



NEW ACQUISITIONS

MARCH

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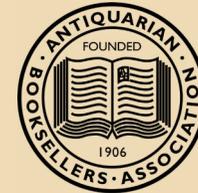


New Acquisitions

Bernard Quaritch Ltd | March 2026

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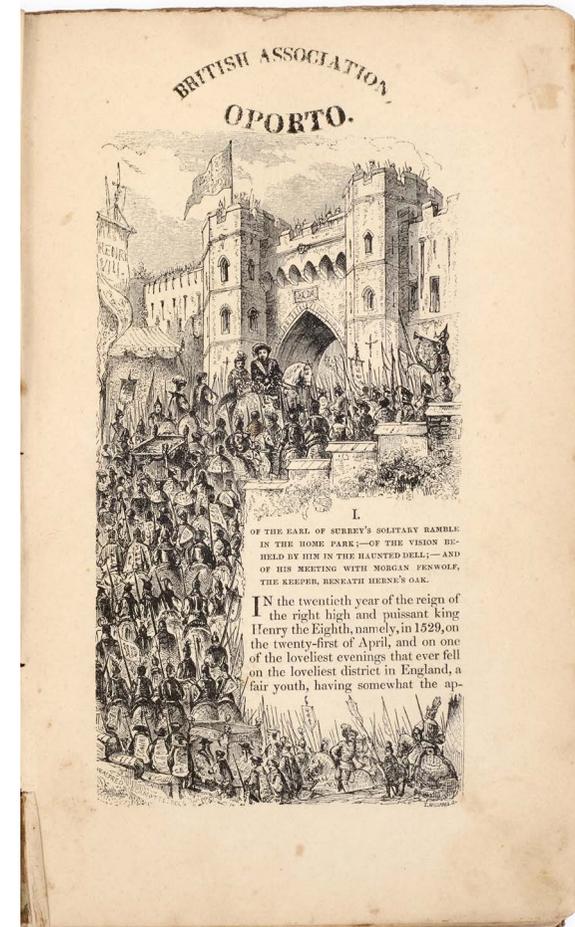
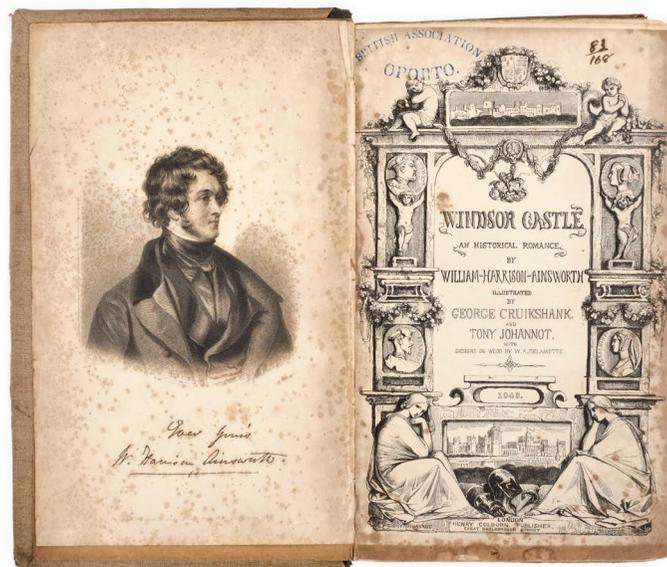
Covers: item 21; left: item 3

SOLD IN VICTORIAN PORTO

1. AINSWORTH, William Harrison. Windsor Castle. An historical Romance ... New Edition. Illustrated by George Cruikshank and Tony Johannot. With Designs on Wood, by W. Alfred Delamotte. London, Henry Colburn, 1843.

8vo, pp. x, [ii], 324, with a frontispiece portrait, an additional engraved title-page, eighteen etched plates, three woodcut plans; wood-engraved illustrations within the text; some uniform toning, plates foxed, rather shaken; in the original publisher's green cloth, gilt (rear joint cracked), early buckram over-jacket; blue printed label of Viuva Jacinto Silva, Livraria-Editora, Porto, stamps of the British Association Oporto, purchase note 'Bought from Factory House 10/79'. £200

First single-volume illustrated edition of a popular mid-career novel by Dickens's friend and commercial rival W. H. Ainsworth; the theme is Henry VIII's pursuit of Anne Boleyn, the historical romance interlaced with gothic touches courtesy of a sub-plot involving the legendary ghost of Herne the



Hunter. It was serialised in 1842–3, then published as a three-decker (with only three illustrations), followed later in the year by this copiously illustrated one-volume edition; it sold over thirty thousand copies and was adapted as a play.

This copy was retailed in Porto by the widow of Jacinto Silva, a bookseller and publisher who opened his shop in 1847, and entered the library of the British Association at British Factory House, a grand neo-Palladian testimony to the British domination of the port wine trade. By the early nineteenth century it had become more of a gentleman's club than a trade association; it still maintains a fine collection of maps and a library of twenty thousand books.

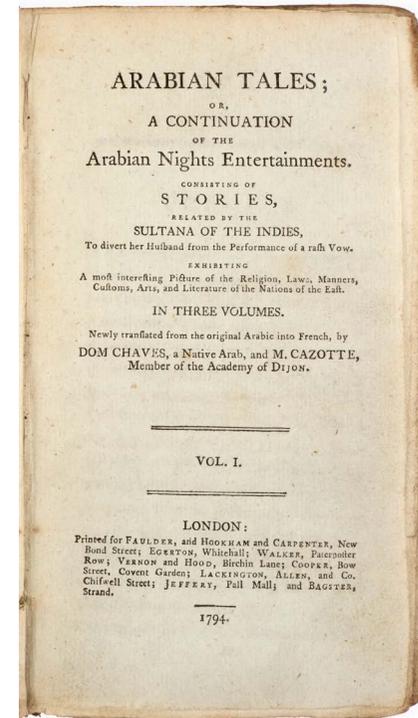
'A BARE-FACED FORGERY'

2. [ARABIAN NIGHTS.] Arabian Tales; or, a Continuation of the Arabian Nights Entertainments. Consisting of Stories related by the Sultana of the Indies to divert her Husband from the Performance of a rash Vow ... Newly translated from the original Arabic into French, by Don Chaves, a Native Arab, and M. Cazotte ... London, Faulder, and Hookham and Carpenter, Egerton, Walker [and five others], 1794.

Three vols, 12mo, pp. I: viii, 232; II: [2], 338; III: [4], 268; with half-titles in vols I and III; F3 and H6-8 torn through (no loss) in vol. II, somewhat dusty and a few stains, withal a very good set; uncut, in the original half calf with marbled sides, spines numbered directly in blind and lettered in ink; sides rather rubbed, with some losses (particularly to rear of vol. III); printed label of Kettle's Circulating Library in vol. I, pencil price of 5s (reduced to 4/6d). **£1000**

First edition of this translation of the *Continuation des mille et une nuits* (1788-9) by Denis Chavis and Jacques Cazotte; despite the very close similarity to the title of the translation by Robert Heron published in Edinburgh in 1792, the text here is different.

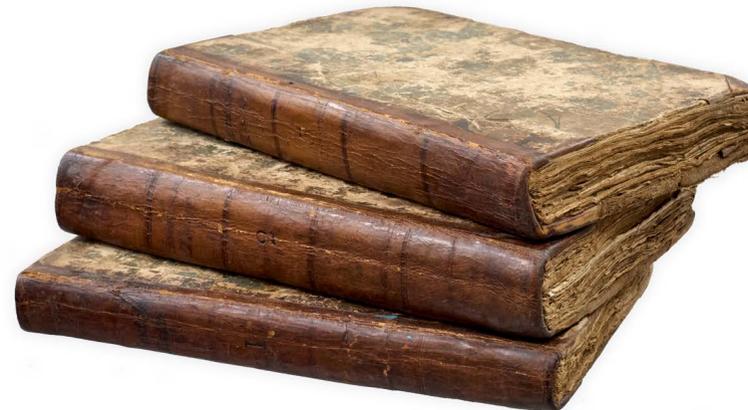
The Syrian-born Chavis had come to Paris to teach Arabic at the Bibliothèque du Roi in around 1783. At that time the *Arabian Nights* was known in France through the translation of Antoine Galland, which was based on the earliest extensive manuscript source, supplemented by stories from other sources such as those of Sindbad the sailor and Aladdin. Chavis concocted a 'more complete' manuscript which he deposited at the Library; based on Galland's, it added two more volumes, some stories taken from other Arabic sources, some back-translated from Galland's French. When the Swiss publisher Paul Barde asked Chavis if he had access to more *Nights* material, he concurred, making translations into French from his own manuscript and other sources, which were then edited by the fairy-tale writer Cazotte (who also made his own original additions) and published as part of Barde's *Cabinet des fées*.



The *Continuation* was successful, and widely read in its English translation, but rival scholarly attempts to recreate the *Nights* were also in progress and the *Continuation* was soon pronounced a 'bare-faced forgery' by the *Edinburgh Review*. The Preface here seeks to allay some suspicions, suggesting that its editors 'bestowed no mean degree of labour on the task of discriminating that which was original, from a cloud of Gallic interpolations'.

Provenance: with the printed label of 'Kettle's Circulating Library, No. 180 High Holborn', advertising membership at 5s per quarter or two-pence per volume, as well as magazines, card and bill printing, engraving work, second-hand musical instruments, violin lessons, and music 'for public or private Dances'. We have been unable to trace any other references to this institution.

ESTC T70116; not in Freeman, *Bibliotheca Fictiva*.



THE POWER OF PERSUASION

3. **BEROALDO, Filippo.** Opusculum eruditum quo continetur Declamatio philosophi medici & oratoris de excellentia disceptantium. [(Colophon:) Paris], Denis Roce, [1 August 1501].

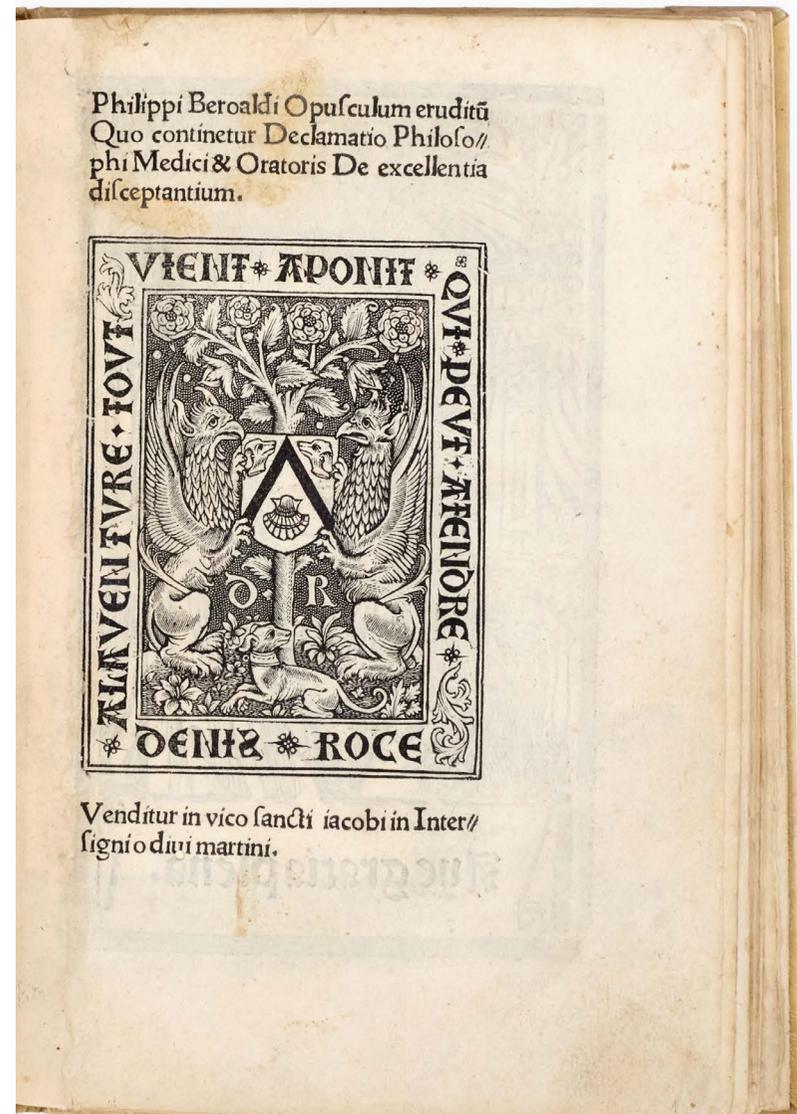
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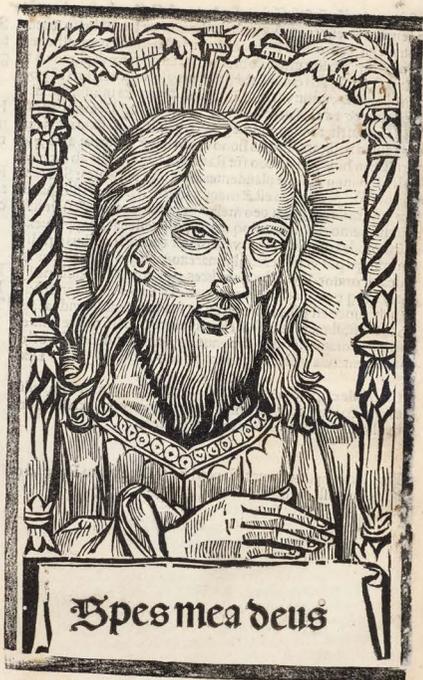
BEROALDO, Filippo. [Drophead title:] Libellus de optimo statu. [(Colophon:) Paris, Denis Roce, 'decimo nono ydus Augusti' (26 July?) 1501.]

Two works in one vol., 4to, *Opusculum*: ff. [8], A2.7 misbound; metalcut printer's device to title-page, full-page woodcut of the Virgin Mary to verso of title with the letterpress caption 'Ave gratia plena', woodcut initials, full-page woodcut of Christ to final verso with the letterpress caption 'Spes mea deus'; *Libellus*: ff. [14], Bb2.5 misbound; woodcut initials, repeated woodcut of Christ to final verso; backfolds repaired, marginal repair to final leaf, short marginal tears, a few small wormholes, a few scattered stains, otherwise a good copy; recased in old vellum over boards. **£3750**

Second Paris editions (first 1500) of Beroaldo's short texts on the power of persuasion and the ideal state; the first editions with illustrations, large and striking woodcuts of the Virgin Mary and Christ.

These two works by Filippo Beroaldo (1453–1505) were first printed together in Bologna in 1497. He dedicated *De optimo statu* (On the ideal state) to the *de facto* ruler of Bologna, Giovanni Bentivoglio; other editions were entitled *De optimo statu et de principe*, preempting Machiavelli's choice of title for his own short work of political theory. However, Beroaldo provides what is essentially a list of princely virtues, in the manner of earlier *specula principum*; he concludes that a monarchy is the best form of government, where the monarch acts in the best interests of the state. Although they approached princely behaviour from different angles, it has been suggested that Machiavelli did indeed read Beroaldo's treatise, though he was more influenced in his other writings by Beroaldo's commentaries on Roman drama.





Philippi Beroaldi libellus De optimo statu.



ARS PHILOSOPHIAE EST ea qui
de pulcherrima vita clarissimi admittit re
publica. Qd sane negotii ianuaz iam are
pandit & vix prudens ac politicon ofidit
nam si pclar & laudabile eire economi
ca agere boni patre familias. quato pclaro
ac laudabilis in rep. egere patie patet
Et cu hoim canatus lit nulq plecto co
modus pot hoib homo pdele ac patro
cinari q admistrando temp. quae i vniuer
su cuctioz pmoda pplectit. Vt aut no sans
e bonas leges hie nisi cultodes eaz sit diligens si quos graeci noz
mophilacas vocat. ita no sufficit bn moratas ee ciuitates. nisi eaz
sit tuores vigilanti. hi aut sut rep. gubernatores. Quoz opa se
detaria pl had dubie pdeit q ce: eroz negotio la strenuitas Sz cu
admistrande rep. sit forma no si plex. nec gen? vnu. Cu ali ali ud
pbent Videor facturus opera pcius si hodierna distatone que
pia de repu. deq optio statu & p pice digna scitu nec idigna
meoratu ex literatu interioz. secretariis de p r ero. q audientia &
aures p mteat. & aios refoueat. Qd dia me lit vos qto diliget er
attendite.

Nomo
phylaces

Mdmistrandas ciuitatu tres sut species. I s pncipat? Monar
vnius qua monarchia vocant e paucop. optimatu. qz q
obligar. atq aristocrata nuncupatur. Tertia e po
pulari gubernatio. q graeco vocabulo democratia d
auctores Dion/ Plato/ Aristoteles caeteri h Aristoteles i scdo po
liticoz. quoda fuisse tradit. qui optimam gubernatione esse crede
rent ex omnibus his comixta. & p pteea laudati temp. lacedae
monioz. velut ex monarchia aristocrata. democratia consistet
Rex enim apud illos erat pro vnius gubnatione. Senatus p pau
coz potentia Ephoratu statu populare re p t entabatur. Quae ve
ro ex tribus admistratombus melior potiorq sit distile est iudi
catu cu suis queq assertores habeat. nec ego tanq arbit. hono
rarius qd decehere aul sed qd veteres se ferit explicabo. Ita ei
optie citra q invidia alienis iudicis re i tate cefura peget. & cu li
bera sit iudicia optinef de his vt cuiq libitit erit ex p i i a t i a t u a c u t
q sit: vt aut facilis res tota colliq car h i s t o r i a r e d o n o r e n a r r a d a
est huc negotio. quod molior. accommodatissima
Post magophoniam. i magorum cedē quo die nulli magnoz
-Aa-



Philippi Beroaldi declamatio
Iosopho & medico antepone



AGENA
est eloqui
nihil ptabi
hoibus ipis
caeris aian
liquet. hoc q
celebratili
tam p d em
hodierno d
Antoniana
dus opera praecurritu lcholastic
matoria dictione pluderē. Qd vt gm
rum declamatoz. controuertiam pe
conditura nostrae concinataqz edul
a me dicent ea & animos foueat. &
gas p factones recidamus re ipsam ip
diligē ter ac libenter attendite

Dater q tres liberos habet
storez. moris testamēto
ciuitati p morte patris c
ditas paterna cedere del
bus agit cautam. a quo cu alta tu hae
Decla

Eemitor iudices cupia n
tribus fratribus pon? pat
philosophia sit regia cu
iuetu deoz. Plato vero d
bono vt ipi? Platōis verbis vtan
e a diis ne vnq dabit. Hae est vitae
expultrix. lum legu magistra mo
trix. Caeli & mūci qie plati. x qui alitu
sublimiora qia veltigat. Et vt i q pl
di tergo degit. Hae inuenia hoies d
ri? loqr diu tereni esidum. Quid p d
tiffia illa phia: q supra hae caligē
gd gafi caelo. Meritoqz Seneca phi

These second Parisian editions, printed by Michel Tholozé for Rocco, follow Kerver's editions of the previous year; they omit Beroaldo's preface, and the absence of a separate title-page for the second part perhaps indicates that the two were intended to be issued together. Rocco published numerous short works by Beroaldo, for students at the university to pick and choose which ones to buy for their studies.

The woodcuts are somewhat large and crude, perhaps more in the manner of a pilgrim badge than a book illustration. The blocks are cut with unusually strong lines, and the uneven edges suggest that these subjects may originally have

been part of a larger block divided into panels' (Mortimer, p. 71). They also seem somewhat incongruous, given the secular nature of the texts that they accompany.

Uncommon: we have traced copies of both works in the British Library, Harvard, and the Newberry; the first work is also in Christ's College, Cambridge and the National Library of Medicine; the second is also held by the LSE.

USTC 142763 & 142758; BP16 100016 & 100015; *Declamatio*: Mortimer, *Harvard French* 53. Not in Adams.

OPPRESSION OF WOMEN AS PERVERSION OF NATURE

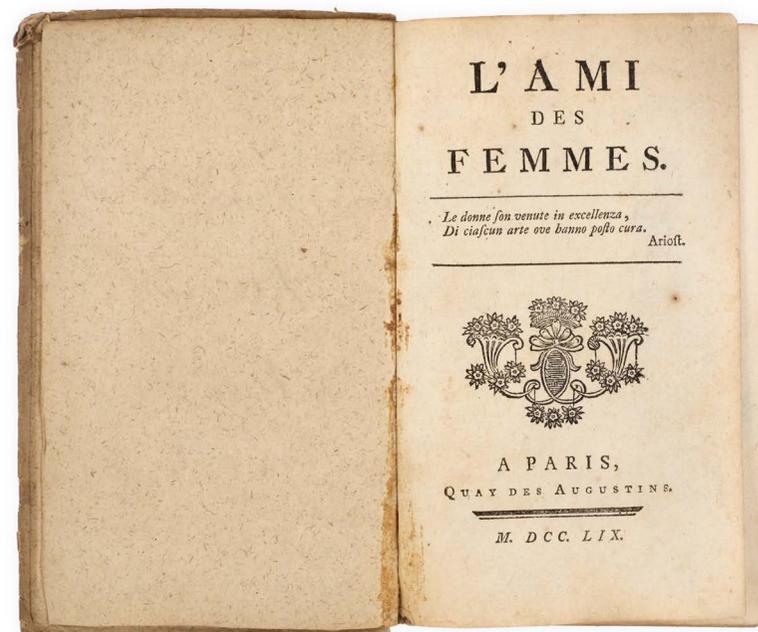
4. [BOUDIER DE VILLEMERT, Pierre-Joseph.] *L'ami des femmes*. Paris, 'Quay des Augustins', 1759.

8vo, pp. 182, [2, contents, blank]; woodcut ornament to title, woodcut initials and head- and tailpieces; first and last leaves coming loose, worming to hinges affecting inner margin of final leaf, otherwise a very good copy; in near-contemporary drab boards, spine lettered in ink, sums and doodles to boards; corners worn, a few chips to spine; nineteenth-century ownership inscription of François Marie Humpel to front free endpaper. **£300**

Uncommon early edition, printed a year after the first, of Boudier de Villemert's most famous work, a courtesy book for women discussing education and the place of woman within society.

Published anonymously in 1758, *L'ami des femmes* was an immediate success, with later editions published under the author's name; it was swiftly translated into German in 1759 as *Der Freund des Frauenzimmers*, and into English in 1766 as *The Ladies Friend*. Boudier (b. 1716), a jurisconsult about whom little is known, here promotes a natural harmony between men and women, arguing that the oppression of women is a perversion of Nature's law, despite the idea that, according to the same natural laws, women and men might have different roles and different destinies within marriage.

He discusses, *inter alia*, the state of women in society; studies suitable for women; women's occupation and dress; love and gallantry; marriage; and the education of children. Boudier de Villemert frequently vacillates between liberalism and traditional paternalism: while he argues that "the mind has no sex", he nonetheless denies women "abstract sciences and strenuous research whose details might weigh down their minds". These hesitations



show the difficulties experienced by minds in developing a liberal thesis from a misogynistic foundation' (Albistur and Armogathe, *Histoire du féminisme français* I (1977), p. 269, *trans.*).

In the *Avertissement*, Boudier warns that his book is not a parody of Mirabeau's *L'Ami des hommes*, but was nonetheless inspired by it.

No copies traced in the UK; not in Library Hub. OCLC finds eight copies in the US (BYU, Delaware, Maryland, Missouri, Northwestern, NYPL, Wellesley, Yale).

Gay I, p. 112. This edition not in Quérard (see vol. I, p. 443), Barbier (see vol. I, col. 132), or Weller (see vol. II, p. 152). See Williams, 'The Fate of French Feminism' in *Eighteenth-Century Studies* 14.1 (1980), pp. 37–55.

PLAGIARISING PLATO

5. [CAJOT, Jean-Joseph.] Les plagiats de M. J.J.R. de Genève sur l'éducation ... D. J. C. B. *The Hague and Paris, Durand, 1766.*

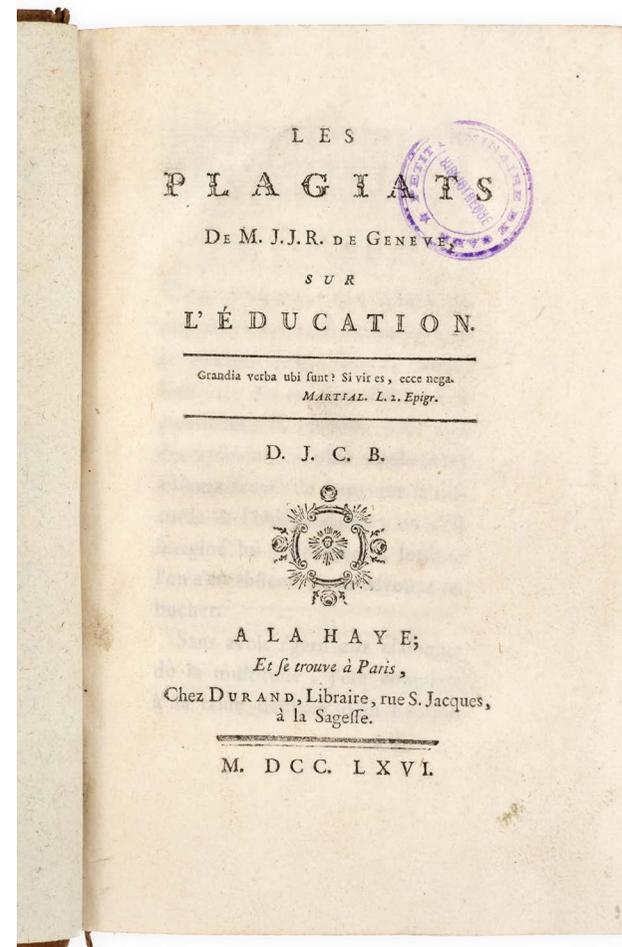
8vo, pp. xxii, [2], 378, 6 (adverts); small woodcut ornament to title-page, typographic head- and tailpieces throughout; a few very slight marks, but very good copy; in contemporary mottled sheep, spine gilt in compartments with gilt red morocco lettering-piece, pink silk page-marker, edges speckled blue, marbled endpapers; lightly rubbed in places with a few small bumps at extremities, slight sunning; ink stamp of Bibliothèque Petit Séminaire de Caen to title-page. **£275**

First edition of this scathing critique of Rousseau, accusing the philosopher of plagiarism, by the Benedictine monk Dom Joseph Cajot.

Dom Joseph Cajot (1726–1779), a Benedictine monk with the Congregation of Sainte-Vanne and Saint-Hydulphe in Lorraine, wrote the 'Observations touchant le discours [...] Sur le rétablissement des sciences & des Arts' in 1765, publishing it for the first time the following year together with his more extensive treatise, principally targeting Rousseau's *Émile*.

Cajot accuses Rousseau of stealing from Plato, Seneca, Plutarch, Malebranche, and Locke, among numerous other philosophers, in his writings on education. The 'Genevois' allegedly draws above all on Montaigne's *Essais*, whose ideas not only pervade *Émile* but also form the basis of the First Discourse (*Discours sur les sciences et les arts*). 'What perfidy on the part of Mr R. to dare to dress up Montaigne's philosophy in modern colours, to claim the credit for himself!' (p. 121, *trans.*). Elsewhere, he prefers sarcasm: Rousseau ought to be thanked for rendering Seneca accessible to a French readership. Cajot is meticulous in his efforts to expose plagiarism throughout *Émile*, for instance juxtaposing passages from Rousseau's book on the education of Sophie with the strikingly similar reflections of the Renaissance humanist scholar Juan Luis Vives (1493–1540) on women's education.

Cajot was in fact not the first to highlight Rousseau's apparent failure to attribute some of his ideas to Seneca, with Joseph Gautier having done so in 1751. According to Robert Wokler, 'Dom Joseph Cajot's imputations of plagiarism in his "Observations touchant le [premier] Discours de Rousseau" may have been



unduly severe overall and incorrect in specific instances, but it is a disconcerting fact that the *Discours sur les sciences et les arts* is the only one of Rousseau's major writings to warrant such suspicions' (Wokler, p. 157).

Conlon 376. See Brooke, 'Rousseau's *Second Discourse*: between Epicureanism and Stoicism', in *Rousseau and Freedom* (2010), pp. 44–57 (p. 45 and 55); Wokler, 'The *Discours sur les sciences et les arts* and its offspring: Rousseau in reply to his critics', in *Jean-Jacques Rousseau: Critical Assessments of Leading Political Philosophers, Volume II: Human Nature and History* (2006), pp. 152–77 (p. 157 and 174).

IN DIFESA

Delli Speciali di Medicina dell'
Almo Collegio Napoletano

DISSERTAZIONE
FISICO-MEDICO-CHIMICA

Su l'Analisi del Vino, e dell'
Uso, che ottiene presso de'
Chimici il suo variato spirito

DI

LUCA CARLUCCI

Dottor di Medicina, e Speciale
dell'istesso Almo Collegio.



POST FATA
RESURGO

Napoli li 20. di Luglio MDCCLVI.

FLAVOURED 'MEDICINAL' AQUA VITAE

6. CARLUCCI, Luca. In difesa delli speciali di medicina dell'Almo Collegio Napoletano dissertazione fisico-medico-chimica su l'analisi del vino, e dell'uso, che ottiene presso de' chimici il suo variato spirito ... *Naples, 20 July 1756.*

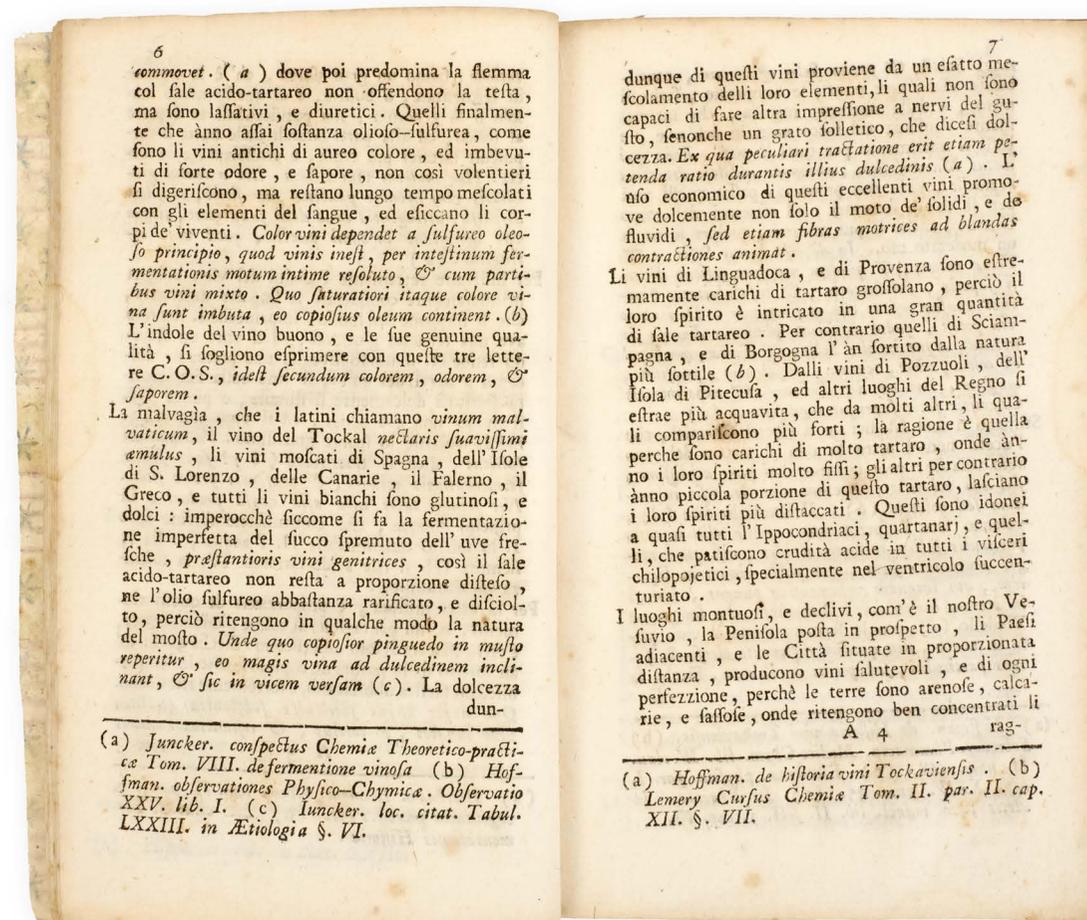
Small 8vo, pp. [vii], [1, blank], 38, [2, blank]; woodcut ornament to title, woodcut initials, large woodcut tailpiece; slight foxing to first and last leaves, otherwise a very good copy; in recent wrappers reusing late eighteenth-century printed patterned paper. **£1250**

First edition, seemingly unrecorded, of this study published in defence of the apothecaries of the Almo Collegio of Naples following a government decree that limited their freedom to distil spirits (*aqua vitae*).

Published in response to a decree by the *Arrendatore*, the collector of taxes on *aqua vitae*, prohibiting apothecaries from distilling and selling flavoured spirits except those distilled from fortified wines and flavoured with anise only, the *Dissertazione* aims to demonstrate the practical medical necessity of spirits distilled from a variety of wines and flavoured with various infusions. Carlucci, himself a physician and apothecary of the Collegio, illustrates fermentation techniques; discusses types of Italian and foreign wines (Malvasia, Tokaji, Canary wine, Falerno, Greco, wines from Languedoc and Provence, Burgundies, Champagne), including those produced on the slopes of Vesuvius (with a chemical analysis of the soil); examines infusions with roots, herbs, fruits, and spices (nutmeg, cinnamon, cloves, mint, fennel, coriander, anise, cumin, rose, cardamom, lemon) to add flavouring, and their different medicinal benefits; and considers mixtures with resins to obtain tinctures and syrups. His argument is supported throughout by frequent references to esteemed chemists of the time.

Although never directly addressed in the work, the underlying issue seems to be the suspicion from the tax authorities that the apothecaries were in fact exploiting a legal loophole by producing and selling flavoured spirits for recreational rather than pharmaceutical purposes, therefore avoiding the appropriate tax; evidently the problem persisted, as a second, much expanded edition, also extremely rare (only three copies recorded, all in Italy), was published in Naples twenty years later ('nella stamperia Raimondiana', 1776).

Not in ICCU or OCLC.



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commovet. (a) dove poi predomina la flemma col sale acido-tartareo non offendono la testa, ma sono lassativi, e diuretici. Quelli finalmente che anno assai sostanza oliofo-sulfurea, come sono li vini antichi di aureo colore, ed imbevuti di forte odore, e sapore, non così volentieri si digeriscono, ma restano lungo tempo mescolati con gli elementi del sangue, ed efficacano li corpi de' viventi. *Color vini dependet a sulfureo oleoso principio, quod vinis inest, per intestinum fermentationis motum intime resolutum, & cum partibus vini mixto. Quo saturatiori itaque colore vina sunt imbuta, eo copiosius oleum continent. (b)* L'indole del vino buono, e le sue genuine qualità, si vogliono esprimere con queste tre lettere C. O. S., idest secundum colorem, odorem, & saporem.

La malvasia, che i latini chiamano *vinum malvaticum*, il vino del Tockal *neclaris suavisissimi amulus*, li vini moscati di Spagna, dell' Isole di S. Lorenzo, delle Canarie, il Falerno, il Greco, e tutti li vini bianchi sono glutinosi, e dolci: imperocchè siccome si fa la fermentazione imperfetta del succo spremuto dell' uve fresche, *prestantioris vini genitrices*, così il sale acido-tartareo non resta a proporzione disteso, ne l'olio sulfureo abbastanza rarificato, e disciolto, perciò ritengono in qualche modo la natura del mosto. *Unde quo copiosior pinguedo in musto reperitur, eo magis vina ad dulcedinem inclinant, & sic in vicem versam (c)*. La dolcezza dun-

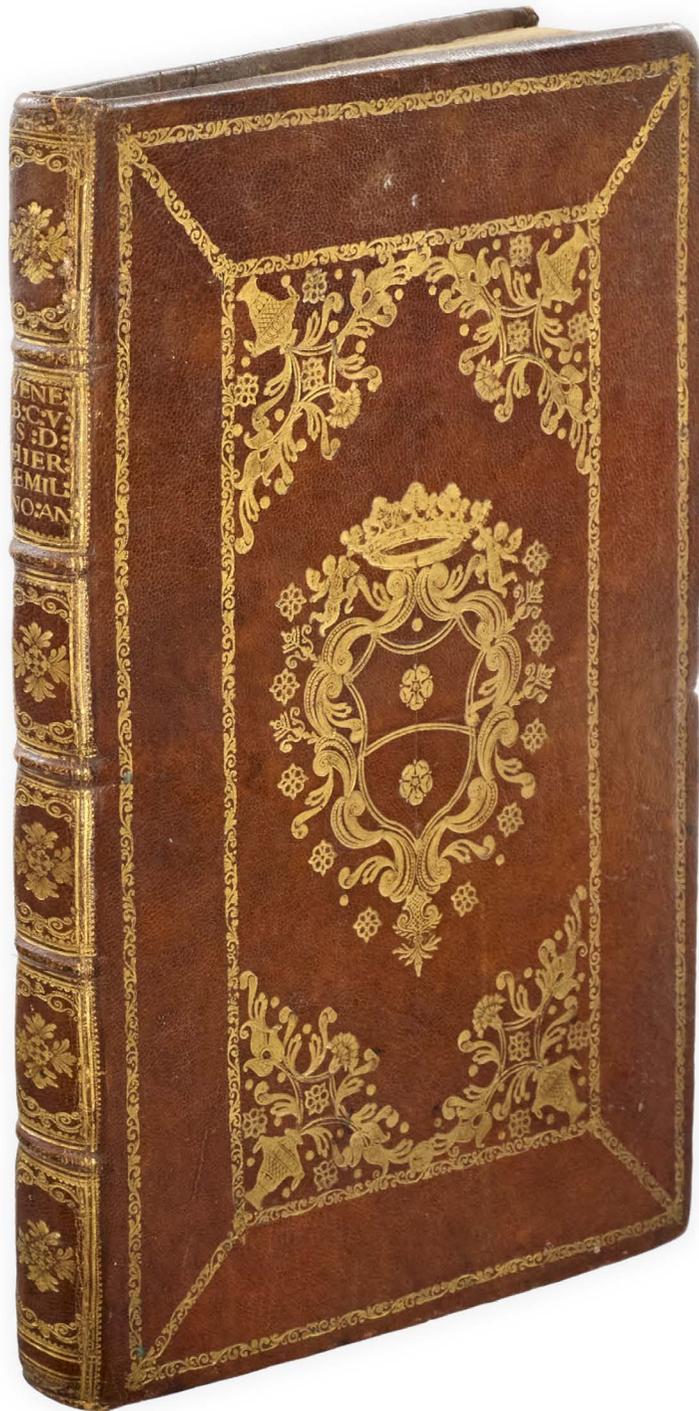
(a) *Juncker. conspectus Chemia Theoretico-practica Tom. VIII. de fermentatione vinosa* (b) *Hoffman. observationes Physico-Chymica. Observatio XXV. lib. I.* (c) *Juncker. loc. citat. Tabul. LXXXIII. in Aetiologia §. VI.*

7
 dunque di questi vini proviene da un esatto mescolamento delli loro elementi, li quali non sono capaci di fare altra impressione a nervi del gusto, senonche un grato solletico, che diceci dolcezza. *Ex qua peculiari tractatione erit etiam potenda ratio durantis illius dulcedinis (a)*. L'uso economico di questi eccellenti vini promove dolcemente non solo il moto de' solidi, e de' fluidi, *sed etiam fibras motrices ad blandas contractiones animat*.

Li vini di Linguadoca, e di Provenza sono estremamente carichi di tartaro grossolano, perciò il loro spirito è intricato in una gran quantità di sale tartareo. Per contrario quelli di Sciampagna, e di Borgogna l'anno sortito dalla natura più sottile (b). Dalli vini di Pozzuoli, dell' Isola di Pitecusa, ed altri luoghi del Regno si estrae più acquavita, che da molti altri, li quali compariscono più forti; la ragione è quella perche sono carichi di molto tartaro, onde anno i loro spiriti molto fitti; gli altri per contrario anno piccola porzione di quello tartaro, lasciano i loro spiriti più distaccati. Questi sono idonei a quasi tutti l'Ipochondriaci, quartanari, e quelli, che patiscono crudità acide in tutti i visceri chilopojetici, specialmente nel ventricolo succenturiato.

I luoghi montuosi, e declivi, com'è il nostro Vesuvio, la Penisola posta in prospetto, li Paesi adiacenti, e le Città situate in proporzionata distanza, producono vini salutevoli, e di ogni perfezzione, perchè le terre sono arenose, calcarie, e sassose, onde ritengono ben concentrati li

(a) *Hoffman. de historia vini Tockaviensis*. (b) *Lemery Cursus Chemia Tom. II. par. II. cap. XII. §. VII.*



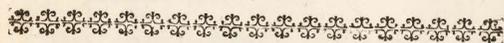
ROMAN ROCOCO FOR A SOMASCAN SAINT

7. [CONGREGATION OF RITES.] Sacra Rituum congregatione ... Card. Otthobono Veneta, seu Mediolanen. Beatificationis, & Canonizationis ven. servi Dei Hieronymi Aemiliani fundatoris Congregationis Somaschae. Positio super dubio an constet de virtutibus theologalibus, fide, spe, & Charitate in Deum, & in Proximum, necnon Cardinalibus, Prudentia, Iustitia, Fortitudine, & Temperantia, earumque annexis in gradu heroico in casu &c. *Rome, Tipografia della Reverenda Camera Apostolica, 1734.*

Folio, pp. [2, blank], [ii], 6, 47, [1, blank], 26, 19, [1, blank], 33, [1, blank]; woodcut ornament to title, woodcut initials; a few leaves with light marginal foxing, A1 becoming loose, a fine copy; **bound in contemporary Roman chestnut morocco richly gilt to a panel design with the Mocenigo arms**, central gilt armorial surmounted by a crown supported by two cherubs, within a double frame composed of a narrow roll-tooled border, the inner corners of the central panel filled with vase, flower and acanthus leaf stamps, spine gilt in compartments and lettered directly in gilt, edges gilt, marbled pastedowns; very lightly rubbed, front pastedown partly detached, minor loss to rear pastedown. **£1750**

A seemingly unrecorded volume supporting the beatification and canonisation of Girolamo Emiliani, the founder of the Somascan Fathers, bound in Rome for presentation to a member of the Mocenigo family of Venice, most likely the future doge Alvise Mocenigo while ambassador in Rome.

SACRARIIVM
CONGREGATIONE
Emo, & Rmo Dño Card.
OTTHOBONO
Veneta, seu Mediolanen.
Beatificationis, & Canonizationis
VEN. SERVI DEI
HIERONYMI
ÆMILIANI
Fundatoris Congregationis
Somafchæ.



POSITIO
SVPER DV B IO

*An conslet de Virutibus Theologalibus, Fide, Spe, & Chari-
tate in Deum, & in Proximum, necnon Cardinalibus,
Prudentia, Iustitia, Fortitudine, & Tempe-
rantia, earumque annexis in gradu
heroico in casu &c.*



ROMÆ, MDCCXXXIV.
Ex Typographia Reu. Cam. Apost.

Superiorum facultate.

The subject of this appeal for canonisation, Girolamo Emiliani of Venice (1486–1537, also known as Girolamo Miani), fought in the Italian wars until the 1520s, when, struck by the living conditions of the poor, he founded a home for destitute children. He expanded these refuges across the Veneto and beyond, eventually forming a religious association called *De' servi dei poveri* (The servants of the poor), which was elevated into the Congregation of the Regular Clerics of Somasca by Pius V in 1567, Somasca being a town near Bergamo, on the border between Venetian and Milanese territory. He was finally beatified by Benedict XIV in 1747, and subsequently canonised by Clement XIII in 1767, with his saint's day on 20 July. This publication contains information regarding Emiliani's life and works to justify and inform the canonisation process.

The binding was most likely made for **Alvise Mocenigo (1701–1778)**, future doge of Venice, who was in Rome from 1734 to 1737 as ambassador to the papal court, and presumably keen at the prospect of a new Venetian saint. As doge (1763–1778), he issued a commemorative coin for the canonisation of Emiliani in 1767, alongside a donation of 4,000 ducats made by the Venetian Senate to the Somascan Fathers of Santa Maria della Salute.

Other Roman bindings contain the same volutes around the central armorial (*Legature papali* 253 and 254, both from the 1720s; the latter also has the same dotted foliate stamp to the foot of the armorial), and the distinctive urn stamp at the corners is another Roman feature, for example on a 1761 volume from the press of the Reverenda Camera Apostolica with the arms of Clement XIII (*Legature papali* 259).

No copies traced in OCLC, OPAC SBN, Library Hub, or KVK. The BnF holds an earlier appeal for canonisation from 1679, Berlin has another from 1714, and Turin one from 1745, finally resulting in Emiliani's beatification.

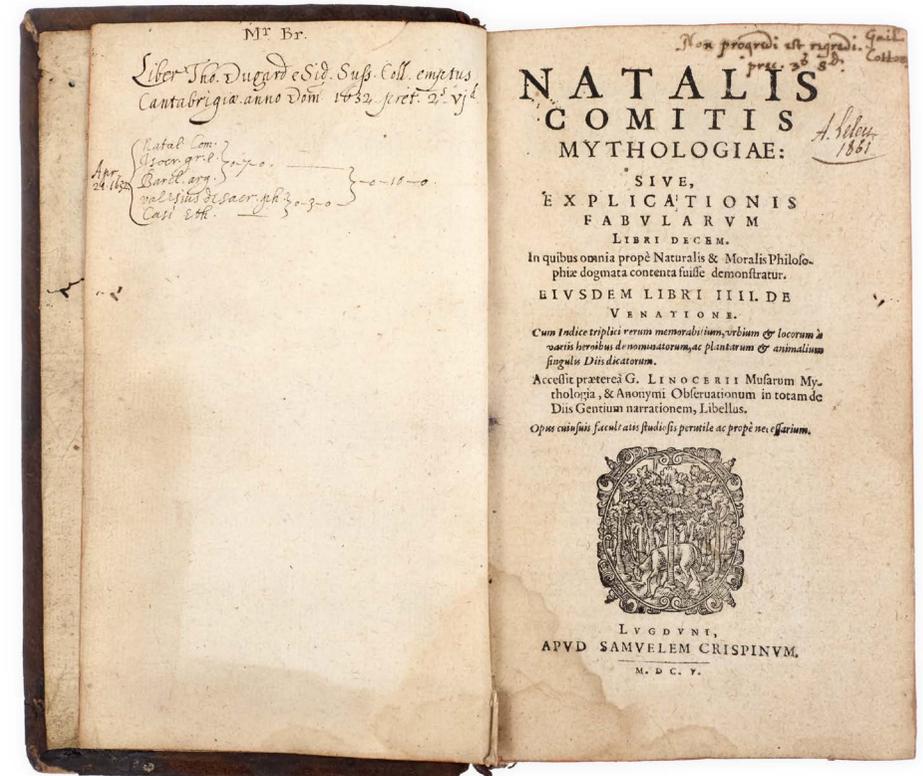
CLASSICAL MYTH WITH CAMBRIDGE PROVENANCE

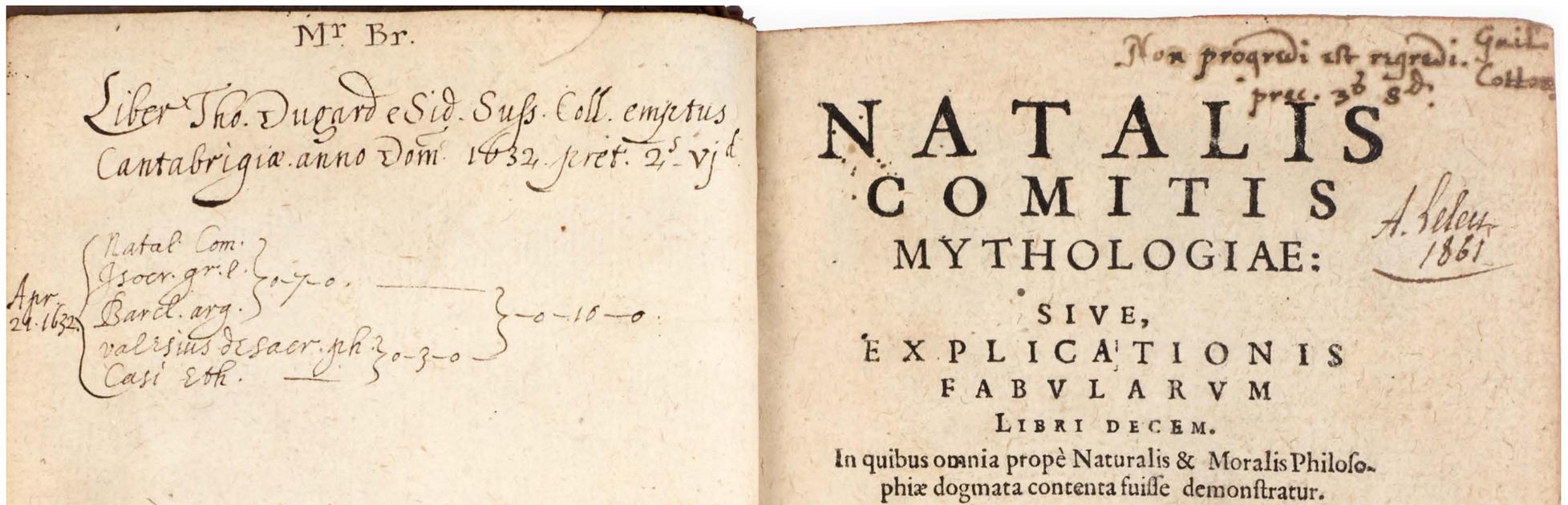
8. CONTI, Natale. *Mythologiae: sive explicationis fabularum libri decem.* In quibus omnia prope naturalis et moralis philosophiae dogmata contenta fuisse demonstratur. Eiusdem libri IIII. de venatione ... Accessit praeterea G. Linocerii Musarum mythologia, et anonymi observationum in totam de diis gentium narrationem, libellus ... *Lyon, Samuel Crespin, 1605.*

8vo, pp. [xvii], 1123, [163]; woodcut Crespin device to title, woodcut initials, head- and tailpieces; small wormhole and marginal dampstaining to lower inner corner, small marginal hole to p. 1019, tear to lower margin of Fff3; overall a very good copy in seventeenth-century English calf, edges stained red, sewn on four tawed thongs; some wear to spine, endbands, and corners, short splits at head and tail of front joint; ink ownership inscriptions to title-page 'Non progredi est regredi Guil. Cotton prec. 3s 8d' and 'A. Helen(?) 1861', and to front free endpaper verso, 'M. Br.' and 'Liber Tho. Dugard e Sid. Suss. Coll. emptus Cantabrigiae anno Dom. 1632 pret. 2s vjd' with a list of further book purchases below, a few marginal annotations to the *De venatione*. **£500**

Uncommon edition, with early Cambridge provenance, of Natale Conti's enormously popular and influential work on classical mythology.

'Reproduced in twenty-five Latin editions (and six editions in a French translation), the *Mythologiae* eclipsed all other competing myth books, such as popular ones by Boccaccio, Giraldi, and Cartari, and exerted tremendous influence on Renaissance poets and intellectuals Conti's *Mythologiae* is remarkable for its combination of intense attention to classical sources ... and allegorizing interpretations of those myths. Conti is not content with a bald summary of any individual myth or figure before interpreting it; he labors over and scrutinizes the multiple sources and variants from antiquity For Conti, like many of his time, ancient myth was nothing more than encrypted philosophy ... Conti's work is similarly concerned with uncovering the Christian elements hidden beneath the veneer of ancient stories' (R. Scott Smith, *Bryn Mawr Classical Review*). Conti's text is found here, as usual, with his verse composition *De venatione* (On hunting), and with Geoffroi Linocier's short treatise on the Muses.





Provenance:

1. There are a number of possible candidates for the 'Guil. Cotton' whose name appears at the head of the title, including perhaps William Cotton (d. 1621), scholar of Queens' College Cambridge and Bishop of Exeter from 1598.

2. Thomas Dugard (1608–1683) was admitted as a sizar at Sidney Sussex College Cambridge (where his uncle Richard was a noted tutor) in 1626, graduating BA in 1630 and MA in 1633. He served as Master of Warwick School 1633–1648, and then as Rector of Barford from 1648 until his death. 'Dugard was an inveterate writer of mostly terrible verse which can be found in the Barford parish register and prefacing the works of colleagues such as Ashe, Samuel Clarke, and John Trapp, as well as in his own publications. He was a cautious and pedantic man, whose career was apparently equally conventional and conformist, as well as successful' (ODNB). His elder brother was the schoolmaster and printer William Dugard (1606–1662), friend and publisher of John Milton.

Dugard's ownership inscription here is followed by a list of five books purchased by him on 21 April 1632 for a total of 10s: this copy of Conti; Isocrates in Greek and Latin; John Barclay's *Argenis*; Valesius' *De sacra philosophia*; and 'Casi Eth.'

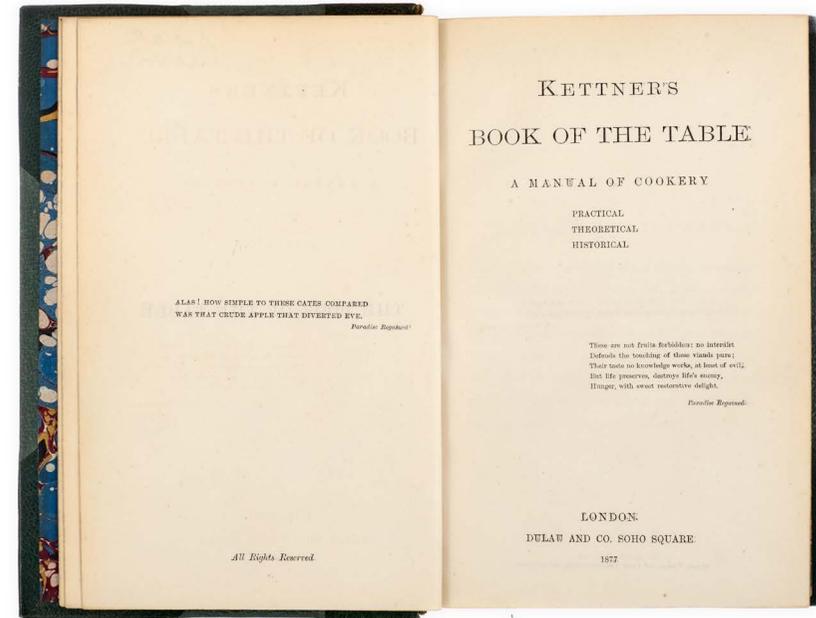
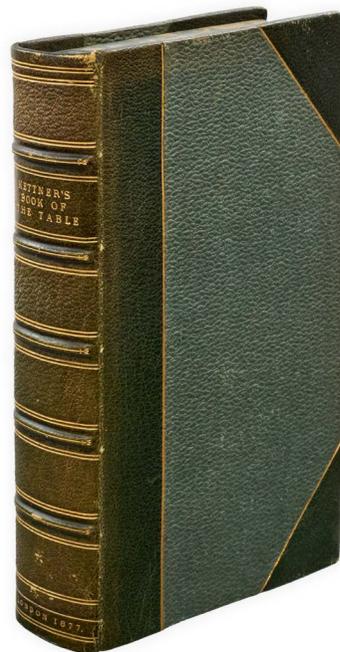
No copies of this edition traced in the US, and only three in the UK (Bodleian, NLS, V&A).

USTC 6900578.

ABSINTHE TO ZEST

9. [DALLAS, Eneas Sweetland.] Kettner's Book of the Table: A Manual of Cookery practical, theoretical, historical. London, Dulau and Co., 1877.

8vo, pp. [vi], 500, [4, blank for notes]; woodcut initials; a very good copy in contemporary half green morocco with green pebble-grained cloth sides by Leighton (stamp to front free endpaper verso), spine gilt-ruled in compartments and lettered directly in gilt, edges marbled, marbled endpapers; upper corner of rear board a little bumped, spine slightly sunned; ink ownership inscription 'E. L. Dutton | Feb. 1877.' to half-title, later bookplate of Sherborne Library and booklabel of Mary Chadsey to front pastedown. **£180**



First edition of Dallas's encyclopaedic and amusing manual of cookery, ranging from Absinthe to Zest, incorporating many recipes supplied by his friend Auguste Kettner, former chef to Napoleon III and thereafter a London restaurateur who counted Oscar Wilde among his clientele, and dedicated to the author's fellow journalist George Augustus Sala.

Provenance:

From the library of Mary Chadsey, whose noted collection of cookery books was dispersed by Sotheby's (Food and Drink: The Property of a Lady, 28 January 1999, lot 65).

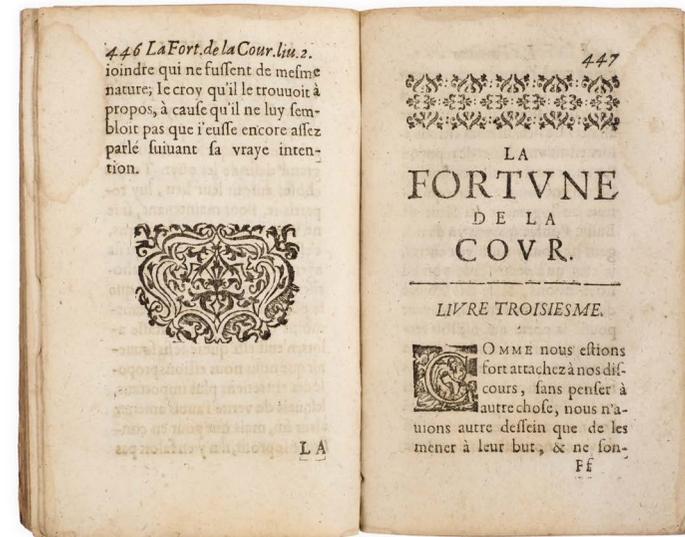
POLITICS AND LOVE AT THE COURT OF HENRI III

10. [DAMP MARTIN, Pierre de; Charles SOREL, *editor.*] *La fortune de la cour.* Ouvrage curieux tiré des memoires d'un des principaux conseillers du duc d'Alençon frere du roy Henry III. Paris, Nicolas de Sercy, 1642.

8vo, pp. [xlvi], [1, blank], 85, '84-599' (i.e. 86-601), [5]; bound without final blank 2P8; woodcut initials, woodcut and typographic head- and tailpieces; browned, dampstains to margins, title soiled and worn, closed tears to Q1-2; else a good copy in modern marbled wrappers; pentrials to prelims and final leaves. £500

Rare second edition, revised and expanded with several new discourses, of this important political treatise dating from the French Wars of Religion.

First published anonymously in 1592 as *Du bonheur de la cour*, this was the work of Pierre de Dampmartin (fl. 1585-1599), *procureur général* to François, duc d'Alençon (brother of Henri III), and later governor of Montpellier. Framed



as a discussion between gentlemen in Alençon's circle, the treatise covers 'the religious and political quarrels of the sixteenth century, the nature of monarchical power, struggles within the aristocracy, and the rise of the bourgeoisie; the definition of "virtues", "happiness", and above all "the perfect courtier, whom one could likewise call the *honnête homme* of the court" are drawn up with the aid of both contemporary examples and leading personages drawn, for the most part, from the *Lives* of Plutarch: thus Alexander, Cato, Brutus, Augustus, Perseus, Aemilius Paullus, Caesar, Leonidas rub shoulders with Henri III, Coligny, Condé, Strozzi, Thomas More' (Berriot, p. 41, *trans.*).

The work was revived and thoroughly revised fifty years later in the present edition by Charles Sorel (c. 1597-1674), 'one of the most versatile and innovative French writers of the century, yet one of the least well known' (*NOCLF*). Sorel, who misattributed the anonymous work to his uncle Pierre Sorel de la Neuville, modernised the prose throughout, adding also a preliminary discourse, the final part, and '**quelques discours assez galans ... touchant certaines amours de la cour**' (Barbier).

Rare outside continental Europe: OCLC finds only one copy in North America (Folger) and two in the UK (CUL, NLS).

USTC 6004858; Barbier II, col. 485 (cf. I, col. 445). See Berriot, 'Quatre lettres inédites de Pierre de Dampmartin (1580)', *Réforme, Humanisme, Renaissance* 27 (1988).

AMOROUS ADVENTURES



II. [DE GRAAFT, *attributed.*] *Avantures secrettes, et plaisantes.* Recueillies par Monsieur de G***. *Brussels, George de Backer, 1696.*

12mo, pp. [vi], 136, engraved frontispiece by Jacobus Harrewijn; woodcut ornament to title, woodcut and typographic headpieces, woodcut initials; uniformly toned, slight marginal dampstaining, slight soiling to title, a few spots; else a good copy in nineteenth-century blue wrappers, paper spine label lettered in manuscript; nineteenth-century ownership inscription '[-] Wallsheim' to inside front wrapper. £375

Scarce first Brussels edition, published in the same year as the Paris edition, of this collection of twenty-four amorous and amusing tales set during the reign of Louis XIV, purporting to be true stories with the names changed to protect the characters' identities.

The stories feature, *inter alia*, cross-dressing; an amorous father-in-law; a young woman unsuccessfully seduced by a German ('not the most refined of Europeans when it comes to gallantry', p. 37, *trans.*); a jealous doctor deceived by his wife (featuring an incident involving a barrel of excrement); a priest encountering a man presumed to be dead and taking him for a spirit (the 'dead' man, in turn, mistaking him for a demon dressed as a priest); a man pretending to be a Polish prince; masquerades and lavish parties; and an abbot in the Tuileries.

The lively frontispiece by Jacobus Harrewijn (Brussels, *fl.* 1695–1714) depicts a fire-breathing demon and a man gesticulating wildly in the foreground, and in the background are two men digging a pit and several men and women in a room; a stool has been knocked over amidst the revelry. The Paris edition of 1696 was issued without a frontispiece; de Backer published a further edition in Brussels in 1706.

OCLC finds three copies only, all of which in continental Europe.

Barbier I, col. 346; Gay I, p. 357; Hayn 75; see Lever, p. 87.

ORTHOGRAPHICALLY ORIGINAL

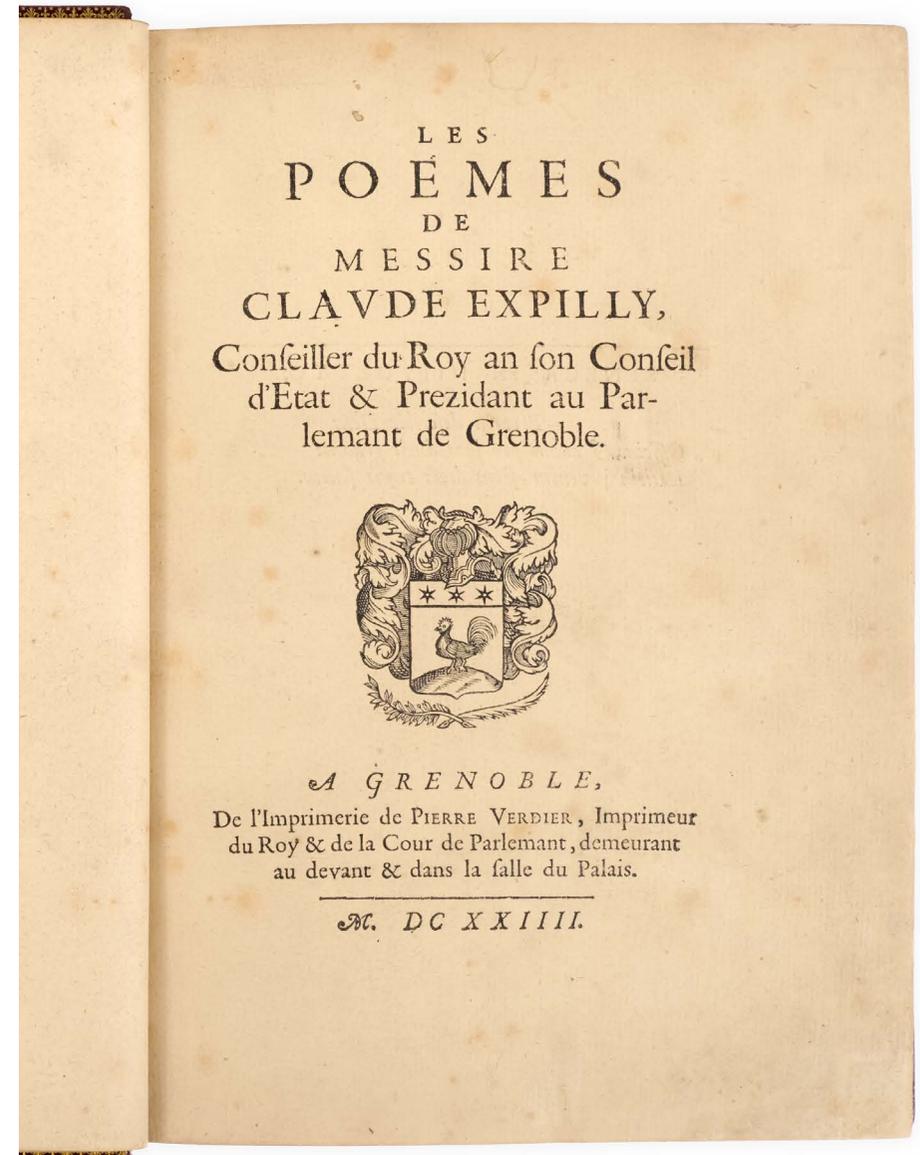
12. EXPILLY, Claude. Les poemes de Messire Claude Expilly, Conseiller du Roy an son Conseil d'Etat & Prezidant au Parlemant de Grenoble. *Grenoble, Pierre Verdier, 1624.*

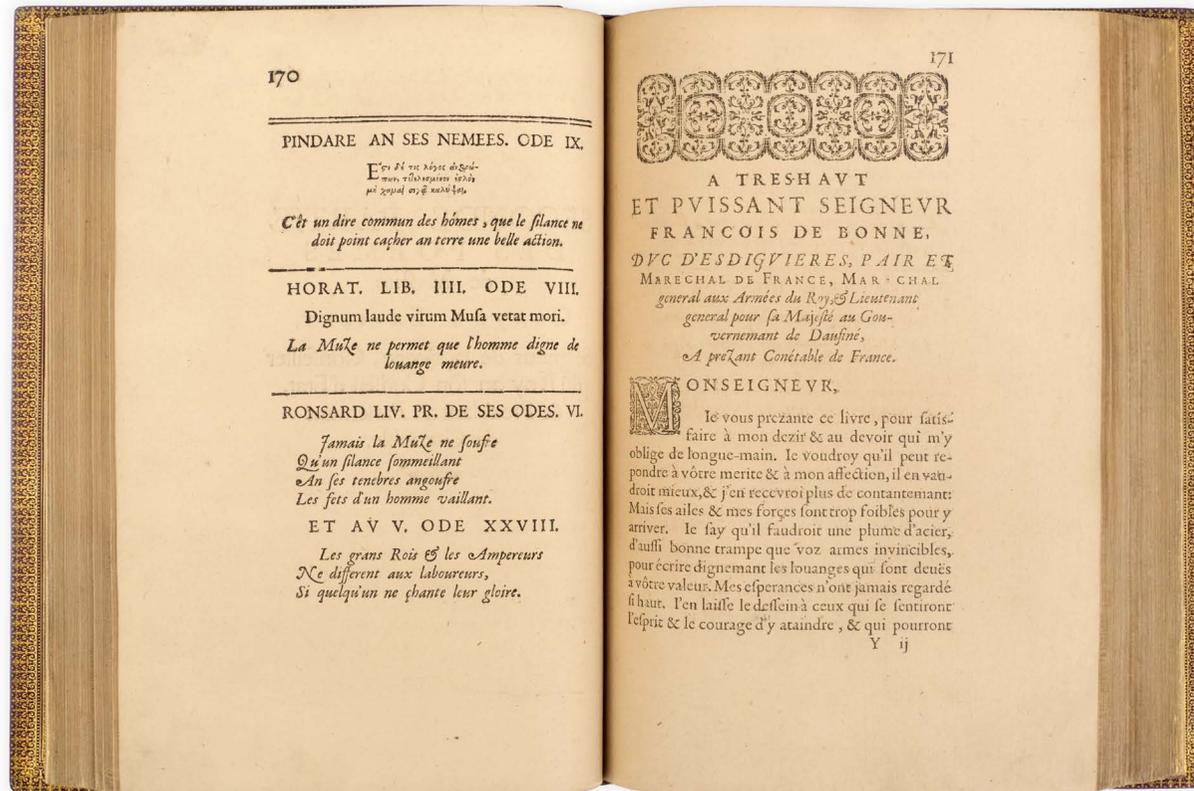
4to, pp. [viii], 461, [5]; without final blank leaf; woodcut arms of Expilly to title-page, woodcut initials, woodcut and typographic headpieces; washed and uniformly browned, small tear to head of title, small repair to lower margin of ā2-3, closed tear to Ggg4 (neatly repaired), nonetheless a very good, wide-margined copy retaining some deckle edges; bound in late nineteenth-century Jansenist morocco by Chambolle-Duru (front turn-in signed in gilt), spine lettered directly in gilt, edges gilt, marbled endpapers, multicoloured ribbon place-marker; spine slightly faded, a little rubbed at extremities; seventeenth-century manuscript correction to p. 459 (washed). **£950**

A wide-margined copy of the expanded second edition of Expilly's poetry, composed in a phonetic writing system of his own devising.

Claude Expilly (1561-1636), poet, magistrate, and book collector from Grenoble, studied in Paris and Padua, where he learned Italian and read Italian literature. He lived through the siege of Grenoble during the French Wars of Religion, later taking part in the battle of Pontcharra (1591).

His first selection of poems was published in Paris in 1596, his poem on the battle of Pontcharra in Grenoble in 1621, and his poem on the death of Isaac Casaubon (addressed to James II [*sic*] of England) in Lyon in 1617. These are all included in this second collected edition, dedicated to Cardinal Richelieu, along with a larger collection of epitaphs, of various French nobles and statesmen for the most part, including an account of Pierre Terrail, Chevalier de Bayard, with verses on his burial (pp. 371-418). The majority of the verses are in French, with a few in Latin, and the index at the end groups the poems together by genre, from sonnets to elegies to masquerades and epitaphs.





In the preamble to his sonnet on Ronsard, Expilly details Ronsard's decision to spell his name Ronsard instead of Ronsart (pp. 281–282). And in the final paragraph of the volume, he seeks to explain his own unusual orthography: 'le suis marry que l'ortographe moderne, que j'ay voulu suivre, n'ait été osservée an cete impression, mêmes aux androus où j'ay retransché les S. qui ne se prononsent point, & an ceux où les E. se prononsent an A. Notre langage ne sera jamais agreable aux Etrangers que quand on écrira les mos comme on les prononce'. Expilly was seeking to make his language more comprehensible to non-native speakers by removing an 's' when silent, and using 'a' instead of 'e' when it aligned with the pronunciation.

We have traced four copies in the US (UCLA, Illinois, Harvard, and Virginia) and only one in the UK (British Library).

LE suis marry que l'ortographe moderne, que j'ay voulu suivre, n'ait été
exactement osservée an cete impression, mêmes aux androus où j'ay re
transché les S. qui ne se prononsent point, & an ceux où les E. se pronon
sent an A. Notre langage ne sera jamais agreable aux Etrangers que quand
on écrira les mos comme on les prononce.

USTC 6808835; Arbour, *Répertoire chronologique II*, 11385. See Graheli, 'How to build a library across early-modern Europe: the network of Claude Expilly' in *International Exchange in the Early Modern Book World* (2016), pp. 171–213.

PLAGIARISING PLAUTUS

13. FIRENZUOLA, Agnolo. *I lucidi.* Comedia ... di nuovo ricorretta e ristampata. Venice, Gabriele Giolito de' Ferrari, 1560.

12mo, ff. '49' (recte 47), [1]; bifolia A3.10 and A4.9 misbound; title within woodcut cartouche, woodcut Giolito devices to title and final recto, woodcut initials and headpieces; small wormhole to title (neatly repaired), nonetheless a very good copy; bound in early twentieth-century green morocco, spine lettered directly in gilt; front joint cracked with old repair, short split to rear joint, spine and extremities somewhat sunned; seventeenth-century ink annotation 'Dante' to f. 17', ownership inscription 'L.B., Roma 1803' to title-page. £350

Uncommon corrected edition (first 1549) of this interpretation of Plautus' comedy *Menaechmi*, featuring identical twins, mistaken identities, and courtesans, written in the vernacular of Prato's town and countryside.

Firenzuola (1493–1543) studied law at Siena and Perugia, where he met Pietro Aretino; in 1518, aged twenty-five, he became the Procurator of the Vallombrosan Order at the Curia under Leo X. The present work, inspired by Plautus' *Menaechmi*, was one of two comedies written during his final years in Prato, where he died in 1543. Most of his works were first published by Bernardo Giunta in Florence in 1548–1549, edited by Lodovico Domenichi and Lorenzo Scala, with 'modernised' spelling. Domenichi dedicated *I Lucidi* to the Florentine Aldighieri della Casa, whose parents had notably commissioned Pontormo's *Nativity of St John the Baptist* (now at the Uffizi).

A seventeenth-century annotation to our copy picks out a line from Dante's *Inferno* V inserted into the context of a lovers' quarrel: 'Lo fai per provarmi, e per vedere, se io ti vo bene, o non sai tu: che *amore a nullo amato amar perdona traditore*' (f. 17', our italics).

We find five copies of this edition in North America (Berenson, Chicago, Fisher, Michigan State, UCLA), and three in the UK (Corpus Christi Oxford, London Library, Taylorian).

EDIT16 CNCE 19209; USTC 829971; Bongi II, p. 91. This edition not in BM STC Italian (see p. 253) or Adams.



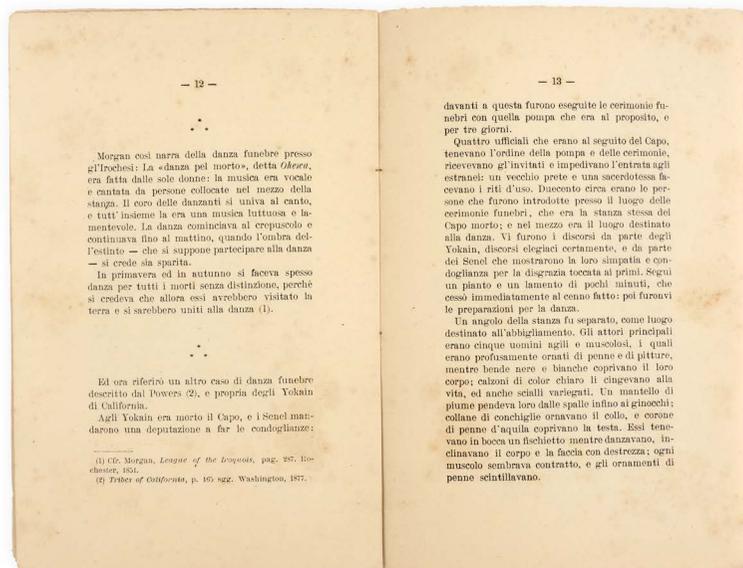
AN ITALIAN ON THE INDIGENOUS PEOPLES OF CALIFORNIA

14. GROSSI, Vincenzo. Fra i pelli-rosse d'America: curiosità etnografiche. Turin, La Letteratura, 1888.

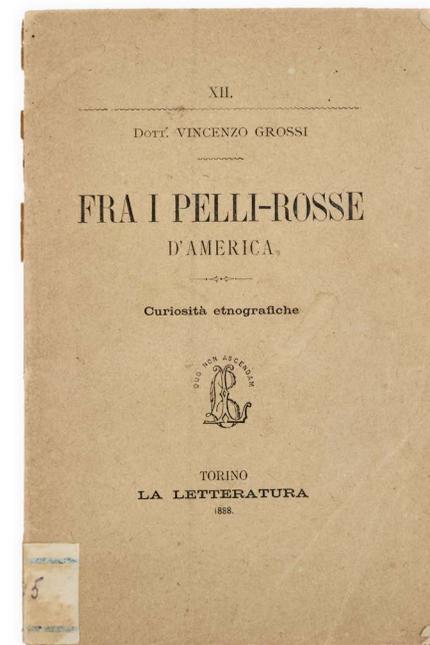
8vo, pp. 25, [3, blank]; variable foxing throughout, but a good copy; in the publisher's printed wrappers; a few small chips to front wrapper and spine, old library shelfmark label across foot of spine. £400

Very rare first and only edition of this pamphlet about the indigenous peoples of North America – focusing largely on the funerary practices of the Pomo in northern California – by the ethnographer and geographer Vincenzo Grossi, professor of American ethnology at the University of Genoa.

Grossi's overview concentrates primarily on funeral rites and dances, and on poetry, narrative, and songs, of which he cites several examples, translated here into Italian. The most substantial of these is an abridgement of the



anthropologist Giuseppe Sergi's article 'Fra gl'indiani d'America' (*Nuova antologia di scienze, lettere ed arti* 72 (1883), pp. 652–673), containing what is almost certainly the first Italian translation of *Tribes of California* (1877) by Stephen Powers – considered the first ethnographer of the indigenous peoples of California – on the funerary traditions of the Yokain (i.e. the Yuki or Yokaia Pomo people of present-day Mendocino County) and the nearby Se-nel' (i.e. Shanel Pomo?) of the Sanel Valley. The extract describes in great detail the costumes and ceremonies involved in the funeral of a Yokaia chief, attended by a Shanel delegation and some two hundred people, featuring increasingly lively dances over the course of three days.



Grossi also provides the text of a song sung at Shanel funerals (although he writes that the words 'have no meaning'), and provides text and translation of a song celebrating a girl reaching puberty from the Wintun people of northern California, and a love song from the Maidu people of the central Sierra Nevada. In addition to Powers, Grossi makes repeated references to the works of Hubert Howe Bancroft (namesake of Berkeley's Bancroft Library) and Henry Rowe Schoolcraft. Grossi was the author of works on the festivals, traditions, and legends of the Inuit; Peruvian and Brazilian folklore; modern and ancient non-European cremation practices; the pyramids; indigenous Mexican penal codes; and, curiously, a guide for Italian immigrants in Chile (1890).

OCLC finds two copies in the US (Rice and Yale) and none in the UK; not in Library Hub.

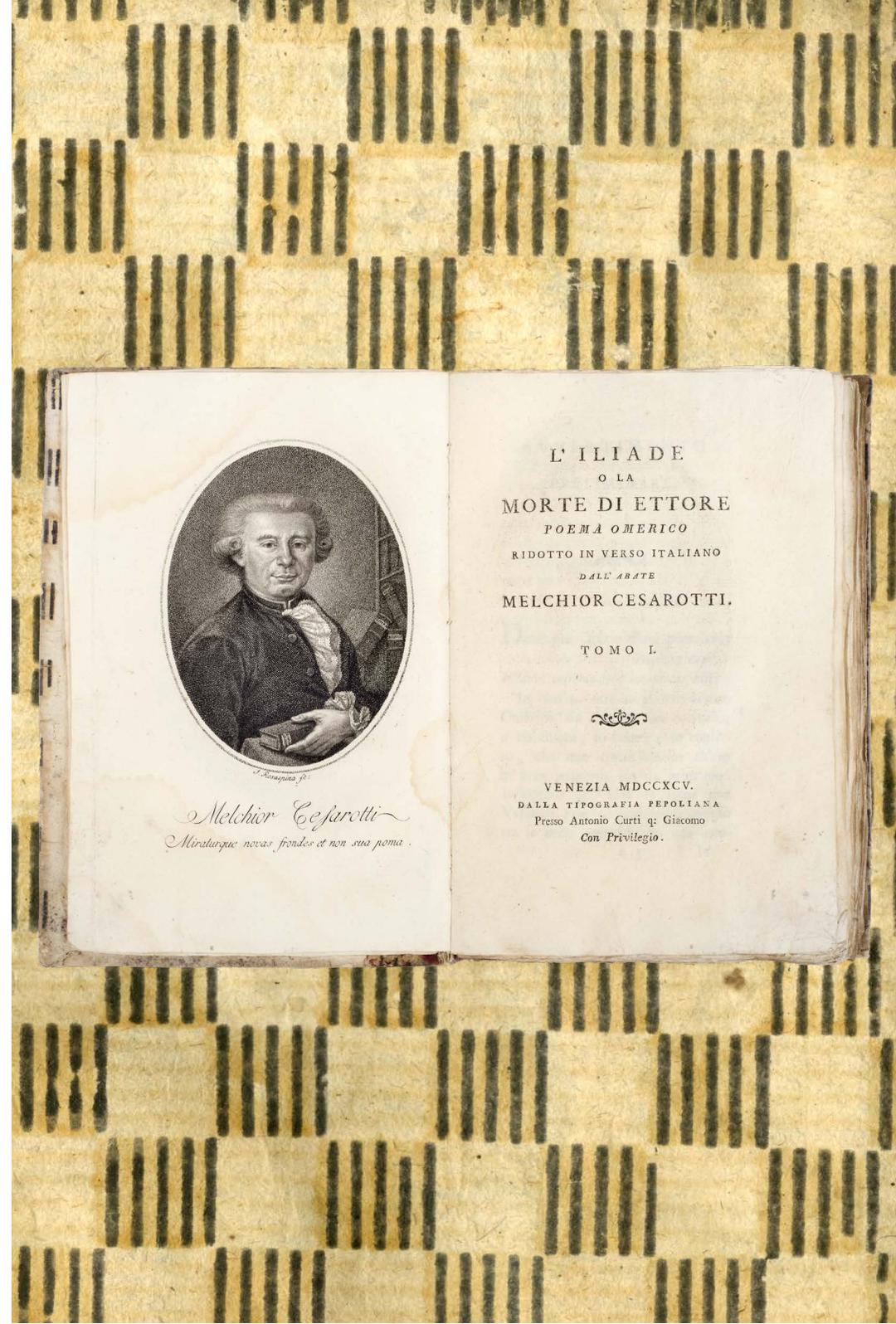
See Fiorentino, 'Accidental ethnographers: Italian travelers and American Indians 1750–1900' in *European Review of Native American Studies* 4 (1990), pp. 31–36, p. 36; Giordano, 'The Anxiety of Discovery: the Italian interest in Native American Studies', *RSA Journal* 5 (1994), pp. 81–109.

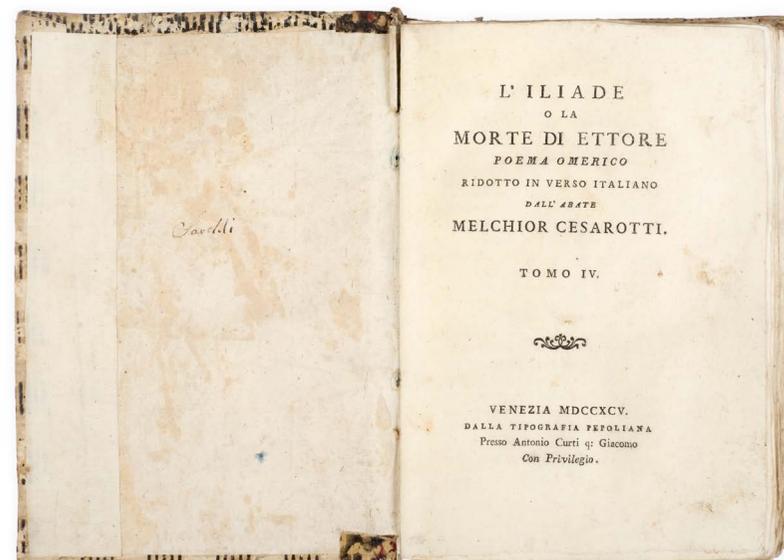
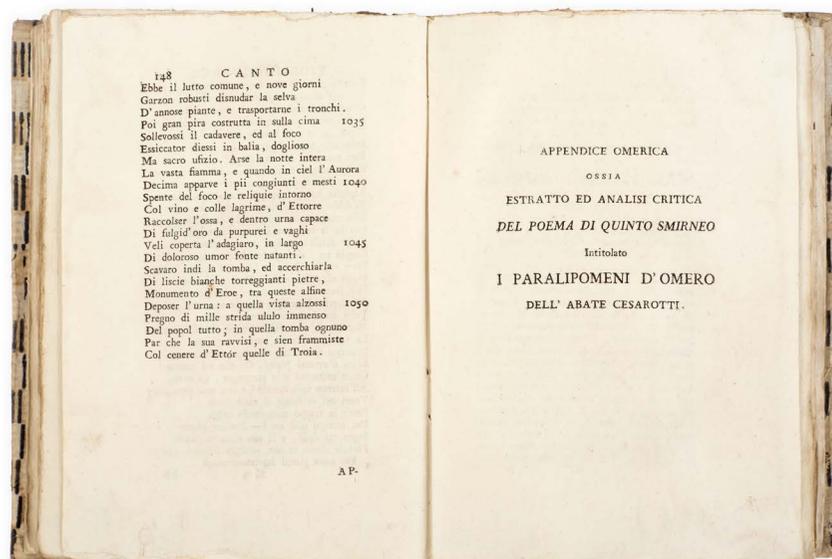
THE DEATH OF HECTOR FOR ROMANTIC READERS

15. HOMER; Melchiorre CESAROTTI, *translator*. *L'Iliade o La morte di Ettore, poema omerico. Ridotto in verso italiano. Venice, Antonio Curti for the Tipografia Pepoliana, 1795.*

Four vols, 8vo, I: pp. xl, 244, with stipple-engraved frontispiece portrait, II: 303, [1, blank], III: 317, [3, blank], IV: 350, [2, blank]; paperflaws to G1, H2, and R3 in vol. II (with no loss of text), final blanks in vols III and IV used as pastedowns, water damage to pastedowns and last few leaves in vol. I (with old mould spots), otherwise a very good set; uncut, in contemporary block-printed geometrical paper in black and (faded) red over *carta rustica*, spines covered with red and black mottled paper, manuscript paper labels to spines; bindings a little rubbed with some loss to spine of vol. I, spine of vol. IV slightly torn at head, some sewing coming loose; ink inscription 'Savoldi' to front pastedowns. **£575**

First separate edition of Cesarotti's famous Italian blank verse translation in hendecasyllables of the *Iliad*, an uncut copy bound in contemporary patterned paper.

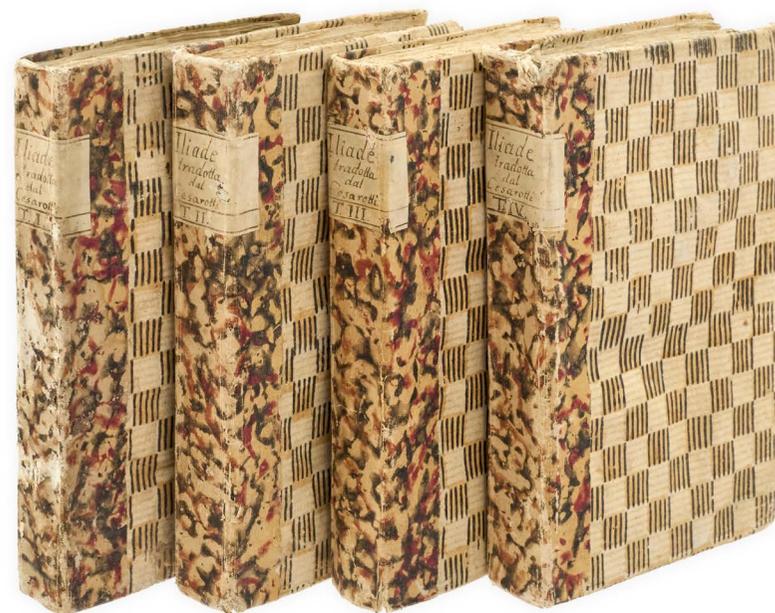




Cesarotti (1730–1808) was educated at the Seminary in Padua and became professor of Greek and Hebrew at the university there in 1768. 'His impressive intellectual record, attested by his *Opere* published in forty volumes at the beginning of the nineteenth century, was considered emblematic of the translation from Enlightenment to Romanticism, a period more or less arbitrarily described as the preromantic age' (Costa, 'Melchiorre Cesarotti, Vico, and the sublime', *Italica* 58 (1981), pp. 3–15, p. 3).

He translated from languages both ancient and modern, and also composed treatises on the art of translation; his first version of the *Iliad*, in literal Italian prose and less literal verse, with critical and historical apparatus, appeared in ten volumes published between 1786 and 1794. The verse translation was then printed separately in 1795, as here, with the title *The Death of Hector*, containing a short *argomento* at the start of each book (here called a *canto*) and some footnotes to clarify or explain the text. The third volume concludes with Cesarotti's appendix drawing on Quintus of Smyrna's Homeric continuation, and the fourth volume contains historical and critical notes.

The decorated paper used for the covers was made from the same block printed in red and black, rotated ninety degrees in order to create a checkerboard effect.



A GREEK TRAVESTY

16. HOMER; [Thomas BRIDGES, *translator*]. A Burlesque Translation of Homer ... The fourth edition improved. *London, G. G. and J. Robinson, 1797.*

Two vols, 8vo, pp. I: iv, 360; II: ii, 432, etched frontispiece to vol. I, and 24 etched plates; titles engraved and etched, with half titles; occasional minor foxing, a touch heavier to plates, but withal a very good set; in contemporary red straight-grained half sheep with drab sides, spines gilt-ruled in compartments and lettered directly in gilt, marbled endpapers; a little rubbed; early nineteenth-century armorial bookplate of the Kinnaird family to front pastedowns. **£350**

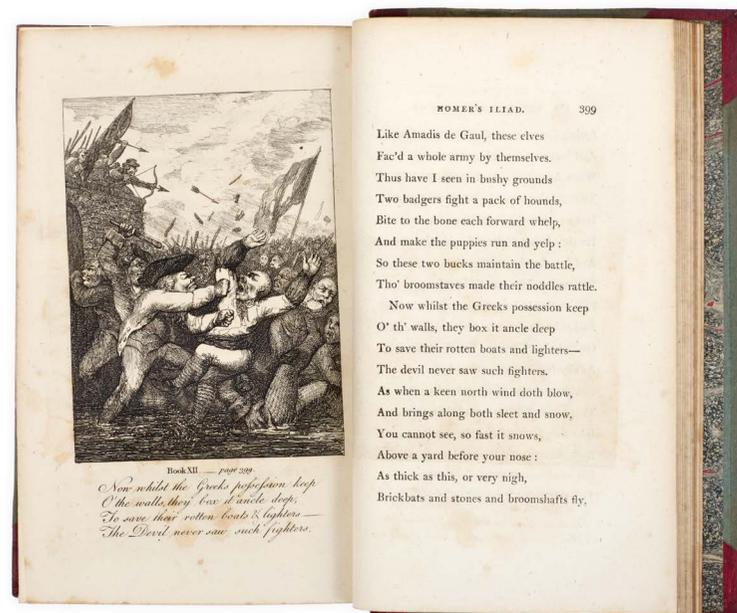
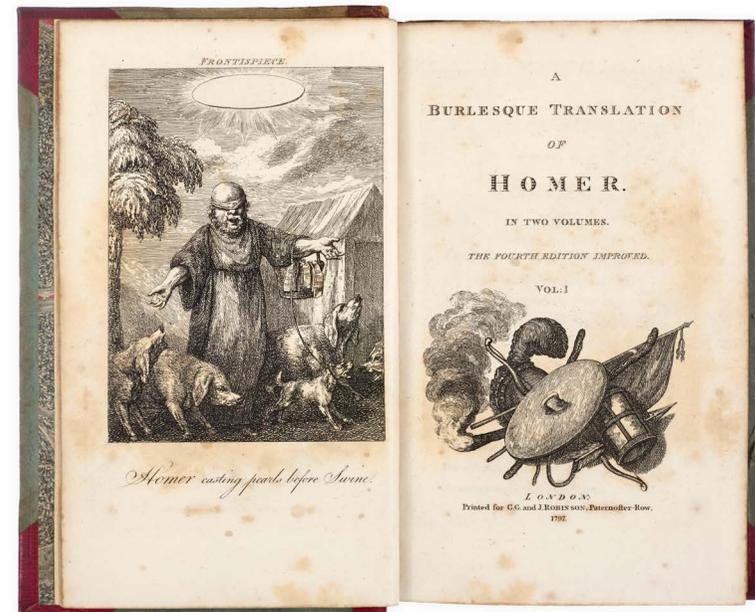
First edition illustrated by Woodward (fourth overall) of this rollicking comic translation of the *Iliad* into English verse.

First published as *Homer Travestie* in 1762, this 'burlesque translation' renders the first twelve books of Homer's epic in the boisterous terms of Georgian satire: 'A work full of humour ... which often transgresses the bounds of decency' (Lowndes). Chryseis is 'a buxom wench', Jove rides on (and is 'abominably bit' by) horses bought of 'a Yorkshire loon / In Smithfield', and the mock-epic ends with the Trojans storming the Achaean ramparts, whereupon 'the poor Grecians all let fly, / And ran to wipe their breeches dry'.

This is the first edition to feature the grotesque and amusing plates (twenty-four in all) by the noted caricaturist George 'Moutard' Woodward.

Provenance: the Kinnaird family of Perthshire, with their bookplate; possibly acquired by George Kinnaird (1807–1878), 9th Lord (and 1st Baron) Kinnaird, Whig politician and Master of the Buckhounds.

ESTC T45464; Lowndes II, p. 1101 ('Best edition, with humorous plates').



CATHOLIC MANUALS IN REFORMATION GERMANY

17. **LORICH, Gerhard.** *Institutio catholica fidei orthodoxae et religionis sanae, atque adeo rerum homini Catholico, primitivae Ecclesiae perfectionis studioso, scitu necessarium ...* [Frankfurt am Main], [(colophon:) Christian Egenolff, 1536].

[bound with:]

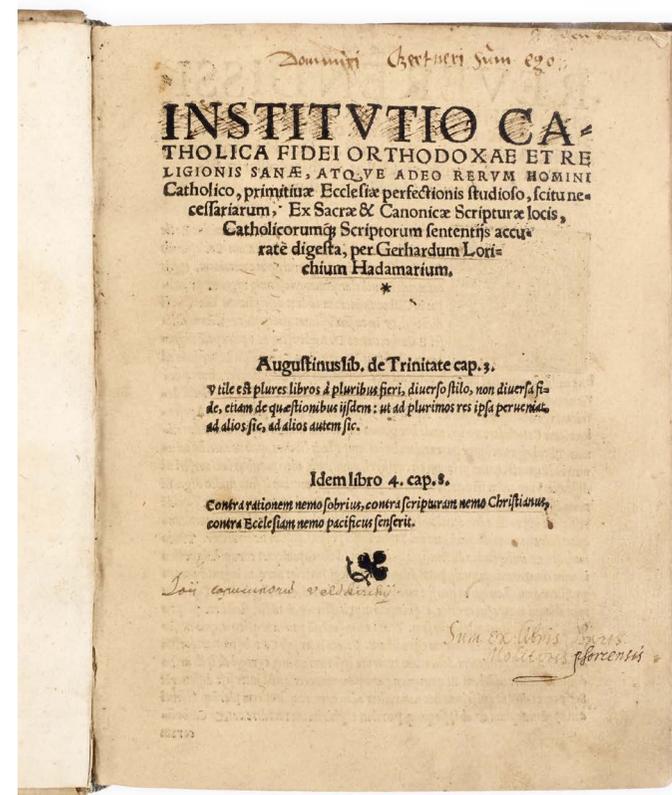
[**ECK, Johannes, editor.**] *Libellus officialis.* Ingolstadt, [Georg Apian and Peter Apian], August 1529.

Two works in one vol., 4to, I: ff. [8], CXCIII, [1]; II: ff. [13], [1, blank]; both with woodcut initials; first title-page slightly soiled, a few leaves slightly dusty at head, a few small stains, but very good copies; bound in early seventeenth-century vellum, spine with later brown wash and paper labels, stubs from two pairs of tawed ties, edges speckled red, letters A P written on top-edge; binding slightly dust-stained and very slightly warped; various sixteenth- and seventeenth-century inscriptions to first title-page, 'Dominici Bertneri sum ego', 'Sum ex libris Barth. Molitoris pforzensis' (Bartholomaeus Molitor of Pforzheim), 'Loci capuccinorum veldkirchii' (Capuchins of Feldkirch, Austria), first line of title crossed through in ink, early note of price to final verso of first work (in *batzen*, a Swiss/south German coinage), five lines of early manuscript text to final verso of second work, annotations in a few early hands to c. 133 pp. (some cropped or shaved).

£1450

First editions of a pair of Reformation-era Catholic manuals, one by a sympathetic and conciliatory author, the other by a renowned polemicist.

Gerhard Lorich (c. 1485–after 1559) had studied in Wittenberg but later renounced his Lutheranism and composed this humanist treatise in support of Catholic reform at a pastoral level. The result was 'a transitional work that served as a link between the late medieval pastoral manual and those intended for Protestant clergy ... Lorich's goal was to find the proper way of reform between the two extremes represented by Catholics who rejected any criticism whatsoever of the church and Lutherans who threw out the good with the bad

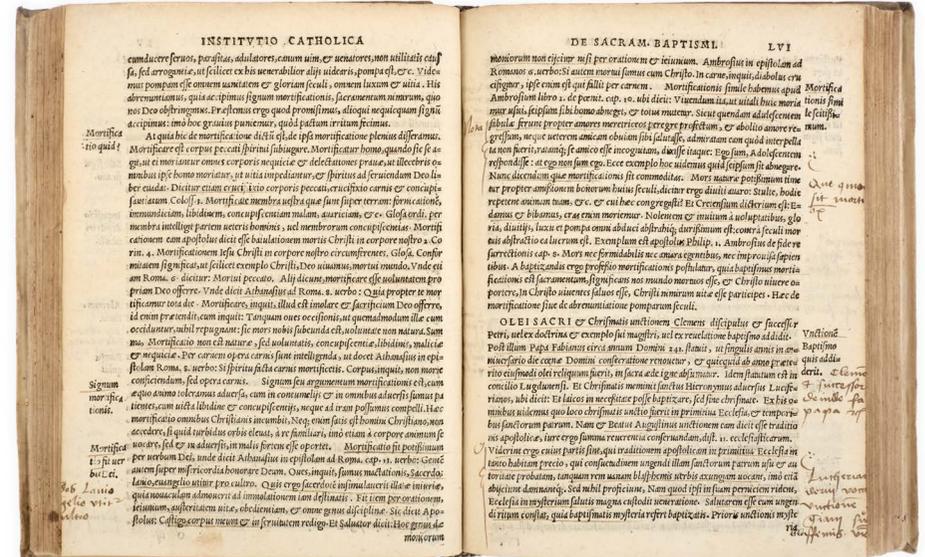
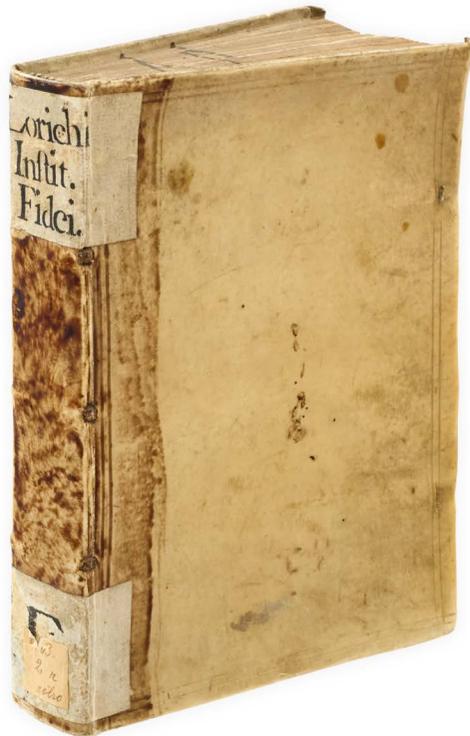


in their attempts to reform the church' (Nelson Burnett, p. 541). Like his hero Erasmus, however, his ideas were subject to criticism from both sides of the religious divide. This was one of three works he published in 1536.

Johann Eck (1486–1543), a theologian from Swabia, vigorously upheld the authority of the papacy in the face of Lutheranism. Although the *Libellus officialis* was issued anonymously, its compilation is attributed to him. It contains thirteen 'conditions' that prelates should of necessity remember, including truthfulness, justice, monastic virtues, performing visitations, and frugality. Eck's humanist scholarship is indicated by references to the princely conduct manuals of Erasmus and Isocrates, though mention is also made of St Catherine of Siena and Gregory the Great.

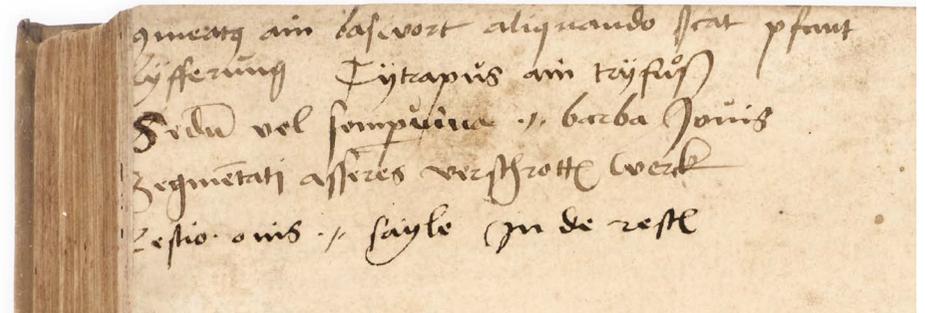
The annotations, in both the inner and outer margins of the pages, seem to be in more than one sixteenth- and seventeenth-century hand. One annotator certainly knew Greek, and a few of the notes are in German. A later annotator corrected (almost) all the errata, which were crossed through one by one, and they also made other textual corrections. While 'Lutherian' are mentioned a few times, the notes do not seem to be polemical. There is a fair amount of light underlining of text throughout the volume, and a few manicules and other reading marks (such as groups of three dots with a tail).

The five lines of text on the verso of the final blank leaf seem to contain Latin phrases with German translation; 'segmentati asseres' has the translation 'verschrotten werck' (as it appears in Dasypodius's sixteenth-century Latin-German dictionary) and 'Restio omnis' is 'sayle zu de reste'. The middle line provides alternative names of plants, 'Sedum vel semperviva / barba Jovis'; sempervivum and Jupiter's Beard are both names for houseleeks.



OCLC finds only two copies of the *Institutio catholica fidei* in the US (Illinois and Emory), and only one copy of the *Libellus officialis* (Illinois); no copies of either work traced in the UK.

USTC 666786 & 2212953; VD16 L 2509 & L 1525. See Nelson Burnett, 'The evolution of the Lutheran pastors' manual in the sixteenth century', *Church History* 73 (2004), pp. 536–565.



FROM THE LIBRARIES OF TWO SCANDINAVIAN QUEENS

18. NOAILLES, Paul, *Duc de*. *Histoire de M^{me} de Maintenon et des Principaux Événements du regne de Louis XIV.* Brussels, [G. Stapleux for] Meline, Cans et compagnie, 1849.

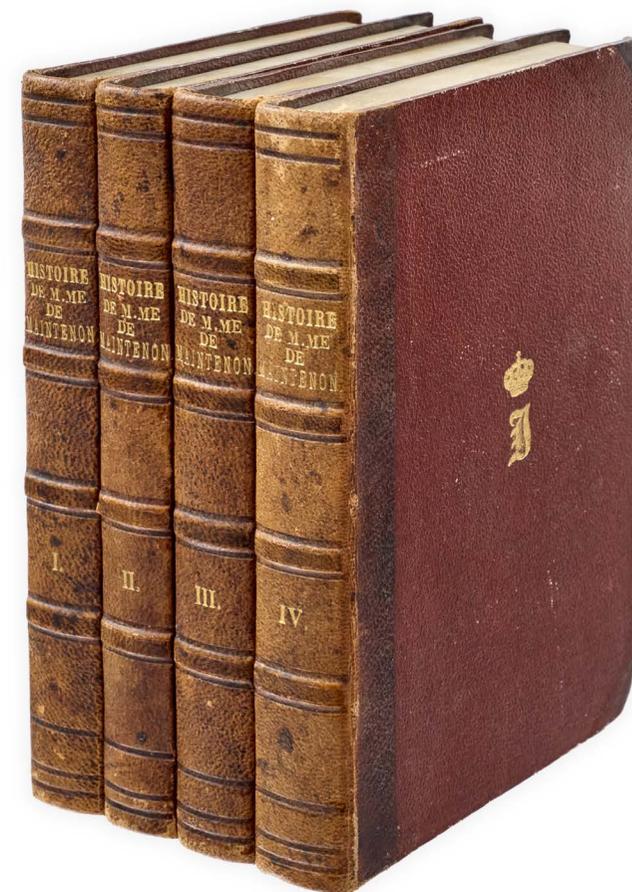
Four vols, 8vo; with half-titles; evenly toned, a few light spots to first and last leaves, but a very good set; bound in contemporary burgundy half sheep with pebble-grained cloth sides, spine blind-ruled in compartments and lettered directly in gilt, blue marbled edges; lightly rubbed and slightly bumped at extremities, spines sunned; crowned initial J gilt to front boards (*see below*), later blind stamp of Louise of Denmark to front free endpapers, twentieth-century ink deaccession stamp ('Udgaæet af Hans Majestæt Kongens Haandbibliotek') to titles verso. **£350**

First Brussels edition of the Duc de Noailles's account of the Marquise de Maintenon, wife of Louis XIV, first published in Paris the previous year, from the libraries of Josefina, Queen of Sweden and Norway, and later her granddaughter Louise, Queen of Denmark.

The *Histoire de M^{me} de Maintenon*, first published in Paris in 1848, details the rise of Françoise d'Aubigné, marquise de Maintenon (1635–1719) from her birth near the prison where her father was serving a sentence for murder, through her Protestant upbringing in the West Indies, to her early widowhood and service at Louis XIV's court and her clandestine marriage to the King. The fourth volume is concerned with her role in the Revocation of the Edict of Nantes. Its author, the historian Paul, duc de Noailles (1802–1885), inherited his title from his great uncle, the grandson of Madame de Maintenon's niece and heiress Françoise Charlotte Amable d'Aubigné, duchesse de Noailles; he was elected to the Académie française in 1849, filling the vacancy left by Chateaubriand, and admitted to the American Antiquarian Society in 1856.

Provenance:

1. Josefina (or Joséphine, 1807–1876), daughter of Eugène de Beauharnais, Duke of Leuchtenberg, and Princess Augusta of Bavaria, named after her paternal grandmother, the Empress Joséphine de Beauharnais. Napoleon I, her godfather, bestowed on her the titles of Princess of Bologna and Duchess of Galliera. The highly eligible and educated princess married Crown Prince Oscar



and travelled to Sweden in 1823, becoming queen consort and his most trusted advisor upon his accession to the throne in 1844. As a devout Catholic, she was regarded with some suspicion but supported the Catholic congregations of Stockholm and Christiania and likely played a role in the passing of a law which permitted greater freedom of worship to non-Lutherans (1860). On the international stage, she made use of her various dynastic ties in helping to broker peace during the First Schleswig War (1848).

2. Louise of Sweden (1851–1926), the daughter of Josefina's eldest son Charles XV and IV. She married Prince Frederick of Denmark in 1869, eventually serving as Crown Princess for thirty-seven years but as Queen for only six, from 1906 to 1912.

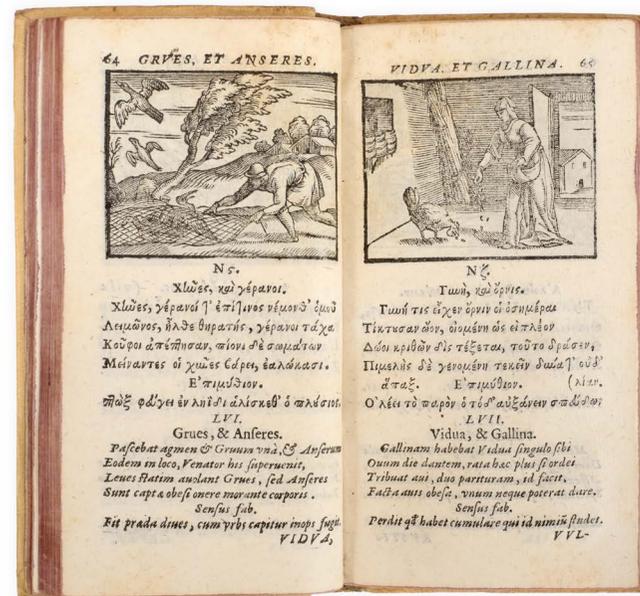
BILINGUAL FABLES WITH 143 WOODCUTS

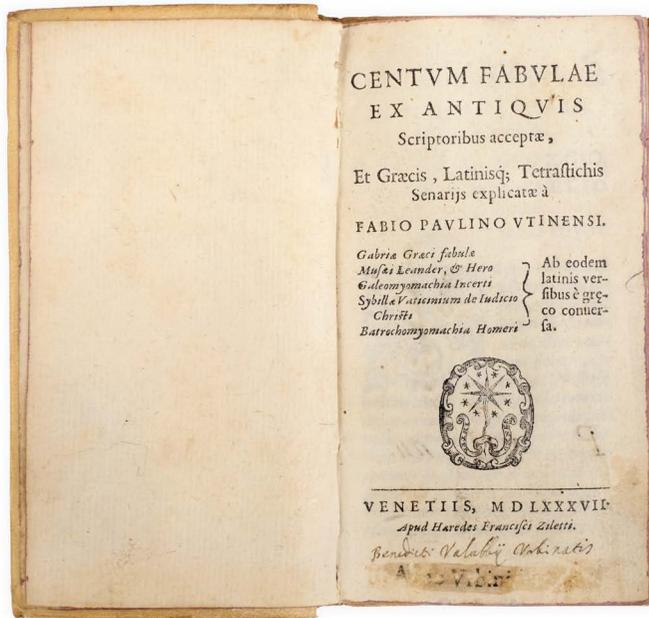
19. PAOLINI, Fabio, editor and translator. Centum fabulae ex antiquis scriptoribus acceptae, et Graecis, Latinisq[ue] tetrastichis senarijs explicatae ... Gabriae Graeci fabulae, Musaei Leander, & Hero, Galeomyomachia incerti, Sybillae vaticinium de iudicio Christi, Batrachomyomachia Homeri, ab eodem latinis versibus è graeco conversa. *Venice, heirs of Francesco Ziletti, 1587.*

12mo, pp. '114' (recte 214); printed in Greek and Latin, woodcut Ziletti device to general and part-titles, woodcut initials, typographic ornaments, 143 woodcut vignettes; occasional very light foxing, nonetheless a very good copy; in seventeenth-century vellum, sewn all-along on 2 tawed thongs, spine lettered in ink, remnants of ties, edges stained purple; slight cracks to hinges; seventeenth-century ink ownership inscription 'Benedicti Valubbij Urbinatis' and remnants of eighteenth-century booklabel 'A... Vrbini...' to title (see below), eighteenth-century ink shelfmark to title verso. **£975**

First and only edition of this bilingual collection of Graeco-Latin fables, mock epics, and other poems, illustrated with 143 charming woodcuts, belonging to the last Duke of Urbino's librarian.

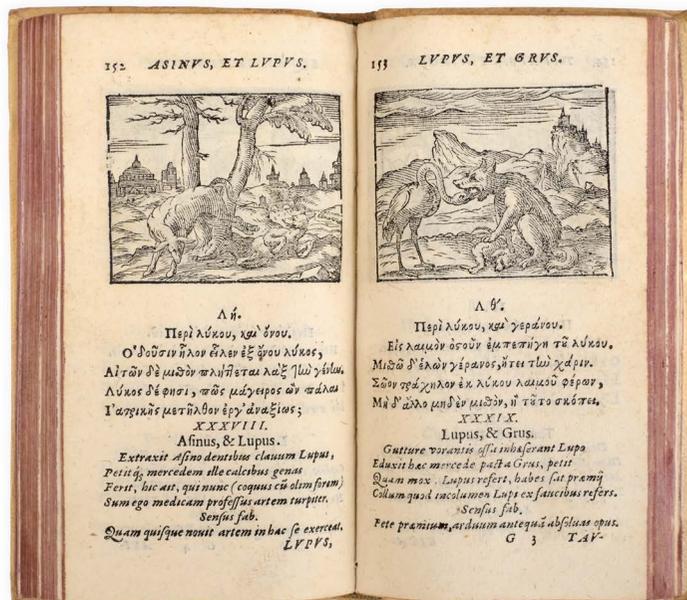
Assembled by Fabio Paolini (1535–1605), *umanista* for the *sestieri* of Santa Croce and San Polo in Venice and an accomplished Hellenist, the present anthology consists in the main of one hundred Aesopian fables set by Paolini into Greek and Latin tetrastichs. A further forty-three fables, set into Greek verse c. AD 200 by Babrius (or, as here, Gabrias), are given both in the original and in Paolini's Latin versification. Each of these 143 fables is accompanied by an appealing woodcut vignette, many of them cut after those in the 1571 Aesop published by de Tournes at Lyon.



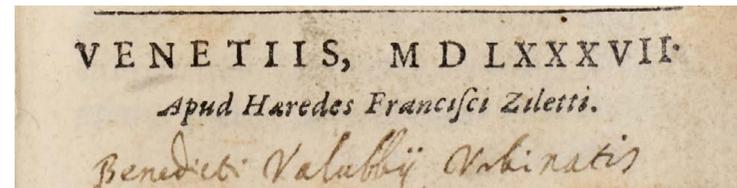


Following these are a further four Greek texts – the Byzantine poet Musaeus Grammaticus' *Hero and Leander*, the mock epics *Galeomyomachia* (by Theodore Prodromus) and *Batrachomyomachia* (misattributed to Homer), and the acrostic Christian prophecy attributed to the Erythraean Sibyl – each appearing here in Paolini's Latin verse (and, in the last case, acrostic) translation.

Provenance: Benedetto Valubbio (Valubio, Valdubbio, fl. 1620), 'libraro' to Francesco Maria della Rovere, the last duke of Urbino, with his ownership inscription. The present, Venice-printed volume was quite possibly acquired by him via the Duchy's envoy to Venice, Count Camillo II Giordani, a leading figure in the intellectual life of Urbino and Pesaro: 'during his years as ambassador to the Serenissima [1606–19] ... Giordani arranged the purchase of books on the great Venetian market in response to the orders that Valubbio, following what one might call an efficient library practice, sent him based on the catalogues of the Frankfurt fairs' (Cevolotto, *trans.*). Valubbio, however, came to a sticky end during controversies about the posthumous destination of the duke's fine library at Casteldurante; he was accused by the prior of the Caracciolini fathers of spreading rumours of the prior's sexual debauchery, for which Valubbio was tortured in Pesaro, dying on 1 July 1624. The public outcry forced his accuser to flee to Rome (Mei and Paoli, p. 125).



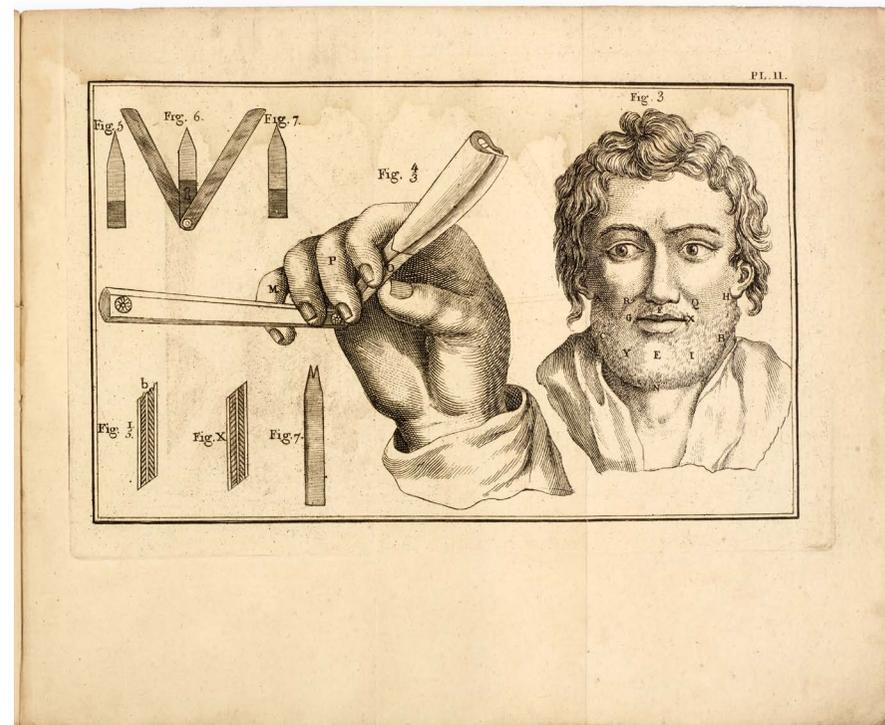
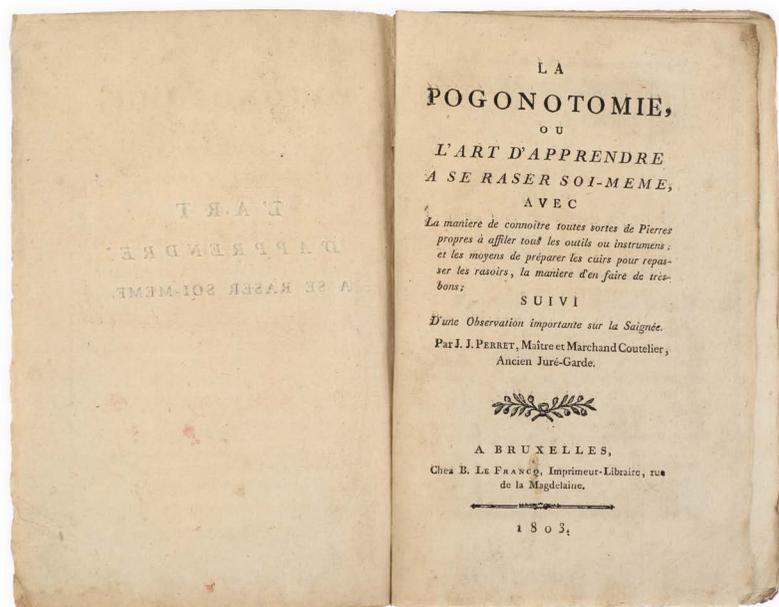
EDIT16 CNCE 47280; USTC 846572; BM STC Italian, p. 494. Not in Landwehr. See Cevolotto, "Accademia la città intiera": patrizi, accademici e libri a Pesaro in età barocca', *Il capitale culturale: Studies on the Value of Cultural Heritage* 15 (2017), p. 36; Mei and Paoli, *La libreria di Francesco Maria II della Rovere a Casteldurante* (2009).



SHAVE YOURSELF!

20. PERRET, Jean-Jacques. *La pogonotomie, ou l'art d'apprendre à se raser soi-même, avec la manière de connoître toutes sortes de pierres propres à affiler tous les outils ou instrumens; et les moyens de préparer les cuirs pour repasser les rasoirs, la manière d'en faire des très-bons; suivi d'une observation importante sur la saignée ...* Brussels, Benoît Le Francq, 1803.

8vo, pp. xiii, [2], 102, [2], with two folding copper-engraved plates at the end; woodcut ornament to title-page, woodcut head- and tailpieces; first quire slightly loose, light dampstaining at head of plates; a very good uncut copy in contemporary paste-paper wrappers; somewhat worn with a few small chips, restorations to spine. **£400**



Rare Brussels edition (first Paris 1769) of this work on shaving by the distinguished French cutler and surgical instrument maker Jean-Jacques Perret, illustrated with two plates showing razors and a bearded man.

In his preface Perret (1730–1784) strongly advocates shaving oneself rather than using a public barber, on grounds of hygiene – he gives a somewhat stomach-turning description of the risks of infection if you happen to follow someone suffering from spots in the barber's queue. In addition to giving detailed instructions on shaving technique, *La pogonotomie* provides advice on sharpening and caring for razors, and soaping one's beard; chapters on the nature of hair and its growth, and on bloodletting are also included.

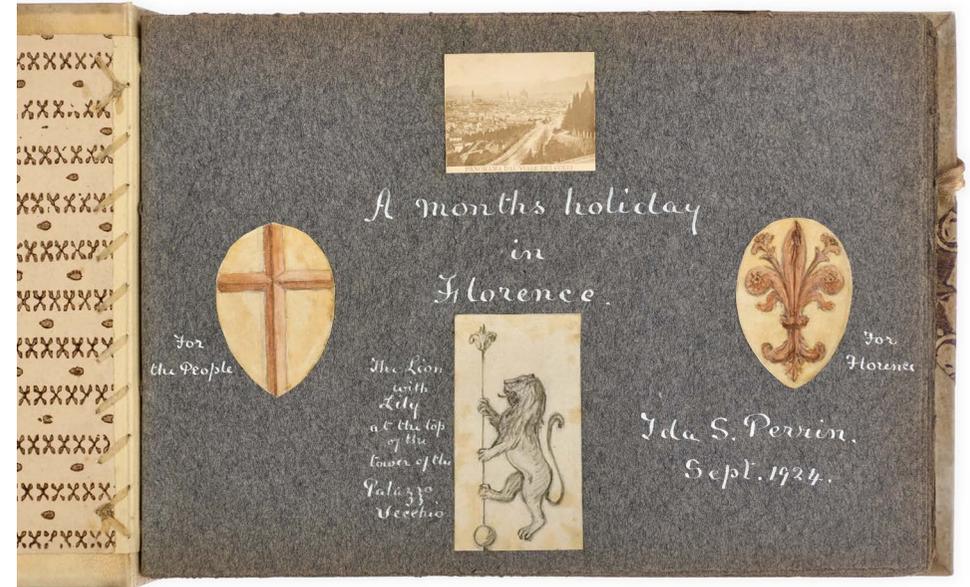
No copies of this edition traced in the US and only one in the UK (Rylands).

A ROOM WITH A VIEW

21. PERRIN, Ida Southwell. 'A months holiday in Florence'. *Florence, September 1924.*

Oblong 4to, ff. [24], [35 (blank)], [1]; 13 watercolours, 28 photographs, 15 pencil drawings, and 3 chromolithographs pasted onto blue-grey paper, captions in white ink; very well preserved, sewn longstitch in a contemporary album of half vellum with patterned paper sides; lower tie to front board perished. £650

A charming album compiled by the London-born artist, sculptor, and illustrator Ida Perrin, featuring around sixty evocative watercolours, pencil drawings, and photographs of Florence and its surroundings.



Associated with the Holland Park Circle, Perrin (1857–1953) was the daughter of architect Edward John Cookworthy Robin and Elizabeth Southwell, niece of the artist Jane Elizabeth Cook, and goddaughter of the explorer Captain Tristram Speedy. Best known for her illustrations to *British Flowering Plants* (1914), Perrin founded Bushey Heath Pottery in 1921 (active until 1933), focusing on designs after William de Morgan; she funded an extension of Leighton House to house several items from her collection of de Morgan's ceramics which she had donated.

By the time this album was compiled, the sixty-seven-year-old, widowed Perrin was living with her daughter-in-law, having lost both of her children. The album features notes on the 'Bardia' [sic] and the church of Santa Trinita; captioned, pasted-in photographs of the Ponte Vecchio (perhaps from a guide book); views of the Duomo from the Boboli Gardens and from her hotel, Pensione le Lune, just below Fiesole; a page recording a visit to Dante's house, with a watercolour of his crest; as well as sensitively rendered pencil drawings of a nun kneeling in a quiet corner of the Duomo, figures sitting on benches in Piazza Santa Croce, a bronze lamp at the Bargello, fishing boats on the Arno, a rendering of Giotto's triptych at the Badia; and bullocks with 'carts of hay or wine'. There are also beautifully rendered countryside scenes: a barn captured on the way to the Certosa di Calci, the towers of San Gimignano, a seaside scene near Pisa, market scenes, and the cathedral at Prato.



The outside of the Museo.



One of the old Palaces on the corner of the way is the old bronze lamp (see sketch) & the griffin holding the flag on festival days

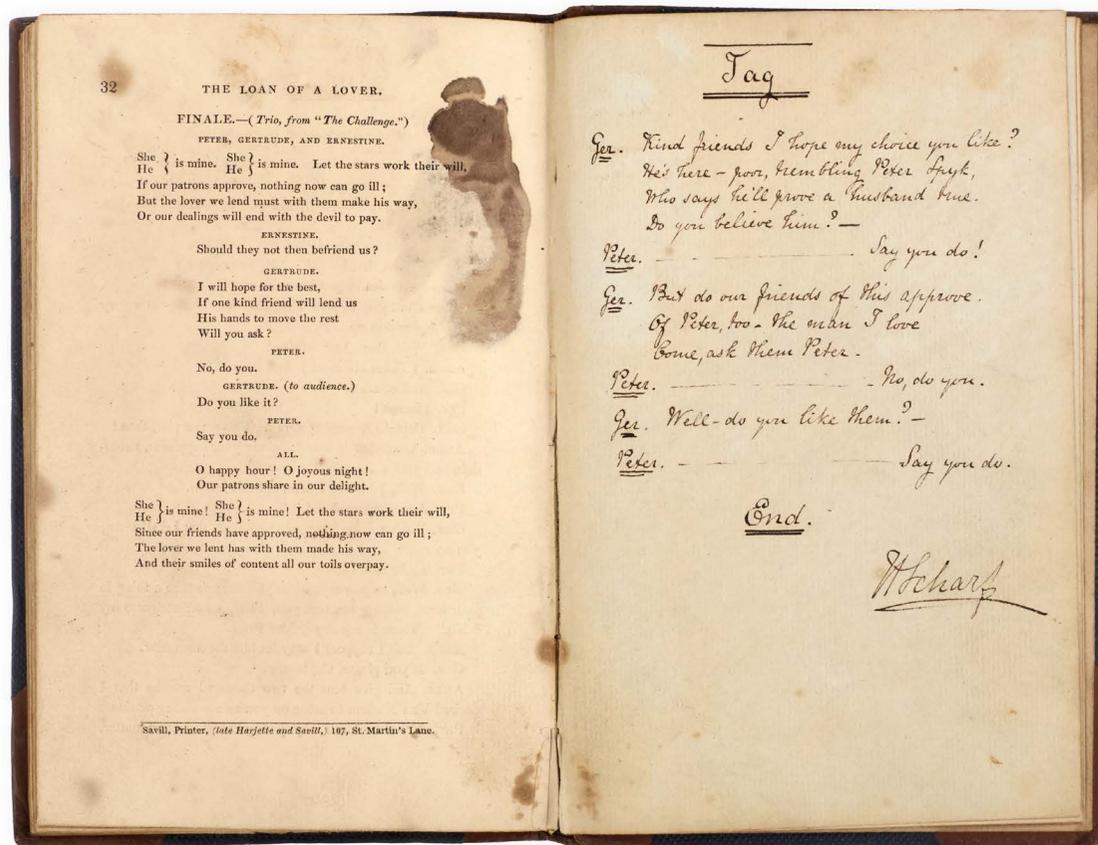


The Bargello (Courtyard) Public Museum.



The Carmine Church & Cloister. The town in the background is the only part of the original church which was burnt down. Masaccio's frescoes of scenes in St Peter's life are much valued & recommended to students for study (see large photo in portfolio). They are in the part called Brancacci Chapel which escaped the fire of 1771. The Church was consecrated in 1422.





A YOUNG SHAKESPEAREAN'S PROMPT COPY

22. **PLANCHÉ, James Robinson.** T[he] Loan of a Lover: a Vaudeville ... First performed at the Theatre Royal, Olympic, Monday, September 29th, 1834. *London, [Savill for] John Miller, 1834.*

8vo, pp. [ii], 32; loss to head of title affecting first word, a little spotted and foxed, inkblot to final leaf, front free endpaper excised, else a very good copy; in near-contemporary half calf with diced cloth sides, spine lettered directly in gilt 'THE LOAN OF A LOVER. H. S.'; covers a little rubbed and soiled, hinges cracked; interleaved throughout ('W Tucker 1836' watermark), contemporary inscription signed by Henry Scharf to *dramatis personae* and his annotations and underlinings to most printed pages and some interleaves (faded and slightly cropped on one page), twentieth-century ownership inscription of S. F. (Bill) Royall to front flyleaf, red gift inscription to title.

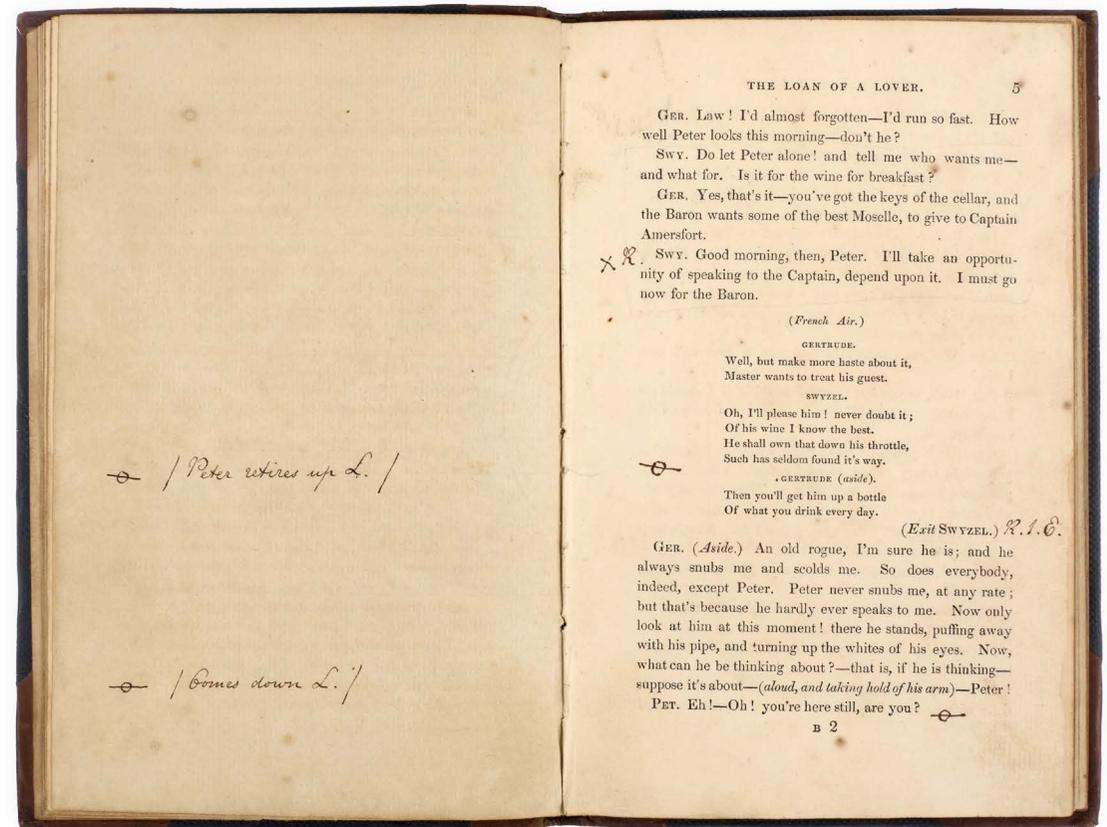
£375

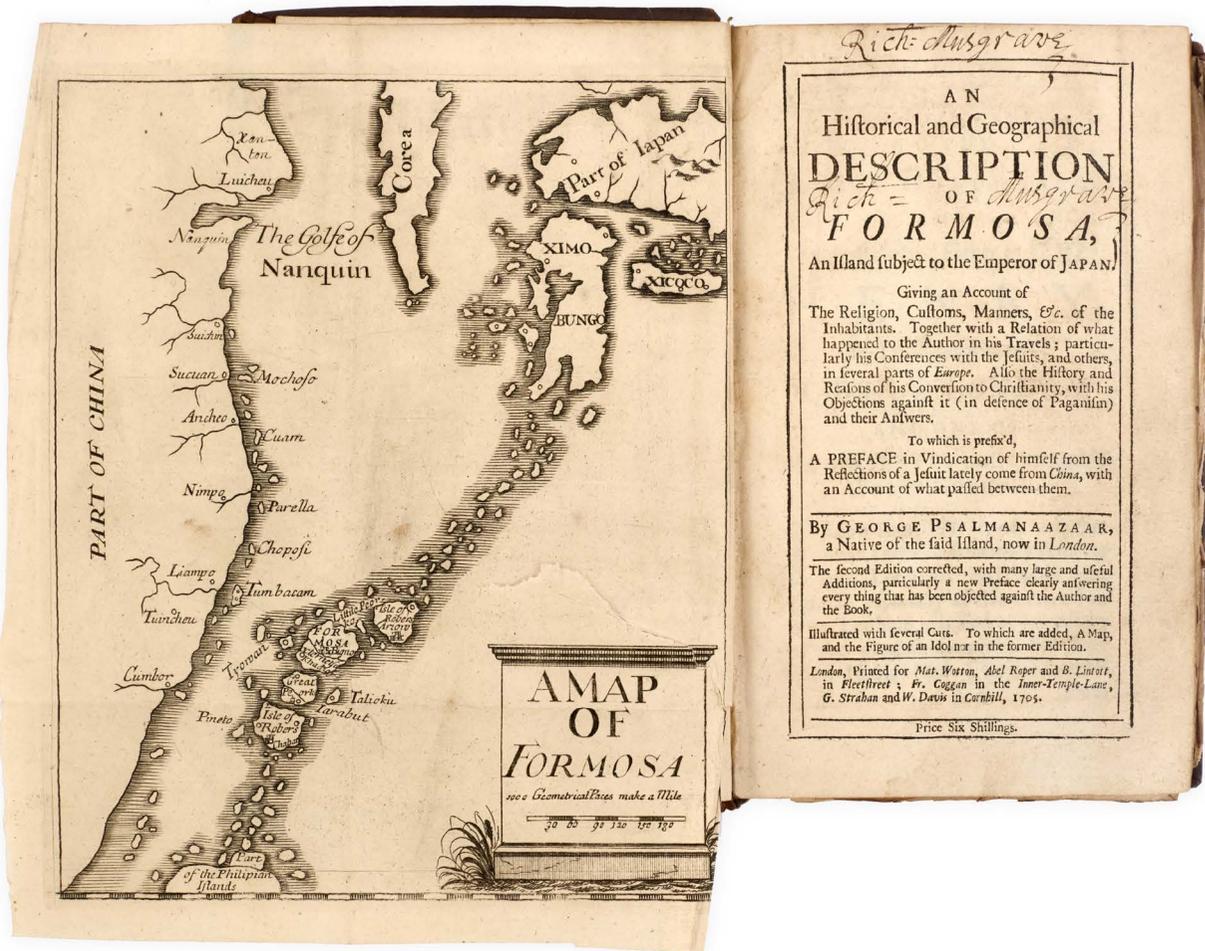
Early edition, one of several published in the year this vaudeville debuted; our copy interleaved and annotated as a prompt book by the sixteen-year-old Henry Scharf, a budding actor later successful on the English and American stage.

Written by the prolific playwright and herald J. R. Planché (1796–1880), *The Loan of a Lover* is the story of two couples: 'Gertrude, the orphan, loves Peter Spyk while Captain Amersfort loves Ernestine. Ernestine and Peter cannot bring themselves to a declaration of passion, so Gertrude and Amersfort plot together and pretend betrothal; this successfully brings the other pair to their senses' (Nicoll IV, p. 145).

Henry Scharf (1822–1887), the young actor to whom this prompt copy belonged, was the son of the accomplished Bavarian-born printmaker Georg Scharf (1788–1860), who introduced lithography to England. After failing in his father's profession, Henry turned to acting, making his debut in 1844 and achieving some success in London as a Shakespearean. He moved to America c. 1850, acting in New York and later at the National Theatre in Washington, D.C. In between he taught elocution and anatomical drawing at the University of Virginia. He seems to have ended his days penniless, however, and in 1887, having borrowed \$30 to buy a suit of clothes, disappeared from his boarding house and was presumed dead.

The present copy was annotated throughout with performance notes for one of Henry's earliest roles. As the then sixteen-year-old records in an inscription here, 'This Play was performed on ... 1838 at our house I performing the part of Peter Spyk, it being my fo[urth?] attempt at acting'. Scharf appended a cast list for this amateur production, with Amersfort played by 'G. Scharf' – presumably his father Georg or his brother George, who later played an instrumental part in the founding of the National Portrait Gallery. Manuscript stage directions and notes were added throughout, and our copy ends with **a seemingly original one-page alternative finale signed by Scharf.**





TALL TALES OF A FORMOSAN

23. PSALMANAZAR, George. An historical and geographical Description of Formosa, an island subject to the Emperor of Japan. Giving an Account of the Religion, Customs, Manners, &c. of the Inhabitants ... The second Edition, corrected, with many large and useful Additions, particularly a new Preface clearly answering every thing that has been objected against the Author and Book. Illustrated with several Cuts. To which are added, a Map, and the Figure of an idol not in the former Edition. *London, Mat. Wotton, Abel Roper and B. Lintot, Fr. Coggan, G. Strahan and W. Davis, 1705.*

8vo, pp. [lvi], 288, [8], with a folding engraved map (closed tear at inner margin), and seventeen further plates (some folding, several now loose); 'The Formosan alphabet' torn (without loss); a very good copy in contemporary Cambridge-panelled calf, spine gilt in compartments and lettered directly, headcap chipped; ownership inscriptions to title-page of Richard Musgrave (1652–1727). **£750**

Second edition, enlarged, of the major account of the then little-known island of Formosa, identifiable with modern-day Taiwan, by the celebrated London-based 'Formosan emigré' George Psalmanazar.

3dly, Because all the Commands and Promises in the *Jarabadiend* were given and made to the Men only.

4thly, Because all female Children must be purified by passing thro' the four Elements, whenever necessity compels us to sacrifice them. Yet at the same time some of the disputants had more sense and charity; and these contended for the Salvation of Women, for (said they) tho' the Woman be not so noble and pure a Creature as Man, yet since it has the same rational Faculties with him, she is capable of the same Happiness. But this Opinion, tho' very well grounded, was ridicul'd by the other Parties; so at last they agreed upon a *medium* between these extremes, and concluded that a Woman might be saved, if her Soul inform'd the Body of a Man, or a tame male Beast; and that Prayers and Sacrifices made for it, could shorten the time of Penance in that Body, and translate it to Felicity. And thus an end was put to these violent Disputes.

But all this seems an invention of our Priests, because they reap great Gain by it; for, when any one dyeth, the Relations of the deceas'd are to pay them a large Sum of Money (more or less, according to their Quality) which they promise to convey to the Soul under Penance, for they persuade the People that the Souls under Penance stand in need of Money, which none know how to transmit but themselves; and besides they receive as much Money for the Prayers and Sacrifices, that are offer'd for these Souls while they continue in a State of Penance: Nay, their impudence reacheth farther yet, for they will borrow a large Sum of Money of a rich Man, and promise to repay it so his Soul after Death.

As



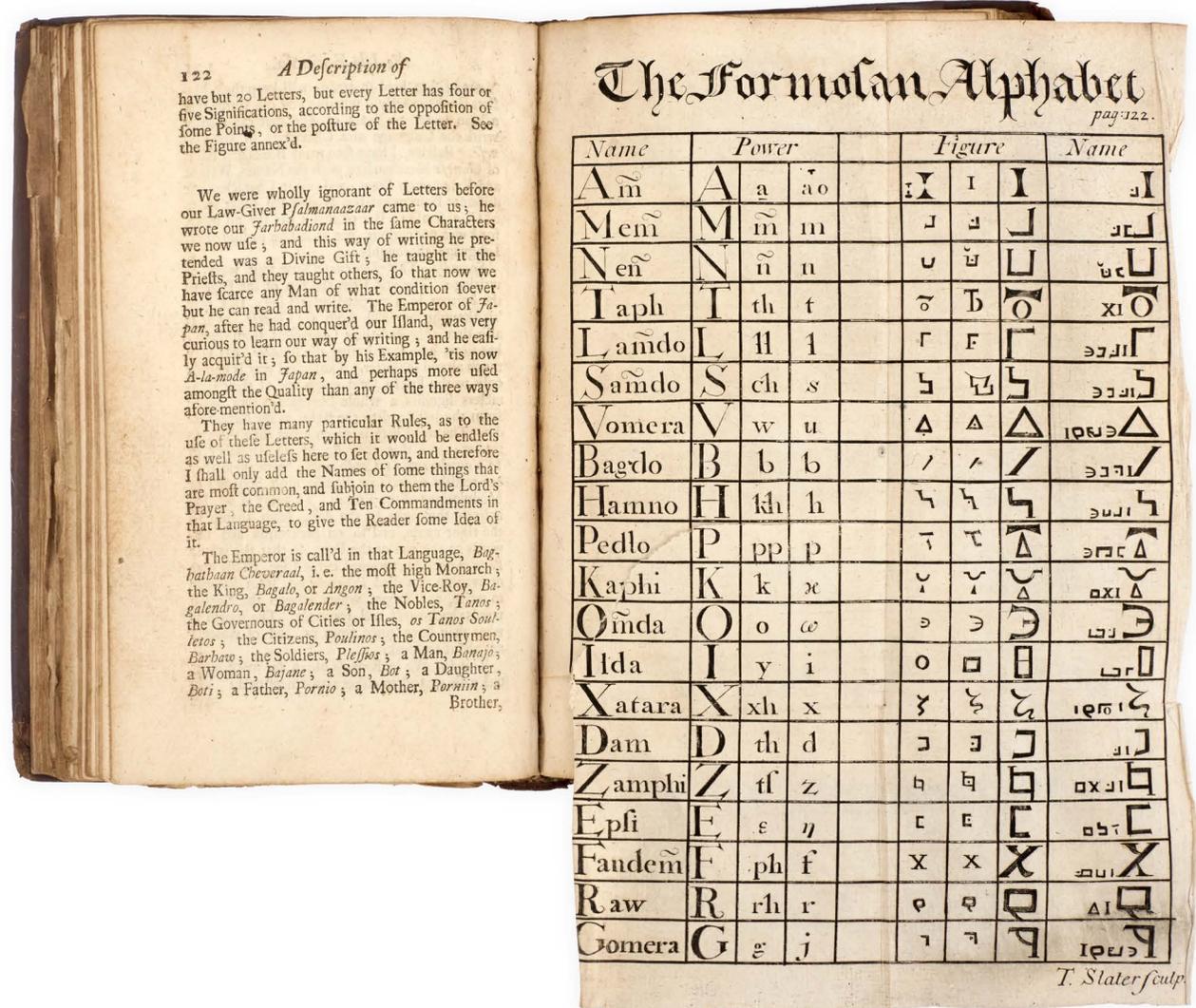
Born in Formosa, Psalmanazar was kidnapped from the island by Jesuits and brought to Europe, where he survived imprisonment and forced conversion before eventually making his way to London. There he became something of a local celebrity, introducing curious onlookers to the strange-sounding and as yet unheard-of Formosan language, dining at the table of wealthy and prominent individuals (where he introduced diners to the Formosan custom of eating raw meat), and discussing Formosan astronomy and meteorology with Edmund Halley. This, his major work, became an immediate best-seller: it contained illustrations of native clothing and architecture, a lovely image of a grill used to roast the hearts of little boys, and foldout plates of the Formosan language and numerical system, along with information on Formosan politics, history, anthropology, astronomy, philosophy, religion, botany, zoology, and gastronomy. Unquestionably, it remained for centuries the most valuable, learned, and wide-ranging European account of Formosa.

However, the above description of the work is no more true than Hythloday's account of Utopia, Euhemerus' account of Panchaia, or Bacon's account of Bensalem. In reality, 'George Psalmanazar', real name not preserved, was one of the most notorious and celebrated hoaxers of the seventeenth and eighteenth centuries, Formosa a figment of his active imagination, and his *Historical and geographical description* therefore one of the most outrageous if ingenious frauds of the period. This second edition doubles down on the impostures of the first, adding a map, more illustrations, and answers to Psalmanazar's detractors, including a claim that he partook in a cannibal feast.

Most likely born somewhere in the south of France in 1679 and educated at a Dominican convent, Psalmanazar spent several years travelling around Europe in the guise of a mendicant student from Japan, inventing a language (gibberish), an alphabet, and a form of worship to lend credence to his disguise. His imposture was first detected by William Innes, chaplain to the Scottish regiment at Sluys, who became a confederate. It was at the suggestion of Innes that Psalmanazar first assumed the role of a native of Formosa (an island even less familiar than Japan), and the two set out for London, where he attracted much interest and published his popular *Description* in 1704. Three years later Innes was posted to Portugal, and without his mentor Psalmanazar found himself unable to sustain his imposture for long. He lived the rest of his life in obscurity, eking out a precarious living with literary hack-work. In his last years he acquired a reputation for piety, penitence, and virtue, and with it the friendship of Dr Johnson ('I sought after George Psalmanazar ... I used to go and sit with him at an alehouse in the city'). He died in 1763.

If the present work cannot therefore stand as a monument to early modern travel, anthropology, or Orientalism, it can at least represent the extraordinary extents of human wit, daring, and ingenuity – as well as a remarkable and lifelong commitment to an elaborate practical joke.

ESTC T137017; Freeman, *Bibliotheca Fictiva* 667 ('scarcer than the first').

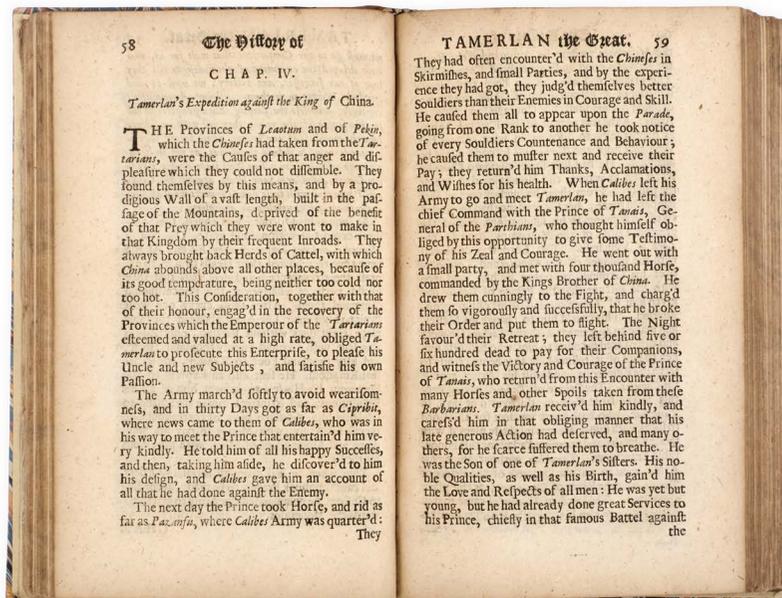
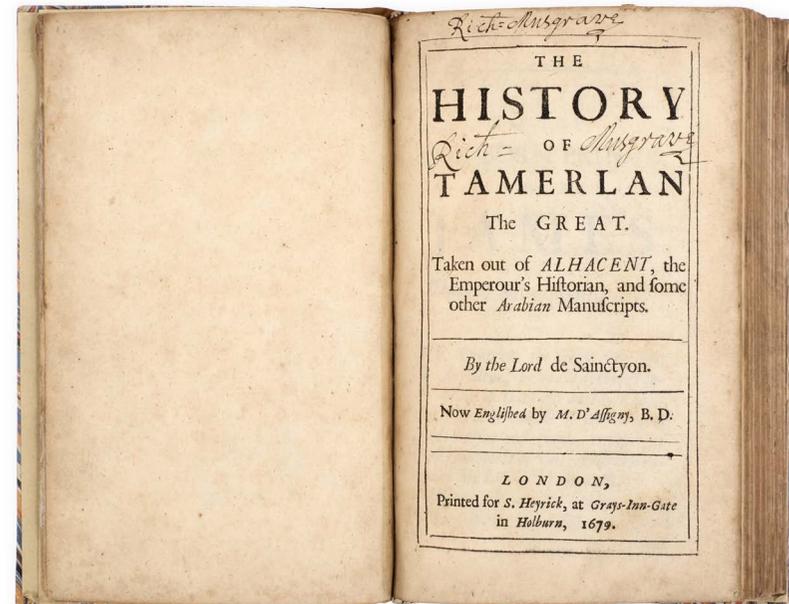


TAMBURLAINE THE GREAT

24. SAINCTYON, Sieur de. The History of Tamerlan the Great. Taken out of Alhacent, the Emperour's Historian, and some other Arabian manuscripts ... Now Englished by M. D'Assigny, B.D. *London, S. Heyrick, 1679.*

8vo, pp. [viii], 152, 161–315, [5, blank]; a few small spots and stains, but a good copy; in modern calf-backed boards with marbled sides; ownership inscriptions to title-page of Richard Musgrave (1652–1727). **£750**

First edition in English of *L'histoire de grand Tamerlan* (1677), by the Sieur de Sainctyon, formerly secretary to the Duc de Guise, dedicated to James, Duke of Monmouth, as 'a second Tamerlan'.



The genocidal exploits of the Turco-Mongol emperor Timur (d. 1405) had excited horrified fascination and admiration in Europe from his own day onwards, evident most dramatically in England in Marlowe's *Tamburlaine* and the generation of literary offspring that followed. An earlier history by Jean du Bec-Crispin (1595) had been first translated into English in 1597.

The translator, Marius d'Assigny (1643–1717), was son of the French Protestant minister at Norwich (and later Jersey) Pierre d'Assigny. He had spent a period as an army chaplain in Tangier, and over a long ecclesiastical career, he published a number of devotional works and translations from French as well as popular work on *The Art of Memory* (1697).

ESTC R7954; Wing S359B.

VERONA'S CAPITULATION TO NAPOLEON

25. SANFERMO CARIONI PEZZI, Rocco, Giovanni Battista GARAVETTA, and Francesco D'EMILEI. Lettera scritta nel castello di S. Felice al Senato di Venezia. *Verona, 1797.*

Large 8vo, pp. 34, [2, blank]; some foxing, but a good copy; sewn longstitch in contemporary patterned paper wrappers (block-printed in red with green highlights added by hand); wrapper somewhat worn. **£300**

One of several editions published immediately upon Verona's capitulation to Napoleon in 1797, addressed to the Venetian Senate, in a contemporary patterned paper wrapper.

This booklet contains details of the capitulation of the city of Verona to the French, dated 30 April 1797 and addressed to the Venetian Senate, following the defeated uprising against the French occupying forces which lasted from 17 to 25 April, when fifteen thousand French troops surrounded the city. The author of the text describes the terms and the process of capitulation (with the bishop, who had recently preached against the Jacobins, and the *provveditori* being kept as hostages), along with justifications of his and his colleagues' conduct; this is followed by two letters by Napoleon as head of the French army in Italy, describing the 'perfidy' of the Venetians, one addressed to Citizen Lallemand in Venice, and the other to the Doge. (Later it was decided that those in charge of the massacre of French troops in April would be deported to Guyana or shot.) Napoleon dissolved the Republic of Venice shortly afterwards, in May, and in 1798 it became Austrian territory.

Copies of the letter were quickly printed across what had been Venetian territory, from Brescia to Padua and Venice itself. A French translation was issued at the same time.

This decorative paper, attributed to the Remondini of Bassano del Grappa, was also printed with the colouring reversed; see Quilici, *Carte decorate nella legatoria del '700*, p. 98.

No copies of this edition traced in the US or UK. Library Hub locates two other 1797 printings, at the Bodleian and the British Library.





AN OLIGARCHIC UTOPIA

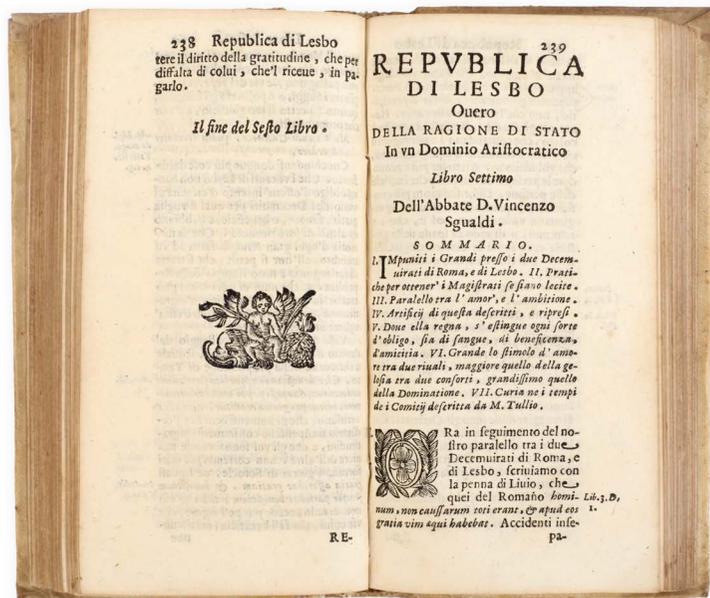
26. SGUALDI, Vincenzo. *Repubblica di Lesbo. Overo della ragione di stato in un dominio aristocratico libri dieci ... in questa quarta edizione riveduta, & ampliata. Bologna, the heir of Benacci, 1646.*

12mo, pp. [lii], 380, [32], with engraved frontispiece by Giovanni Battista Cavazza after Alessandro Tiarini; half-title, woodcut initials and tailpieces, woodcut devices to title and final verso; light damp-staining to outer margin of first few leaves, otherwise a very good copy; **bound in contemporary Italian vellum, elaborately gilt and painted to a lozenge panel design**, flat spine similarly gilt with later ink lettering, edges gilt, stubs from two pairs of red silk ties; binding slightly rubbed with minor loss of red colouring, a few small stains, a few tiny wormholes, small losses to front pastedown. **£750**



Third edition of this seventeenth-century Utopian text, in a charming gilt and painted binding, probably made in Rome or Bologna.

Abbate Vincenzo Sgualdi (1580–1652), a Benedictine from Piacenza, was granted Venetian citizenship following the publication of his *Aristocratia conservata* in 1634, praising oligarchic government, which the Venetians (unsurprisingly) viewed with favour. This work is the sequel, first printed in Bologna in 1640, and the political trilogy was eventually completed with *L'Uticense aristocratico* (Bologna, 1645), about Cato the Younger, the opponent of Julius Caesar. The Venetian form of government was an unusual one in Europe, and therefore often discussed in works of political theory.



Thomas More's *Utopia* (1516) proved particularly influential in Italy through the sixteenth century and into the seventeenth; Sgualdi used the history of Lesbos (like More's *Utopia*, an island) which, having rejected Athenian democracy, was ruled by an oligarchy in the fifth century BC, as an allegory of praise for the Venetian system. He included, at the end of the preface, a list of the numerous classical authors that he drew on; just two in the list are 'Tuscan' (i.e. recent and Italian), Traiano Boccalini and Torquato Tasso. The popularity of Sgualdi's book is attested by the number of editions published in the space of a few years, including a translation into Latin (whence the title-page description of this third edition as the fourth).

Rare outside Italy: we have traced just two copies in the US (Syracuse and UC Berkeley only), and one in the UK (All Souls Oxford).

USTC 4020362.



SCOTTISH SHAKESPEARE IN GERMAN BOARDS

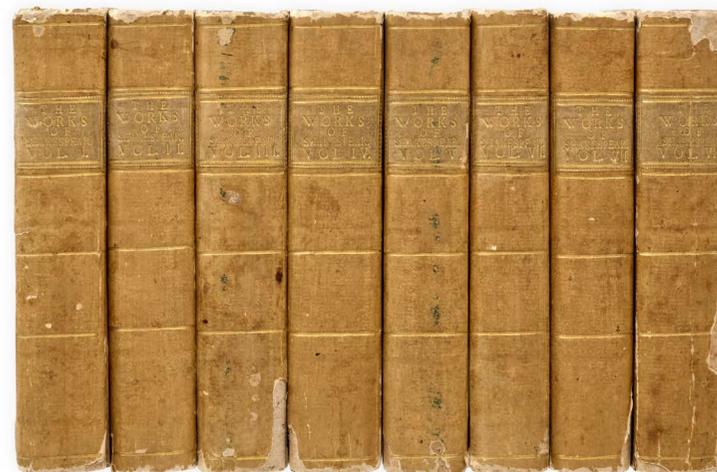
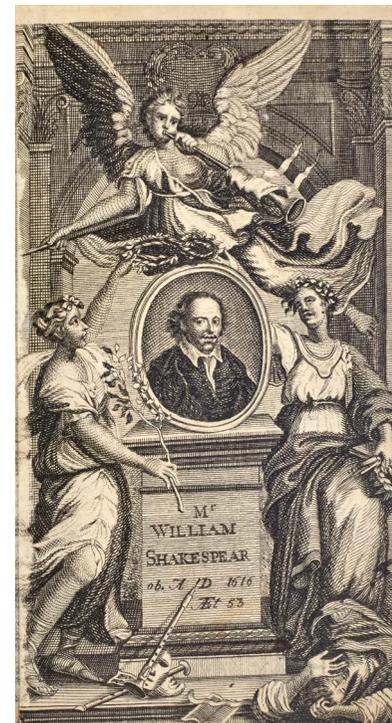
27. SHAKESPEARE, William; Alexander POPE, *editor*. The Works of Shakespeare. In eight Volumes. Collated and corrected by the former Editions, by Mr. Pope. Printed from his second Edition. *Glasgow, Robert and Andrew Foulis, 1766.*

Eight vols, 12mo, **with engraved frontispiece from the 8vo edition**; somewhat foxed; else a very good set in contemporary German light brown paper-covered boards, sewn two-on on 3 sunken cords, gilt paper labels to spines; boards a little worn and soiled; early inscriptions 'Chr. Woertz' and 'Peppy' (and variations thereon) to front pastedowns. **£450**

First and only Foulis edition, issued in both duodecimo and octavo formats, of the collected plays of Shakespeare, a curious and charming set in characteristically German trade bindings of the period.

Based on Pope's pioneering edition of the 1720s, the present edition was put forth by the Glasgow-based Foulis brothers, leading publishers of the Scottish Enlightenment, who were then attempting to break London's monopoly on the printing of English authors. Evidently our set was soon exported abroad, however, for it survives in hollow-backed boards typical of the contemporary trade in Germany, where Bardolatry was just beginning to bloom.

ESTC N25946; Gaskell 460, 12mo 'issue' (*recte* edition, with minor differences in collation).



ROMEO E GIULIETTA

28. SHAKESPEARE, William; Michele LEONI, translator. *Romeo e Giulietta*, tragedia di G. Shakspeare, recata in versi italiani da Michele Leoni di Parma. *Florence, Giovanni Marenigh, 1814.*

[with:]

Otello o il moro di Venezia, tragedia. *Florence, Vittorio Alauzet, 1814.*

[and:]

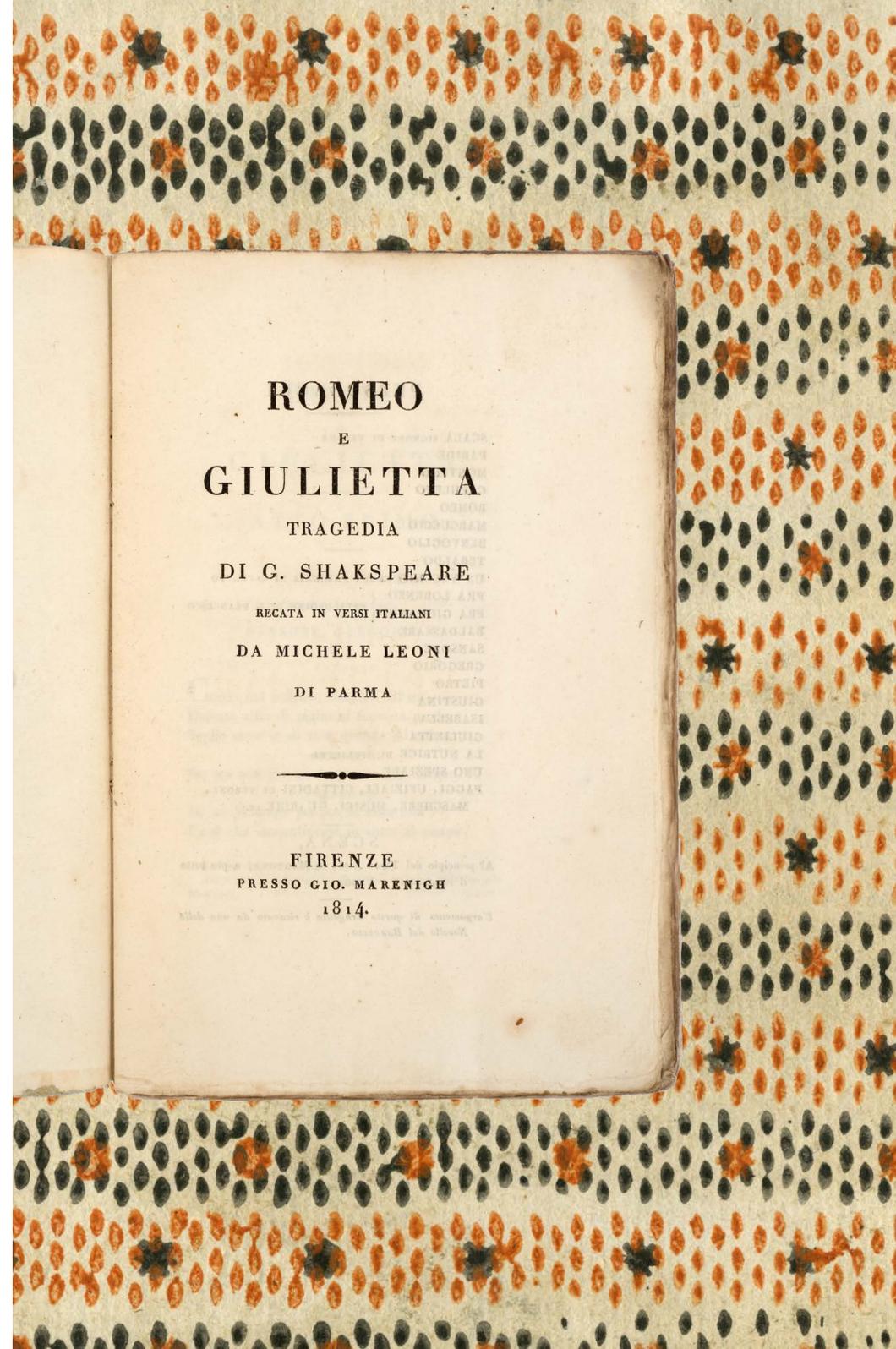
La Tempesta, dramma. *Pisa, Niccolò Capurro, 1815.*

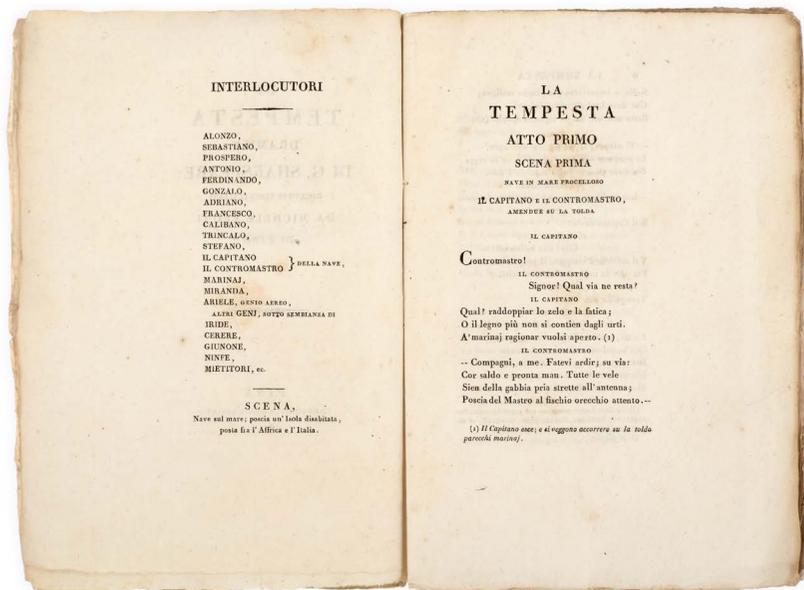
Together three vols, 8vo; *Romeo e Giulietta*: pp. 194, [2]; *Otello*: pp. XVI, 262, [2, blank]; *La Tempesta*: pp. 160; half-titles; occasional light browning, but very good, uncut copies; uniformly bound in block-printed patterned paper pasted over the original blue paper wrappers; extremities slightly rubbed, spines chipped and showing the printed spine labels from the original wrappers.

£1450

A set of three translations of Shakespeare tragedies into Italian verse by Michele Leoni, including the first Italian translation of *Romeo and Juliet*, all uncut, in matching decorative block-printed wrappers.

Michele Leoni of Parma (1776–1858) translated fifteen Shakespeare tragedies and history plays between 1811 and 1822, making use of French versions by Letourneur as well as the original English, which he claimed to learn with the sole intention of translating Shakespeare. He also produced translations of the poems of Ossian, Alexander Pope, and Goldsmith, as well as Tacitus' *Agricola* and the *Iliad*. He was in Florence during the years 1813 to 1822, where most of his Shakespeare translations were first printed, collaborating with Gian Pietro Vieusseux and contributing to his periodical *Antologia*. All but three of his Shakespeare translations were in verse; he considered that *King Lear*, *Richard II*, and *Henry IV* could not easily be turned into Italian verse, given the numerous historical names that would not scan well in Italian.





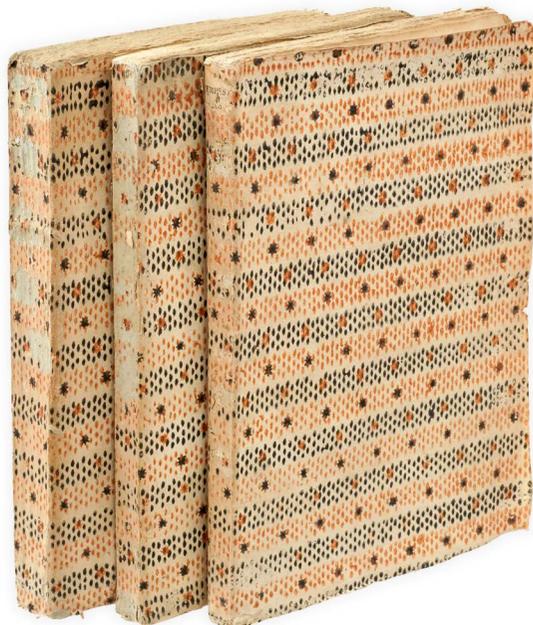
Leoni includes footnotes to his translations, to explain Shakespeare's original phrasing or his loose translations (from 'goat' to 'brutto', for example), and provides historical context (for example for the Montecchi and Capelletti families); he even adds a tercet from Dante's *Paradiso* in reference to a line from act IV scene 3 of *The Tempest*. The stage directions have also been relocated to the footnotes.

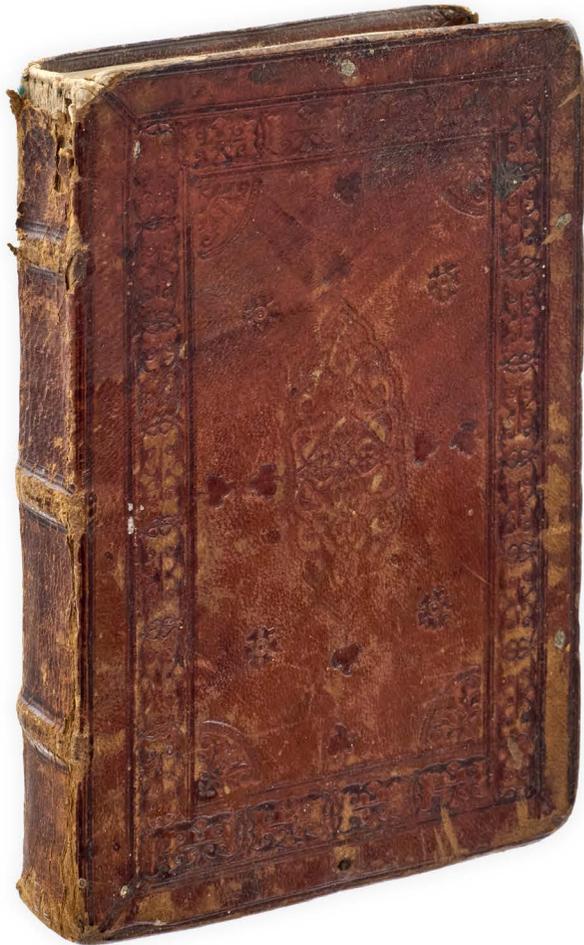
'Leoni lessens the bold metaphors and the coarseness of Shakespeare's language with imagery closer to the poetic language of neoclassicism, he amplifies the English text, regardless of the pre-existing French expansions, and finally he cuts some scenes in which the comedy was based upon English linguistic misunderstandings (puns) that represent difficulties for every translator' (Vanden Berghe, p. 69, *trans.*).

These translations formed part of the wider reception of Shakespeare in Italy, which resulted in numerous plays and operas derived from Shakespeare, such as Rossini's *Otello* which premiered in December 1816. Leoni's translations were praised by Madame de Staël, perhaps partly because of their similar anti-Napoleonic sentiments.

The paper design is constructed with the same block printed twice, in two different colours, to produce bands of black and orange dots superimposed with stars.

See Vanden Berghe, 'Michele Leoni traduttore e le versioni italiane di Shakespeare nell'Ottocento' in *Rivoluzioni, restaurazione, risorgimento: Letteratura italiana 1789-1870* (2019), pp. 64-73.





BOUGHT AND BOUND IN BOLOGNA

29. SIBILLA, Bartolomeo. *Speculum peregrinarum quaestionum ... Tres decades complectens: in quibus varie quaestiones de animalibus rationalibus in conjuncto et separati. Deque angelis bonis et malis multisque aliis scitu dignissimis ...* [(Colophon:) *Lyon, Jacques Myt, 9 August 1521.*]

8vo, ff. ccxxviii; title printed in red within a black woodcut frame, woodcut initials; inscription at head of title-page erased with loss of paper affecting a few words on verso, otherwise a very good copy retaining a few deckle edges; bound in contemporary Bolognese sheep, blind-tooled to a panel design with a large central arabesque, plain spine and edges, stubs from four pairs of green silk ties, title lettered in ink along tail-edge; binding somewhat rubbed, headcap chipped, front joint cracked and hinge broken, a few small wormholes visible in pastedowns; late sixteenth-century inscription 'ach[ille] Torf[anini] et am[icorum]' to title, early seventeenth-century inscription (partly obscured) to foot of title-page from the monastery of San Procolo in Bologna, the date 1576 written on front free endpaper, purchase note on rear flyleaf from Bologna for two *libri*, with a **late sixteenth-century ink sketch of a nude to final verso.**

£1500

Second Lyon edition of Sibilla's popular and extensive encyclopaedia on the nature of the soul, the possibility of ghosts, and good and bad angels, in a contemporary Bolognese binding.

Bartolomeo Sibilla (c. 1440s–c. 1493), a Dominican from Monopoli in Calabria, became prior of the Dominican convent of San Domenico Maggiore in Naples in 1486. He delivered the funeral sermon for Alfonso of Aragon's wife, Ippolita Sforza, in 1488 in his native Monopoli, in which he declared that death was the beginning of immortality.

Originally published in 1493 with a dedication to Alfonso of Aragon, this is the second Myt edition of Sibilla's wide-ranging encyclopaedia on the nature of the soul. It is divided into three 'decades', addressing the immortality and incorruptibility of the soul, angels and demons, but also the possibility of ghosts of the dead and the interpretation of dreams. 'Sibilla's work is noteworthy for its discussions of divination, ecstasy, raptures, and the prophecies of sibyls, sorcerers and seers – all topics that must have been very much on the minds of the authors of the legends of the "living saints", and that certainly were hotly debated at the end of the fifteenth century and remained of topical interest long thereafter' (Zarri, p. 281). His attitude to female prophetic writers, however, was unsurprisingly negative, looking askance at mystics such as St Catherine of Siena and St Brigit.

Similar tools were used by various Bolognese workshops of the early sixteenth century, though we have not been able to find another example of the repeated tool used to form the border.



Provenance:

1. Achille Torfanini, from a notable Bolognese family, was known to Ulisse Aldrovandi, who wrote him a letter in 1582. He also owned an astronomical incunabulum now in the Biblioteca Marciana, with an identical inscription.

2. The Benedictine monastery of San Procolo was one of the locations connected with the early history of Bologna university, before it obtained a permanent home in the city in the mid-sixteenth century.

USTC 145468; von Gütlingen II: Myt 79; Adams S1056; Caillet 10496. See Zarri, 'Living saints: a typology of female sanctity' in *Women and Religion in Medieval and Renaissance Italy* (1996), pp. 219–303.

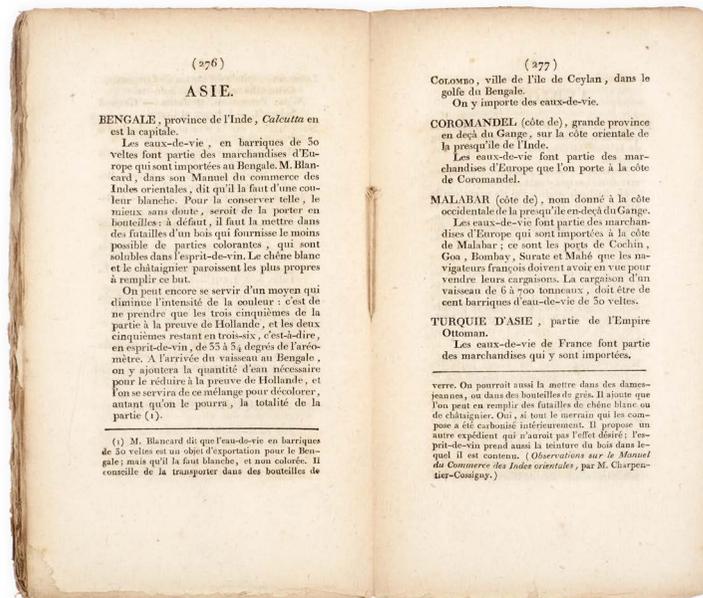
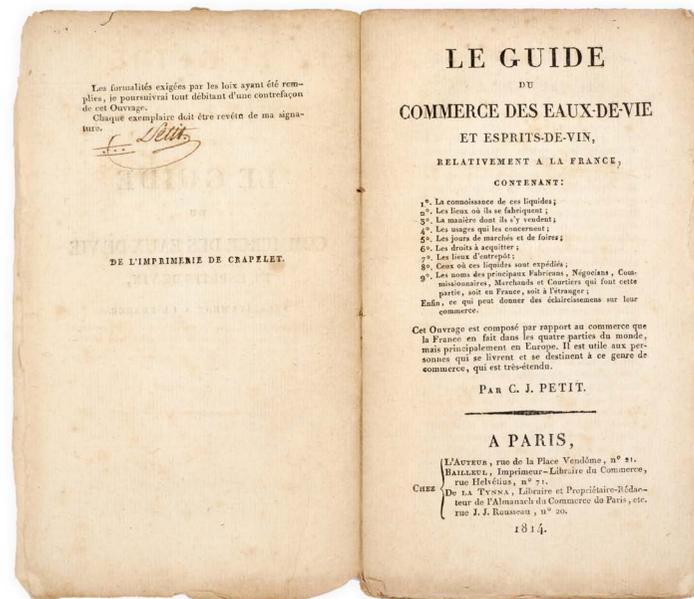
HOW TO TRADE IN LIQUEURS AND SPIRITS

30. [SPIRITS.] PETIT, C. J. Le guide du commerce des eaux-de-vie et esprits-de-vin, relativement a la France ... *Paris, [Crapelet for] the author, Bailleul, and de la Tynna, 1814.*

8vo, pp. [4], viii, 302, [2, errata]; occasional light toning, but a very good, uncut and partially unopened copy, signed by the author on the verso of the half-title to authenticate the printing; bound in original blue paper wrappers lined with printer's waste from a legal text (dated 1815), printed paper label to spine; wrappers and spine label a little worn, front joint partially split. **£550**

A very rare guide for French traders in wines and spirits, detailing tariffs, the names of wholesalers and retailers, markets and fairs, tables of proofs, and other legal considerations, uncut and in the original wrappers, as issued.

Petit's guide for merchants was issued while the Congress of Vienna was in session, with European leaders seeking to redraw the map following the final defeat of Napoleon; his informative preface explains that this area of commerce is subject to the whims of weather and harvest, as well as war, though he later states that the trade should not be greatly affected by the present situation. His guide, a long time in the making, focused particularly on the trade in *eaux-de-vie* in order to provide accurate and pertinent information.



On va passer maintenant au développement du commerce des eaux-de-vie et esprits-de-vin relativement à la France.

EUROPE.
FRANCE.

Dans le nombre des branches de commerce qui se font en France, celle des eaux-de-vie tient le premier rang; aussi ce commerce est-il une des principales richesses de l'Empire. Indépendamment du commerce des eaux-de-vie et eprit-de-vin qui se fait dans l'intérieur de la France, ces liquides font partie des marchandises d'exportation à l'étranger. Les Etats où la France exporte des eaux-de-vie sont :

EN EUROPE.

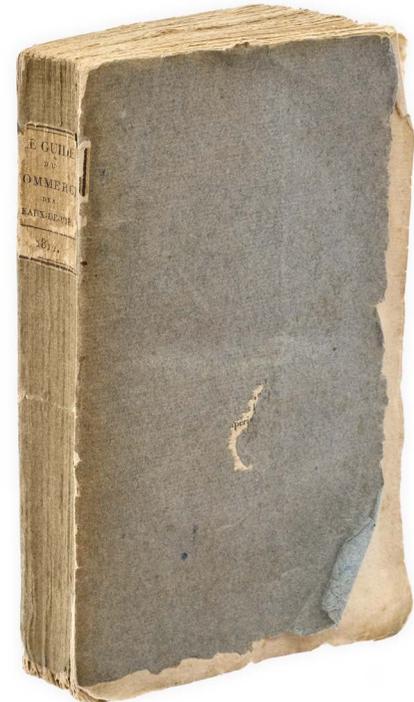
- La Grande-Bretagne.
- La Confédération du Rhin,
- Le Danemarck,
- L'Espagne,
- La Hollande (Les départemens formés de),
- L'Italie,
- La Prusse,
- La Russie,
- La Suède,
- La Suisse, et les villes ci-devant Auté-
- tiques.

EN ASIE.

- Les États de l'Inde,
- La Chine.

TABLEAU DES DÉPARTEMENS DE L'EMPIRE, DIVISÉS EN QUATRE CLASSES.

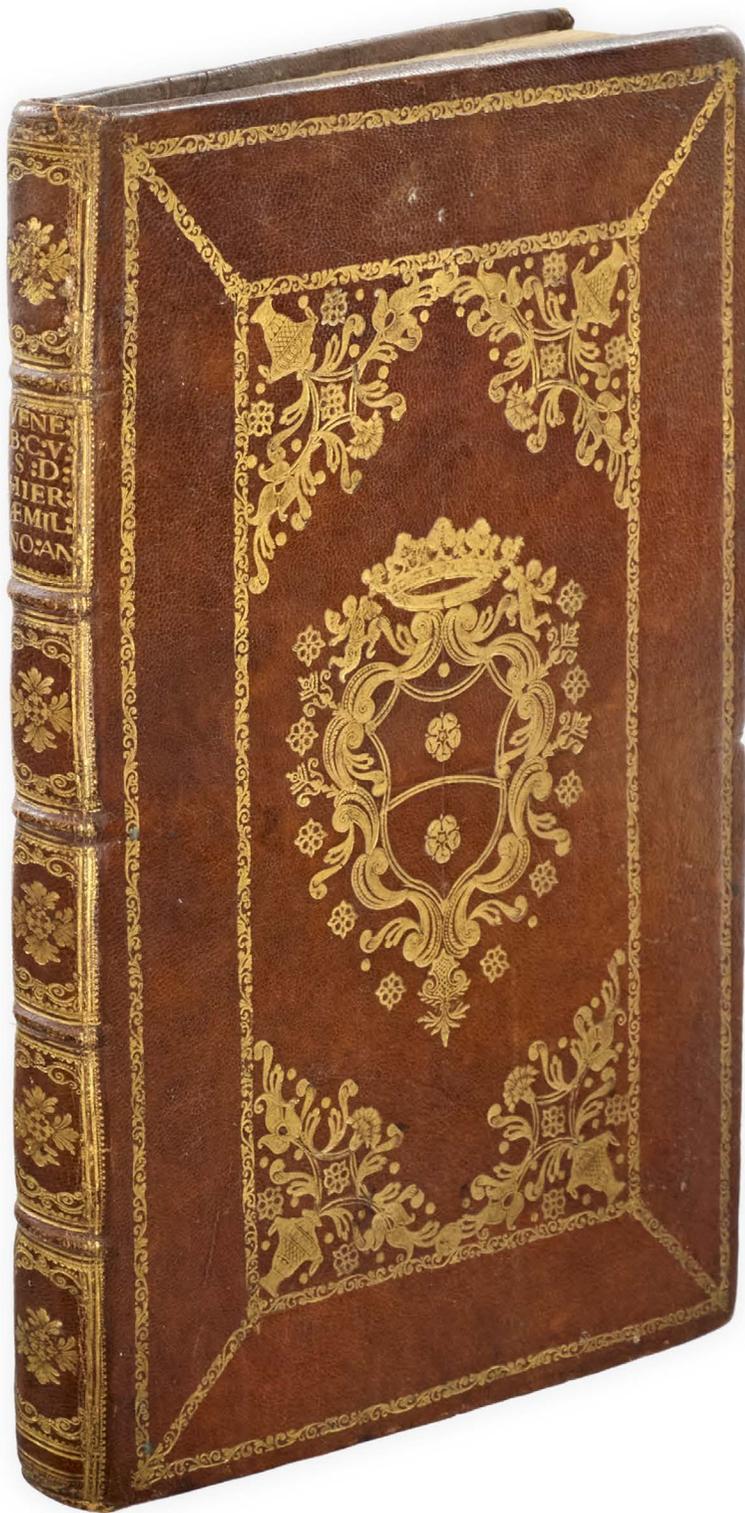
PREMIERE CLASSE.	DEUXIEME CLASSE.	TROISIEME CLASSE.	QUATRIEME CLASSE.
Alpes (Basses).	Ain.	Aisne.	Bouches-de-l'Elbe.
Alpes (Hautes).	Allier.	Alpes-Maritimes.	Bouches-de-l'Escaut.
Ardèche.	Apennins.	Ardennes.	Bouches-de-la-Meuse.
Ariège.	Aran.	Côte-d'Or.	Bouches-du-Rhin.
Aude.	Aube.	Doire.	Bouches-du-Weser.
Aveyron.	Bouches-du-Rhône.	Entre.	Bouches-de-l'Yssel.
Cantal.	Cher.	Essai-et-Loire.	Calvados.
Charente.	Côte-du-Nord.	Forêt.	Dale.
Charente-Inférieure.	Doubs.	Génes.	Etats-Occidental.
Corrèze.	Dôme.	Lemon.	Inde-Oriental.
Creuse.	Finistère.	Marengo.	Inde-Supérieur.
Dordogne.	Garonne (Haute).	Maye.	Escant.
Gard.	Ha-et-Vienne.	Mayenne.	France.
Gerz.	Indre.	Montenotte.	Jemmape.
Gironde.	Indre-et-Loire.	Mont-Tonnerre.	Lippe.
Hérault.	Isère.	Moselle.	Lys.
Landes.	Jura.	Nèvre.	Manche.
Loire (Haute).	Loire.	Oise.	Meuse-Inférieure.
Loire-Inférieure.	Loir-et-Cher.	Orne.	Meuse (Deux).
Loiret.	Maine-et-Loire.	Orléans.	Nord.
Luk.	Méditerranée.	Ouche.	Osne.
Lot-et-Garonne.	Meurthe.	Rhin (Bas).	Rhin (Haut).
Lozère.	Meuse.	Rhin-et-Moselle.	Orléans.
Mayne (Haute).	Morbihan.	Rhône.	Pas-de-Calais.
Mont-Rhône.	Ombone.	Saône.	Rair.
Puy-de-Dôme.	Pyrenées (Basses).	Saône-et-Loire.	Sambre-et-Meuse.
Pyrenées (Hautes).	Pyrenées-Orientales.	Saône.	Seine-Inférieure.
Saône.	Saône (Haute).	Seine-et-Oise.	Seine.
Seine (Deux).	Seine-et-Marne.	Savoie.	Somme.
Seine-et-Garonne.	Tarn.	Savoie.	Yssel Supérieur.
Seine-et-Marne.	Var.	Savoie.	Zuydersee.
Seine-et-Oise.	Vaucluse.	Yonne (Haute).	
Seine-et-Marne.	Yonne.	Yonne.	
Seine-et-Oise.	Yonne.		



The guide provides the names of wine merchants in towns across Europe, from Liverpool to Gdansk, Oslo to Valencia, but with a greater concentration in France, the Low Countries and western Germany. Among the nuggets of information provided about the trade in wine and spirits, England apparently had the largest amount of contraband French spirits along the whole of the coastline, a result of the oppressive rates of duty. The guide was priced at 3 francs.

Petit later compiled a similar guide for spices, *Guide du commerce de l'épicerie* (1823).

Very rare: no copies traced outside France, and it is not found in the standard bibliographies such as Simon and Vicaire. There was a copy in the collection of Kilian Fritsch, whose library, *Une bibliothèque bachique*, was sold in Paris by Loudmer on 20 February 1993.



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Sept. 10th / 24

View of Florence from our Hotel - Pensione Le Lune.