boards (by Masereel); a few light marks to lower board, spine bumped with small chip at foot; loosely inserted contemporary folding advertisement sheet for Hyperion Verlag, Munich. £375

Celebrated literary almanack published by Kurt Wolff Verlag after a six-year pause, 'more comprehensive than any Wolff almanack before it' (Göbel, *trans.*) illustrated with marvellous woodcuts by Frans Masereel.

Notably, the almanack includes Kafka's *Auf der Galerie (Up in the Gallery)*, which had first appeared in Kafka's collection *Ein Landarzt* in 1919. It appears here alongside letters by Emil Nolde, an essay by Curt Glaser on woodcuts by Ernst Ludwig Kirchner, extracts from the 1899 diaries of Paula Modersohn-Becker, and Heise on the decline of German Expressionism ('Its fate is sealed: it is dead', *trans.*).

Erber-Bader 684; Göbel 636; Rifkind II, 1867.



Sumptuous Seats

3. [ANGUS, William.] Seats of the nobility and gentry in Great Britain and Wales in a collection of select views, engraved by W. Angus. From pictures and drawings by the most eminent artists with descriptions of each view. *Islington, W. Angus, 'Feby 1 1787' [i.e. 1815].*

Oblong folio (240 x 300 mm), comprising engraved title-page, letterpress contents leaf, 63 engraved plates by William Angus after Nattes, Wheatley, Turner *et al.* (some misnumbered), with 63 accompanying leaves of descriptive letterpress text; some light foxing, toning, dampstaining, and offsetting, title slightly loose, short closed tear to lower margin of plate XXXIV; overall a good copy in red roan-backed marbled boards, remains of printed lettering-piece to spine; some splitting to joints, spine, edges, and corners worn, covers rubbed; pencilled note to front pastedown 'John Beresford's copy Ashwell End', small label with 'R.T.' within garter, another with 'Iain Bain'.

Angus's reissue of *Seats of the Nobility and Gentry*, with fifteen additional engravings.

Originally published in 1787–97 with just 48 plates, Angus's reissued and enlarged edition of 1815 presents 63 attractive plates with views of English, Scottish, and Welsh stately homes. The series includes prospects of notable seats such as Castle Howard, Blenheim Palace, Dalkeith Palace, and Lambeth Palace, each with a description detailing points of interest, such as former inhabitants, the disposition of the house and gardens, names of architects, particularly fine paintings in the collections, and flora and fauna. Newly added to the present issue are estates such as Blickling Hall, Syon House, and Pelling Place, which boasts 'a Temple, built with Flint, containing a Billiard Room, a Grotto, and a Tea Room, which commands beautiful and extensive prospects … not forget[ting] to mention an admirable, well-contrived rustic Dairy, which is seen in the View' (plate LI).





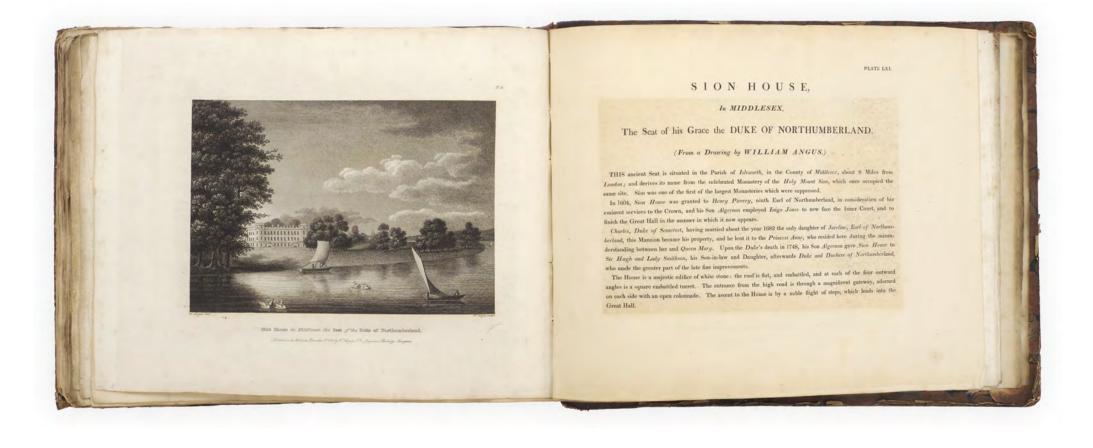
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The finely detailed engravings by William Angus (1752–1821), known for his architectural and topographical views, were completed after prominent artists of the day, including Robert Adam, Paul Sandby, and Thomas Malton. The work follows a similar format to publications such as *Virtuosi's Museum* (1778–81) and William Watts's *Seats of the Nobility and Gentry* (1779–86), the combination of contemporary engravings with letterpress proving highly successful with the public.

Provenance: John Beresford (1888–1940) was a British civil servant, known for editing the journals of the Reverend James Woodforde (1740–1803), *The Diary of a Country Parson*, published in the 1920s and 1930s.

Brunet I, 296; Cox III, 178; Lowndes I, 47; Upcott xxxiv.





Roman Lectures on Aristotle's Physics

4. [ARISTOTLE.] 'Quaestiones philosophicae ad mentem Aristotelis R.P. Iulii Caes. Corradi C.R.S. excepit Abb. Fabritius de Comitibus Guidis a Balneo in Col. Clem. an. MDCLXXI.' [*Rome*, 1670–1].

Manuscript on paper, in Latin, 4to (220 x 160 mm), ff. [1], 306 (ff. 87, 88 and 268 blank); with engraved frontispiece (Rome, Fran. Corbel, 1632) with blank central cartouche in which the title is written in manuscript, Guido di Bagno arms at foot; written in dark brown ink in a single cursive hand, 31 lines per page, small diagrams to ff. 225v, 226r, 255v, and 257r; frontispiece folded along edges so as not to project from text block, a little light foxing; very good in contemporary vellum, title in ink to spine, blue edges; a little wear to extremities, stain to lower cover. **£850**

A late seventeenth-century manuscript containing lectures on Aristotle's *Physics* given at the prestigious Collegio Clementino in Rome by Giulio Cesare Corradi of Cremona, Somascan priest and lecturer in philosophy, as recorded by Fabrizio Guidi di Bagno.

The Collegio Clementino was founded in 1595 by Pope Clement VIII to host Slavonian refugees, but under Urban VIII it was turned into an elite school for wealthy young noblemen from Italy and abroad. Fabrizio Guidi di Bagno was from an old Mantuan noble family, and was likely related to the cardinals Giovanni Francesco (1578–1641) and Nicola (1583–1663). According to a note on f. 7r, Fabrizio began with the first book of Aristotle's *Physics* on 15 April 1670. Corradi's lectures cover matter, nature, causes, motion and rest, place, time, and quantity.

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Irish Old Testament

5. [BIBLE, Irish.] Leabhuir na Seintiomna … The Books of the Old Testament translated into Irish by the Care and Diligence of Doctor William Bedel, late Bishop of Kilmore in Ireland, and for the publick Good of that Nation … *London*, *1685*.

LEABHUI

Seintiomna

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UILLIAM BEDEL,

Roime vo Carbuz Chille móine a Néiniñ, Uzur anoir an na ccun a ccló éum maicior priblibhe na Cinerin.

The BOOKS of the

OLD TESTAMENT

Tranflated into IRISH by the Care and Diligence of

Doctor WILLIAM BEDEL,

Late Bishop of Kilmore in IRELAND,

AND,

For the publick good of that Nation,

Printed at London, Anno Dom. MDCLXXXV.

4to, pp. [2], 1142, wanting the initial and terminal blanks as often; printed in Gaelic type throughout, woodcut initials; title-page dusty, laid down on Japanese paper, Japanese paper repairs to wormtracks throughout, mostly marginal but occasionally touching the odd letter, a few mild dampstains; otherwise a good copy in contemporary calf, front covers ruled in blind with small cornerpieces, rebacked, new endpapers; from the library of the singer Roger Whitakker (1936–2023), who spent a number of years living in Ireland, bought by him from Na Linte Booksellers, Athlone (no marks of provenance). **£2000**

First edition of the Old Testament in Irish, translated 'by' William Bedell, or rather by the native speakers Murtagh King and James Nangle under his instruction. It is one of about 500 copies, printed in Gaelic type supplied by Robert Boyle.

The New Testament in Irish had been published in 1601, but on Bedell's arrival in Ireland in 1627 as provost of Trinity College Dublin, there remained no vernacular edition of the Hebrew Bible. He began to learn the language, instituted lectures in Irish at Trinity, and when translated to the majority Gaelic-speaking Kilmore in 1629 he set about rectifying the omission. The work was completed by around 1640, but in 1641 Bedell fell victim to the Irish Rising, his home and library burnt and he himself imprisoned – the ill effects of which led to his death in 1642. Luckily his manuscripts were saved and were later obtained by Narcissus Marsh, Archbishop of Armagh, who brought this translation to press with the support of Robert Boyle.

Darlow & Moule 5534; Wing B2759A. Some copies have an additional leaf concerning the Irish type mounted to the title verso.

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Colbert's Calmet

6. CALMET, Antoine Augustin. Commentaire litteral sur tous les livres de l'Ancien et du Nouveau Testament ... Les deux livres d'Esdras, Tobie, Judith, et Esther. *Paris, Pierre Emery*, *1712*.

4to, pp. [4], xlii, [2], 83, [1], vii, [1], 85-694, [2]; with 1 plate ('Caracteres Pheniciens, ou Samaritains, comme il [*sic*] sont sur les médailles'), woodcut device to title, initials, head- and tailpieces; some browning and foxing, loss to blank fore-edge of pp. 579-80; overall good in contemporary French polished calf, spine richly gilt in compartments with lettering-piece, red edges, marbled endpapers; upper joint split but holding, some wear to corners and edges and marks to covers; gilt armorial stamp of Louis II Colbert, marquis de Linières, to covers, with his gilt monogram and serpent device to spine compartments (Olivier 1302.1 and 3).

First edition of the commentary on the Books of Ezra, Nehemiah, Tobit, Judith, and Esther by the French Benedictine Antoine Augustin Calmet (1672–1757), from the library of the last male descendant of the distinguished Colbert family.

This formed the seventh volume of Calmet's monumental twenty-three tome *Commentaire litteral*, issued between 1707 and 1716. In addition to the prefaces and chronological tables which accompany each biblical book, there are also three dissertations, on the demon Asmodeus, on the order and succession of the Jewish High Priests, and on the militia of the ancient Hebrews.

Calmet's scriptural exegesis – which relied primarily on historical and eschewed allegorical or tropological interpretations of scripture – proved exceedingly popular in the following years, and new French editions and Latin translations soon followed. A mild, peaceful, and industrious scholar, Calmet became a respected and widely read source for orthodox theologians, *encylopédistes*, and even free-thinkers: he was, in the words of B.E. Schwarzbach, vastly important 'by any standard except originality' (p. 136).

COMMENTAIRE LITTERAL SUR TOUS LES LIVRES DE L'ANCIEN ET DU NOUVEAU TESTAMENT. Par le R. P. D. AUGUSTIN CALMET, Religieux Bénédictin; de la Congrégation de S. Vanne et de S. Hydulphe.

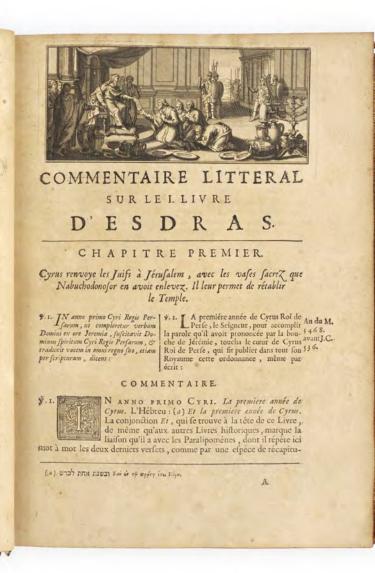
7(20.7)9.67

LES DEUX LIVRES D'ESDRAS, TOBIE, JUDITH, ET ESTHER.



A PARIS, Chez PIERRE EMERY, au milieu du Quay des Augustins, prés la ruë Pavée, à l'Ecu de France.

> M. DCCXII. Avec Approbation & Privilége du Roy.



In contrast to the cutting-edge and controversial biblical criticism of such late seventeenth-century figures as Richard Simon (who both read and praised Calmet's work), Calmet stuck fairly close to traditional conventions and, though he failed to avoid taking *any* liberties within his biblical criticism (he admits in the present volume that the books of Nehemiah and Judith contain material later than the supposed date of composition), he studiously avoided textual criticism of passages considered theologically sensitive. It was this type of diligent yet cautious industry which gave him both the honour of Voltaire's attention and the ignominy of Voltaire's criticism, who quipped that while Calmet did not think, he did give much to think about.

Provenance: with the arms of Louis II Colbert, marquis of Linières (1709–1761). The grandson of the great Jean-Baptiste 'le Grand' Colbert, Louis was captain of the *gendarmes anglais* before becoming field marshal in 1748. He died without issue in 1761.

See B.E. Schwarzbach, 'Dom Augustin Calmet: man of the Enlightenment despite himself', *Archiv für Religionsgeschichte*, vol. 3 (2001), pp. 135-148.

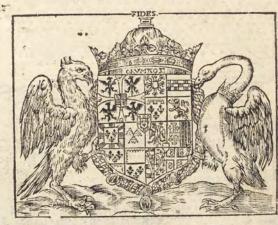


Money for Marriages

FONDATION

FAITE PAR MESSEIGNEVR ET DAME LES DVC, ET DVCHESSE DE NIVERNOIS: Princes de Mantouë, Comtes de Rethelois & d'Auxerre, &c. Pairs de France. Pour marier dorefnauant par chacun an à perpetuité, en leursterres & feigneuries, iusques au nombre de foixante pauures filles, destituées de toutes facultez & moyens.

ENSEMBLE LES ARRESTS DE LA COVR de Parlement, 65° autres pieces concernant l'execution de ladite Fondation.



Bienheureux est celuy qui enrend au pauure & indigent : car Dieu le deliusera en la perilleuse iournée. Pseanne 40.

M. DC. LXIII.

7. [CHARITY FOR WOMEN.] Fondation faite par Messeigneur et Dame les Duc, et Duchesse de Nivernois, Princes de Mantoue, Comtes de Rethelois et d'Auxerre, etc. Pairs de France. Pour marier doresnavant par chacun an à perpetuité, en leurs terres et seigneuries, iusques au nombre de soixante pauvres filles, destituées de toutes facultez et moyens. Ensemble les arrests de la cour de Parlement, et autres pieces concernant l'execution de ladite fondation. [*Paris?*, *s.n.*,] *1663*.

4to, pp. [4], 194, [2 (blank)]; woodcut arms to title, woodcut to title verso, initials, headand tailpieces, small woodcut to p. 39; edges a little worn and dusty, a few quires slightly loose, light marginal dampstaining most noticeably towards the end, some quires toned, occasional light marks; otherwise good in contemporary limp vellum; stained and cockled, some sums in ink to lower cover; ink inscription to p. 194, 'Colationé aux originaux estans au tresor des titres de l'Hosteldieu de Paris par moi Grefier du Bureau dudit Hosteldieu et de la Comission de la presente fondation, Hubert'.

A very rare work regarding a charitable foundation established in 1573 by Louis de Gonzague, Duke of Nevers (1539–1595), and his wife Henriette de Clèves (1542–1601), to provide dowries to enable up to 'sixty poor girls' living within their territories to marry each year, who would otherwise be 'destitute of all other aid and means' and might be forced into prostitution.

The founders, who are depicted in woodcut portraits to the title verso beside laudatory verses, numbered at least three hundred parishes within their domains, and their efforts to support poor young women living therein received papal backing from Sixtus V in 1586.

The detail recorded here is fascinating, in particular the provisions for electing successful candidates. In each parish at least seven local officers (such as curate, mayor, notary etc.) were to gather on the afternoon of Palm Sunday to choose three men and three women ('the most notable and charitable') to serve as electors. The chosen six were to swear an oath not to be swayed by passion, affection, or personal interest. Candidates had to be at least sixteen years old, of respectable parentage, and baptised, with preference being given to orphans.

When all the candidates had been elected, a drawing of lots took place, to determine those few that would receive a dowry. Tickets marked 'Dieu vous a eleue' for the winners, and 'Dieu vous console' for the losers, were rolled up and secured with a metal ring (as illustrated on p. 39), and were mixed together in a cloth-covered pot. They were then drawn out and distributed to the candidates by a child of four or five years of age, unrelated to any of the candidates, with his/her sleeves rolled up, to avoid any accusations of fraud.

The young women so elected were ideally to be married before Pentecost, suitors being encouraged not only with a dowry but also with career prospects as, for example, notaries, sergeants, jailers, or messengers. Brides were to be provided with a silver ring, to be worn on the thumb, although not with any money for frivolous 'festivities'. There is recognition that the system was open to abuse, and punishments are therefore included in the provisions.

The remainder of the volume lists the parishes belonging to the Duke and Duchess (with a few manuscript corrections and additions), details the annual expenses of the foundation, and prints decrees relating to it issued between 1640 and 1663, as well as associated sample documents, such as a marriage contract.

No copies traced in the US; only 1 copy recorded in the UK (BL).



MANNAMANNAMANNAMANNAMANNA MANNA MANN

Recture leur fordi cette oblation, Recture leur fondation, O Dira leur fall Segnene CP Pre : Auc leur res humble priere, Due leurs enform, de Jacefleurs, Mettent toutes chofei arritre, Pour vous afficietir leurs cours : En qui augmennan de race en vace, Par volthe tres-beninge grace, En van oblightene fainte : Tant que le monde durera, Es tant qui en fon effer fra, Leur volonie tre faire.



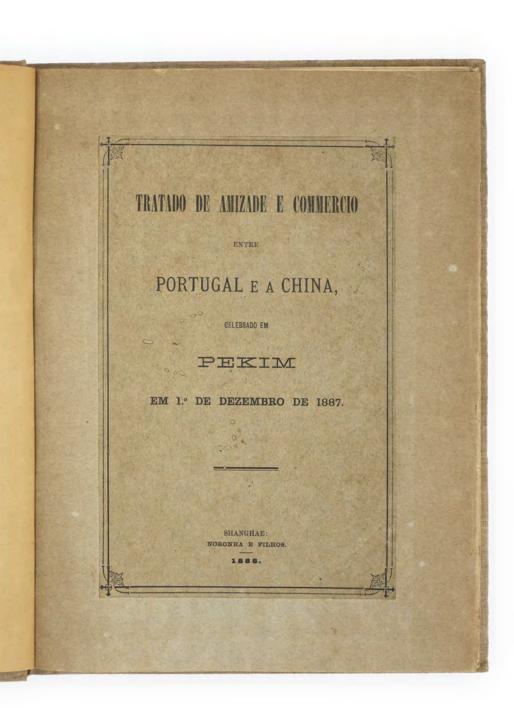
de soixante pauures filles.

24

AV MESME INSTANT que rout ce que def. XIIV. fus auta ellé executé, feta fait en la prefence de contante de cosa par ledi Greffier, yn nombre triple de biltier d'autant qu'il y auta de filles éleués en chaues d'autant qu'il y auta de filles éleués en chates d'autant qu'il y auta de filles éleués en chates d'autant qu'il y auta de filles éleués en chates d'autant qu'il y auta de filles éleués en chates d'autant qu'il y auta de filles éleués en chates d'autant des partoifies dependantes de ladite Chaltellenie ou Preuolté, faudra qu'il y ait vingt-fedits billets, Sour éluier la fraude le plus qu'on pourra, qui sy pourroit faire fi l'on connoifoit fedits billets, Se felon le nombre des filles qui fe deuront marier en ladite Chaftellenie; à fauoit s'il sen doit marier trois, feront éctis en trois billets, Dien wour a dine'; & en tous les vingt-quarte autres, *Dien wour emflet*; Lefquels feront tousfaits d'wne mélme grandeur, & entottillet & enfermet d'une mélme façon, chacund vne bague ou mail de fer, felon qu'il elt ey figuré.



ET PVIS feront jettež dedins vn por cou- XV. uert de linge, par la plus ågde defdites trois fem-*classan* mes qui autont efte choifies le jour de Pafques sing des Reuries pour élire la fille en ladite partoiffe principale, fi del s'y voudra trouuer, finon par l'au-



CHINA, MACAU, AND THE OPIUM TRADE

8. [CHINA.] Tratado de amizade e commercio entre Portugal e a China, celebrado em Pekim em 1.º de Dezembro de 1887. *Shanghai, Noronha e filhos, 1888*.

Folio, pp. 50, [2 (blank)], 24; text in Portuguese, English, and Chinese; errata slip in Portuguese tipped in after p. 50; a little worming, mostly at beginning, some light creasing to corners; good in twentieth-century cream cloth, remains of original printed wrappers with titles in Portuguese (front) and Chinese (back) bound in; Lisbon bookseller's ticket to front pastedown. **£1250**

Very rare Shanghai-printed trilingual text of the important Sino-Portuguese Treaty of Peking, signed on 1 December 1887, in Portuguese, English, and Chinese.

Described as a 'treaty of amity and commerce' between King Luís I's Portugal and the Guangxu Emperor's China, the agreement was significant in giving Portugal perpetual colonial rights to Macau in return for Portuguese cooperation in efforts to suppress opium smuggling.

The main text comprises fifty-four articles which, in addition to Macau and the collection of opium duties, cover ambassadors and other officials, forms of correspondence, the rights of Portuguese citizens in China (access to open ports, hiring boats, employing Chinese subjects, protection of property, rights to build etc.), passports, piracy, shipwreck, customs duties, shipping manifests, lighthouses, weights and measures, smuggling, Chinese and Portuguese criminals, debt, and the Catholic religion. Supplementary articles relate to the import and export of opium into and from Macau, and the text ends with an additional agreement regarding the opium trade between Macau and China, one of the signatories of which is Sir Robert Hart (1835–1911) in his capacity as Inspector General of Chinese Imperial Maritime Customs, arguably the most influential westerner in late Qing dynasty China. The reason given for the English rendering of the text is 'that the English language, among all foreign languages, is the most generally known in China'.

Not traced in Cordier, *Bibliotheca Sinica*. OCLC finds only 2 copies worldwide (National Library of China, University of Arizona).

[22]

4.—Os importadores e exportadores do opio em Macsu deversio ter uma escripturação, segundo o modelo que lhe será fornecido pelo governo, mostrando exacta e claramente a quantidade do opio que tiverem, o numero de caixas vendidas, seu destino, e a quantidade em deposito.

5.—Só o arrematante do exclusivo do opio em Macau, e as pessoas que tiverem licença para vender opio a retalho, podersio conservar em seu poder opio erú em quantidades inferiores a unfa caixa.

6.—Os regulamentos para a execução d'esta lei em Macau serão equivalentes aos adoptados em Hongkong para similhante fim.

Artigo II.

As licenças para exportar opio de Macau para os portos chinezes, depois d'expedidas, serão communicadas pelo superintendente ao commissario da alfandega de Kung-pac-uan.

Artigo III.

As estipulações d'esta convenção poderão, em qualquer tempo, ser alteradas por mutuo accordo das duas altas partes contractantes.

Em fé do que, os Plenipotenciarios assignaram e sellaram a presente convenção.

Feita em Pekim no 1º dia do mez de Dezembro do anno do nascimento de Nosso Senhor Jesus Christo de 1887, que corresponde ao dia 17º da 10º lua do 13º anno de Kuang-Su.

> L. S. (Amigundo) THOMAS DE SOUZA ROZA. Sello chinez. SUN-JU-UEN.

TREATY OF AMITY AND COMMERCE DETWIEN PORTUGAL AND CHINA.

His Most Faithful Majesty the King of Portugal and the Algarves, Thuras us Sorza, Roza, His Envoy Extraordinary and Minister Plenipotentiary in special mission to the court of Peking, Kinght of the Order of Nosas Senhora de Conceição de Villa Vijeosa, Grand Cross of the Order of the Rising Sun of Japan and of the Crown of Siam, Commander of the Order of Charles III and of Isabella the Catholic of Spain, and Knight of the Iron Crown of Austria;

His Imperial Majesty the Emperor of China, His Highness Prince Ch'ing, President of the Taungli-yamen, and Sun, Minister of the Tsungli-yamen and Senior Vice-President of the Board of Public Works;

Who after having communicated to each other their respective full powers and found them to be in good and due form, have agreed upon the following articles :--

	大皇帝韓滅蒙護與五行事大臣經理承回與定行事人提供更正式的時間的人臣工部左伯叫應 大律主告派欽差起處理國便定行事人提供更不能通知。 行事大臣五報於之類時定」至年十月十七日兩國侵已進定和好通商條內蒂開放戰戰國政定 行事大臣五報於之類時定」至年十月十七日兩國侵已進定和好通商條內蒂開放戰戰國政定 一一餘洋藥裝通箱之外其餘等之理件不准運入到門 一一餘洋藥裝通箱之外其餘等之理件不准運入到門 一一餘洋藥裝通箱之外其餘等之理件不准運入到門 一一餘洋藥裝通箱之外其餘等之理件不准運入到門 一一。 一一。 一一。 一一。 一一。 一一。 一一。 一一。 一一。 一一
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CUBAN BLOOMS

9. COLOMA Y GARCES, Eugenio de. Manual recreativo de secretos faciles, curiosos, utiles y necesarios. Para la economia y felicidad domestica, o sea el sabelo todo de las madras de familias Cubanas a quienes dedica questa obra ... Tomo IV. *Havana, 'Imprenta "La Epoca"', 1857.*

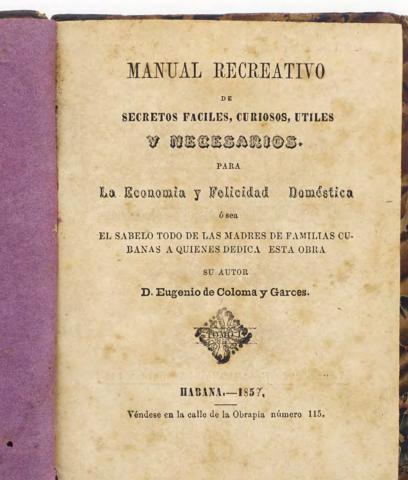
Small 4to in 8s, pp. '145' (*i.e.* 146), woodcut tailpiece; browned, minute wormhole to pp. 73-78 touching a few characters, paperflaw to pp. 95-96 affecting legibility of a few words; bound in green roan-backed boards with pseudo-marbled sides, purple endpapers, 'Jardineria' gilt directly to spine; hinges worn, corners and spine bumped with small loss at head of spine; contemporary decorative ink stamp to title, twentieth-century circular ink stamp 'S.R.' to last page. **£375**

Scarce guide to cultivating Cuban flowers, with descriptions of nearly one hundred species, by the author of what is considered the first Cuban cookbook. It was also published as volume IV of a larger work covering all aspects of domestic economy – for this separate issue 'Tomo IV' on the title-page is over-printed with a decorative stamp.

Eugenio de Coloma y Garces produced numerous agricultural books, almanacks, and cookbooks, most notably his 1856 *Manual del cocinero cubano*, thought to be the first culturally Cuban cookbook, predating the nation's independence by several decades. In his *Manual recreativo*, he turns his attention to Cuban flora (a handful of which imported from Peru), discussing their appearance, propagation, common pests, best planting times, and months in which they bloom. Another edition appeared in the same year, in 12mo (Imp. de Spencer y Compañía), and a revised edition, the title explicitly referring to Cuban plant species, was published in 1872 as *Manual del jardinero Cubano*.

OCLC finds copies of the complete four-volume work at the Library of Congress, University of Florida, University of Miami, and University of Notre Dame, and of **this separate re-issue at Biblioteca nacional de España only**. **Not in Library Hub**.

Palau II, p. 233; Trelles IV, p. 362 (see also p. 34 for an edition of two vols published in the same year).



CAMBRIDGE CLASSICIST

10. DUFF, Alan Colquhoun. 'J.D. Duff of Trinity 1860–1940 by Major-General A.C. Duff, C.B., O.B.E., M.C.' *July* 1970.

Typescript, ff. [2], ii, 69, [1]; text to rectos only; very small stain to foreedge, corners slightly bumped; good in blue cloth-backed wrappers; some wear to edges; bookplate 'Ex libris Oliver Collection' inside upper wrapper, old library shelfmark label taped to upper cover. £225

Unpublished biography of the Scottish classical scholar and Cambridge Apostle James Duff Duff (1860–1940), written by his eldest son.

Schooled at Fettes College (where he was among the first intake), Duff won a scholarship at Trinity College Cambridge in 1878, studying under H.A.J. Munro and graduating as Fifth Classic. A Fellowship followed in 1883, and over the coming decades he taught Latin and Greek at both Trinity and Girton, and produced editions of Cicero, Juvenal (his best-known work), Lucretius, Lucan, Pliny the Younger, and Silius Italicus, in addition to several translations from Russian.

This intimate portrait opens with an anecdote about Duff's christening, at which a misunderstood repetition of his surname led to him being named James Duff Duff, and covers, *inter alia*, his Cambridge friends and acquaintances, sporting pursuits (including golf), visits to Scotland, family life, relations with A.E. Housman, and life during the First World War.

J. D. DUFF - A MEMOIR

On the 20th of November, 1860, at Dunlugas House, near Turriff, Aberdeenshire, twin sons were born to Colonel James Duff, late of the 74th Highlanders. Their parents decided that the elder of them should bear the christian names of his maternal grandfather, Alan Colquhoun Dunlop, while the younger should inherit the christian name, James, of his father. At the christening service, however, there was a misunderstanding when it came to the turn of the second baby; the surname was repeated, and the child became James Duff Duff, the name which he bore for the rest of his life. It is hardly a euphonious name but it served a useful purpose in helping to distinguish him from his father, James Duff, and his younger brother, John Duff.

Colonel Duff came of an old Aberdeenshire family, the Duffs of Craigston and Hatton. He was born in 1820 at Hatton Castle, educated at Edinburgh Academy, and commissioned as an Ensign in the 74th Highlanders who were at the time serving in Canada. He went out by sailing-ship in April, 1841, and was stationed in succession at Montreal, Quebec and Halifax. There followed three years in Ireland on garrison duty during the Famine Years, and the Regiment was then ordered to South Africa and took part in the Kaffir War of 1851/52. James Duff earned distinction during this period of active service;

1.



Rembrandt Raisonné: Annotated by a Scottish Art Collector

11. GERSAINT, Edmé François. Catalogue raisonné de toutes les pieces qui forment l'oeuvre de Rembrandt, composé par feu M. Gersaint, et mis au jour, avec les augmentations nécessaires, par les sieurs Helle et Glomy. Dédié aux amateurs des beaux arts. *Paris, Hochereau l'aîné, 1751*.

[bound with:] YVER, Pieter. Supplement au catalogue raisonné de MM. Gersaint, Helle et Glomy, de toutes les pieces qui forment l'oeuvre de Rembrandt ... *Amsterdam, chez Pierre Yver, 1756*.

2 works in 1 vol., 12mo, pp. xxxii, 326, [2], with etched frontispiece portrait of Rembrandt; viii, 187, [12], [1 (blank)]; very good in contemporary calf, spine in compartments with red morocco lettering-piece; upper joint split at head, some loss to spine ends and wear to corners, some marks and abrasions to covers; late eighteenth-century marginal annotations in ink to 290 pp. (almost all in the first work), 4 pp. of notes in the same hand inserted between pp. 186 and 187 of the first work; armorial bookplate of 'George Fairholme of Greenknow' over an earlier bookplate to front pastedown. **£1750**

First edition of the *catalogue raisonné* of Rembrandt's etchings by the picture dealer and pioneer of Parisian art auctions Gersaint (1694–1750), bound with the first edition of the supplement by the Dutch engraver and dealer Pieter Yver (1712–1787), annotated by a Scottish art collector.

This copy carries the bookplate of George Fairholme (1789–1846), Scottish landowner, scriptural geologist, and son of the banker and art collector William Fairholme (1736–1805). A note to p. xx, likely in William's hand, reads as follows: '1791. N.B. G.F. has inserted in the following catalogue many observations of a Mr Barnard a late great collector & measures in English measure by Tho Philipe - so the reader may abide by that he finds best.' The 'G.F.' referred to is likely William's elder brother George (1730–1800); John Barnard (1709–1784) was an important collector of drawings and prints; and Thomas Philipe was a noted London art dealer.

The interesting marginalia, in English and occasional French, provide corrections, add supplementary detail, record variants, and note scarcity. There are numerous references to Barnard along the way e.g. 'Mr B has a very uncommon variation of this' (p. 53); 'I have the best in England J.B.' (p. 214). A further six works by Rembrandt are described on the four interleaved pages following p. 186, being three landscapes and three portraits.

Provenance: George Fairholme (1789–1846) inherited the Greenknowe estate near Gordon in Berwickshire from his uncle and married into the Forbes family. His writings as a scriptural geologist included works on the Biblical Flood, Niagara Falls, and human fossils. One of his sons, James Walter Fairholme, perished on the Franklin Expedition.

124 Oeuvre de Rembrandt, pouces 3. lignes de haut, fur 3. pouces de large.

Vieillard à grande barbe.

Vieillard à grande barbe. N°. 145. Un'Morceau parfaitement gravé, d'un très-bon goût, & d'une finef-fe de pointe admirable ; il repréfente un 4/4. /. 3/8 to d'une plume : fon corps eft vu de face, & couvert d'un mateau court, dont les bords larges & retrouffés, font fourrés; fon habit eft ouvert par le haut, & l'on voit une chaîne ou ruban, au bout du-quel pend une médialle : fa main droite, qui tient fa cane, fort de deffons fon manqui tient fa cane, fort de deffous fon manteau : fon habit, qui est garni d'une fran-ge, approche beaucoup de la forme des habits Romains, dont on fe fert fur nos théâtres. On lit dans le bas vers le milieu, Rt. 1632, les deux derniers chiffres y font grayes à rebours, *Marcis angle* Com J Avengle, vu par le dos.

3/8 1. 2/8 10. 2/8 10. N°. 146. Un petit Morceau très-rare, de 2. pouces 10. lignes de haut, fur 2. pouces de large, fans nom, ni année; il repréfente un Vieillard, dans l'habille-ment d'un Juif; il eft dirigé vers la gauche de l'Effampe, & vu presque par le

Nº. 146. There is an earlier imprefat, where, Some parts of the Desproy are the cheeted the Support of the contracter as is also the apport parts of the cheene of the door, the rest is the shades; but theo is very scarce

Ecole Flamande. 125 dos : la tête est coëffée d'un bonnet, bordé de fourrure. Il porte des mules aux pieds, & tient de la main gauche, un bâton, fur lequel il s'appuie: il eff placé au devant d'une porte, qu'il tâte avec la main droite, dans l'attitude d'un homme aveugle, & qui craint de se blesser, en fe heurtant fur fa route.

Aftrologue.

* N°. 147. Un Aftrologue, affis de-vant une table, fur laquelle eft un globe $3\frac{3}{8}h$. & plusieurs livres. Cette Piece, qui eft $3\frac{3}{4}h\omega$. extrêmêment rare, porte 4, pouces 9. lignes de haut, fur 3. pouces 6. lignes de large, fordes de la forde total de la de de la forde de la de la

* Nº. 148. Deux Figures, gravées d'une taille un peu dure, vues de profil; elles paroiffent marcher vers la gaitche de l'Eflampe, à côté l'une de l'autre : elles font enveloppées dans de longs man-teaux, & portent fur la tête des bonnets un peu élevés, à la maniere des Véni-tiens. Ce Morceau, qui est de la derniere rareté, se trouve dans l'œuvre de Be-ringhen, à la Bibliotheque du Roi. Il porte 3. pouces 6. lignes de haut, fur 2. pouces 2. lignes de large.

* There is another aspectager the is gitting man flow, their in a Table on which is a glate be population on the maje the Table on which is a glate be population on the infile theory to the flow of the Chair is hame 278h. 2 w. very dearse

185 Oeuvre de Rembrandt. chée par des arbres, & entourée d'une barriere de bois, dont les extrémités des Planches font taillées en pointe; à la por-te de cette ferme, paroit une Figure en dedans, appuyée far le bas de cette por-te : à la droite, eft un canal avec un pont de planches. Vis-à vis de ce pont, le voit un moulin à vent, dont on n'ap-perçoit que la moitié; dans l'éloigne-ment, eft un grand chemi, au milieu duquel paroiffent trois Figures d'hout & l'égerement griffonnées. Le fond eft ex-tremément foible. Ce Morceau porte 3.
Ponces de haut, fur 6. de large.
* Nº. 235. Autre Payfage, de l'Œa-vre de Beringhen, fur le devant diquel fe voit un eriviere, avec deux barques à la voile. A la gauche de l'Eflampe, pa-roît le derriere d'une barque, fur laquelle eft affis un homme qui pêche. Dans le fond, à l'autre bord de la riviere, eft un Village, ayant dans fon milieu un mouplanches sont taillées en pointe ; à la por-

Village, ayant dans fon milieu un mou-lin à vent, fort élevé; le ciel de ce Payfage eff fale, comme s'il avoit été lavé à l'encre de la Chine. Il porte 4, pouces 2. lignes de haut, fur 5, pouces 2. li-gnes de large, fans nom, ni année. * N. 236. Un Payfage, gravé avec

vîteffe, où fe voit un canal qui le traverse diagonalement du coin de la droite à l'é-

another Landerape, on the right are 2% h. Torret, werranded by Trees, a liver 6% to. Turset, werranded by Trees, a liver 6% to. The all horach on the fores are 3 new mas all horach on the store are 3 new mas in the bead y one in the store of another the Back grached a view of another with Mindmillo the the stea on the right in the made are two male figures on horseback, one of which scens pointing at the prospect. It's has neither name nor date, tis me of those that he washed at Indian the it is expremely ecarce, as never saw another - S.B.

another Landscape, wellexecuted, Shighly fimished, in the middle are Cottages surrounded by Trees, 8 w. and a Dutch Barn, situated by the Orde of a Canal, which is open in front & runs into the backgrowind on the right of which is a lausway bounded by a Village & trees at a distances; on the left is seen a pros spect of a City at a great distances is has neither hame nor dates Vpas been a little washid with Indian Inde, as serve as the Jogmen. It is described in the Supplement Note.

BIRTH CONTROL BOOKLETS

12. HANCOCK & CO. The shadow of the stork. A text book of birth control methods. 1934 edition with entirely new additional methods, preparations and safety hints. [*London, Hancock, 1934*].

[offered with:]

MODERN

METHODS

of

LIMITATION

FAMILY

An abridged list only -

a full descriptive booklet is in course of preparation

and will be available later.

THIS BOOKLET IS ISSUED TO ADULTS AND THE MARRIED ONLY

Revised Edition, 1947 Cancelling all previous lists

Comuriaht

Idem. Modern methods of family limitation. An abridged list only - a full descriptive booklet is in course of preparation and will be available later. This booklet is issued to adults and the married only. Revised edition, 1947 cancelling all previous lists. [*London, Hancock,* 1947].

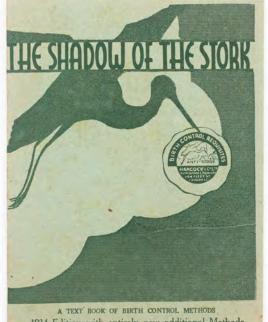
2 works, 130 x 95 mm, pp. 26, with a few small illustrations; 12; slight creases to a few pages of the first work; very well preserved in original printed wrappers, single staple to spines. £250

Two scarce booklets on birth control issued by the chemists Hancock & Co. of Fleet Street, London, either side of the Second World War.

The shadow of the stork (first issued in 1933) begins with an introduction covering 'voluntary parenthood', 'the morality of birth control', 'sex education', and 'joyous and deliberate motherhood', before offering Hancock's clients 'perfect privacy'. The remainder of the booklet describes and gives prices for Hancock's products, including rubber sheaths, Malthus caps, lubricating jelly, Spanish membranes, various pessaries, contraception sponges, douches, and ladies' capotes. It ends with testimonials from satisfied customers from Birmingham to Sheffield, and a 'list of sociological books in stock', including several by Marie Stopes.

Modern methods of family limitation (a version of which first appeared in the 1920s) opens with discussion of conception ('How does conception occur?', 'How conception is prevented', 'Is control of conception wrong?', 'Is control of conception legal?' etc.), before listing Hancock's products for men and women arranged by different methods, and advertising its express telephone service and expert advice.

I: this edition at the BL only in the UK; no copies traced in the US. II: no copies traced in the UK or US.



1934 Edition with entirely new additional Methods Preparations and Safety Hints

ANTISEPTIC FRENCH CHALK DUSTING POWDER

14

in sifter tins, for renovating rubber sheaths after washing and drying 1/- per tin; 3 for 2/6. Made with Chinosol, 2/- per tin, 3 for 5/-

HANCOCK'S ANTISEPTIC LUBRICATING JELLY. (Non-Greasy)

The comfort in wearing sheaths of all kinds is greatly enhanced if a little of this jelly is smeared inside and outside the top of a sheath just before use. It will then be almost impossible for either to tell if this method is being employed, besides preventing tearing through "dragging." Being non-greasy it does not affect the rubber. 3/6 per tube. Made with Chinosol, 5/6 per tube.

METHOD No. 4. SPANISH SKIN SHEATHS.

Also known as "Fish Skins."

These are made of very thin membrane and contain no rubber whatever. They are damped with water in use, and are absolutely imperceptible and very reliable.

HANCOCK'S SPANISH MEMBRANES (Transparent)

are first quality skins and, although extremely fine, have great tensile strength. Full directions with each.

Grade A	Strong	1/- each.	10/- doz.
Grade B		1/6 each.	15/- doz.
	Superfine	2/- each.	21/- doz.
Grade D	Extra Superfine	2/6 each.	27/- doz.

All packed flat in their normal form and made in one size only from animal skin.

These are made in France, but each skin is examined and tested before being despatched. They are specially useful in the tropics, being unaffected by extremes of temperature and being very durable, can be kept for long periods without deterioration.

METHOD No. 5. SOLUBLE COMPOUND QUININE PESSARIES OR LADIES' SAFETY CONES.

ADVOCATED BY ALL BIOLOGISTS.

Also known as "Wife's Friend " and "Wife's Protectors."

A very simple and sure means of limiting one's family and preventing conception in the safest and cleanest manner without injury to health and entirely without risk.

They are very small flat dome-shaped cones which dissolve and set free a germicide. The use of a whirling spray within 12 hours is recommended, but is not absolutely necessary.

HANCOCK'S SOLUBLE COMPOUND QUININE PESSARIES.

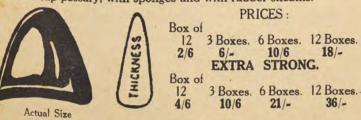
are packed in Boxes of 12 with full directions enclosed.

These Cones are the result of years of bacteriological research and are an efficient and safe contraceptive and contain nothing injurious.

Every Single Pessary is guaranteed safe, harmless and certain.

A Fallacy. Concerning the utterly absurd rumour that boxes of soluble pessaries contain one ineffective pessary to comply with the law we emphatically state that every Hancock's C.Q. Pessary is guaranteed to contain ingredients of sufficient potency for the immediate destruction of every organism.

They are infinitely superior and more certain than any other Pessary. These Pessaries are also ideal for use with Dr. Marie Stopes' type of rubber cap pessary, with sponges and with rubber sheaths.



We can also supply these scented at the same prices.

Birthright Sold

13. [JACOB AND ESAU.] Large stencil-coloured engraving of Jacob and Esau in a kitchen, with hunting dogs, a scene of fields and livestock visible through the door and window. *Nuremberg, heirs of J. P. Wollf,* [1720?]

Engraving (plate size *c*. 265 x 325 mm), with a caption in four lines of German verse at the foot ('Um einem Linsen Brey hat Esau unverschnaütet / Das Recht des Erstgebürt ...'); stencil-coloured in yellow, green, orange, and blue; numbered N.27 in the lower left corner; rather soiled, creased where folded. £350

A very rare popular Bible print, depicting the moment in which Esau sells his birthright to Jacob for a bowl of lentil porridge. The dogs and the bow on the wall point to Esau's skill as a hunter, the parrot in the window and the sheep outside perhaps forecast the act of imitative deception that Jacob would later employ on his father Isaac, presumably the figure herding the sheep.

The Nuremberg print- and bookseller Johann Peter Wolff died in 1711. At some point in the early eighteenth century Wolff's four sons took over the business and continued to produce prints under his name, but the exact dates of their activity are unknown. Extant examples of their work, all numbered in the lower left corner as here, are largely cityscapes, though we also trace vignettes of trades, Jewish ceremonies, a Dance of Death, etc. The Popular Imagery Collection at the University of Texas includes three New Testament scenes in the same format, though likely not produced as a coherent series.





MEIDNER: DES MALERS

f blanken Kreidegründen, zynisches, t Elfenbeinschwarz: das Kolorit der ün neben Zinnobergeschrei, Umbra, amarin — — überhaupt muß das Da, arbentuben eingeengt sein. Man muß chengraue Atelierwände, vor großen am schimpfen, wütend sein, sich kratette in der Faust haben.

n Dinge aus, apokalyptische Gewim, Massengrab-Halluzinationen – dem nn mir gestohlen bleiben. Aber das Tuben sind fast noch wichtiger, wei n, mitfeiern.

e und ausgeleert vor die Staffeleiund nersprossigen Backen hinein, da hüpf uf einmal ein Umriß heraus, das Zinine wunderbare Wirrwarr-Welt baut rstpinseln auf.

hl! Ich werde in eine Ölfarbenfabrik hir je tausend Tuben Umbra, Ocker, olack in die Ehe bringen. Meine Frau eiße sein. Sie soll meilenlange Arme Wir wollen uns in die enge Bettstat Umbra träumen. Deinen Kopfwerde spielen in meinen grellen, zügellosen

Wildheit bis früh um sechs. Her mit Mit zuckenden Fingern grab' ich den nnee. Ja, ich bin ein strenger Zeichner.

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'Josef K. Was Dreaming ...'

14. [KAFKA, Franz.] BARGER, Heinz, editor. Der Almanach der neuen Jugend auf das Jahr 1917. *Berlin, Verlag Neue Jugend*, [1916].

8vo, pp. [3]-181, [1 (blank)], [6 (advertisements)], [2 (colophon, blank)], with 4 full-page illustrations by Georg Grosz, 1 by Oskar Kokoschka, and 1 by Ludwig Meidner; pencilled ownership note to half title, some scattered foxing, but a very good copy in the original red and grey printed wrappers; spine carefully restored. £250

First edition, first issue, of this literary almanack containing the first appearance in print of Kafka's *Ein Traum*, one of only two excerpts from *Der Prozess* which were published during Kafka's lifetime.

Although Dietz in his bibliography gives precedence to the appearance of the story in *Jüdische Prag*, it is now thought that the present publication is earlier by a few months, although it was not sanctioned by Kafka. *Ein Traum* was later included in the collection *Ein Landarzt* (1919); it was ultimately dropped from the final version of *Der Prozess*.

The almanack consists chiefly of material collected from Wieland Herzfelde's pacifist periodical, *Der neue Jugend*, publication of which would be prohibited early in 1917. Soon afterwards Herzfelde changed the name of his publishing house to the later-renowned Malik Verlag which, amid the censorship of the war years, would prove one of the few organs of radical thought in Germany. **It was from his appearance here that Kafka became known to readers such as Walter Benjamin and Bertolt Brecht.** Other contributors here include Paul Adler, Johannes Becher, Theodor Däubler, Albert Ehrenstein, Richard Hülsenbeck, Else Lasker-Schüler, and Franz Werfel.

Caputo-Mayr, p. 72; Dietz 35; Erber-Bader 638.

DER ALMANACH DER NEUEN JUGEND AUF DAS JAHR 1917

VERLAG NEUE JUGEND · BERLIN

FRANZ KAFKA: EIN TRAUM

losef K. träumte

hatte er zwei Schritte gemacht, war er schon auf dem Friedhof. Ba z. kümmerte sich kaum um den Mann, sondern blickte nur auf den waren dort sehr künstliche, unpraktisch gewundene Wege, aber er glitt in. Tatsächlich setzte der Mann wieder zum Weiterschreiben an, über einen solchen Weg wie auf einem reißenden Wasser in uner, or er konnte nicht, es bestand irgendein Hindernis, er ließ den Bleistift schütterlich schwebender Haltung. Schon von der Ferne faßte er einen ken und drehte sich wieder nach K. um. Nun sah auch K. den frisch aufgeworfenen Grabhügel ins Auge, bei dem er halt machen instler an und merkte, daß dieser in großer Verlegenheit war, aber wollte. Dieser Grabhügel übte faßt eine Verlockung auf ihn aus und eUrsache dessen nicht sagen konnte. Alle seine frühere Lebhaftiger glaubte gar nicht eilig genug hinkommen zu können. Manchmat it war verschwunden. Auch K. geriet dadurch in Verlegenheit, sie aber sah er den Grabhügel kaum, er wurde ihm verdeckt durch Fahnen, ichselten hilflose Blicke, es lag ein häßliches Mißverständnis vor, deren Tücher sich wanden und mit großer Kraft aneinanderschlugen, skeiner auflösen konnte. Zur Unzeit begann nun auch eine kleine man sah die Fahnenträger nicht, aber es war, als herrsche dort viel Jubel, beke von der Grabkapelle zu läuten, aber der Künstler fuchtelte mit

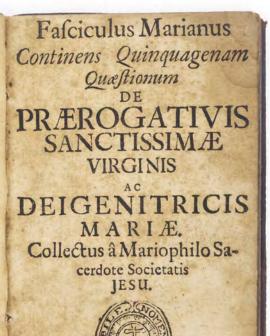
lich den gleichen Grabhügel neben sich am Weg, ja fast schon hinter eder, diesmal ganz leise und, ohne besondere Aufforderung, gleich sich. Er sprang eilig ins Gras. Da der Weg unter seinem abspringen- brechend, es war, als wolle sie nur ihren Klang prüfen. K. war den Fuß weiter raste, schwankte er und fiel gerade vor dem Grab- wöstlich über die Lage des Künstlers, er begann zu weinen und hügel ins Knie. Zwei Männer standen hinter dem Grab und hielten udszte lange in die vorgehaltenen Hände. Der Künstler wartete, zwischen sich einen Grabstein in der Luft, kaum war K. erschienen, sich K. beruhigt hatte, und entschloß sich dann, da er keinen andern stießen sie den Stein in die Erde und er stand wie festgemauert. So- usweg fand, dennoch zum Weiterschreiben. Der erste kleine Strich, fort trat aus einem Gebüsch ein dritter Mann hervor, den K. gleich ner machte, war für K. eine Erlösung, der Künstler brachte ihn als einen Künstler erkannte. Er war nur mit Hosen und einem schlecht er offenbar nur mit dem äußersten Widerstreben zustande, die zugeknöpften Hemd bekleidet, auf dem Kopf hatte er eine Samt- trift war auch nicht mehr so schön, vor allem schien es an Gold zu kappe, in der Hand hielt er einen gewöhnlichen Bleistift, mit dem er ulen, blaß und unsicher zog sich der Strich hin, nur sehr groß wurde schon beim Näherkommen Figuren in der Luft beschrieb.

war sehr hoch, er mußte sich gar nicht bücken, wohl aber mußte er de ringsum in die Höhe flog. Endlich verstand ihn K., ihn abzusich vorbeugen, denn der Grabhügel, auf den er nicht treten wollte, ven, war keine Zeit mehr, mit allen Fingern grub er in Erde, die trennte ihn von dem Stein. Er stand also auf den Fußspitzen und #keinen Widerstand leistete/alles schien vorbereitet/nur zum Schein stützte sich mit der linken Hand auf die Fläche des Steines. Durch u eine dünne Erdkruste aufgerichtet, gleich hinter ihr öffnete sich

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e besonders geschickte Hantierung gelang es ihm, mit dem gewöhnen Bleistift Goldbuchstaben zu erzielen, er schrieb: »Hier ruht.« er Buchstabe erschien rein und schön, tief geritzt und in vollkom. mem Gold. Als er die zwei Worte geschrieben hatte, sah er nach Es war ein schöner Tag und K. wollte spazieren gehn. Kaum aber zurück, K., der sehr begierig auf das Fortschreiten der Inschrift Während er den Blick noch in die Ferne gerichtet hatte, sah er plötze terhobenen Hand und sie hörte auf. Nach einem Weilchen begann sie Buchstabe. Es war ein J, fast war es schon beendet, da stampfte Mit diesem Bleistiff setzte er nun oben auf dem Stein an, der Stein "Künstler wütend mit einem Fuß in den Grabhügel hinein, daß die

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"#383""#383"#8383"#8383"#8383" #8383" #8383" VIENNÆ AUSTRIÆ, Typis ANDREÆ HEYINGER, Acad. Typogr. M DC XCVI.

MARIAN MANUAL

15. [MACHER, Johann.] Fasciculus Marianus continens quinquagenam quaestionum de praerogativis sanctissimae virginis ac deigenitricis Mariae. Collectus a Mariophilo sacerdote Societatis Jesu. *Vienna, Andreas Heyinger, 1696.*

12mo, pp. [8], 136; woodcut Jesuit device to title, initials and headpieces; closed marginal tear to C3 (without loss), some foxing, some marginal dampstaining at end; overall good in contemporary calf over thin wooden boards, spine and covers richly decorated in blind and gilt; small areas of loss, corners worn. £375

Very rare first edition of a most interesting work of Marian devotion by the Austrian Jesuit Johann Macher (1661–1704), comprising fifty questions and answers on the Virgin Mary.

The topics covered include Mary's beauty, milk and blood, virtues, virginity, temperament, and powers of prophecy. The questions include: did she have dreams in her sleep, does she know the number of the saved, will she judge on judgement day, does her power extend to Hell, was she capable of sin, at what age did she conceive Christ, is she adored by angels, was she ever tempted by the devil, is her blood present in the Eucharist, and was she a natural or supernatural mother?

Sommervogel V, 260. No copies traced in the UK; OCLC records only 1 copy in the US (University of Dayton).



Scarce Stories

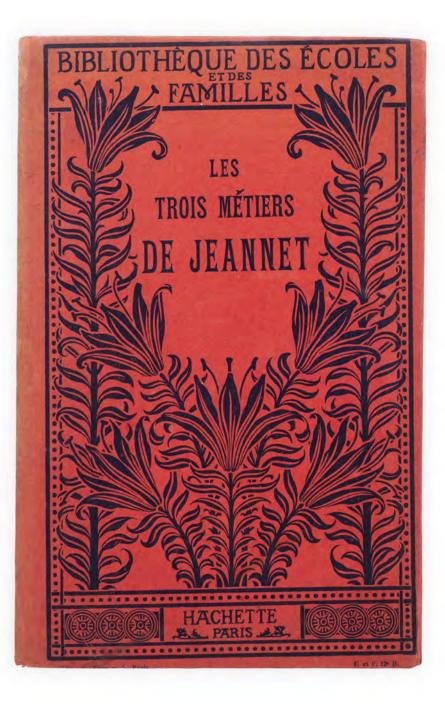
16. MAGRE, Maurice. Les trois métiers de Jeannet. Les bons tours d'Yan. *Paris, Hachette (Bibliothèque des écoles et des familles), [s.d. (but 1911?)].*

8vo, pp. 16; lithographed illustrations; uniform light browning; a good copy in the publisher's original red and black printed boards, endpapers renewed; corners lightly bumped, spine sunned, a few light marks to lower board, book label seemingly excised from front pastedown. **£125**

Two scarce children's stories, published as part of Hachette's *Bibliothèque des écoles et des familles*.

The poet, writer, and playwright Maurice Magre (1877–1941) was named Commandeur of the Légion d'honour in 1913, and in 1937 received the Grand Prix de littérature de l'Académie française. Hachette's series of children's books began in the late nineteenth century and featured several works by authors such as Joséphine Colomb and Albert Cim, as well as Charles Dickens's *The Old Curiosity Shop (Le magasin d'antiquités)* in translation. *Les trois métiers de Jeannet* (pp. 1-8) follows a cobbler's son attempting to seek his fortune, working in turns as a soldier, a tailor, and an astronomer, and saving a princess from a tower in the process, whilst *Les bon tours d'Yan* tells the story of a cunning young peasant who wins the heart of a baron's daughter.

Lorenz 24, p. 694 (calling for a 1911 edition only). OCLC finds copies at the Bibliothèque nationale de France only.



LES BONS TOURS D'YAN

10

Il le répéta si souvent que cela vint aux oreilles du seigneur qui entra dans une colère terrible. Il demanda quel était ce Yan qui s'était permis de parler ainsi, et quand il apprit que c'était un rusé garçon qui passait pour avoir toute espèce de bons tours dans son sac, il pensa qu'il allait mettre rudement sa malice à l'épreuve.



- JE TE FERAI PENDRE DEMAIN, DIT LE SEIGNEUR.

Il alla, suivi de ses gardes, dans la chaumière d'Anne-Marie, et il dit à Yan :

« Je te ferai pendre demain matin pour les propos que tu as tenus sur ma fille, à moins, toutefois, que tu ne parviennes à dérober cette nuit mon cheval blanc que je monte les jours de fête. »

Anne-Marie pleura, pensant son fils perdu, mais Yan la rassura et lui dit :

« Tu me verras peut-être demain sur le cheval blanc du seigneur. »

La nuit tombait, et il se dirigea vers le cha-

LES BONS TOURS D'YAN

teau. Le cheval blanc était dans l'écurie, et deux valets étaient prévenus d'avoir à monter la garde toute la nuit pour éviter que, par quelque subterfuge, Yan ne dérobât la bête.

Or, c'était le mardi gras, et les deux valets

étaient très ennuyés d'être de service, car tous les domestiques étaient réunis ce soirlà à la cuisine, pour manger des crêpes et boire du vin blanc. Et le premier dit à l'autre:

« Tu vas rester seul pour veiller. Je vais passer une heure à la cuisine, au bout de ce temps je reviendrai, et tu seras à ton tour libre pendant une heure. » Ils s'entendi-

rent ainsi, et l'un yan traversait le village sur le cheval des valets sortit.

Yan, caché derrière la porte, avait tout entendu. Au bout d'une

demi-heure, il entra dans l'écurie. Le vent, qui soufflait très fort, éteignit la lanterne.

« Ces crêpes sont délicieuses, dit-il à mi-voix au valet; je suis rentré plus tôt que je ne l'avais dit pour te prévenir que, si tu ne cours pas bien vite, il n'en restera plus. »

Le valet, prenant Yan pour son compagnon,

44

$Convulsionaries \ and \ Miracles$

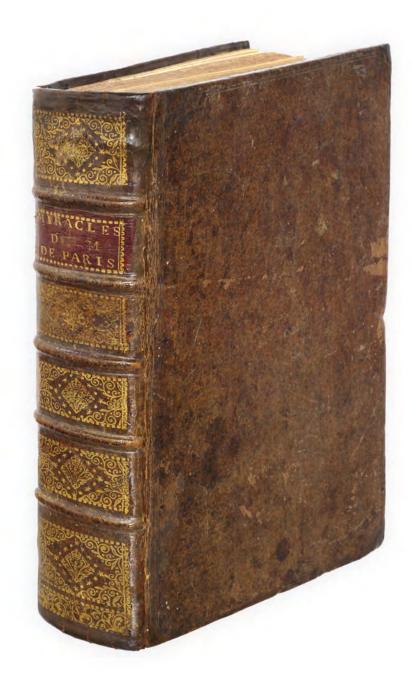
17. [MIRACLES.] 'Diverses pieces des miracles operées au tombeau de Mr De Paris.' *Paris, 1728–1737.*

38 works in 1 vol., 4to; some with woodcut vignettes, initials, head- and tailpieces; occasional light marks; overall very good in eighteenth-century calf, spine gilt in compartments with red morocco lettering-piece ('Miracles de M. de Paris'), edges sprinkled red, marbled endpapers; small marks and abrasions to covers, very slight splitting to joints, neat repairs to spine and corners; contemporary manuscript title to recto of front flyleaf 'Diverses pieces des miracles operées au tombeau de Mr De Paris', list of contents to verso with prices paid for each, ending 'total 18ll 1s, pour la relieure 11 10s, total 19ll 11s', prices in ink to titles. **£2250**

A remarkable sammelband of thirty-eight items relating to miracles associated with the Jansenist priest François de Paris (1690–1727) and with the Convulsionaries of Saint-Médard, many held in very few copies, if any, in UK and US libraries.

The first nine items relate to Charlotte de la Porte, who having lived for over fifty years with physical disabilities in her spine, legs, and feet, claimed to have experienced a miraculous recovery following her convulsions at the tomb of François de Paris in Saint-Médard cemetery in 1731, her limbs thereafter growing to normal proportions and her spine straightening. The items here represent the opinions of both her supporters and those who accused her of imposture. Two other Convulsionaries are discussed in association with Charlotte: Denise Regné ('Nizette'), cured of cataracts and breast cancer; and Margueritte-Catherine Turpin, whose disabled limbs were restored to full health following multiple convulsions.

The items that follow relate to miracles allegedly effected at François de Paris's tomb, or through his intercession, upon ten women (including four nuns) and five men, aged between ten and sixty, and from different social backgrounds. The women include: Charlotte Regnault, a surgeon's daughter, cured of a knee complaint; Marie-Madeleine Mossaron of long-term paralysis;



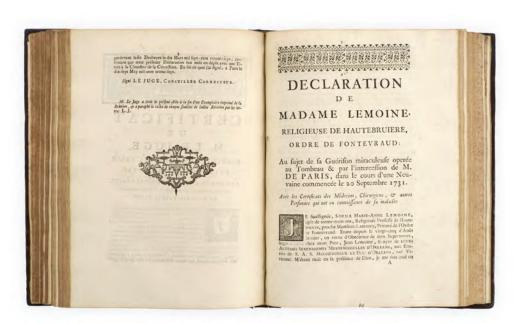
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Plas kar of köräs. Controlida Paria le umer Juin mil foyo-cent trents-un , Reçú duar falu. Signé , Bactura Lu, de plan bas eff érrit, figné de paraphé fauvant Adle de déple treja par les Notaires foutfinds en ume Jun mil foyo-cent trenten-un. Signé , Tamacharian , were Roussaue de Baernars, Nota-

L'original des pelleores ell annexé, comme die ell à la minute dude Alle, donc expédition ell ci-deffin i le sont demoué audit Bontemys. Notaire. Signé Rourses & Bontranes, No-contes, sus Paraphe. A cole ell écrit ; Stellé indis jour ; R. 5 f. Et au bas eit paraphé.



DECLARATION

D E CHARLOTTE REGNAULT, FAITE PARDEVANT NOTAIRES. Tant au fujet de fa Maladie que des Convultions qu'elle a cues au Tombeau

de M. DE PÀRIS, & de fa Guérifon. Miraculeufe, operée par l'interceffion de ce faint Diacre, le huit Fevrier 1732.

Avec les Certificats des Médecins , Chirurgiens ,

la Maladie de ladite Charlotte Regnault.

M. DCC. XXXIII.

· . 1

E autres perfonnes qui ont eu conneisfance de

Madeleine de Megrigny, a Benedictine nun of Troyes, of blindness, mutism, and paralysis; Marie-Anne Lemoine, a nun of the order of Fontevrault, of a limp; Madeleine-Thérèse Dumoulin of an abscess on her cheek; Mademoiselle Le Juge, an auditor's daughter, of pulmonary complications; Sister Marguerite Loysel of a dangerous cough; Mademoiselle Richome of apoplexy; and Marguerite Hutin, a nun from Reims, of a maimed arm (her case is discussed in particular detail). The men concerned are Joseph Massy, an Irish Protestant, cured of leprosy; Jacques Violette, a tapestry-maker, healed following a fall from a ladder; Pierre Douesnelle, a wine merchant, cured of pleurisy; Alexandre-Augustin Texier, son of a royal counsellor, of a hernia and emaciation; and Guillaume Bourdonnay of violent vomiting.

The collection ends with a very rare piece, predating the Convulsionary movement, regarding the miraculous cure of Anne Augier, who had been paralysed for twenty-two years, at the tomb of Gérard Rousse at Avenay in 1727.

The unidentified compiler of this sammelband has carefully noted the price of each item on the front flyleaf, along with the cost of the attractive binding, the whole coming to 19 *livres* and 11 *sous*.

A full list of contents is available on request.

Jable des Diéces Requeste Presentée ou Partement, Par Charlotte de la Borte, cy-1000 Replains Sur la Requeste de la nommée Charlotte , Le la Consultation Promiere Diece - 800 Lettre a Monsieur F.* au Sujet De Ses Reflexions Sur la Requeste De 2.00 -. 100 3.e' Charlotte De la Borte Reflexions sur la Requeste de Denises ou Misette, avec de nouvelle. 100 4.e Remarques Sur celle de charlotte 100 Seconde Requeste De Charlotte presenter ou Salement, d'un memoire en -Reporte à un memoire en forme de plainte de la Consulaionnaire monade 5.0 140 6.0 Differec es Instification des Requester, De Charlotte De la Borte, Denise Régre, 2# 200 Il arquerite Catherine Surpin, Contre les Reflexions de m? Front Dormiere, Seconde, en traisione Bartie; Change Cirtle 140. Apologie Ser Saul, Contre (Spologistic de Charlotte -10 Démonstration de la vierte, es de l'autorité des minutes des Dépositano, Saisanz les principes de Monsieur Pascal 1# 1000 qe 10.0 Lattre Anolightione, An Sujet des Missades, que Dien opère sur le Tombare - 1200 Declaration de Charlotte Regnault, au Sujet de Sa quérison privaculeuse II.e 12. Letter de Mort de Marine Sugnant, au sign de la gui Letter de Mort de Bascherand, a M? Dasfeld 12.0 Lettre de Mette Massaron, a M. L'Orche rugue de Davis, au Sujet de 134 It - 400 Sa guirison au tombeau de m?" Paris I'de Declavation de Joseph Maby, adevant Lutherien au Sujer desague Disportation, on I'm montre que les misudes operes par degros Ge 150 Declavation du B. S. Colines Preticioe l'Ondaire, austrijes de la quirian de Id.e De Megrigny Religious to The Martin 17:0 * Cortificat De ott " Le Juge Consider, in Sugar Delay Destantion de Mare l'ollaines, Religiente, un Jujes de sa querson de Connette 18: lin par Vinterralijon de m. Baris Relation de la guerison miraculeuse de Melle Du 19: mirade opere sur Jacques Videde, par lintercopion de M? Bais -200 Reports à tous les Evile qui ont pour Contre on " l'aller de Bescherand -21 ** Lettre au Sujer de la guirison Surprenante de ma l'alle de Bascherand 220 Autre Lettre du meine Sujet. + 32 + sonies)-Lettre de M. " + a un de Ses Amis, au Jujes du mirade d'Anne le france 26 " + Relation de la Maladie es de la guerron de attelle Le Juge alate, an Injet de la quierion mitraent. De Melle Loytel, Religiouse, au Calquire de Lucomborne Relation du mirade operation la gertonne de Sierre Douesnelle, habitans de Chaillos -Extrait Dune Lattre, au Sujes Du mirade de Matte Richome -Ratation de la guerison miraon leuse de Mi Désier sien de Gallery -Tatoris Done Lator Jun Chartreup de hollon de ; au Suje des misacles de on " Bais La sporite du mirade de Marquerite hutin -320 Domonstration de la faifseté duminante de Marquerite hutin antermanie ansor song la fernature la cinestia de midara. La Marian Ver l'ordonnance du Roy on Date de 27. Janvier 1732. qui ordonne a fermeture du petie Cometiere de st m'édard _ _ _ - 2# 100° 35 " Declavation de Guillaume Bourdonnay, au Sujes de La querison miraculeuse 26" Memoine es pieces Justification , au Sajes du Miraderarrise à Aronay Diocese de Acima Par l'interception de M. Gevand Roupe Evêtre chanime d'Antonny 180 Pour la Religione Ia Ion total 19th Ion total 19th IIon

REQUESTE présentée AU PARLEMENT

Vve - Plessi 731

PAR

CHARLOTTE DE LA PORTE,

DONT LES JAMBES ET LES PIEDS ont grandi & fe font formés après l'âge de cinquante ans, dans le cours de fes Convultions;

ACCUSE'E D'IMPOSTURE, DECRETE'E de Prife de Corps, & renfermée à la Salpétriere.



39. pieces

A PARIS,

De l'Imprimerie de Ph. Nic. LOTTIN, Imprimeur-Libraire, rue S. Jacques, proche de S. Yves, à la Vérité.

M. DCC. XXXV.

REGLEMENT ET METHODE, POUR LES ECOLES. Par M. *** Ster Figule De Magny A PARIS, Chez FRANÇOIS H. MUGUET, premier Imprimeur du Roy, ruë neuve Nôtre-Dame, à la Croix d'Or.

M. DCC. IX. AVEC APPROBATION.

Rules for Schools

18. [PACCORI, Ambroise.] Reglement et methode pour les ecoles. Par M.***. *Paris, François H. Muguet, 1709.*

12mo, pp. [8], 96, [4], 31, [1]; woodcut headpieces and initials; small tear to lower inner margin of first quire; very good in contemporary calf, spine in compartments lettered and decorated in gilt, edges sprinkled red, marbled endpapers, green silk place marker; small loss at head of spine, extremities slightly rubbed; early inscription to title 'Ste Ursule De Magny a la librairie'. **£675**

Rare first edition of this work on Christian education by Ambroise Paccori (1649–1730), priest and head of the college at Meung-sur-Loire, opening with a passage on the importance of schools and the education of the young drawn from the works of the great medieval French scholar Jean Gerson.

Paccori begins by detailing the skills and character required of school masters and mistresses and the religious texts with which they should be familiar. He advocates patience towards children's faults and vigilance over their words and actions (including preventing them from singing naughty songs), considers punishments and rewards, and encourages teachers to help parents recognise their own educational responsibilities. He then turns to the duties of children themselves, such as not running in the streets, swearing, stealing, or lying, avoiding bad company, and keeping quiet and paying attention in class. The final section turns to practical considerations, including schoolroom seating arrangements, distributing books, keeping order, punishing laziness, teaching reading and writing, the catechism and prayers, accompanying children to Mass, and holidays.

Provenance: from the library of the Ursuline convent at Magny-en-Vexin, in northern France.

No copies traced in the US; 2 in the UK (NLS, University of Aberdeen).

ANNOTATED SATIRES

19. PERSIUS. Auli Persii Flacci satyrae sex. Cnm [*sic*] annotatiu[n]culis in margine adiectis, quae brevis commentarii vice esse possint. Paris, Simon de Colines, 1541.

8vo, ff. 12; woodcut device to title, criblé initial, text in italics; short, closed marginal tear to f. 6, a little creasing to inner margins, a few light marks; very good in modern stiff vellum, 'Persius 1541' in ink to upper cover; boards bowed; interlinear and marginal annotations in a contemporary hand to ff. 2r-8v. £2750

Uncommon Colines edition of the Satires of Persius, the first four of which are heavily annotated by a contemporary student, no doubt studying at the University of Paris. Written in a rapid cursive, likely direct from the lecturer's mouth, his notes provide a snapshot of the teaching provided on the great Stoic satirist in the French capital at the opening of the 1540s.

Colines (1480–1546) worked initially for Henri Estienne (marrying his widow) before becoming printer to the University of Paris in 1522. He pioneered the use of italic types in France. His first edition of Persius, aimed at the student market, appeared in 1528 with, as here, the marginal comments of Celio Secondo Curione.

The interlinear annotations in this copy paraphrase and explain the text. So, for example, the 'barbatum magistrum' of 4.1 is identified as Socrates, and 'Anticyras' at 4.16 as hellebore. The marginalia classify linguistic and rhetorical devices employed by Persius (e.g. 'allegoria', 'antiptosis', 'metonimia', 'prosopopoeia', 'sincopa', 'periphrasis'); provide textual emendations (e.g. 'tremor albus' at 3.115 is corrected to 'timor albus'); and note variant readings (e.g. beside the famous line 'respue quod non es' (4.51) is a note 'respice alias'). The marginalia become particularly dense at the end of Satire 3 and opening of Satire 4. In the former a hungover student is harangued by a friend, and the annotations display an interest in Persius' notable description of physical illness. In Satire 4, Persius uses Socrates as the voice of self-knowledge, initially in conversation with the young politician Alcibiades. The marginalia show a close study of the opening section, in which Socrates attacks his interlocutor for his superficiality, lack of knowledge, and unfitness to hold political power. A further marginal note explains a reference to Baucis at 4.21.

USTC 140287; not in Renouard. Only 1 copy recorded in the UK (V&A), and 3 in the US (Harvard, Stanford, William & Mary Libraries).

II VITA.

Flaccus, ut author eft Eufes ris Hetruriæ ciuitate natus ipfe uidetur innuere, cu ait Mihi nunc Ligus ora

eum mare, qua latus inges littus se ualle receptat, enum portum Lunce, quod

,quò secesserat, or mare su-Ietruscum significans.natus Tyberio principe, eius impe eronis nono, cu ageret trices m. Romam literarum caufa toga, Cornuto philosopho des ipue observabat, ut ipse testa

istos mihi purpura cestit, bus donata pependit, stu suscipis annos

oluit minutium macrinum pe, & Cefium Baffum poeta yras, mihil scripfiffe testatur imo de satyra loquens in hac rægloriæ, quauis uno libro tialis, tur Persius uno, Marfus Amazonide.

2 AVII FLACCI PERSII IN SATYS RAS PROLOGVS. Ec fonte labre prolui caballino, Nec in bicipiti formialle Parna Hæc præfas tio quæ pris mæ fatyræ argumenti ogire, vieceit,nos Heliconid alque, fallid apque Pyrenen ale un not fillis reinaguo, guori magnes tabut fillis reinaguo, guori magnes tabut Riderre Equaces ipfe fragmero dofrum. Ad fatra udiun carmen affero dofrum. ra uatum carmen affero noftrum. hil cuiquam Onis expediuit plittaco juum valpe, nicalque docuit noltra uerba conaris denantics graver Them Magister artis, ingenique largitor Venten, negatas artifex fequi noces.

Idolofi Jpes refulferit nummi,

SATYRA PRIMA.

Frætulerint sugænon fi glåd furbida Roma

Caffiges trutina, nec te quafineris extra.

stantine Num Konte quis non ab n fas dicere sed fas, Tunc cu ad canitien or holts um stude ninere triffe affecti or mecibus facinus quæcunque relicits o com fapinus patruos, tunc tunc ignofeite.nolo.

actedas, examenne improbum in illa ??

Ocuras hominum, o quantum eft in rebusinane. In feriptet

Yeldu, uel nemo, tur peer viilerabile, quarei (nemo se um ad vai Yeldu, uel nemo, tur peer viilerabile, quarei (nemos epa quasta Ne nibi Pa ydamas, er Trotades Habeonem - Par Sacon more

berenty

Wiris remansen

Coruos poetas cor hoetridal picas Cantare credas pegafeium melos.

A: PERSTI.

Taborant fat wirnieffe non poffunt, etia fi corpore valeant.

boras ram le his a Pox Southing, offenderis, we wat we infanus

sil

to function rannel SATYRA QVARTA.

Nil calet.hic fummofq; pedes attinge, manufq; Non frigent uifa est si forte pecunia, fiue Candida ujcini subrisit molle puella, Cor tibi rite falit, positum est algente catino Durum olus, or populi cribro decusta farina. Tentemus fauces, tenero latet ulcus in ore cum febri la putre, quod haud deceat plebeia radere beta. ni occasione Alges cum excussit membris tremor albus driftas. Nunc face supposita feruescit sanguis, er ira rideri ponti- Escintillant oculi, dicifque facifque quod ipfe Non fani effe hommis, non fanus iuret Oreftes. ton ob within

and Interest and Dicere, forbitio tollit que dira cicutæ, ftrum R Em populi tractas! barbatum hoc crede magi-Tun numani Tun imperi ti, temere fe ad gerendum magifiziati Scilicet ingenium, or rerum prudentia uelox. primis aut i Ante pilos uenit, dicenda tacendaque falles. Nerone, qui Ergo ubi commota feruet plebecula bile, V - 279 Licelus impe rium occupa Fert animus calidæ feciffe filentia turbæ Ineptinimus Maiestate manus quid deinde loqueres uivites Hoc puto non iustum est, illud male, rectius istud. no popular Scis etenim iustum gemina suspendere lance Ancipitis libræ, rectum discernis, ubi inter Curua fubit, uel cum fallit pede regula uaro, bandy!

Et potis es nigrum uitio præfigere theta. Quintu igitur summa nequicquam pelle decorus Ante diem blando caudam iactare popello Jan Definis, Anticyras melior forbere merdaas

Que tibi fumma boni eft uncta uixisse patella semper, or affiduo curata cuticula fole.

SATYRA IIII.

Expecta hand aliud respondeat hæc anus, i nunc, Dinomaches ego fum lufila, fum candidus,efto, Dum ne deterius fapiat pannucia Baucis, cum bene discincto cantauerit ocyma uerne. Vt nemo in feje tentat descendere, nemo, sed præcedentispectatur mantica tergo. Quefieris, noftin Vettidi prædia?cuius? Diues arat Curibus, quantum non milinus oberret, Hunc ais ?hunc, dijs iratis, genioque finistro Qui quandoque iugum pertusa ad compita figit, Seriolæ ueteris metuens deradere limum Ingemit , hoc bene fit funicatum cum fale mordens cape, or farratam pueris plaudentihus ollam Pannofam fæcem morientis forbet aceti. At fi unctus ceffes, er figas in cute folem, Elt prope te ignotus cubito qui tangat, or acre Despuat in mores, penemque arcanaque lumbi Runcantem, populo marcentes pandere uuluas. Tu cum maxillis balanatum gausape pectas, Inguinibus quare detofus gurgulio extat? Quinque palæstritælicet bæc plantaria uellant, Elixasque nates labefactent forcipe adunca, Non tamen ista flix ullo mansuescit aratro. Cedinus, inquicem prebenus crura fagittis. Vinitur hoc pacto, fic nouinus.ilia fubter Cæcum uulnus habes, sed lato balteus auro Protegit, ut mauis, da uerba, or decipe neruos si potes egregium cum me incinia dicat, Non credam suifo fi palles improbe nummo, Si facis in penen quicquid tibi uenit amarum, Si puteal multa cautus mbice flagellas

nin

moot

hit son

I nune & oh nobilitatem & fortunam te vendita, ciz alioqui nihil fapias. Hom? num more fit inquit, ve ad aliena vis tia fimus os that culatifimi, ad noftra pla ne cæcutia: mus.Nam di uitis cuiuf piam auarit? am & .parfis moniam faci le obferuas mus, in nobis maiora flagia tia non anie maduertime

motoobera ag firis

Siconfeio et tibi fceleris alicuius, non credes yuls

ON HANDMADE PAPER; AMPLY ILLUSTRATED

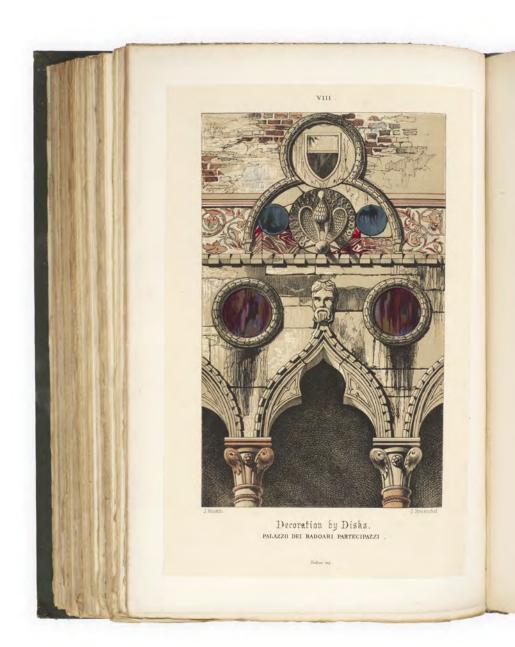
20. RUSKIN, John. The stones of Venice ... With illustrations drawn by the author. Fourth edition. *Orpington, Kent, George Allen, 1886*.

3 vols, large 8vo, pp. xv, [1], 403, [1 (blank)]; xiv, [2], 397, [1 (blank)]; [6], 352, [4], 135, [1]; with 53 plates, including several mezzotints and 6 chromolithographs (some with additional hand-colouring), and with numerous illustrations in text, all after Ruskin; contents lightly toned, occasional light foxing and marginal dust-soiling, but overall in very good condition, edges untrimmed, vol. III partly uncut; bound in the publisher's green cloth, lettered in gilt to spine; extremities and hinges a little worn, some light rubbing to boards; a cutting from a catalogue of Henry Sotheran and Co., booksellers, to front pastedown of vol. I. £375

A deluxe copy, one of 220 copies, of the fourth expanded edition, printed on Van Gelder laid paper, with the plates on India paper.

The Stones of Venice is a three-volume treatise on art and architecture in medieval Venice by the English art and social critic John Ruskin (1819–1900), first published from 1851 to 1853. In his work, Ruskin aimed to establish an architectural typology that traces the evolution of Venetian Gothic from the Romanesque, and identifies early signs of decadence as the city's architecture shifted towards Renaissance forms. This typology, while fitting the rise-and-fall archetype, remained largely valid for 150 years. However, 'the importance of *The Stones of Venice* lies not in its hostility to the Renaissance, but in its celebration of the Byzantine and the Gothic, which had an immediate effect on Victorian architects, who began to introduce Romanesque forms and Venetian and Veronese colour and sculptural features into their designs' (*ODNB*). The fourth edition of 1879, and a new, exhaustive index of 135 pages. Issued on 8 July 1886, this edition was available in plain brown cloth boards, with 2000 copies printed at a price of 4 guineas per set. Additionally, 220 deluxe copies were produced on handmade Van Gelder paper with the plates on India paper, bound in green cloth boards, and priced at 8 guineas per set (Cook and Wedderburn, p. lv).

See 'Bibliographical note' in Cook and Wedderburn (eds), *The works of John Ruskin, library edition volume IX, The stones of Venice volume I* (London, George Allen, 1903); cf. *The annual American catalogue*, 1886, p. 112.





WITH A MANUSCRIPT APPENDIX

21. [SERMONS.] [Sequitur opus novu[m] maximu[m] et insigne super epistolas totius quadragesime quod dicitur Anima fidelis.] (colophon:) Paris, André Bocard for Jean Petit, 25 September 1501.

8vo, ff. ii-ccxix, [5 (index)]; wanting title-page with Petit's woodcut device; woodcut initials, text in two columns; small marginal wormholes to first few leaves, small hole to fore-edge of f. xliii, old repairs to margins of ff. cxxxii-iii, some marginal dampstaining; otherwise very good in nineteenth-century vellum over boards, yapp edges, gilt-lettered red morocco spine label (chipped); rebacked with spine laid down, some worming to yapp edges and staining to covers, endpapers renewed; contemporary MS notes to recto and blank verso of last leaf and to 6 following blank pages, a few contemporary marginal annotations, inscription at end 'Iste liber pertinet domino Jo. Gerardii presbytro ...'. £650

Uncommon edition of a collection of sermons for Lent sometimes attributed to the fifteenthcentury Italian Dominican preacher Leonardus de Utino (also known as Leonardo Mattei). Earlier editions had appeared at Paris and Lyons in the late 1490s. The topics covered include penitence, alms, temptation, the damned and the saved, sin, prayer, God's mercy, greed, justice, cleansing, blasphemy, love for one's enemies, and confession, and the volume ends with a number of sermons on Christ's Passion and the Resurrection.

As the inscription at the end makes clear, this copy belonged at an early date to a French priest by the name of Jean Gerard. He has added several pages of manuscript notes in Latin after the text, opening with the following devotional verses: 'Paulus / Sunt tria que vere faciunt me sepe dolere / Primum est durum quia scio me morturum / Secundum timeo quia tempus nescio quando / Inde magis fleo quia nescio ubi parebo'. This is followed by a collection of sayings, beginning with 'Cortex ambit arborem penna tegit volucrem' (Hugh of St Victor) and ending with 'Natura mortalium hoc nomine prava et sinistra' (Curtius Rufus), the opening of a letter, and the beginning of a prayer 'In te lesu spes mea' (this written in red and crossed through). The following two and a half pages relate to the Office of the Dead ('Officium defunctorum ad matutinum', beginning 'Circumdederunt me gemitus mortis'), and Gerard's notes end with a sentence on hearing Mass. The marginalia show an interest in the sermon for Maundy Thursday.

USTC 182442. Library Hub shows only 2 copies in the UK (Lambeth Palace (imperfect), London Library); OCLC records 4 in the US (Bridwell, Folger, Huntington, University of Houston).

Serla.ij.poft pafcha. CSequentur tres fermones ran moztuum fuerit ipfum fo quozum primus eft.freria fe= lum maner.Si autem moztuu cunda post pascha de refurre= fuerit multum fructum affere monen mortuozu:et ctione. Si ergo malum totaliter avni uerfaliter excluderetur a reb9 meret.non th deus h

ulam allerebat futur mitiin malu contra los erclamauit paul filio ipfoza dicens . 1 obarifeus et filius pl tiquis effet concord cos de spe refurrectio Th ppter hoc facta e dia inter cos.ideo dia à. y. g hoc fuit laud paulus poneret diff fue Difcordia iter cos concordes in malo. 1 paulus fecit vi ipeci malü.f. pfecutione ri Ethoc ettă probat an R.Ego dhs creans m aens paces.i.fum pu lum. 2t fic pts ronib? auctoritatib9 op Dinin tiain rebus hūanis excludere a rebus to lum:vt non ipediat b fpritualiter ad ,ppo hoc fuerit maximum ms ho: fc3 one nofter paffione fuftinuerit e fuerit: 'poc th congru eft:ne totu genus hu tet:et ficer illo fumo bonü ipediret. Et i breg. Nihil nob pfi mili redimi "pfuiffet.i postea fic oportuit pi lupzadictavt tanden

Correx amber asterso pour boyes bolumy Sound perfor land one opis other former to ACT sport at may Virba to a post of a sec Ve monther of the Anousdand un gant most & dout for gang mond drup and Bertrank parsonipal et de flittes proffet Sartet mitatio reart's forme more fand hours a elfre of prefic timbal for postal first sefugit Sand mid unque leix' Surt - or al' - mo fina por store for Surt toming of marked pl. Mand off. 2 sunglo petery. at classicat 257 out to prodio 2 Keyon open Date out and. at his sperace , Jucat set 1 5020/ must mathere to a capacite fins hifino Del & horang & huno Be ut angelog Juplant sinial ad puraspine of finistipudence find for the towerst find you ber morely having By a it optim happin al locu portion comorace of by and moste paper fuith: mitire out Whay Simpone. ander one fidelin Stutor Jupicia fina p have proved & please for furty beday? many with prodo : no opera maint har for razing peter Sapuret que frigilia it al ger mollos mals defe bus in projecto purrande prova avalt Stay burg 2 2 9 30 And here for Valorada of a fungin by poula f. d. And fideline is more & 2 . S. p. & And son up bout Semont? L' The go loping. formen our gradily for al , i in L'now & Soup met Quil prodop in put bata line in forma Day creator po mile ture biftin pipe at mosting prary proprietions to Lunders forme Valen Hales no por Ping ? mind of todated it and fut condition of a promage ting 17 also faring borny mullo of openet). Sumitte nobile debate when and mulling pridit for good fur mousing the provide Sunga Diffinited of tripica Puffaza of a. to keeping when the let long of see clost aprombub alprix. Rel of young ut page 18 equisa more alin for now proma 2 pumper an por y. in pus the go verys ! David Sout out ut forp / Sp. ho + hobitor of good two ! C

SILKEN LADIES

22. [SILK PRINTING.] KAUFFMAN, Angelica, artist; William Wynne RYLAND, engraver. Lyric Poetry. [London, W. Ryland], 1770s?

Stipple engraving (engraved area *c*. 114×75 mm, cloth size *c*. 122×82 mm), printed in black, brown, blue, and orange on white silk, signed on the plate and captioned at the foot; cut down within the platemark and mounted on card; a few spots at foot else in very good condition. **£650**

23. [SILK PRINTING.] RANKIN, J[ohn Francis?] Poll of Plymouth. [*London, 1780s*].

Stipple engraving (engraved area *c*. 119 x 77 mm, cloth size *c*. 129 x 95 mm), printed in black, brown, blue, and maroon on white silk, signed on the plate and captioned at the foot, with two lines of engraved verse, the second printed on the selvage edge; some spotting, else good, mounted on card. **£250**

24. [SILK PRINTING.] WELLS, William? Fidelia. London, W. Wells, June 10, 1784.

Stipple engraving (plate size 94 x 64 mm), printed in black, brown and blue on white silk, faintly signed on the plate, captioned within the image, imprint at foot; a few spots, surface sightly creased, but good, mounted on card. **£200**

Three very rare examples of colour stipple engraving on silk, a time-consuming and expensive technique that required the various colours to be applied to the plate by brush before each impression. Add to this the vagaries of printing on silk, and we have here three remarkable items.

William Wynne Ryland (1733–1783) is usually considered the pioneer of stipple engraving in Britain, born from his studies under Boucher and Le Bas in Paris; it was a technique intimately associated with his reproductions of the works of the Swiss-born history painter Angelica Kauffman, who had come to London in 1766. 'In 1774 Ryland engraved and published the first of a long series of dotted prints after Kauffman that were designed to look like red chalk drawings. Ryland interpreted Kauffman's designs with sensitivity and improved her



draughtsmanship in the translation. Usually circular, and printed in red or brown or sometimes in colours, his prints looked most attractive in gold frames, and these beautiful neo-classical designs proved very popular in Britain and on the continent. Ryland published little else until Kauffman left England in 1781' (*ODNB*).

Earlier in her career Kauffman (1741–1807) made the difficult choice between music and painting, and musical themes continued to play a large role in her painting. Erato, the lyric muse, as depicted here, features in a number of works by her; Ryland was to publish another version of the same image in 1780, the plate engraved by Kauffman's brother-in-law Giuseppe Zucchi, under the title 'The Muse Erato'.



In 1783, Ryland was charged with issuing forged bills drawn on the East India Company – his guilt is far from clear, 'but his conduct in fleeing his house and then attempting suicide when discovered told against him', and he was found guilty and duly hanged at Tyburn.

The engraver John Francis Rankin was active in the mid-1780s; here he illustrated a popular sentimental ballad, 'Sweet Poll of Plymouth', about a naval wife separated from her love by the press gang. William Wells was active as an engraver and printseller on Fleet Street 1779–1784; 'Fidelia' is a generic depiction of female loyalty.

We have not been able to locate any other examples of any of these prints.



Rulers of the Renaissance

25. SIMEONI, Gabriele. Comentarii di Gabriello Symeoni Fiorentino sopra alla tetrarchia di Vinegia, di Milano, di Mantova, et di Ferrara ... *Venice, Comino da Trino di Monferrato,* 1546.

8vo, ff. [4], 110, [18]; italic letter, printed marginalia, portrait vignette of Simeoni to titlepage within an oval frame decorated with the heads of putti, woodcut historiated initials throughout, 3 full-page woodcut diagrams; occasional dampstaining and finger-soiling, title-page soiled with chips to corners; late nineteenth-century blue-grey marbled boards, paper title-piece adhered to spine, 'Petrarchia' (*sic*) lettered to lower edge in ink; light wear to joints. **£550**

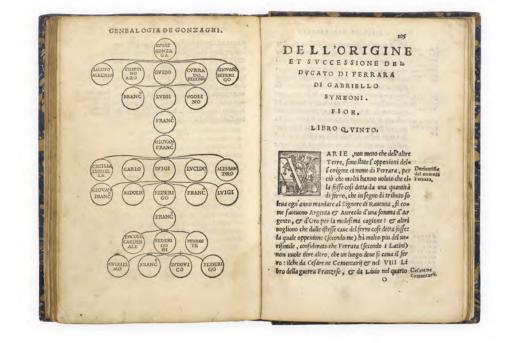
Scarce first edition of Gabriele Simeoni's (1509–1575) political history of the most powerful city-states of sixteenth-century Italy – Venice, Milan, Mantua, and Ferrara – with full-page genealogical diagrams of the Visconti, Gonzaga, and d'Este families.

Simeoni's highly detailed account, which traces the history of each city from its origin to 1545, focuses in particular on questions of succession and is supplemented by excerpts from letters, epitaphs, and speeches. Sent to France in 1528 as an attaché to the Pope's envoy, Simeoni travelled to various Italian courts upon his return to Italy, simultaneously pursing his interests as a poet, translator, astrologer, and writer of emblem books.

The history of Florence, Simeoni's birthplace, is notably absent from the *Comentarii*, perhaps due to difficulties in obtaining patronage: he left Florence for Venice in 1546 having tried unsuccessfully to obtain the sum of one hundred ducats needed for the publication of the work from Cardinal Ercole Gonzaga and Duke Cosimo I de' Medici. Three of the five books address the history of Venice, in recognition of funds eventually supplied by Doge Francesco Donato, to whom the book is dedicated.

Rare outside of Italy. OCLC and Library Hub find only 3 copies in the UK, at the British Library, Cambridge, and Oxford. Adams S1158; BM STC Italian 629; EDIT16 24589; USTC 856446. See Paoli, *La dedica* (2009); Richardson, *Printing, Writers and Readers in Renaissance Italy* (1999).







Schoolboy Terence in Exeter

26. TERENCE; Daniel HEINSIUS, *editor.* Pub. Terentii comoediae sex, ex recensione Heinsiana. *Amsterdam, Henrik Wetstein,* [*c.* 1700].

32mo in 8s, pp. 240; title copper-engraved; title trimmed at outer margin, but a very good copy; bound in contemporary British speckled calf, sewn two-on and bypass on 4 cords (of which 2 laced in); a little worn, chips to joints and endcaps; contemporary ink marks to title verso ('/g') and rear pastedown ('a/f'), early ink ownership inscription 'Gulielmi Gregg Schol: Exon: / E Libris est.' to front pastedown. **£145**

A small-format edition of Terence's comedies, printed in Amsterdam but bound in Britain and owned by a Devonshire schoolboy.

Although unidentified, the William Gregg who owned this book was most likely a pupil at Exeter School, refounded by Charles I in 1637 for the education of local boys. The ink marks to the title verso and rear pastedown appear to be bookseller's code.

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