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# SEVENTH EDITION

- 01 Akhtari 02 Annan 03 Aristotle  
04 Arizzi 05 Bacon 06 Barth 07 Boaretto  
08 Book of Common Order 09 Brooke  
10 Burlamaqui 11 Casaubon 12 Cervini 13 Clari  
14 Dolce 15 Dress – Sumptuary Law 16 Epictetus  
17 Ferrari 18 Grubbe 19 Hogarth 20 Hollar 21 Hospice  
Saint-Nicolas 22 Milhaud 23 Military Medicine  
24 Mori 25 Napoleonic Italy 26 Paganori  
27 Pallavicino 28 Perotto 29 Planas 30 Prayers  
31 Ram Raz 32 Rezzonico 33 Rinuccini 34 Rothery  
35 Schübler 36 Snow 37 Thompson 38 Turner  
39 Ustonson 40 Women-Pearls

Some items may require UK Export Licences for export abroad. Items marked with an asterisk (\*) are subject to VAT in the UK.

## ARABIC-TURKISH DICTIONARY WRITTEN IN THE BALKANS

1. **AKHTARĪ, Muṣṭafā bin Shams al-Dīn al-Qaraḥiṣārī.** Akhtarī Kabīr.  
[Margus, Ottoman Balkans, early nineteenth century.]

Arabic and Ottoman Turkish manuscript on paper (289 x 190 mm; text area 228 x 133 mm), ff. [269], [1 (blank)], written in a small, neat *naskhī*, 35 lines to the page, some words in red or overlined in red, text frame of gold, black and red rules; with an illuminated headpiece at the beginning of the text; some occasional smudging or soiling and some light dampstaining, minor wormtrack in lower outer corner of a few leaves, tiny wormhole in last few leaves, but generally in very good condition; bound in contemporary maroon morocco with flap, recessed cartouches and cornerpieces on covers containing gilt pressure-moulded floral and vegetal ornament; slightly rubbed and stained, old repairs to spine and to hinge of flap; erased seal impression and an erased inscription on f. 1<sup>r</sup>, seal impression on front free endpaper giving the name 'Ayyub' and the date 1281 [AH, i.e. 1864 AD].

£3750

**A handsome copy of the important Arabic-Turkish dictionary known as *Akhtarī Kabīr*.**

Akhtarī (d. 968 AH/1561 AD) compiled his dictionary at Kütahya in 1545. Entries are 'listed in the sequence of the first root letters; the author arranged the lemmata in strict alphabetical order of the *derived* forms used in Turkish, rather than placing them under the trilingual Arabic root, as had been the usual practice in previous Arabic-Turkish dictionaries. Although Akhtarī completed this dictionary in 952 AH/1545 AD, in his Turkish definitions he did not hesitate to use some Old Ottoman Turkish synonyms that were already rather rare.





## TREASURES FROM THE HAMILTON PALACE COLLECTION

2. ANNAN, James Craig, *photographer*. Catalogue of the Collection of Pictures, Works of Art, and Decorative Objects, the Property of His Grace the Duke of Hamilton, K.T. ... [London,] Messrs. Christie, Manson & Woods ... 1882.

Five 'portions' in one volume, 4to, pp. 234, with title to each 'portion' and 77 carbon print photographs, each captioned in pencil with lot numbers; lots 878, 984, 998, and 1456 have two different photographs; a very good, fresh copy in the original publisher's scarlet cloth; a few spots, hinges cracked; offered with an unillustrated copy in like condition. £600

**First edition of the sale catalogue for the Hamilton Palace Collection, notable for its early and lavish use of photographic illustrations; here including seventy-seven carbon prints, the catalogue was also available without illustrations (at 5s – the illustrated set cost 21s), a copy of which is also offered here.**

James Craig Annan (1864–1946) and his father Thomas had been commissioned to photograph the palace and grounds by the Duke of Hamilton in around 1869. In the present catalogue of the house contents the younger Annan's skills were challenged by the location of certain pieces; in some instances he deletes the overly fussy background, while in others items are shown *in situ*. Mirrors prove typically problematic – Annan's solution here may not be the most subtle. The sale, comprising 2,213 lots dispersed in five parts between Saturday, 17 June and Thursday, 20 July 1882, achieved a total of £397,000, and included Old Master paintings from every school, as well as important furniture, sculpture, porcelain, lacquer, and *objets d'art*, many with extraordinary provenance.



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Ս. ՊԵՏԵՐՆՈՒԲՈՒԹՅԱՆ

Տպարանն Գլխավորանոց անժամանակի Կայսերականի  
Պ. Ս. Ս. Կոլոբ, 9-րդ դիմ, № 12.

1811.

ARMENIAN COMMENTARIES  
ON ARISTOTLE

3. [ARISTOTLE – ELIAS.] Bibliotheca Armeno-Georgica. I. Commentarii in Aristotelis Categorias Eliae commentatori adscripti versio Armenica edidit J. Manandean. St Petersburg, Academiae Imperialis Scientiarum, 1911.

8vo, pp. [iv], viii, 175, [1 (blank)], [2 (corrigenda, blank)]; printed in Russian, Greek, and Armenian; aside from occasional light yellowing, clean and fresh throughout; in later half maroon calf with marbled sides, preserving the original printed wrappers; some dust-soiling; illegible stamp on lower wrapper. £250

Uncommon edition, published by the Imperial Academy of Sciences in St Petersburg, of the Armenian translation of the commentaries on Aristotle's *Categories* by the sixth-century Christian philosopher and commentator Elias.

Biographical information about Elias is sketchy to non-existent; three commentaries have been attributed to him (the present work, as well as commentaries on the *Prior Analytics* and on Porphyry's *Isagogue*), all firmly placed within the Neoplatonic tradition. Elias has been linked with the school at Alexandria, and a number of commentaries and other philosophical works connected to that school were passed down in manuscripts not only in Greek but also in Armenian, Syriac, and other languages. Indeed, the *Categories* themselves benefitted from a fifth-century translation into Armenian, which was printed in Venice in 1833.

The present edition of the commentary is taken from the Armenian manuscript MS 1939 at the Echmiadzin Monastery, west of Yerevan. The editor, Jakob Manandean (1873 –1952) was the author of several works on ancient Armenian history, as well as on the Armenian manuscript tradition.

Outside continental Europe, we find four copies in the US (Dumbarton Oaks, Harvard, Library of Congress, Newberry) and three in the UK (BL, CUL, Nottingham).

## TRAVELS OF A 'SALZBURG SAUSAGE'

4. [ARIZZI, Francesco.] Il buffone di nuova invenzione in Italia. O sia i viaggi del vagabondo Salsiccia Salisburgese ... con un commento in dialogo tra un'Italiano, ed un Tedesco, il quale rende ragione di tutta l'opera, e della sua idea, rischiara molti passi oscuri, dà ragguaglio di più Paesi, e costumi di popoli oltremontani, e oltramaroni ... Venice, Antonio Bortoli, 1740.

8vo, pp. 270, [2 (blank)], with copper-engraved frontispiece by Giuseppe Filosi depicting a buffoon in a camp of vagabonds; woodcut tailpieces; margins a bit short, some scattered foxing, a short repaired marginal tear to title-page, with no loss; but a good copy in early twentieth-century vellum, title gilt directly to spine, edges speckled blue. £275

First and only edition of Arizzi's adaptation of Gottfried Prehauser's *Wienerische Hannswurst nebst lustige Reyss-Beschreibung aus Salzburg in verschiedene Länder*, published anonymously and for a long time wrongly attributed to Benedetto Marcello.

The work, in thirty *canti*, tells of the adventures of 'Hanswurst' (a sort of 'Jack Sausage', here 'Salsiccia Salisburgese'), a peasant from Salzburg, and of his travels through Tyrol, Italy, Russia, Hungary, Turkey, the Netherlands, Sweden, and Lapland. The comedy character of 'Hanswurst', inspired by characters of the Italian *Commedia dell'Arte*, appeared in Sebastian Brant's *Narrenschiff* as 'Hans Myst' and was used by Martin Luther in his 1541 *Wider Hans Worst*; the character was popularized by Joseph Anton Stranitzky (1676–1726) around 1717, and later by Gottfried Prehauser (1699–1769) when he succeeded the former as the leading Viennese comedian (taking over also Stranitzky's literary property and therefore publishing the *Wienerische Hannswurst* as his own).





# IL BUFFONE DI NUOVA INVENZIONE IN ITALIA O S I A

I Viaggi del vagabondo Salsiccia Salisburghese dal Tedesco portati nell'Italiano Linguaggio, e descritti in Ottava Rima.

Con l'accrescimento di più Episodj, Novellette, Prefazioni, Moralità, Sentenze, e Similitudini inserite dall' Traduttore al Testo Tedesco.

Con un Comento in Dialogo tra un Italiano, ed un Tedesco, il quale rende ragione di tutta l'Opera, e della sua Idea, rischiarando molti passi oscuri, dà ragguaglio di più Paesi, e costumi di popoli Oltramontani, e Oltramarini, esamina varie materie Matematiche, Geografiche, ed Istoriche, e tratta Argomenti di moderna, e pratica Erudizione.

Tradotto ed Illustrato d' Annotazioni dell' Autore del TOSCANISMO.



IN VENEZIA, MDCCXL.

APPRESSO ANTONIO BORTOLI.

Con Licenza de' Superiori, e Privilegio.



'Hanswurst' is 'a half doltish half cunning partly stupid partly knowing enterprising and cowardly self-indulgent and merry fellow who in accordance with circumstances accentuated one or other of these characteristics' (quoted in Pischel, *The Home of the Puppet-Play* (1902), p. 22). Arizzi (fl. 1695–1771) was a Barnabite, best known now for his *Il Toscanismo e la Crusca* of 1739 (also sometimes attributed to Marcello), a three-act comedy satirising the Accademia della Crusca. Here, he augments the German original, which he has adapted into *ottava rima*, with a commentary in the form of a dialogue between an Italian and a German, reflecting both on the habits of foreigners and on various topics ranging from mathematics to geography.

Outside continental Europe, we find five copies in the US (University of Chicago, Duke, Harvard, University of Pennsylvania, Yale), and two in the UK (BL, Trinity College Cambridge).

Brunet, III, col. 1396; Melzi I, p. 156; *Neue Deutsche Biographie* 25, pp. 473–475; Olschki, *Choix* 190: 'Unique édition extrêmement rare.'

OPUSCULA  
Varia Posthuma,  
PHILOSOPHICA,  
CIVILIA,  
ET  
THEOLOGICA,

FRANCISCI BACONI,  
Baronis de *Verulamio*, Vice-  
Comitis *Sancti Albani*,

*Nunc primum Edita.*

Cura & Fide GUILLIELMI RAWLEY,  
Sacrae Theologiae Doctoris, primo Do-  
minationi suae, postea Serenissimae  
Majestati Regiae, à Sacris.

*Vna cum Nobilissimi Auctoris Vita.*

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LONDINI,  
Excudebat R. DANIEL, Impensis  
OCTAVIANI PULLEYN ad insigne Rosa  
in Coemeterio *Paulino*, 1658.

*Philos.*

## BIDERMAN'S BACON

5. **BACON, Francis.** *Opuscula varia posthuma, philosophica, civilia, et theologica, nunc primum edita.* Cura & fide Guilielmi Rawley ... Una cum nobilissimi auctoris vitae. *London, R. Daniel, impensis Octaviani Pulleyn, 1658.*

8vo, pp. [xxxvi], 216; woodcut headpieces and initials; some spotting and browning in places, but largely fresh; with seventeenth-century engraved bookplate of Antonius Biderman on verso of title (leading to small hole on title, not affecting text); in later marbled boards with floral paper spine, manuscript label at head of spine; later endpapers; some rubbing and wear to extremities with small chip at head. £1250

First edition, second issue of this collection of the philosophical, political, and theological writings of Bacon, including numerous essays previously unpublished, and the first appearance in Latin of a biographical sketch of the philosopher by William Rawley (c. 1588–1667), Bacon's literary executor, chaplain, and amanuensis.

'After Bacon's death Rawley devoted his life to creating an unblemished portrait of his master, compiling a volume of commemorative verse, and editing, translating, and publishing selections of his work, culminating in the *Resuscitatio* (1657) and *Opuscula varia posthuma* (1658), which contained (in English and Latin respectively) his hagiographical but highly influential life of Bacon. His editorial endeavours led to correspondence with intellectuals including John Selden, Isaac Gruter, and Elie Diodati' (ODNB).

Volumine

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Historia Densi & Rari ; nec-  
non Coitionis & Expansionis  
Materiæ per Spatia.

Aditus.

**N** Il mirum , si Natura  
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debitrix sit , cum ad red-  
dendas rationes nunquam adhuc  
sit interpellata. Neque enim de  
Quanto Materiæ, & Quomo-  
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perose studebat) materiem congerunt. Quod si  
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ior est, Instaurationis Scientiarum Magnæ, ab-  
solvendarum cupido aliqua incesserit , sibi ipsis  
deinceps fidant , & proprio Marte reliqua ex-

Rawley collects together eleven essays by Bacon, some original and some appearing for the first time in Latin, including 'Historia densi et rari', 'Inquisitio de magnetate', 'Topica inquisitionis de luce et lumine', 'Confessio Fidei', and 'Inquisitio de versionibus, transmutationibus, multiplicationibus, et effectiōibus corporum'; several have their own title-pages. This is the second issue, with the imprint R. Daniel rather than R. Danielis.

Provenance: our copy bears the bookplate of Antonius Biderman (d. 1679), a governor in the service of the Fürstenberg family; on his death, the bulk of his collection went to that family's substantial library at Donaueschingen (dispersed in 1999), although the present copy bears no Donaueschingen stamps.

ESTC records four locations in North America (Huntington, Rochester, Southern Illinois, and Toronto).

ESTC R12045; USTC 3071169; Gibson 230b.



## 'A MINE OF ORIGINAL RESEARCH'

**6. BARTH, Heinrich.** *Travels and discoveries in North and Central Africa: being a journal of an expedition undertaken under the auspices of H.B.M.'s government, in the years 1849–1855 ... London, Longman, Brown, Green, Longmans, & Roberts, 1857–1858.*

Five vols, 8vo, pp. I: xxxvi, 578, [2], [24 (advertisements)], with 6 maps and 12 plates; II: xi, [1], 676, with 2 maps and 8 plates; III: xi, [1], 635, [1], with 3 maps and 16 plates; IV: xiv, 641, [1], [2], 24 (advertisements), with 2 maps and 14 plates; V: x, [2], 694, [2], with 2 maps and 10 plates; a little dampstaining to edges of some plates, a few closed tears to maps, vol. II pp. 327–330 and plate facing p. 332 loose and first quire coming loose, vol. III quire x coming loose, marginal chip to vol. V p. 251; otherwise very good in original green cloth, gilt lettering to spines, brown endpapers with advertisements to pastedowns; vols I, II and III rebaked with spines laid down, corners repaired, a few light marks to boards, bookplates removed from front pastedowns. **£1100**

**First edition of Barth's unparalleled and authoritative account of western Sudan, and his remarkable 10,000-mile journey from Tripoli to Timbuktu, illustrated with fifteen maps, sixty tinted lithograph plates, and numerous wood engravings.**

'The material he collected constitutes a mine of original research which is still, in many respects, the standard work on the subjects he covered' (*The Geographical Journal* 132:1 (1966), p. 73). Born in Hamburg, Heinrich Barth (1821–1865) studied history, archaeology, geography and Arabic, and was fluent in several European languages. In 1849, he joined the explorer James Richardson and the geologist Adolf Overweg on a British-sponsored expedition to what is now central West Africa, a mission which aimed to open the interior to trade and to study the slave trade. Despite ill health and the loss of both his colleagues, Barth travelled for five years before his return, laying down accurate routes, discovering the Benue River (the major tributary of the Niger River), and recording kingdoms that were previously unknown to Europeans.



Barth was the first European to use the oral traditions of the local tribes for historical research, learning several African languages, and studying the history, resources and civilisations of the people he encountered, as well as recording information about foodstuffs and market goods, local economies and systems of government.

A fluent English speaker, Barth wrote *Travels and Discoveries* as an original English work and simultaneously produced an account of his African exploration in German (*Reisen und Entdeckungen in Nord und Central Africa in den Jahren 1849–1855*, Gotha, 1857–8), the former not being a translation of the latter. *Travels and Discoveries* remains one of the most comprehensive works on central Africa, and, despite receiving recognition from his peers across Europe, his work never received the public appreciation in Britain that it deserved during his lifetime.

The length and density of Barth's work – some 3500 pages of closely-observed nature, culture and ethnography – failed to suit the tastes of the British public, and, although he managed to accomplish one of the greatest expeditions of the nineteenth century which was lauded in his native Germany, the British preferred their heroes home-grown and the book failed to achieve the popular acclaim that Livingstone and Stanley created.

Abbey, *Travel in aquatint and lithography*, 274; Ibrahim-Hilmy I, p. 53.



Drawn by J.M. Boreale, from a sketch by DF Barth

J. & J. Harmer, lith. in 1857

## NAÏVE ART BY PICASSO'S SHOEMAKER

7. **BOARETTO, Ange.** Twenty-two large prints with paint and ink additions, five large photographs of Boaretto in his studio by Jean-Yves Giscard, and an exhibition guestbook/scrapbook with signatures, cuttings, ephemera, and photographs. *France, 1960s–1980s.*

Two reversed calf portfolios (each c. 495 x 340 mm), the first containing 22 colour lithograph prints, with various levels of additional work in paint and ink (c. 560 x 380 mm), and 5 mounted gelatin silver prints of Boaretto in his atelier (350 x 490 mm, stamp of the Centre Georges Pompidou to verso); the second an exhibition or studio guestbook, with press cuttings, over 50 gelatin silver prints (*various sizes*, including portraits, images of Boaretto's work and atelier, vernissages, etc.), a few small drawings and lithographs and numerous signatures and inscriptions. **£3750\***

**A fascinating archive relating to the work of the master shoemaker and naïve artist Ange Boaretto (b. 1920), known as 'Ange' and 'Le Bottier', providing a behind-the-scenes glimpse of his unusual artistic technique – which utilised his shoemaking equipment – and of his important 1979 exhibition at the Centre Georges Pompidou.**

Boaretto, born in Padua, but raised and naturalised in France at Cagnes-sur-Mer in Provence, crafted shoes for clients including Picasso and Surrealist poet Paul Éluard (he later married the bookseller Cécile Eluard, daughter of Paul Éluard and Gala Dalí), and at around age forty also turned to painting and printing, slowly refining an unusual – and perhaps unique – technique that employed the same press he used for leather work. Boaretto's unusual technique allowed for almost infinite variation in strength, tone, hue, and paper type, as well as augmentation with overpainting and hand-stamps.

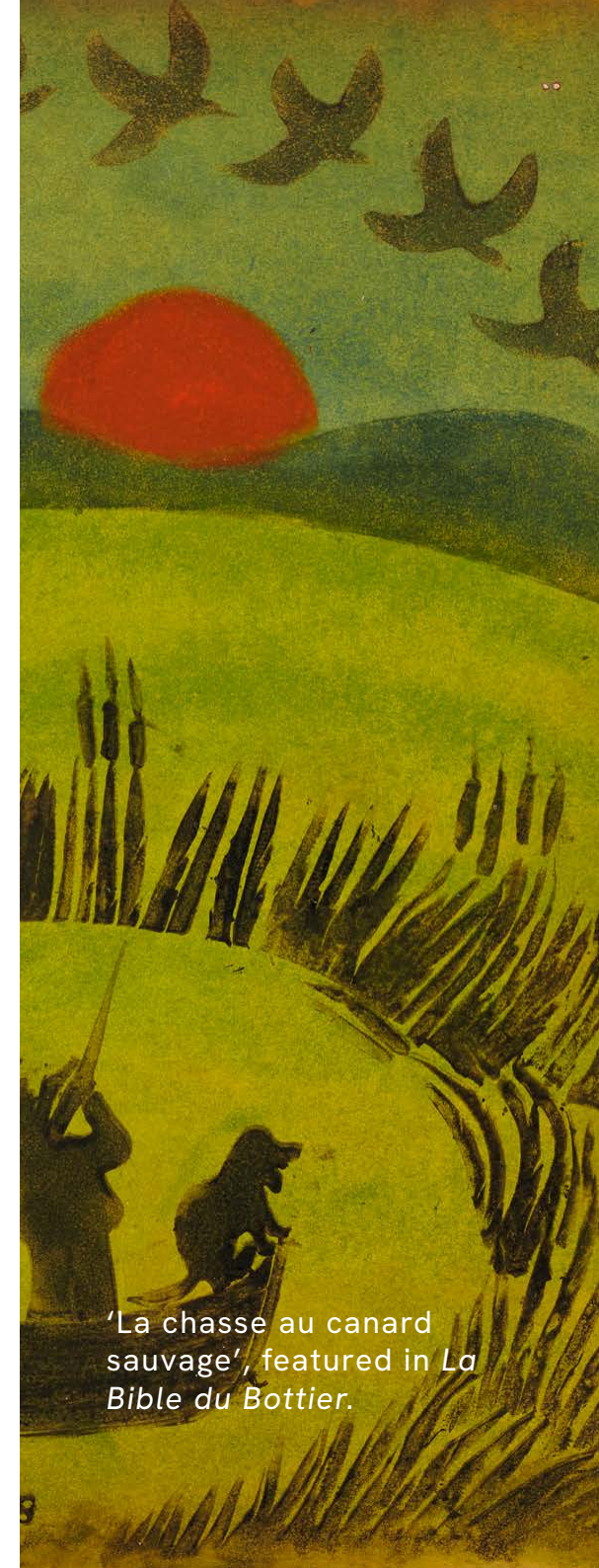




'Travail aux champs'.

Boaretto exhibited regularly in the South of France from the 1950s, a member of the group 'Naïfs en liberté', but the high point of his career was the exhibition of 'La Bible du Bottier', at the Centre Georges Pompidou in 1979, a group of images with accompanying text for which the poet Francis Ponge wrote an introduction. Two prints from the exhibited series ('Le denicheur' and 'La chasse au canard sauvage') are included here, the first in two different versions, as are a group of five large mounted photographs showing Boaretto in his atelier, also included in that exhibition. The nineteen other prints here represent a total of ten subjects, two in multiple versions ('Coucher de soleil' and 'Danse du feu'). Deceptively simple rural scenes, they also have darker notes – a cockfight, a boar cornered by dogs, a lurid village festival.

The guestbook covers a period from 1960 to the mid-1980s, and particularly the Pompidou exhibition, and includes cuttings and ephemera, a wide array of photographs, two letters from Blaise Gautier (who wrote a blurb on Boaretto for the Pompidou exhibition) and one from the photographer Lucien Clergue, a card with an original drawing by Jean-François Ozenda, and an invitation (with an original print) to a 1974 exhibition of Boaretto's work at the bookshop of Cécile Eluard. Also included are tributes and signatures from, among many others, the surrealist Louis Aragon ('de la part de Cécile'), the writer Gerard Oberlé, the editor and translator Henri Parisot, and Isabelle, Princess of Orléans-Braganza.

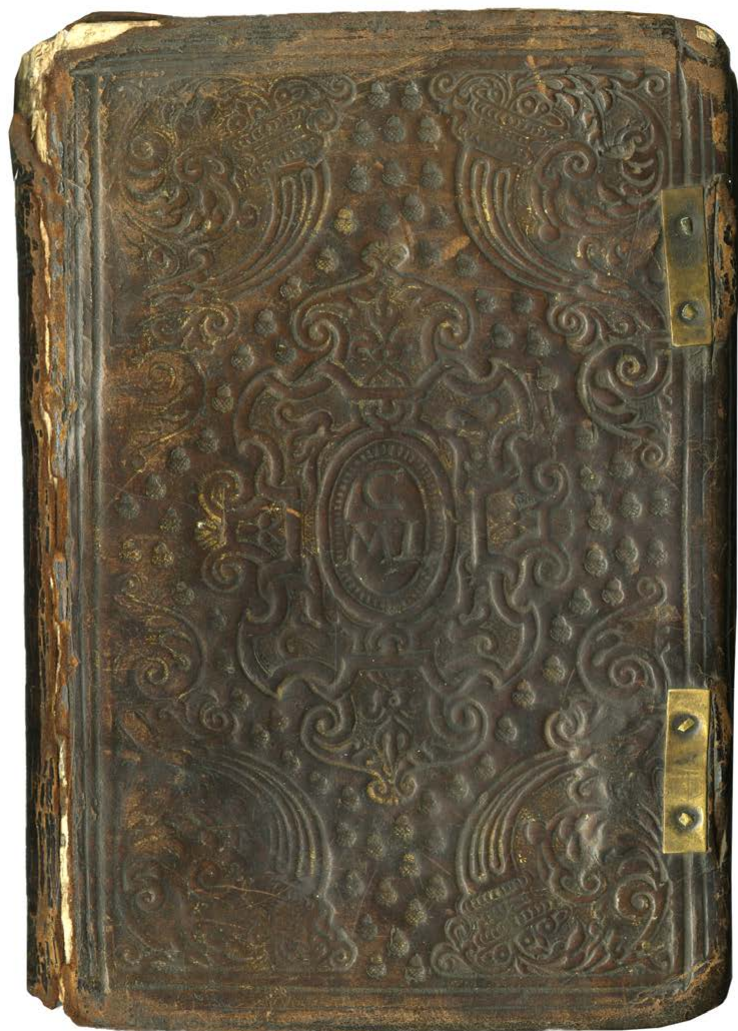


'La chasse au canard sauvage', featured in *La Bible du Bottier*.



Above: three versions of Boaretto's 'Coucher de soleil'.





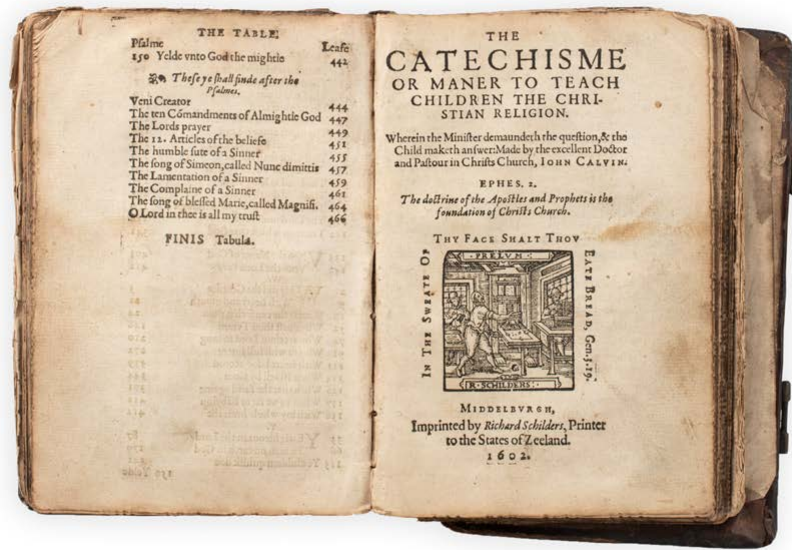
## BOUND BY JAMES I'S ROYAL BINDER?

8. [BOOK OF COMMON ORDER. The CL Psalms of David in Metre, with the Prose. For the Use of Kirk of Scotland ... *Middelburg, Richard Schilders, 1602.*]

8vo, pp. [16], 75, 74–225, [1], 466, [6], 126, wanting title-page, first leaf of calendar (A1–2), and final leaf (h8); 'The Psalmes of David in Metre' and 'The Catechisme or Maner to Teach Children the Christian Religion' (STC 4388) have separate title-pages and pagination (woodcut device of the king at prayer to title of Psalms, woodcut device of a printer's workshop to title of Catechism); rather shaken; bound in contemporary calf, covers tooled with an elaborate central cartouche within a field of small acorns, the central oval containing the initials 'CML'; cornucopia cornerpieces, gauffered edges, remains of clasps; somewhat worn and scraped, the gilding almost entirely absent, spine chipped and worn at head and foot, front board becoming detached. £2250

**A substantial fragment, the main text largely complete, of an attractive Dutch printing of the Scottish *Book of Common Order*, the binding utilising tools highly reminiscent of those inherited by royal bookbinder John Bateman from the MacDurnan Gospels Binder.**

Originally drawn up by John Knox in Geneva for the use of the English-speaking congregations there, the liturgy known as the *Book of Common Order* quickly made its way back to Scotland, where it was made official in 1562 and expanded into its lasting form in 1564. It was normally published, as here, alongside the Sternhold and Hopkins version of the metrical psalms, and a translation of Calvin's *Catechisme de l'Eglise de Genève*; there were editions in Edinburgh, Geneva, and Middelburg in the sixteenth century, and a few in Aberdeen in the seventeenth.

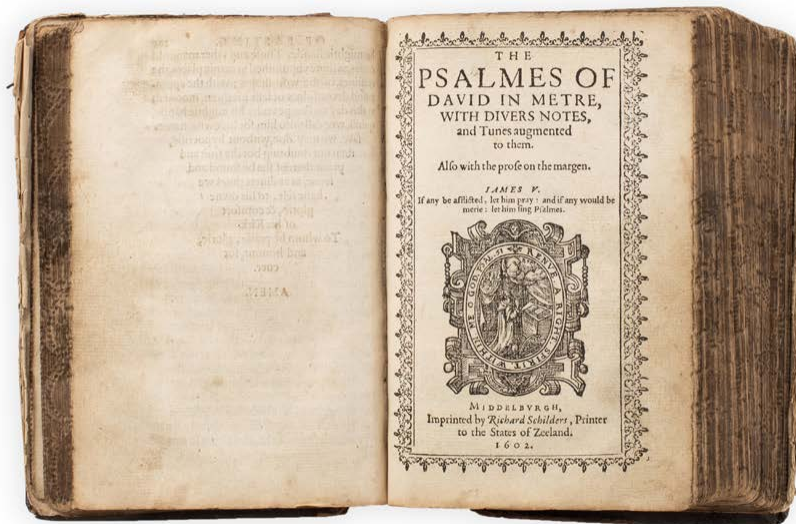


There were strong links between the Scottish and Dutch churches throughout the late sixteenth and early seventeenth centuries – both churches had more resolutely Calvinist tendencies than the Church of England. This was the second of two editions published in Middelburg, where Richard Schilders had established the first press in 1568, having formerly been a journeyman printer in exile in London. He printed numerous works for English Puritan refugees, who had a significant congregation in the city. The first Middelburg edition had appeared in 1594 (seven copies in ESTC, at least five lacking the title-page (or more), either through heavy use or perhaps as a ruse to avoid immediate detection on import into the British Isles).

The bookbinder John Bateman, made free in 1580 and active until the late 1620s, was named royal bookbinder to James I in 1604; he had previously worked for the so-called 'MacDurnan Gospels Binder' (d. 1580s?), and appears to have inherited his tools as well as his house style – ornate centrepieces, surrounded by a field of small tools, and a variety of cornerpieces including cornucopias. The cornucopia tools here seem to derive from those used by the MacDurnan Gospels binder (K1 and K2 in Mirjam Foot's essay 'The MacDurnan Gospels Binder and John Bateman', *The Henry Davis Gift I*), or from his French model, but are not identical. The other features are also strongly reminiscent of Bateman but we have been unable to find exactly corresponding tools.

The 1602 edition, like the first Middelburg edition of 1594, is uncommon: ESTC finds only four copies in the US (Columbia, Folger, NYPL, and Princeton Theological Seminary).

ESTC S118945; STC 16589.



# BOUNDLESS FORESTS AND ROARING WINDS

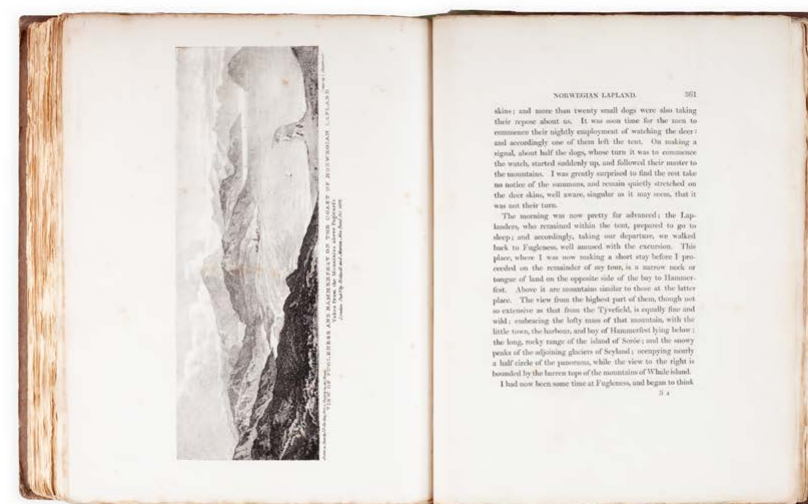
**9. BROOKE, Arthur de Capell, Sir.** Travels through Sweden, Norway, and Finmark, to the North Cape ... Second edition. London, printed for J. Rodwell, 1831.

4to, pp. xvi, [2], 433, [1]; with lithographed frontispiece, 21 plates (2 coloured), and 11 vignettes in the text; foxing to frontispiece and plates; overall a very good copy, uncut, in contemporary quarter cloth over drab boards, paper spine label; rebacked with remains of spine laid down, a few small scuffs; pencil signature of John Dellwyn to front endpaper, embossed blind stamp of Radnorshire County Library to title. **£400**

Second edition (first 1823) of this account of the Scandinavian travels undertaken by Brooke (1791–1858) in 1820, illustrated with attractive lithographs, several after drawings by the author.

'A person ... will find in the North much to gratify his curiosity, and interest his feelings. If his eye be tired of the charming repetition of scenery in the southern parts of Sweden ... he will find ample variety amid the Norwegian mountains, where nothing is wanting to combine the romantic with the beautiful. If he pursue his course along the wild rocks of the western main ... he will view with mingled admiration and astonishment those giant features of creation, around the heads of which ... the whirlwind of the North howls in concert with the roaring billows below. Should he turn his steps to the boundless forests and wastes of Lapland ... he will in every direction meet with scenery worthy of his pencil, and subjects that cannot fail to arrest his contemplation' (pp. vi–vii). Upon graduating from Magdalen College, Oxford, Brooke spent much time in foreign travel. He was an original member of the Travellers' Club, founder and president of the Raleigh Club, and a fellow of both the Royal Geographical Society and the Royal Society, equally 'at ease in a Finnish sauna or treating his Raleigh Club friends to dine on reindeer' (ODNB).

Abbey 248.



## 'LIFE, LIBERTY, AND THE PURSUIT OF HAPPINESS'

10. **BURLAMAQUI, Jean Jacques.** *Principes du droit naturel.* Geneva, Barrillot & fils, 1747.

[bound with:]

—. *Principes du droit politique.* [Geneva, C. & A. Philibert], 1754.

4to, pp. xxiv, 352; vi, 305, [1 (blank)]; occasional browning and foxing, small wormhole through the gutter in one quire skilfully filled in; good copies in contemporary stiff vellum, flat spine with gilt lettering-piece. £1500

**First edition of the first work, bound with a very early edition of the second work, an important influence on Thomas Jefferson during the drafting of the Declaration of Independence.**

The *Droit politique* was first published posthumously in 1751 as the necessary companion to the *Droit naturel*; when in contemporary bindings, they are sometimes found together in various combinations of editions. Jean-Jacques Burlamaqui (1694–1748), the eminent editor of Grotius and Pufendorf, was professor of law at Geneva and a member of the city's council of state. His writings on natural law circulated widely in America in the decades leading up to the Revolution, with Jefferson foremost among his readers. **'Burlamaqui reveals more explicitly than any other writer read by Jefferson the logical substructure upon which Jefferson built when he wrote in the Rough Draft [of the Declaration of Independence]: "We hold these truths to be sacred and undeniable; that all men are created equal & independent, that from that equal creation they derive rights inherent & inalienable, among which are the preservation of life, & liberty & the pursuit of happiness; that to secure these ends, governments are instituted among men"'** (White, *Philosophy of the American Revolution* (1978), p. 163).

PARTIE  
SECONDE.  
Ch. XI.

Loi; & c'est ce qui a lieu, toutes les fois que le parti que l'on prend pour se tirer d'affaire, renferme en lui-même un mal moindre que celui dont on étoit menacé.

Sentiment  
de Pufen-  
dorf.

§ IX. Au reste, il semble que les principes de PUFENDORF sur cette question ne sont ni justes en eux-mêmes, ni utiles.

se pour règle, Qu'une action physique & qu'une action morale ne peuvent être imputées à l'agent, si elles ne se font pour le bien de certaines personnes, ou de la génération future, & d'un instrument d'instrument.

à d'ailleurs, il n'est pas possible de prétendre que cet homme est en droit de se plaindre; & que l'on ne peut pas se plaindre de ce qu'on a fait. D'ailleurs, il n'est pas possible de prétendre que l'on ne peut pas se plaindre de ce qu'on a fait.

(a) Voy. Dev. de l'homme & du Citoy. Liv. I. Ch. I. §. 24. & Dr. de la Nat. & des G. L. I. Ch. V. §. 9. avec les notes de Mr. Barbeyrac.

Des actions auxquelles plusieurs personnes ont part.

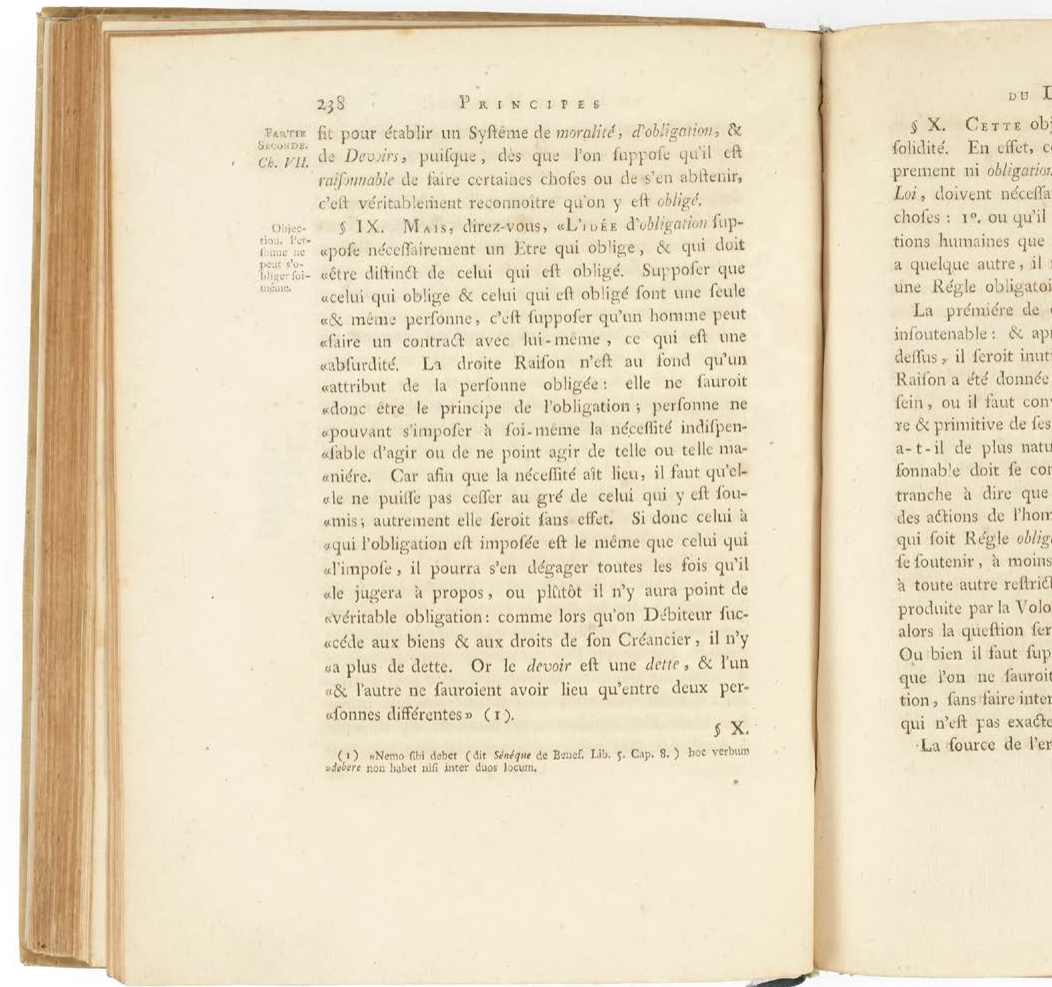
fu... par crainte une... ordinaire responsable;... n'est pas moins, &... justice l'en rendre comptable de son côté, pour la part qu'il y a eue.

Cela

In the debates leading up to the signing of the Declaration, Burlamaqui's ideas powerfully swayed Jefferson and the jurist James Wilson not to identify property as a natural right. This was an important – and contentious – political issue: no one denied that Native Americans had natural rights, but the admission of their natural right to property would call into question the ownership of virtually all land held by descendants of European settlers in America (also contentious was the matter of a natural right to property in relation to the legitimacy of slavery).

Jefferson and Wilson, both of whom owned his works in the original French, found in Burlamaqui a very clear message about property and rights, for within the natural state of man Burlamaqui made a distinction between the primitive, original state as created by God, and adventitious states where man is placed by his own acts: the 'property of goods' is one such adventitious state. Regarding rights, Burlamaqui lay down a parallel distinction between natural rights appertaining originally and essentially to man, and acquired rights, being those which man does not naturally enjoy but are owing to his own procurement: the right to self-preservation might be cited as an example of a natural right, the right to property as an example of an acquired right. If Jefferson and his colleagues realised that the designation of property as an unalienable human right would be politically unwise, it was Burlamaqui who showed that it was philosophically unjustified (see Garnsey, *Thinking about property* (2007), pp. 222–5).

*En français dans le texte* 150; Lonchamp 499. For the dissemination of Burlamaqui's works in America, see Harvey, *Jean Jacques Burlamaqui* pp. 79–105.



PARTIE  
SECONDE.  
Ch. VII.

fit pour établir un Système de *moralité, d'obligation, & de Devoirs*, puisque, dès que l'on suppose qu'il est *raisonnable* de faire certaines choses ou de s'en abstenir, c'est véritablement reconnoître qu'on y est *obligé*.

Objec-tion Per-tinente ne peut s'obliger soi-même.

§ IX. MAIS, direz-vous, «L'IDÉE d'obligation suppose nécessairement un Être qui oblige, & qui doit être distinct de celui qui est obligé. Supposer que celui qui oblige & celui qui est obligé font une seule & même personne, c'est supposer qu'un homme peut faire un contrat avec lui-même, ce qui est une absurdité. La droite Raison n'est au fond qu'un attribut de la personne obligée: elle ne sauroit donc être le principe de l'obligation; personne ne pouvant s'imposer à soi-même la nécessité indispensable d'agir ou de ne point agir de telle ou telle manière. Car afin que la nécessité ait lieu, il faut qu'elle ne puisse pas cesser au gré de celui qui y est soumis; autrement elle seroit sans effet. Si donc celui à qui l'obligation est imposée est le même que celui qui l'impose, il pourra s'en dégager toutes les fois qu'il le jugera à propos, ou plutôt il n'y aura point de véritable obligation: comme lors qu'on Débiteur succède aux biens & aux droits de son Créancier, il n'y a plus de dette. Or le *devoir* est une *dette*, & l'un & l'autre ne sauroient avoir lieu qu'entre deux personnes différentes» (1).

§ X.

(1) «Nemo sibi debet (dit Sénèque de Benef. Lib. 5. Cap. 8.) hoc verbum adhibere non habet nisi inter duos locum.

§ X. CETTE obligation de solidité. En effet, ce prement ni obligation. Loi, doivent nécessa-ires choses: 1°. ou qu'il tions humaines que a quelque autre, il une Règle obligatoir

La première de infoutenable: & ap dessus, il seroit inut Raison a été donnée sein, ou il faut con re & primitive de fes a-t-il de plus natu sonnable doit se cot tranche à dire que des actions de l'hom qui soit Règle oblig se soutenir, à moins à toute autre restrict produite par la Volo alors la question fer Ou bien il faut sup que l'on ne sauroit tion, sans faire inter qui n'est pas exacte

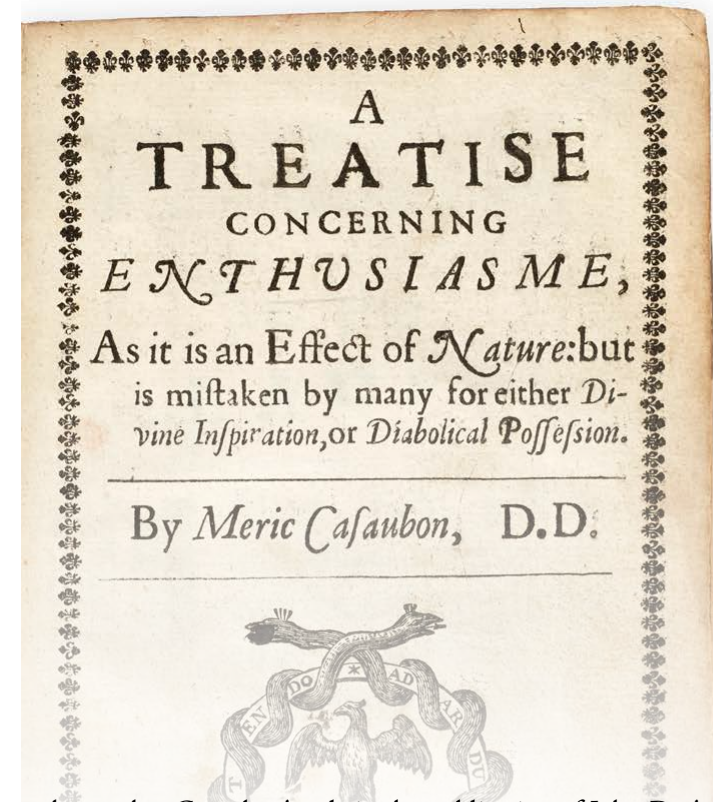
La source de l'err

## PIONEERING PSYCHIATRY

11. **CASAUBON, Meric.** A Treatise concerning Enthusiasme, as it is an effect of nature but is mistaken by many for either divine inspiration, or diabolical possession. London, R.D. for Thomas Johnson, 1655 [i.e. 1654].

8vo, [xxvi], 228; title-page engraving, engraved initials, head- and tailpieces; lightly toned, a few small marks, the occasional crease, but a very good copy, in contemporary sheep, sides filleted in blind, flat spine; upper joint cracked but holding firm, a little worn; small circular Selbourne Library stamp to verso of title and to foot of p. 51 (see below). £1750

**First edition of the first separate treatise on 'enthusiasm', a pioneering work of psychiatry *avant la lettre* and one of the most ground-breaking publications in a very public controversy.** Of all Casaubon's books, this has been shown as **the most directly linked to the publication of John Dee's manuscript *Spiritual Diaries***, in which enterprise Casaubon was instrumental. In the *Treatise concerning enthusiasme* for the first time Casaubon rejected any recourse to the supernatural in setting out a theory of mental states, showing 'how various 'Enthusiasmes' ... could arise from mental abnormalities without supernatural intervention or imposture' (Hunter & McAlpine, *Three Hundred Years of Psychiatry*, pp. 143–7). Casaubon's interest was directed to the most obviously dramatic forms of 'enthusiasm', but also and perhaps especially to the more understated forms of delusion. "This apparent paradox of "a sober kind of distraction" as Casaubon called it, has always been a major stumbling block in psychiatric systems and classifications ... Casaubon realized that it touched on the fundamental question of whether insanity "was an error of imagination only, and not of understanding", and wondered whether by natural means one faculty could be "depraved" without the other. This dichotomy between an "intellective" or "ratiocinative" and an "imaginative" faculty is still implied in the current psychiatric distinction of mental illness into "thought disorder" or schizophrenia and "affective disorder" or manic-depressive psychosis, and of course forms the basic tenet of the McNaughton *Rules* (1843) by which "a defect of reason, from disease of the mind" is the ultimate medico-legal test for the presence or absence of absolving insanity' (*ibid.*).



It has been shown that Casaubon's role in the publication of John Dee's *Spiritual diaries*, which happened the year after the publication of this treatise, was strongly related to Casaubon's own writings. The Dee diaries, intended to undermine the reputation both of Dee and of occultism in general, would in fact be functional in his project of attack on 'enthusiastic and inspired religion' (Anabaptism), 'which he saw as the product of misunderstanding concerning the natural causes of "private revelations" ... [this] attack has close parallels with some of his other controversial writings, and particularly his *Treatise concerning Enthusiasme*' (Clucas, in Evans-Marr eds, *Curiosity and Wonder from the Renaissance to the Enlightenment* (2006), p. 132).

*Provenance:* from the library of Dr Hugh Selbourne (1906–73), whose diaries as a doctor in the 1960s were published as *A Doctor's Life* (1989, 2009) by his son David, the political philosopher and historian of ideas.

ESTC R14401; USTC 3070041; Wing C812.

## ON DIET, DISEASE, DIAPHORETICS, AND DRINKING MILK

12. [CERVINI, Michael Antonio.] 'Methodus medendi medicine partem complectens', 'Appendix de preiudiciis evitandis in methodo'; 'Pharmaciae prospectus Michael Ant[on]io Medico Cervini Patrono'; 'Chirurgia Michaeli Antoni Medico Cervini Castagnoliaru[m]'. Turin, July–August 1714.

Manuscript on paper, in Latin, 4to (225 x 175 mm), three parts in one vol., pp. [2], 1–179, (jump in pagination) 190–257, 258–268 (blank), 269–272 ('Appendix'), 273–280 (blank); [2], 1–195, [13]; [2], 1–68; engraved frontispiece to each part with title added in manuscript, a few small illustrations to the final part; neatly written in brown ink in a single hand, c. 30 lines per page, a few marginalia in the same hand; very occasional light dampstaining to margins, a few light marks; very well preserved in contemporary calf, spine gilt in compartments with gilt lettering-piece, spine lined with printed waste; small areas of loss to head and foot of spine and corners, somewhat worn. £1475

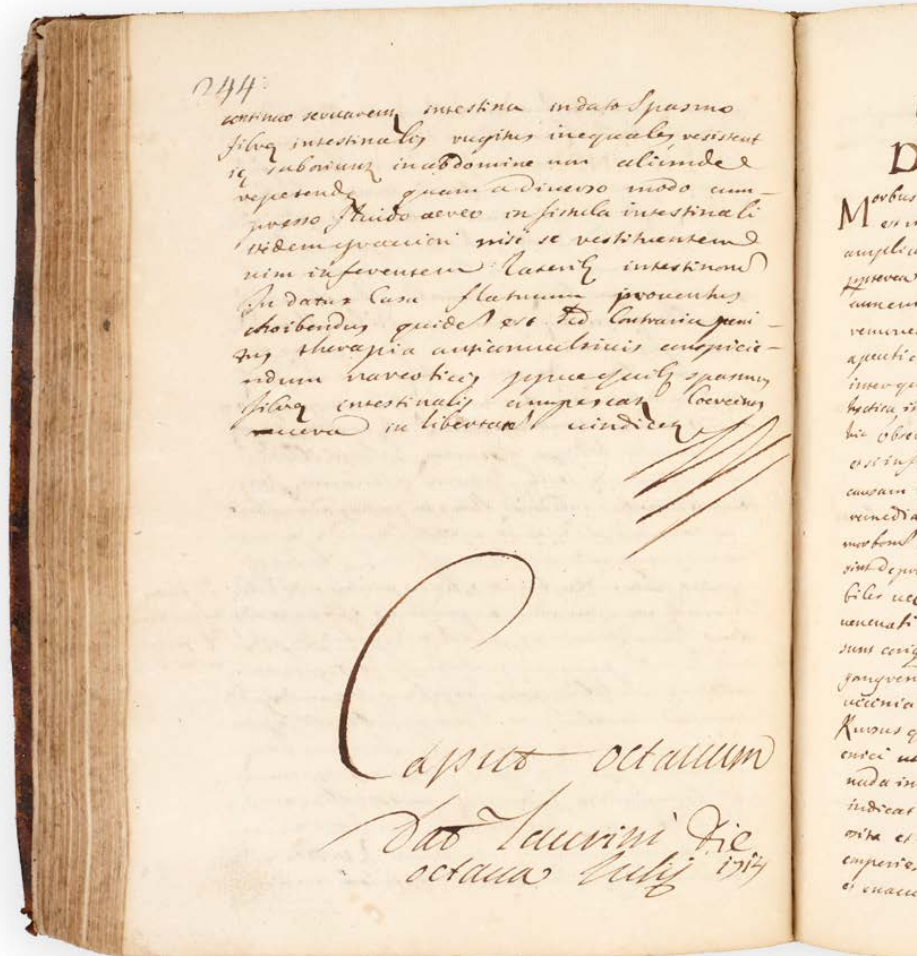
**A substantial and highly interesting manuscript compendium on pharmacology and surgery, apparently unpublished, compiled by a medical student in Turin by the name of Michael Antonio Cervini, including numerous medical receipts and a treatise on surgical instruments and techniques.**

The text opens with an introductory 'Methodus medendi' (after Galen's work of the same name) beginning with discussion of thirteen 'theoremata', such as 'incogniti morbi nulla curatio'. Subsequent chapters cover, *inter alia*, diet, phlebotomy, blood, 'chachochimia' (unhealthy humours in the body), and diseases and their indicators. The second part, devoted to pharmacology, comprises an extensive collection of prescriptions for all manner of purgatives, diaphoretics, diuretics, emetics, lithontriptics (for dissolving bladder or kidney stones), astringents, antidotes, antispasmodics, stomachics, narcotics, opiates, and vulneraries, as well as receipts for treating worms, fevers, coughs, and problems relating to menstruation and childbirth, and for boosting fertility. It ends with an appendix on drinking milk and thermal spring water.



The final part is devoted entirely to surgery, including discussion of surgical instruments, dieresis, lithotomy, apheresis, and hernias, and features a few small sketches of surgical instruments. Medical authorities referenced throughout the text include Vesalius and Falloppio.

The progress of the manuscript's composition is noted in two places: 'Dat Taurini die octava Julii 1714' (p. 244), and '10 August anno 1714' (p. 272). While the manuscript was evidently compiled at the medical school in Turin, the engraved frontispieces to each part were produced in France (the first 'A Paris chez Iollain', for example).





## VOCAL DUETS FOR STUDENTS

**13. CLARI, Giovanni Carlo Maria.** Manuscript score of a collection of six two-part madrigals: 'N° VI Madrigali a due voci'. *Italy, mid-eighteenth century.*

Oblong folio, ff. 84, manuscript on paper, staves ruled in manuscript, written on three systems, manuscript title-page; in very good, original condition; in contemporary patterned paper boards, front cover working loose; rubbed and worn, particularly to spine, light waterstain to front cover. **£1800**

**A collection of secular madrigals for two voices by the composer Clari (1677–1754), written for soprano/bass, soprano/alto, and soprano/tenor, each with instrumental bass accompaniment.**

The madrigals included here are: *Il Soldato poltrone*, *Il Musica ignorante*, *L'Amante disperato*, *Amante di Donne Vecchia*, *Il Poeta Spiantato*, and *Il Ciocatore sfortunato*. 'Clari's most famous compositions, cited frequently in works of later theorists as fine examples of the genre, are his vocal chamber duets and trios. There are copies, both manuscript and printed, in libraries all over Europe. Probably they were written for his pupils to sing, especially in view of the fact that the vocal range tends to be more restricted than in his other works. The chamber works show a charming combination of didactic exercise and delightful melody. By the 19<sup>th</sup> century Clari had been all but forgotten. His fame now rests almost entirely on the six duets that Handel incorporated into his own *Theodora* (1750)' (*New Grove*).





E DI QUELLO  
GLI OTTO LIBRI  
SOMMA DELLA  
LOGICA DI ARISTOTELE  
CONTIENE.



predicabili, ouero uniuersali  
elle Categorie, ouero predi-  
cabile. Della Diffinitione, ouero dell'ar-  
te di finire e di diuidere.  
Della Enuntiatione, ouero in-  
dubitabile.  
Della Syllogismo, e delle altre spe-  
cie di maniere di argomentare.  
Della Syllogismo Dimostratiuo. Ana-  
litico. De' luoghi Dialettici.  
De' luoghi Soffistici.



DELLA SOMMA  
DELLA DIALETTICA  
DI ARISTOTELE.  
LIBRO PRIMO.

Quello, che sia Filosofia naturale, e  
quali le sue parti.



**L**A RATIONALE (o di-  
ciamo ragioneuole) Fi-  
losofia è scienza trouata  
dall'huomo col discorso  
della ragione. Laquale  
opera in guisa, che non  
gli lascia cōmettere er-  
rore, ne ingannarsi ne'  
principij di qualunque arte. Percioche ella insegna  
in che guisa si possa da principij cauare le conchiu-  
sioni; e, come il Dialettico contra quegli, che i prin-  
cipij negano, possa disputare, diffinire: e diuidere.  
Della qual Filosofia la principal parte è Dialettica  
chiamata. Laquale è bastenole allo studio gioa-  
a

## ARISTOTLE MADE EASY

14. **DOLCE, Lodovico.** *Somma della filosofia d'Aristotele, e prima della dialettica.*

[with:]

— *Somma di tutta la natural filosofia di Aristotele ... Venice, Giovanni Battista, & Marchio Sessa, & fratelli, [1565].*

Two parts in one vol., 8vo, ff. [4], 132; 104, [4 (including final blank)]; woodcut winged horse device to each part, part II with 4 large woodcuts in the text, 2 showing a mnemonic diagram of the head; free endpapers and pastedowns a little wormed at gutter, two leaves with marginal paperflaws (not affecting text), occasional very light browning; a very attractive copy neatly recased in its original contemporary vellum preserving original endpapers, remains of ties, spine and tail-edge lettered in ink. **£2500**

**First edition of this exposition of Aristotle's dialectics, moral, and natural philosophy by one of the most significant *poligrafi* and artistic theorists of the cinquecento, intended for a non-specialist readership.**

Although perhaps best remembered for his *Dialogo della pittura*, Dolce (1508–1568) was a prolific editor, translator, and author, writing dialogues, comedies, and tragedies, translating classical works – including Virgil's *Aeneid* and Ovid's *Metamorphoses* – and producing annotated texts of great Italian authors, such as Dante and Boccaccio. The *Somma della filosofia* was part of Dolce's drive to make important classical authors available to a cultured (though non-specialist) audience.



SOMMA

DELLA FILOSOFIA  
D'ARISTOTELE, E PRIMA  
DELLA DIALETTICA.

Raccolta da M. LODOVICO Dolce.



CON PRIVILEGIO.



IN VENETIA

APPRESSO GIO. BATTISTA,  
& Marchiò Sessa, & fratelli.

Dolce was well aware that such summaries were considered by the learned as culturally debasing, noting in his address to the reader that 'many literary men will show their displeasure that a philosopher of so much esteem is being made familiar to the common people' (ff. A2<sup>v</sup>–A3<sup>r</sup>, *trans.* Terpening, p. 14). He goes on to justify his work, however: 'Abbreviating and reducing good authors to a compendium is of very great profit to students, because in large volumes one's memory gets lost, and before the reader reaches the end, everything read is forgotten ... Therefore it may be of no small profit to see the great books of Aristotle recast in convenient brevity ... reduced in such form, they can be very easy for everyone' (f. A2<sup>r</sup>–A2<sup>v</sup>, *trans.* Terpening, pp. 128–9).

BM STC Italian, p. 54; EDIT16 17386; USTC 827121; not in Adams. See Terpening, *Lodovico Dolce, Renaissance Man of Letters* (1997).



Ordonnance du Roy  
POVR LE REGLEMENT  
& reformation de la dissolution  
& superfluité qui est és habille-  
mens, & ornemens d'iceux: & de  
la punition de ceux qui contre-  
viendront à ladicte ordonnance.

Du 24. Mars 1583.

Publié en Parlement le vingtneufiesme iour de  
Mars, l'an mil cinq cens quatre vingts trois.



A PARIS,  
Par Federic Morel Imprimeur  
ordinaire du Roy.

1583.

*Avec Privilege dudit Seigneur.*

PROHIBITING PEARLS  
AND PRECIOUS STONES

15. [DRESS – SUMPTUARY LAW.] Ordonnance du Roy pour le reglement & reformation de la dissolution & superfluité qui est és habillemens, & ornemens d'iceux: & de la punition de ceux qui contreviendront à ladicte ordonnance. Publié en Parlement de vingtneufiesme jour de Mars, l'an mil cinq cens quatre vingts trois. Paris, Federic Morel 'Imprimeur ordinaire du Roy', 1583.

8vo, ff. 8; Morel's woodcut fountain device to title, woodcut headpiece and initial; some browning throughout; in later vellum-backed marbled boards, gilt red morocco lettering-piece to spine; minor wear; date of ordinance in ink in later hand on title-page, embossed stamp with monogrammed 'R' to front free endpaper. £350

**A rare example of one of the early attempts by the French authorities at sumptuary law relating to clothing, prohibiting the wearing of certain types of adornment and dress by the vast majority of the population.**

Similar prohibitions had been made by Henri III's predecessors, and one of his first acts was to enforce these before proposing more, firstly in 1577 and finally the present ones in 1583; more were issued under Louis XIII in 1629 and 1633, although in all cases (as might be imagined from the repeated attempts) they were barely enforced and hardly observed.

rieres, si ce n'est en heures à pendre deuant, qu'elles pourront porter à couuertes d'or esmaillé, ou non esmaillé, & y ayant seulement quatre pieces de pierreries.

X.

ET quant aux autres Damoiselles, elles pourront porter brodures d'or sur leurs chapperôs & coiffures, ensemble vne chesne à leur col, & des brasselets d'or: & aussi des marques d'or à leurs Patenostres & chappelets, le tout sans aucun esmail. Leur estant aussi permis porter pendant deuant elles, des heures à couuercle d'or esmaillé ou non esmaillé, y ayant pour le plus quatre pieces de pierreries aux quatre coings de chacun costé sur la couuerture desdictes heures, ou vne bague & pomme d'or esmaillée: & de porter aussi à leurs doigts des aneaux & pierreries en or esmaillé ou non esmaillé.

XI.

ET quant aux femmes à chapperon de drap, elles ne pourront porter qu'une chesne d'or au col, des Patenostres, ou chappelets, ou dixains, marquez de marques d'or,

Building on previous ordinances and here printed by Morel, *imprimeur ordinaire du roi*, the present document prohibits the wearing of precious stones and pearls on garments, except for princes; velvet, satin, damask, and taffeta were all permitted, but with no adornment more elaborate than a silk lining, while there was a ban on gold and silver embroidered bands. A modern reader, tempted into the thought that these laws were designed purely to keep the lower classes in their place for the sake of the upper classes, will be reassured to know that it is in fact for the sake of God, who is 'greatly offended' by His inability today to recognise the 'quality and conditions of people, due to the limited differences in the fabrics, value, and opulence of their clothing' (*trans.*).

OCLC finds copies at the Bibliothèque nationale de France, the Bibliothèque Sainte-Genevieve, and Brigham Young University only.

## SCOTTISH STOICISM

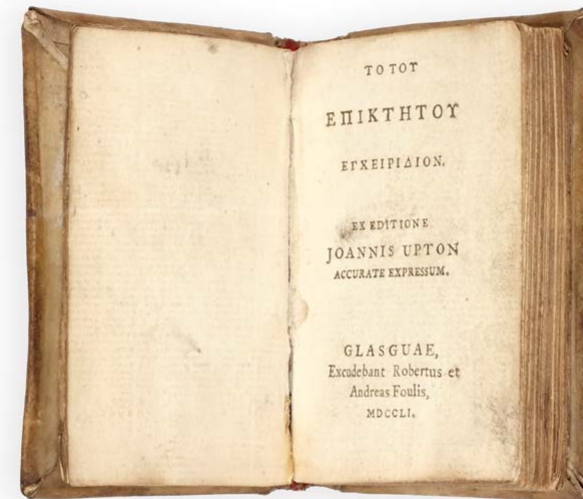
**16. EPICTETUS.** To tou Epiktetou encheiridion. Ex editione Joannis Upton accurate expressum. *Glasgow, Robert and Andrew Foulis, 1751.*

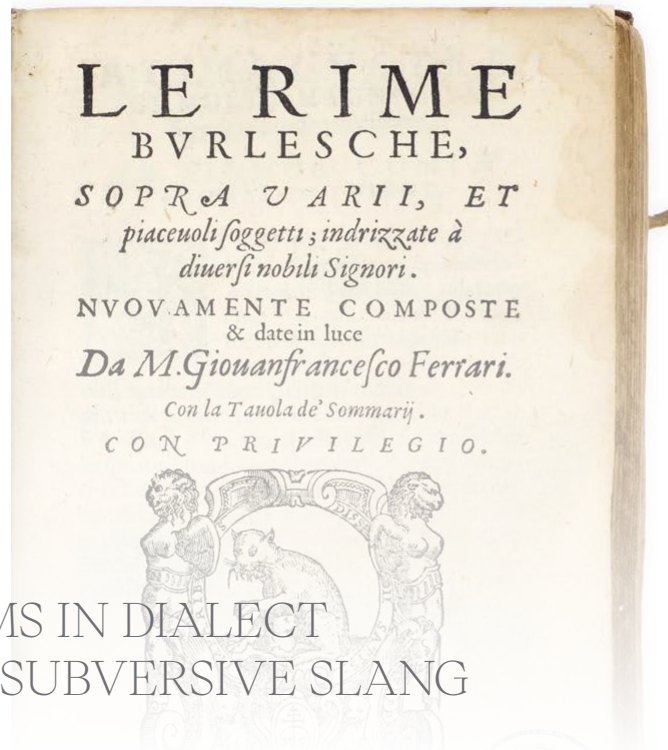
32mo in 8s (72 x 49 mm), pp. 95, [1]; a few light marks but otherwise very good internally; in contemporary vellum; some soiling and rubbing. **£650**

**The first miniature Foulis edition of Epictetus in Greek, and the first Foulis Epictetus in Greek only.** A 1765 reissue was, according to ESTC, reset.

Robert Foulis was appointed printer to the University of Glasgow in 1743, and in the same year published the first Greek book printed in Glasgow; he worked with his brother, Andrew, from 1748. Epictetus' *Encheiridion* greatly influenced Western philosophical and political thought, from Antiquity through the Renaissance to the Scottish Enlightenment and to the thought of the Founding Fathers; Adam Smith owned the 12mo Foulis Epictetus of 1748 (Mizuta 575), and Bonar lists in Smith's library a Glasgow-printed, undated edition, likewise 'ex editione Joannis Upton' and described as 'minimo'.

ESTC T138728; Bondy, p. 24; Gaskell 190.





## POEMS IN DIALECT AND SUBVERSIVE SLANG

**17. FERRARI, Giovanni Francesco.** *Le rime burlesche, sopra varii, et piaceuoli soggetti; indrizzate à diversi nobili signori.* Venice, heirs of Melchior Sessa, 1570.

8vo, pp. [iv], 122, [4 (blank)]; woodcut Sessa cat-and-mouse device to title, italic letter, 4-line woodcut initials throughout, woodcut head- and tailpieces; a clean, very attractive, genuine, and unsophisticated copy in contemporary vellum, remains of ties; text block coming away slightly, a few chips; small nineteenth-century ink stamp 'W.D.G.' (*i.e.* Walfredo della Gherardesca?) to title, booklabel of Count A[ilberto] Guido della Gherardesca with manuscript shelfmark to spine. £1250

First edition of the only work published by Giovanni Francesco Ferrari (*d.* 1588?), a Renaissance court poet of whom little is known, including poems in macaronic Spanish, several Italian dialects, and in *lingua zerga*, or *furbesco*, derived from the jargon of criminals.

Among Ferrari's 'burle' are a laudatory poem to ignorance, paradoxes, social observations, and satire, influenced by sources such as Ariosto, Pulci, and Folengo. Also included are poems in praise of madness, cakes, artichokes, ugly women, pedantry, picking at scabs, and wine; and against laughter, love, beards, Cicero and Aristotle, and poetry itself.

Ferrari's experimental verse makes interesting use of multiple dialects as well as languages, among them his macaronic 'Semispagnolata'. An entire chapter is composed in the dialect of Modena, and there are numerous passages in the dialects of Bergamo and Mantua, while Neapolitan is used to characterise obsequious figures or braggarts' (*DBI, trans.*). *Lingua zerga*, or *furbesco*, was jargon initially associated with the criminal underworld and popularised in northern Italy – particularly in Venice – through a sixteenth-century glossary attributed to Antonio Broccardo, *Modo novo de intendere la lingua zerga*. Here, Ferrari applies the 'cifra di Campo di Fiore' to his poems 'La quinta pistola d'Horatio' and 'Instruttione nella medesima Cifra' (f. 69<sup>r</sup>–f. 71<sup>r</sup>), and to 'Post scripta in zergo' (f. 13v), in which messages are encrypted through the use of vocabulary in *furbesco*: for instance, *bruna* is used to mean *notte*, *Dragon* is *dottore*, and *Simone* (or its diminutive, *Monello*) used to signify *io*, *mi*, or *me*.

Most information about Ferrari's life is gleaned from these verses; for example, his attachment to the entourage of the Mantuan prelate Ippolito Capilupi during his time in Rome is evidenced within the text, and multiple references to Roman life in the late Renaissance are to be found in these lines. Ferrari also edited or endorsed a propaganda pamphlet written by Capilupi's nephew about the St Bartholomew's Day Massacre.

**We find four copies in the UK (All Souls Oxford, Birmingham, BL, CUL, Manchester).**

EDIT16 18789; USTC 829190; Adams F-272; BM STC Italian, p. 247; Brunet II, col. 1231. See Lastraioli, 'In extremis: la manière burlesque de Giovanni Francesco Ferrari', in *Italique* 16 (2013), pp. 233–257.

# A PORTRAIT OF THE ARTIST AS A YOUNG WOMAN

**18. GRUBBE, Margaret Julia Maria.** Archive of drawings, watercolours, and photographs. *England and Scotland, c. 1900 – 1960s.*

One album, one sketchbook, printed prospectus for the Byam Shaw School of Drawing and Painting, group of c. 100 loose drawings and paintings, group of c. 50 photographs; some wear and marks but in very good condition overall.

**£1500\***

**A charming archive of the Suffolk artist Margaret Grubbe (1911–97), granddaughter of the painter John Seymour Lucas, comprising dozens of family photographs and over 150 of her drawings and watercolours, tracing her development as an artist from her childhood into middle age.**

An only child, Margaret Julia Maria Grubbe came from a family of artists: her father was the Eton and Cambridge-educated army officer-turned-painter Laurence Carrington Grubbe (1854–1912), and her mother was the miniature painter Marie Ellen Grubbe (*née* Seymour Lucas, 1879–1951), both of whom exhibited at the Royal Academy. Her grandfather was the notable historical genre painter and theatrical costume designer, John Seymour Lucas RA (1849–1923), from whom she inherited Blythburgh Priory in Suffolk.







Through photographs we see Grubbe's infancy, and through watercolours (largely landscapes and paintings of fairies; three or four of these, likely by the seven- or eight-year-old Grubbe, are inscribed ... 'To Dear Grandpa with much love from Pegs. Xxx hugs') and pencil drawings of her and her parents we glimpse her childhood, much of it spent at her grandfather's Arts and Crafts residence at Blythburgh. Several drawings by Grubbe, produced between the ages of eighteen and twenty and contained within the *Red Book* album issued by the Royal Drawing Society, were featured in the Society's exhibitions and are here accompanied by typescript critiques by T.R. Ablett, the Society's director, among them fairies and scenes from *Hansel and Gretel* and *Sleeping Beauty*, as well as anatomical studies and 'snapshot' sketches of dogs, pigeons, and seascapes. In 1933 she studied at the Byam Shaw School of Drawing & Painting in Kensington.

The dozens of drawings and paintings included here, though largely undated, reflect both the gradual refinement of Grubbe's artistic style and the emergence of repeated themes in her *oeuvre*, namely landscapes and seascapes, the lily pond and gardens at Blythburgh, and studies of children, as well as the recurrent motif of flute-playing sprites and fairies, often clothed in leopard skin. Here, it is unclear whether life imitates art or vice versa: the drawings bear a striking resemblance to two photographs of a teenaged Grubbe in Blythburgh in similar costume, complete with satyr's horns and flute in hand. Two of the drawings included in the archive (13 February 1900 and October 1901) predate Margaret's birth and are most likely the work of her father, respectively depicting three fox kits and a Tengmalm's (boreal) owl; Captain Grubbe had been the first to find the exhausted bird and its mate, which had strayed into Sussex from their native Russia and Scandinavia, and other drawings and photographs of his were used for the owls' initial identification, causing much excitement amongst British ornithologists.

Margaret Grubbe became an accomplished painter of flowers, exhibiting in the 1940s and 50s, when she was a member of the Ipswich Art Club; in 1975, aged sixty-four, she married former RAF pilot Kenneth Hubbard (1920–2004).

***Hover here for a full list of contents.***

## SPECULATION AS THE WORK OF THE DEVIL

19. HOGARTH, William. [South Sea Scheme.] Printed for John Bowles at the Black Horse in Cornhill, [1751].

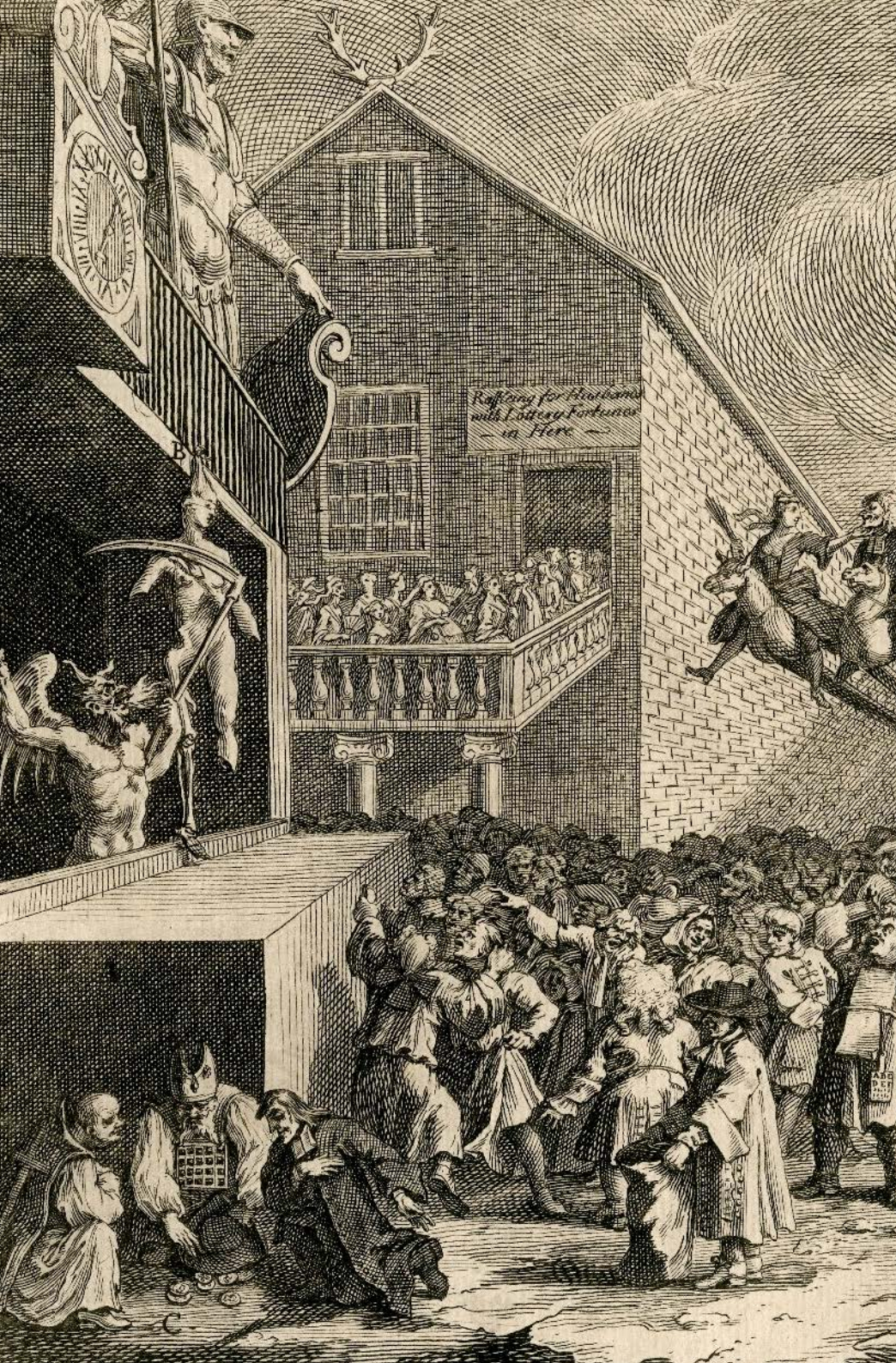
Single sheet etching and engraving plus verses (420 x 291 mm), in fine condition, with the publication line of John Bowles added and the price of one shilling erased from the plate; slightly dust-soiled at the margins, mounted. £1500\*

Sixth state of eight, the first dated to 1721, of this fine satirical Hogarth print on the dangers of speculation surrounding the South Sea Bubble of 1720, a significant contributor to the first international stock market crash.

'Hogarth's satire concerns speculation of all kinds, his implication being that when the crowd loses itself in speculation all the ordinarily hidden evils emerge to operate unmolested' (Paulson, p. 46). A busy London street scene, whose witty goings-on are partially explained by the verses below, with their letter-based key:

*See here ye Causes why in London,  
So many men are made & undone,  
That arts, & honest, Trading drop,  
To Swarm about ye Devils Shop (A),  
Who Cuts out (B) Fortunes Golden Haunches,  
Trapping their Souls with Lotts & Chances,  
Shareing with from Blue Garters down  
To all Blue aprons in the Town.  
Here all Religions flock together,  
Like Tame & Wild Fowl of a Feather,  
Leaving their strife Religious bustle,  
Kneel down to play at pitch & Hustle (C);  
Thus when the Shepherds are at play,  
Their flocks must surely go astray;*





*The woeful cause ye in these Times,  
 (E), Honour, & (D) honesty, are Crimes,  
 That publickly are punish'd by  
 (G) Self Interest, and (F) Vilany;  
 So much for monys magick power  
 Guess at the Rest you find out more.*

On the left, indicated by the statue of Gog or Magog, is the Guildhall, called by Hogarth the *Devils Shop* (A), consisting of a platform like a stage with an inner recess and balcony above. An angry mob heckle, while 'onstage' the Devil himself, breathing fire, winged, and armed with a menacing scythe, hacks pieces of flesh off Fortune's blindfolded body (B) to throw to the crowd. Beyond in the distance several women wait in line, flapping their fans, under the sign *Raffling for Husbans with Lottery Fortunes in Here*. In front of the stage, three religious men, a Roman Catholic, a Jew, and a Puritan sit gambling in the dust rather than watching after their flocks (C). 'In the manner of Pope's 'Epilogue of the Satires, I,' now 'G' (Self-Interest), equipped with a net-hook and a file for bills, can break 'D' (Honesty) on the wheel. 'F' (Villainy), who has removed his fairseeming mask, can tie 'E' (Honor) to a pillory and flog him, while an ape wearing a gentleman's sword tries to wrap himself in Honor's robe. 'Trade' lies exhausted or dead in the lower right corner, an early victim of this madness' (Paulson, p. 46).

On the right stands a giant plinth, the foot of the London Fire Monument, that fills the right-hand side of the image. Its engraving attributing the fire to the Papists has been updated to: *This monument was erected in memory of the destruction of this city by the South Sea in 1720*. Two statues of foxes, representing the directors of the South Sea Company, snarl down from the column that tops the plinth. In the central area is a structure like a fairground ride, worked by South Sea Directors. Men and women from varying ranks of society ride poles with 'horses' on the ends of sticking-out joists, spinning through the air with a mixture of enjoyment and fear on their faces. The 'ride' is topped by a Billy-goat, standing on the sign *Who'l Ride*.

BMC *Prints and Drawings*, 1722; Paulson 43 (6). Not in Sperling.

## COURTESANS OF LONDON

20. **HOLLAR, Wenceslaus, attributed.** [Portraits of celebrated Courtezans.]  
*Nineteenth century?*

8vo, 10 engraved portrait plates (c. 100 x 62 mm) on wove paper; pale dampstain to head, else very good in mid-nineteenth-century crushed red morocco, gilt, joints rubbed; bookplates of Charles Francis Adams Jr and Robert S. Pirie.

£1200

**A famous series of portraits depicting Restoration-era London courtesans, long attributed to Hollar, but that attribution rejected by Pennington and New Hollstein.**

The first mention of the series comes in print dealers' catalogues of the early nineteenth century, though the British Museum has an example on laid paper that may be earlier; it was also issued later in the nineteenth century with an undated title-page as *Portraits of celebrated courtezans from the original copper plates engraved by W. Hollar in the reign of Charles the Second*, and it seems to be from that printing that the present set derives. Each portrait is accompanied by a disguised name and indication of the cost of their services: 'Elia F-k / 10 Gui<sup>s</sup> a time', 'Betsy Ch-r / a Treat & a Peace / fresh cull', 'Mug<sup>n</sup> W-r / a Tramper / a Pint & a Hog'. Some of the images are copied from Hollar's *Theatrum mulierum* (1643), though quite heavily reworked. Whether the portraits depict real Restoration sex workers, and whether the series was printed 'from the original plates' or entirely a confection of the under-the-counter nineteenth-century print trade, has yet to be established.

### *Provenance:*

1. Charles Francis Adams Jr (1835–1915), grandson of John Quincy Adams and great-grandson of John Adams, with his 1905 bookplate to the front pastedown.
2. With the bookplate of Robert S. Pirie (1934–2015), whose collection began with a copy of Donne's *Pseudo-Martyr* (1610) purchased from Quaritch for £65 and grew to be 'one of the finest private libraries of English literature, not just of our time but of all time' (Stourton).

Pennington 1944A; New Hollstein R148–157.



**En** nom de dieu Amen. Par la tenour d'est pur publique Instrumen appare atous euidement Sur len demouracion de Jehan Werneson Chevallier Magnaier  
Douffisme le cinquies leu Du moys de may l'annee honore de notre Seignur Jhu mesme luy seigneur du poncefras de nosseignur pere e  
prie par la divine providence pape Sixtes me En la cite de metz notaire publique et de testimony et deffozz estuz are et ponceu espalment  
et de l'elue de metz Jhu Jehan Werneson de la parolle de metz luy me D noble homme seigneur Werry Roncel chevalier citizen de metz lequel

## OATS FOR A HOSPICE

21. [HOSPICE SAINT-NICOLAS, METZ.] Deed granting land to the hospice. Metz, 5 May 1464.

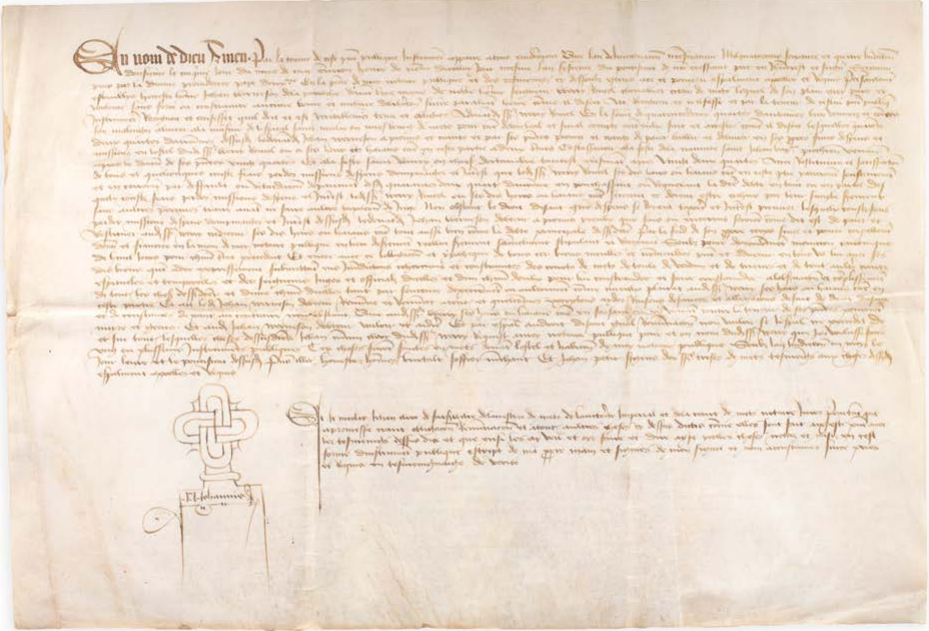
Single sheet (285 x 420 mm); manuscript on vellum in French, 33 lines in brown ink in a fine notarial hand, the opening five words in larger script, attractive notarial mark in form of cross incorporating notary's name; some creases from folding, ink note in nineteenth-century hand to verso; very well preserved.

£450\*

A significant document recording the grant of agricultural land in 1464 to the Hospice of Saint-Nicolas, the oldest hospital in Metz, in northeast France, issued during the reign of Louis XI and in the final year of the papacy of Pius II.

Under the terms of the document, Jehan Werneson and Werry Roncel, 'chevallier citain de mets', grant forty-two parcels of oat fields ('quarentedeux quartes dauvoines') to the 'lospital saint nicolay en nuefbourg de mets', to be given in two parts, on the feasts of the nativity of St John the Baptist (24 June) and of St Remigius (1 October). The deed was witnessed by Burtalt Joffroy, merchant, and Jehan Petit, one of the town's thirteen jurors, and subscribed by the public notary Nicolas Jehan.

Dating back to at least the eleventh century and devoted to the care of the poor, the Hospice Saint-Nicolas remained operational until 1986. Grants of agricultural land such as this were essential to its longevity. The hospital also benefitted from the right to sell the clothes of anyone who died in the town ('l'impôt des morts'), as long as it used some of the funds resulting therefrom to maintain the town's bridges.



## MALLARMÉ SET TO MUSIC

22. MILHAUD, Darius, and Stéphane MALLARMÉ. Deux petits airs ...  
[Paris, Éditions de la nouvelle revue française, 1921.]

4to, pp. 4; printed music; a fine copy in the original printed wrappers, with a fauvist illustration by Emile Othon Friesz on the front wrapper. £500

First edition of Milhaud's polytonal musical setting of two poems by Mallarmé, published as a New Year supplement for *La revue musicale*.

The work (Milhaud's Op. 51) had been composed in 1918 in Rio de Janeiro, where Milhaud was serving as secretary to the French ambassador to Brazil, the poet Paul Claudel. *La revue musicale*, founded in 1920 by Milhaud's friend Henri Prunières, was pre-eminent in its day – contributors of articles and illustrations included Cocteau, Claudel, Gide, Valéry, Derain, Dufy, and Picasso.

Poème de  
Stéphane MALLARMÉ

Musique de  
Darius MILHAUD

CHANT

PIANO

2<sup>e</sup> année LA REVUE MUSICALE Numéro 3  
SUPPLÉMENT MUSICAL DU 1<sup>er</sup> JANVIER 1921

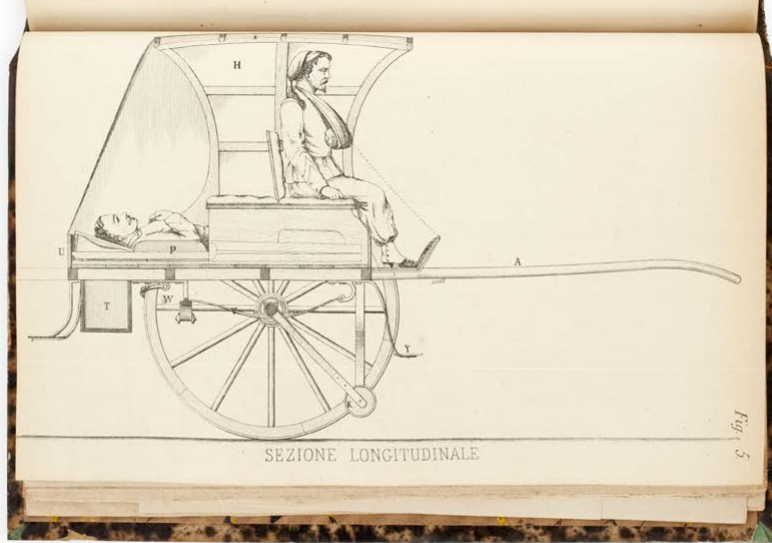
### DEUX PETITS AIRS

Poèmes de S. MALLARMÉ



Mis en musique par  
DARIUS MILHAUD

PARIS  
33 et 37, Rue Madame  
ÉDITIONS DE LA NOUVELLE REVUE FRANÇAISE



## FLORENCE NIGHTINGALE, AMBULANCES, AND THE RED CROSS

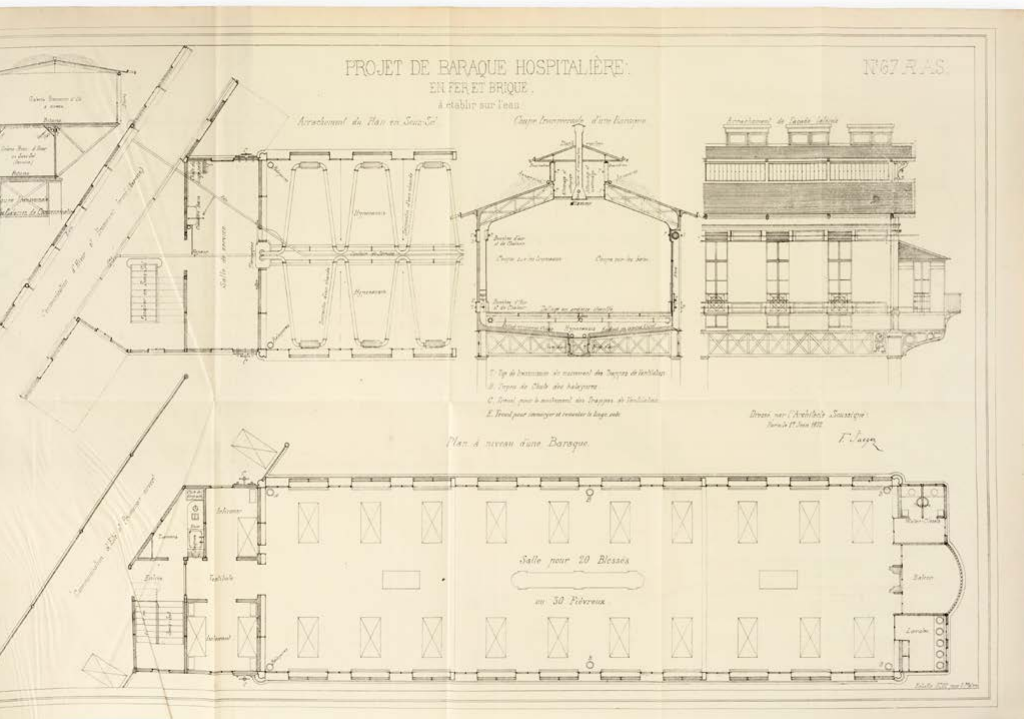
23. [MILITARY MEDICINE.] Volume of nineteen items concerning the treatment and care of war wounded. *Amsterdam, Berlin, Brussels, Milan, Paris, 1855–1875.*

Nineteen items in one vol., 8vo, several with illustrations; very good copies in quarter dark brown morocco over marbled boards, gilt lettering to spine 'Mélanges chirurgie 12 Société de chirurgie', marbled endpapers. **£1500**

A remarkable sammelband of scarce works on military medicine in French, Italian, Dutch, and German, including an item on Florence Nightingale and treatises on gunshot wounds, the Red Cross, field hospitals, battlefield first aid, and ambulances.

Several items bear inscriptions by Félix Hippolyte Larrey (1808–1895), personal physician to Napoleon III, and numerous others bear presentation inscriptions by their respective authors.

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



## WORD GAMES IN RENAISSANCE LOMBARDY

24. **MORI, Ascanio de'.** *Giuoco piacevole.* Mantua, Giacomo Ruffinello, 1575.

4to, ff. [4], 51, [1 (errata)]; woodcut headpiece and device to title, woodcut initials; occasional very light foxing at fore-edge; otherwise a very good copy, bound in nineteenth-century half vellum with marbled sides, title inked to spine. £950

**First edition of an uncommon Renaissance collection of tales in prose and verse, set in the Lombard city of Brescia during the Carnival of the 'prosperous and peaceful' year 1566, employing the narrative frame canonised by Boccaccio in the *Decameron*, though with pointedly opposed features.**

In the palace of Barbara Calini (a prominent aristocrat at the centre of the arts scene in Brescia, the dedicatee of a book of madrigals published by the musician Giovanni Contino and founder of the Accademia degli Occulti) eight noble guests enjoy a fine dinner and a dance; as a form of late-night entertainment, Barbara dismisses the idea of joining the city's Carnival celebrations and opts for a game of stories instead. Each guest is called to improvise a tale in prose or verse; each tale must feature a series of elements (a city, an abode, a guest, a garden, a nymph, a tree, an animal, a bird singing a song) all starting with the same letter of the alphabet, and each guest is assigned a letter. The *Giuoco piacevole* is the first published work by Ascanio de' Mori (c. 1533–1591), and 'reflects all the fashions of court culture: the role of women, the *topoi* of amorous Platonism, the centrality of the word and of dialogues surrounding social norms, and the culture of emblems and *imprese*' (DBI, trans.). A second edition, printed in 1580, changes the hostess from Barbara Calini to Beatrice Gambarà, and a third followed in 1590.

We find three copies in the UK (BL, Bodleian, and Trinity College, Cambridge), and six in the US (Duke, Folger, Harvard, Huntington, UCLA, Yale).

BM STC Italian, p. 449; EDIT16 30259; USTC 843568; Adams M-1783; Graesse IV, p. 608; Olschki, *Choix* II 2610.



### GIVOCO PIACEVOLE

D' ASCANIO PIPINO

DE MORI DA CENO.



516  
IN MANTOVA per GIACOMO RUFFINELLO

L'anno. M D LXXV.



## UNRECORDED SONNET TO SHARPSHOOTING WOMEN

25. [NAPOLEONIC ITALY.] Alla società delle gentilissime signore di Moncalieri dilettanti del giuoco del tavolazzo. Sonetto bernesco-morale estemporaneo dedicato al merito singolarissimo dell' ill.ma sig. Contessa Gropelli di Borgone nata Provana abadessa della medesima società dal corpo dei sigg. militi volontari della città. Li 30 luglio 1799. *Turin, Giacomo Fea, 1799.*

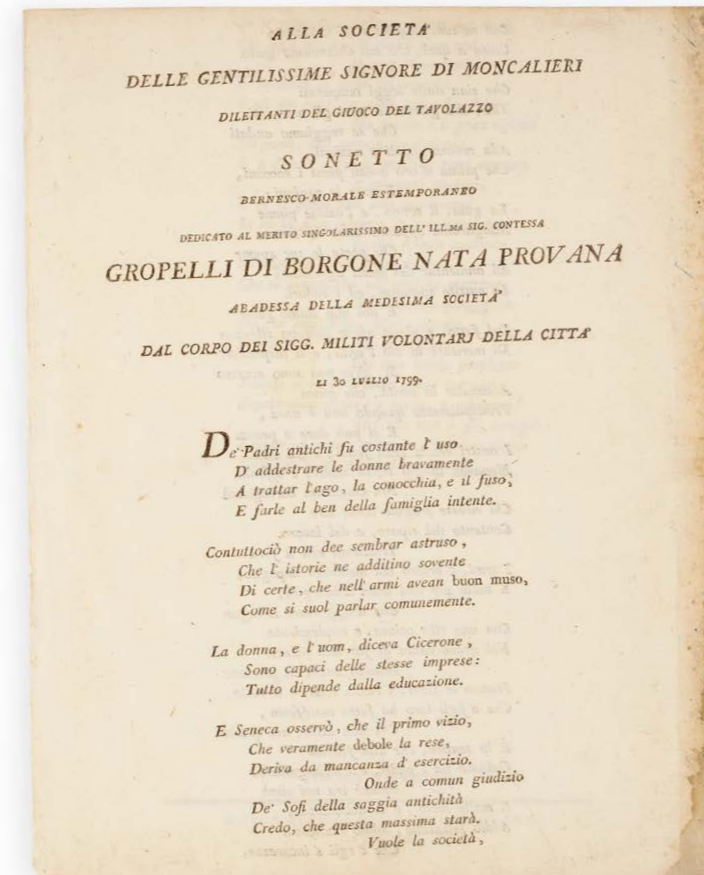
4to, pp. 3, [1 (blank)]; trimmed a little close at head and foot, light staining to fore-edge of p. 1, light creasing from folding, but text clean and fresh; disbound.

£375

**An unrecorded sonnet addressed to the to the female players of *tavolazzo* – a Piedmontese sport along the lines of target shooting – at the Society of the Gentlewomen of Moncalieri; the rules of the sport would be formally laid out in 1780.**

Moncalieri is a town just south of Turin whose castle is one of the Savoy Residences; the poem is dedicated by the corps of soldiers stationed in the town shortly after the Battle of Marengo, and is dedicated to the 'singular merit' of the 'Abbess' of the society, the Countess Gropello (or Gropello) de Borgone (*née* Provana). The poet reflects on the abilities and roles of women, citing Cicero's dictum that women were just as capable as men of great accomplishments if given the education and the opportunity, and urges the women to show the courage to make Mars himself pale and kneel in wonder before you' (*trans.*).

Not recorded by ICCU, KvK, or OCLC.





## FLORENTINE TAXIDERMY

26. **PAGANORI, Vincenzo, photographer, and Riccardo MAGNELLI, attributed taxidermist.** [Cover title:] Saggio della collezione centrale degli animali vert[ebrati] ital[iani] fundata dal Prof. E.H. Giglioli nel R. Museo di Firenze. [c. 1880s?]

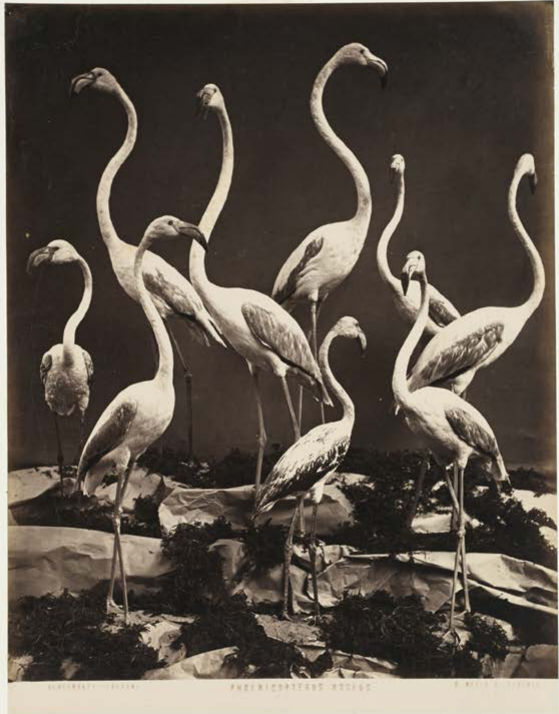
Portfolio, 13 albumen prints, various sizes but mostly 195 x 254 mm, captioned at the foot within the print, mounted on card; in a red pebbled cloth portfolio, front cover lettered gilt; the prints in excellent condition, mounts with photographer's blindstamp at foot, portfolio sunned, a few marks to front cover, ties wanting; contemporary attribution note to front pastedown. **£2500**

**An unusual and very rare photographic portfolio of taxidermy, featuring twelve displays – including flamingos, a brown bear, seabirds, and ibex – and one scene of work under preparation, showing the taxidermist and his young apprentice.**

The Central Collection of Italian Vertebrates at the Museo di storia naturale in Florence was founded in 1876 by an Anglo-Italian, Enrico Hillyer Giglioli (1845–1909), who had been born in London to an English mother and an Italian father and educated in England. In his thirty-four years of activity he assembled an extraordinary collection of Italian fauna, comprising 35,000 specimens of 1235 different species.

Paganori (*fl.* 1860–1900) is known for his documentation of the artistic heritage of Florence, including the works of Donatello. He operated his own studio from 1873 until 1891, when he joined Fratelli Alinari to assist his nephew Vittorio Alinari, director of the studio from 1890. A note to the front pastedown attributes the taxidermy to Riccardo Magnelli, who worked at the zoological division of the Museo di storia naturale, called 'La Specola'.

We can find no record of this publication in any of the usual databases. Giglioli later published a history of the collection 1876–1908.



Left: a flamboyance of Greater flamingos (*Phoenicopterus roseus*). Right: a trio of chamois (*Capella rupicapra*).

## JESUIT TEACHINGS AS 'THE RHETORIC OF WHORES'

27. [PALLAVICINO, Ferrante.] *La rettorica delle puttane*. Composta conforme li precetti di Cipriano. Dedicata alla università delle cortegiane più celebri. 'Cambrai' (i.e. Venice), 1642.

12mo (136 x 72 mm), pp. [2], 138, [4 (blank)]; faint dampstain at foot of last few leaves, upper margins occasionally trimmed a little close, a few light stains, but a good, crisp copy in eighteenth-century Italian mottled sheep, spine gilt; slightly rubbed, joints cracked but holding, some minor restoration. £4250

**Extremely rare first edition, fourth variant (variant 'V'), of this ferocious anti-Jesuit work by the celebrated satirist Ferrante Pallavicino (1615–1644), in which the fifteen lessons of the standard Jesuit textbook of rhetoric, Cipriano Suarez' *De arte rhetorica*, are parodied as lessons given by an experienced older sex worker to her young disciple.**

'More than any of his other books, *The Rhetoric of Whores* demonstrates why Pallavicino was the only Italian author of his epoch capable of a coherent vision that integrated satire, scepticism, and naturalistic morality ... Although Pallavicino claims in his introduction to be writing a morality tale about the false lures of commercial sex, he fooled no one, least of all the Inquisitors of the Holy Office. It is obvious that the "artificial lies", "deceptions" (*inganni*), and "wickednesses" (*ribalderie*) of the courtesan were also the principal ingredients in a Jesuit education ... By systematically pursuing the parallels between rhetorical persuasion and erotic seduction, Pallavicino demonstrates how the high art of rhetoric has the same instrumental character as the lowly deceptions of the prostitute' (Muir, *The Culture Wars of the late Renaissance: Sceptics, Libertines and Opera* (2007), pp. 90–94).



L A  
R E T T O R I C A  
D E L L E  
P U T T A N E

*Composta conforme li precetti di  
Cipriano.*

Dedicata alla Vniuersità delle  
Cortegiane più Celebri.



In Cambrai , 1 6 4 2.

Con Licenza de' Superiori, e Priuilegio.

Following several scurrilous, and often obscene, satirical attacks on the Roman Curia and Pope Urban VIII, Pallavicino had been arrested in Venice in 1641 but was released from prison after only six months thanks to the help of powerful friends. *La rettorica delle puttane* was published anonymously in Venice with a fictitious Cambrai imprint. Following its publication in 1642, Pallavicino was forced to flee Venice and seek refuge in Bergamo; in 1644 he was lured to France by the prospect of becoming Richelieu's historian but, arriving in Avignon, he was betrayed by one of his companions, arrested by the Vatican authorities, and subsequently beheaded.

Immediately banned after its publication and the majority of copies suppressed, today the work is extremely rare. In her bibliography of Pallavicino, Laura Coci lists four different variants of the first edition (called, in order, 'L', 'B', 'P', and 'V'), recording only eight copies in total.

According to Laura Coci, copies of variant 'V' can be found at the Vatican Library and the Bibliothèque nationale; USTC finds no copies in the US, although OCLC lists two copies (Newberry, Wisconsin), though seemingly another variant with 153 pp. and the title *La retorica delle puttane*.

BM STC Italian, p. 647; USTC 1119778; Gay III, col. 1012; Pia II, col. 170; not in Kearney. For a complete census, see Coci, 'Bibliografia di F. Pallavicino' in *Studi seicenteschi* 24 (1983), pp. 221–306 and pp. 250–251, and Pallavicino, *La retorica delle puttane* (ed. Coci, 1992), pp. 133–135).

# A CORNUCOPIA OF CLASSICAL COMMENTARY

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

Folio, ff. [1], cols 1268, ff. [48]; index bound at end; title in gothic letter, woodcut angel device of Giovanni Giacomo da Legnano and brothers at head of title (CNCM 1148), 3-, 4-, 8-, and 14-line woodcut initials, capital spaces with guide letters (see below); sporadic foxing and toning, particularly to index, light soiling and neat repairs to title, paperflaw to blank margin of d8 with small loss, inkstain to e4 affecting legibility of two words; a good copy, slightly trimmed, in twentieth-century vellum-backed boards, spine gilt directly; occasional early underlining and marking. £1750

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

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



p bellicofo us est: hoc e an dno bo no alieno sed suo noq exercens cantio Quiri. Itud inquit alijs. Quae nauibus trefire: quod in terra e fluminibus lacu ue. Nautis autem a n gbus flutibus fit rases: ali nauibus lapellire remos. Er uis uelociare dictas. Ignaua rae gnautee aduicibiliter fereunt. diliget ali quid flutem fa bellum seu nauibus uelut praetumandae rae dicitur: quod Batracoyonachia Quoq; Batrachov q; Glomachia. Gigantes enim nauis autem rae: fitt sine pte deos coclo pellet uel ut autem: quos raro ia fere e senibus rae eo conculcante uberra ta olim terreneo iu nus flans quadragin rionis: alit eronst iuf oraculo iulum raeo dnti. Hinc rae tura reponbus ius cora fult. Quae p rae p apofiem eliothm. Bb lam palid em capti mae que non duo ferrent e lunt mortales. A gjo Nauarcus nauis prima rae rae, diciturq; lat rae qui nauim dicit: quo Nauarigi i pla nau ctio. & Nauicia par et u ad nauis finalitudo cauati ur nauis: quo aua uero flua erat: in uul eufulam fuerat e nau agenda exerce rae gtae quo Argo rae q; primi i argo na toga dec e: qua argo uoia naua u celeritate Pyon p p rae dnt: uel rae primi in mari flite in coclo fult rae. Pindar in magnefle oppido

oppidocui Demetrius nomen est edificatam ab firmar. Callimachus in iustem finibus ad Apollinis A. uti t epiloquod d argonauae: proficileseres fcauile exillimaf. I iu? no tota effigies iter aftra uidef. Diuifa. a. et a puppi usq; ad nauis: ut signi fieri minie desperadu ee hoibus. et cu naues fue rint fractae. Puppis eius h yemalē circuitu & canis cauda cōtingit īteriori pre anaricti circuitu tā git. occidens lagitarlo & capricorno exotetur i mari collocata exortis cū ulrigne haber in pup pi ad primū gubernaculū stellas quoq; ad alterū quatuar. circūm carinam quoq; & sub fundo quae. ad malum tres. Ite a naua nauicus ad nau tam ptenes: ut nauic? clamor nauicus pās: & B Argo naua: de quo paulo post dicem? & nauia C quōq; nauī facta bona amittit. A quo Nauifragi D um nauica uolenti appetitus q excitari nauigari E b9 facile solet. A quo Nauico uerbi h ē uominu F siffior: & Nauicolūm? nauicā facit. Ply. Scame G nūi stomachi distolutioem facit. aluū soluit. Eft aē succos hērbā ab radice ramolae pinguib9 folliū H ritāgulis ab radice cra flumina mofos. & Nauica: qua mō p a fentia: nauis accipit. Mō p aq corion. Ite p herba grana nigra hīctē: qua coriati utit. Plau. Nā otum unguetone. odor p tuo nauica est. Idē. Nauica bibere mali. nī necesse fit q illā oſulariter. Iū ē q hāc herba putē eē quae Anagyros dr. aliq acopō uocātē fructuofa ho re olerisq; gaudt odore: cuius semē cōmū dicitur uon uācōs facit. Dē et est prouerbiū uerū. v. q; uet gbae est anagy: moues quotiens aliqd lo quat: q; iustite: q; fusticare nobis q; nominiā m possit. Ite a nauis Nauicte uerbi dedocif: qd d graō fabe dicitū nācē dī gra fe aplr: q; fit nī diſt mīe nauis ſigūre. qd ē Nauī ab eodē dē nati: uti ſei nōy nūiācē in nūcū luq; dīs est medio. Pontur erā p eo quod ē niſi. Plau. Qui homo rind? nō erit. In reb9 dubis nauī erit. Quidā rāmen nauī quāſi nūcī a nuce dictum opinātur M Hinc Nacae appellantur ſullones: q; nauī non ſint: ſue q; a ueterib9 graecis ola ſer opa est lana appellatū uolunt nē qd ſiſi ex Periboa Euryne dauis ſiſi Alcinoi parrem: & Nauicā Alcinoi Phixadī regis ſiſi. Marria. Si mihi Nauicā pa rtes concederet hortos. Alcinoo poſſem dicere malo meos Ite a nauī Natio Nārix: cetera q; co rum denariua. & Nauicte p ſiſe: de quibus ſape ritus locuti ſumus. FRETUS. Maria Proprie Freti ur ſupra dīctus locus est anguſtus i mari ab un dīq; uenore appellati: qd est freti ſiſi. & ga dicitur. Graeci ropē gon appellant: Pontur tū ſ frequer p mari. LAXENT. Remitit. Iā quid uſus faciat: ut ſupra dīctus. PONTVS. Mare. Pro prie pōt dī mare dīr: quod a maxō dē palade uſq; in tene ſū proton dīr: ſed ubi prima ſe nēcat a te nedo ſciētes poſt hē lē dīs eāram helleſpētus tuo carat. A quo Helleſpēt: cū adiectuſ: ubi expā X dīr proponit ubi ſitē pait thraci9 boiphorus.

Vbi iter effundit pontus exitus q; palati com mitor Cimerus boiphorus. Palus iſta Nacis in pōto iuxta Phafidis oſtiū. Temus illa ei me det. crudelitati memoranda: qua ſi fratrem ſiū Abſyrtum interecit. Nec minus Nacis pōctā exilō. pontur tanē frequentiffimē portus p n a

n A pontus deducit Metapontū Italiae oppidū in ſiua tarentino a locretibus cōditū. A quo me rapontini. Item a pontopodē a maxū dē ſi: ut purant appellata. Vnde S. Pontina in urbe tri bus. Hacc palus in uolſis eſt diſtans ab urbe cit riter. xl. milia paſſuum. Lucanus Ect qua pontinas uia diuidit uda palades. Inuenas. Armato quo tiens tūre caſiſe tēmentur. Et Pontina palus. & Gallinaria pinus.

DE LEANDRO EPIGRAMMA. XXV. VOD NOCTVRNA. Bīa dīe Domitiano. q; Leādrī ſabu lā ita replentari uocatur. Lēā dēt nī ſit ſobret ſubribus lā pūcipit pīctan. Abydeus ſe flōsdū oppida ſiū i nērotū Helleſpōd. In Abydo gēitus ē Leāder Abydeus propterea a poetis uocāt? In ſeſto uero iero puella nata eſt. n ardentiffimo ſe amore dilexerunt: quod ne in noctūam uentret.

Leāder nando ſe ad puellam conſtere quam nā uigilo malēbat. Scutentibus uero aliquando uen tūc: mari procelloſo: cū ſere amoris dē ſidētū non poſſet ambo ſe in mari conſterunt: ſi ſu ſuicem obuiam eūctē stand q; ſubrib9 ſunt ſub nertū. Quidā leādrū im ſubmerſum memōrāt puellā uero dum uenturum anxie expectaret: tā dē re conſtra dolentis magnitudine in litore cō rabuſſit. DESINE. Deſiſte. ceſſā. Sinere permittē re eſt. Deſinere: ſi nre ceſſare. A quo Delinētia ſi niſt territurus. Quidā Senātū quōq; a ſimendo dī etā putāt: quā ſenatores agendi ſaculē rē da bant: hoc ē agere ſinebat. PEPER CERIT. Ser uauertit: a ſubmerſo dē abſtinert. Parcere enim proprie abſtinere eſt: ut ſupra dīctus. CAESA RIS VINDA FVIT. Iteō nocere non potuit. dū clamentiam lintrata. Quattuor uerſus quos ſequentes multi codices habent nō ſunt. Martia. nec ad ludos Caſaris: aut gloriam perment.

DE CARPOPHOR EPIGRAM MA. XXVI. AECVLA CARPOPHO

RVM. Rurſus laudat Carpo phor? q; plures pene ſeras ſo b9 pemertiq; cacteri oēſq; nō ſtra orbis terrarum dotuſſitē trādunt. NVLLVM CPVS. Nullum neq; octium. nullus ſa bor ORBE. In orbe. MCN STRIS Domā ſis. ſelicer ut Hercules. Theſe9: alii p leri9 ſecurū. PRISCA SABCVLA. Priſca rpa. Priſca atas. Sacculū enī ſiue p ſyncopae Sacculū poeta. p tpe accipit. Pro prie tū ſpanū e cētū ānōq; a ſene dicit: n enī 10



DE CARPOPHOR EPIGRAMMA. XXV. VOD NOCTVRNA. Bīa dīe Domitiano. q; Leādrī ſabu lā ita replentari uocatur. Lēā dēt nī ſit ſobret ſubribus lā pūcipit pīctan. Abydeus ſe flōsdū oppida ſiū i nērotū Helleſpōd. In Abydo gēitus ē Leāder Abydeus propterea a poetis uocāt? In ſeſto uero iero puella nata eſt. n ardentiffimo ſe amore dilexerunt: quod ne in noctūam uentret.

Leāder nando ſe ad puellam conſtere quam nā uigilo malēbat. Scutentibus uero aliquando uen tūc: mari procelloſo: cū ſere amoris dē ſidētū non poſſet ambo ſe in mari conſterunt: ſi ſu ſuicem obuiam eūctē stand q; ſubrib9 ſunt ſub nertū. Quidā leādrū im ſubmerſum memōrāt puellā uero dum uenturum anxie expectaret: tā dē re conſtra dolentis magnitudine in litore cō rabuſſit. DESINE. Deſiſte. ceſſā. Sinere permittē re eſt. Deſinere: ſi nre ceſſare. A quo Delinētia ſi niſt territurus. Quidā Senātū quōq; a ſimendo dī etā putāt: quā ſenatores agendi ſaculē rē da bant: hoc ē agere ſinebat. PEPER CERIT. Ser uauertit: a ſubmerſo dē abſtinert. Parcere enim proprie abſtinere eſt: ut ſupra dīctus. CAESA RIS VINDA FVIT. Iteō nocere non potuit. dū clamentiam lintrata. Quattuor uerſus quos ſequentes multi codices habent nō ſunt. Martia. nec ad ludos Caſaris: aut gloriam perment.

DE CARPOPHOR EPIGRAM MA. XXVI. AECVLA CARPOPHO RVM. Rurſus laudat Carpo phor? q; plures pene ſeras ſo b9 pemertiq; cacteri oēſq; nō ſtra orbis terrarum dotuſſitē trādunt. NVLLVM CPVS. Nullum neq; octium. nullus ſa bor ORBE. In orbe. MCN STRIS Domā ſis. ſelicer ut Hercules. Theſe9: alii p leri9 ſecurū. PRISCA SABCVLA. Priſca rpa. Priſca atas. Sacculū enī ſiue p ſyncopae Sacculū poeta. p tpe accipit. Pro prie tū ſpanū e cētū ānōq; a ſene dicit: n enī 10

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

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

EDIT16 49929; USTC 847568.

## MISADVENTURES OF A MODERN WOMAN

**29. PLANAS, Eusebio.** *Historia de una mujer.* Album de cincuenta cromos. Barcelona, Juan Aleu y Fugarull, 1880.

Folio (440 x 315 mm); 50 chromolithograph plates, with captions; a good copy in the original red gilt cloth; covers somewhat worn, wear to spine and extremities, joints splitting. £750

**First edition of this amusing chronicle in pictures of the life of a beautiful modern woman, and her adventures and misadventures with men, a masterpiece of Spanish chromolithography.**

The fifty lithographs depict our heroine, Clarita, in front of fashionable Madrid shop-fronts, in her boudoir, on the balcony, on the stage and in the dressing-room, at masquerade balls and dinner parties, touring caves, in a train, the Alps, the 1878 Paris exhibition, the seaside, St Petersburg, and elsewhere. Exhausted by a life of excess, she ends up at a convent, where she mourns how drastically her life has changed. The Catalan artist Eusebio Planas (1833–1897) trained in Barcelona and Paris, and was at the height of his career when this volume was commissioned by his disciple Juan Aleu y Fugarull (1845–1923) – he commanded exorbitant prices per sheet, but despite this, and despite the high resulting cost of the work, it needed a second edition within the year.

Palau 228261.







Left: Clarita and her friend discussing the Turkish ambassador. Right: a view of the seaside at the Sardinero beach, Santander.



## PORTABLE PRAYER BOOK

30. [PRAYERS.] Arabic prayer book. [Ottoman Turkey, late eighteenth century.]

Arabic manuscript on paper (135 x 85 mm; text area 85 x 45 mm), ff. i, 156 (last two leaves blank except for text frames), written in a good *naskhī*, predominantly 9 lines to the page, text frame of gold and black rules; with an illuminated double-page opening at beginning, the border of orange and red quatrefoils against a dark blue background, an illuminated headpiece on f. 2<sup>v</sup>, *sura* headings in cartouches reserved against orange or blue panels bordered in gold, and 44 full-page coloured borders containing prayers; ff. 34–37 misbound, some minor soiling or staining, but in very good condition; bound in contemporary blind-stamped maroon morocco with flap; slightly rubbed; preserved in a nineteenth-century carrying case of hard-grain brown leather, red cloth lining, three metal and silk tassels suspended from lower edge, one side embroidered in silver thread with a *tughra* within an ornamental frame, remains of strap of red cotton cord with drop-shaped woven tassel knots. **£3250**

**A charming small prayer book preserved in an attractive later carrying case.**

The manuscript begins with *Sūrat al-Fātiḥah* and is followed by a further nine *suras* from the Qur'an. These are followed by various invocations set within octagonal or circular panels against black, orange, pink, blue, ochre and salmon pink backgrounds, a series of private supplications (*du'a*) and, towards the end, a further series of *du'a* in alphabetical order, probably for mnemonic purposes, in small roundels against brightly coloured backgrounds. The final prayer seems to be an extract from a work by the Ottoman scholar and mystical writer Quṭb al-Dīn al-Iznīqī (d. 885 AH/1480 AD) and bears the date 884 AH.



Left: an alphabetised series of du'a (f. 135<sup>v</sup>). Right: Sūrat al-Fātihah (f. 1<sup>v</sup>-f. 2<sup>r</sup>)



## ILLUSTRATED INDIAN ARCHITECTURE

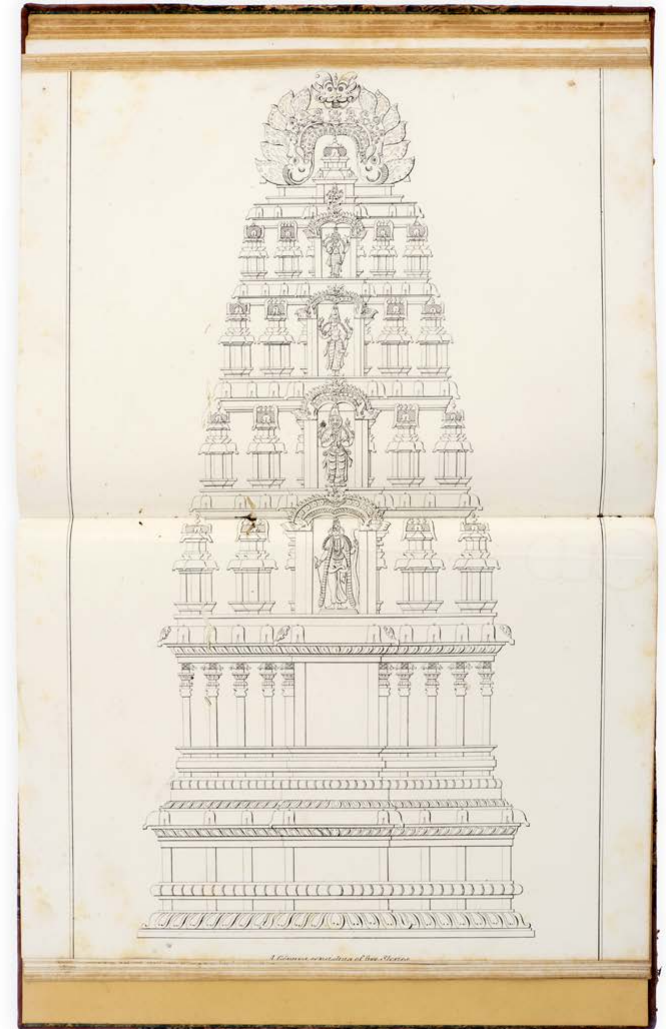
**31. RAM RAZ.** *Essay on the Architecture of the Hindús ... with forty-eight Plates.* London, John William Parker for the Royal Asiatic Society, 1834.

4to, pp. xiv, 64, [2 (errata)], with 48 lithographic plates by Day & Haghe (several folding); engraved vignette to title; title browned, some foxing, worming to inner margins of text and to several plates (especially at end), some of the plates cut close; text and plates mostly good; in somewhat later half sheep with marbled sides, gilt-lettered red morocco label to spine, marbled endpapers; some rubbing and wear to extremities; old circular ink stamp of 'City Hall Library Hong-Kong' to title-page and upper margin of p. iii, modern ownership inscription to front free endpaper. £975

**First edition, scarce on the market, of this pioneering and handsomely illustrated essay on Indian architecture by the linguist and lawyer Ram Raz (c. 1790–c. 1833).**

Born in southern India, Ram Raz worked as an interpreter, translator, teacher, judge, and magistrate for the East India Company, and in 1828 was elected a corresponding member of the Royal Asiatic Society. Inspired by ancient Sanskrit treatises on architecture in the *Shilpa Shastras*, particularly the *Manasara* and *Mayamata*, Ram Raz's *Essay* placed the temple architecture of southern India, the Sanskrit texts that he dated to a timeless "Hindu" antiquity, and interpretations of the ancient architecture of Greece and Rome within a shared arena of comparisons. His intention was to claim for Hindu architecture the merit of organization, as well as an ancient and, more significantly, superior lineage' (Desai). The plates which follow the text depict various pedestals, columns, entablatures, multistorey vimanas and gopuras, and groundplans, ending with a particularly fine large folding plate showing the pagoda of Tiruvalur.

See Desai, 'Interpreting an architectural past: Ram Raz and the treatise in South Asia' in *Journal of the Society of Architectural Historians* 71: 4 (2012), pp. 462–487.



## LAOCOÖN ENGRAVED

32. REZZONICO, Carlo Castone della Torre di, Count. Discorsi accademici del conte Castone della Torre di Rezzonico segretario perpetuo della R. Accademia delle Belle Arti. Parma, [Bodoni], 1772.

8vo, pp. viii, 80; with engraved title-page and 4 fine engraved plates by Bossi, and 7 several finely-engraved vignettes; text within printed borders; a little faint age-toning, but a fine copy in contemporary mottled sheep, gilt triple fillet to sides, flat spine gilt in compartments, red morocco lettering-piece; small wormholes to spine, a couple of small abrasions to the sides, one touching the gilt fillets; armorial bookplate of the banker Moncure Biddle (1883–1959) to front pastedown.

£375

First and only edition of an exquisite little product of the Bodoni house, reflections by the poet and art critic Count Rezzonico (1742–1796) on the fine arts, including a dissertation on the techniques of woodcut and engraving.

The Neoclassical aesthetics that inform this work are reflected in the illustrations, masterfully executed by the painter, engraver and stucco artist Benigno Bossi (1727–1797). Perhaps the most remarkable is the depiction of the marble *Laocoön and his Sons* which had been made by Lessing the symbol of the aesthetic autonomy of poetry and painting.

Brooks 25; Cicognara 1343.



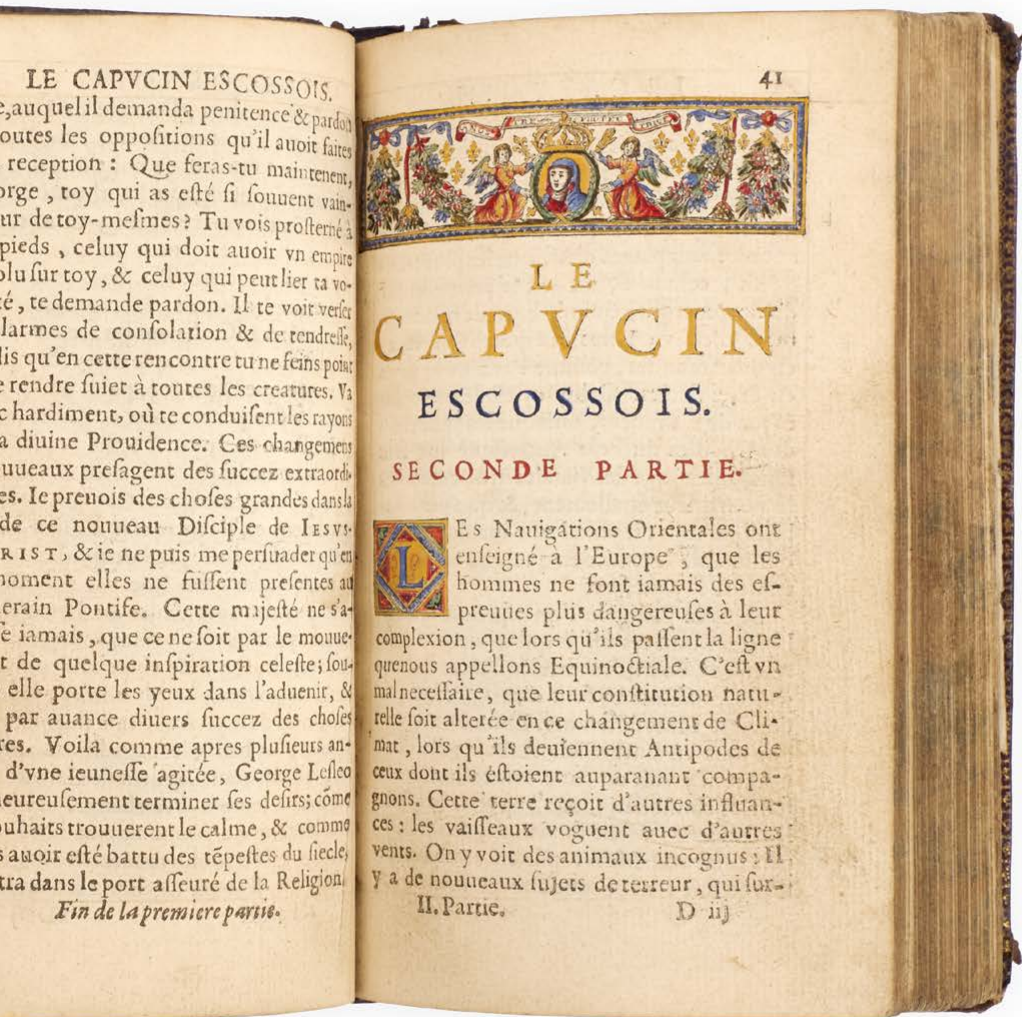
*Ille simul manibus tendit dwellere nodos.*  
*Al.vid. Lib. 2.*



DI  
IL D  
P  
IL GIORNO DI  
ALLA  
SUA AL

*Hæc est in Piçura  
pingere, & media  
sed in quo multi gl  
rum facere, & desin  
rarum in successu a  
Plin.*

Dopo aver io  
moria consacrato i  
Uomini, che no  
e di paterne cu



## LIFE OF A SCOTTISH CATHOLIC, ILLUMINATED

33. **RINUCCINI, Giovanni Battista.** Le capucin Escossois. Histoire merveilleuse, et tres veritable, arrivée de nostre-temps. Traduite du manuscrit Italien de Monseigneur Jean Baptiste Rinuccini, archevesque, et prince de Ferme. Par le R.P. Francois Barraut, procureur general des peres de la doctrine Chrestienne, residant à Rome. Paris, Jean Guignard, 1650.

12mo, pp. [10], 214, [2 (privilege)]; without engraved frontispiece portrait and index in preliminaries (not found in all copies); the title picked out in gold, blue, and red, some additional overpainting in these colours to the preliminaries and end matter, several initials and head- and tailpieces hand-coloured and gilded; first few leaves somewhat dusty, occasional light marks; a very good copy in contemporary red morocco, boards tooled in gilt to a panel design, spine richly gilt in compartments and lettered directly in gilt, board edges and turn-ins gilt, edges gilt and marbled, later marbled endpapers; corners worn, a little wear to joints and head of spine, wormhole to fore-edge of upper board; partly erased inscription facing title 'ce livre appartient à Therese de Laury chez mademoiselle de Willeman à Bethune', booklabels of Henri Macqueron of Abbeville and Oswald Macqueron to front pastedown, small blue ink stamp of the latter to title. £1250

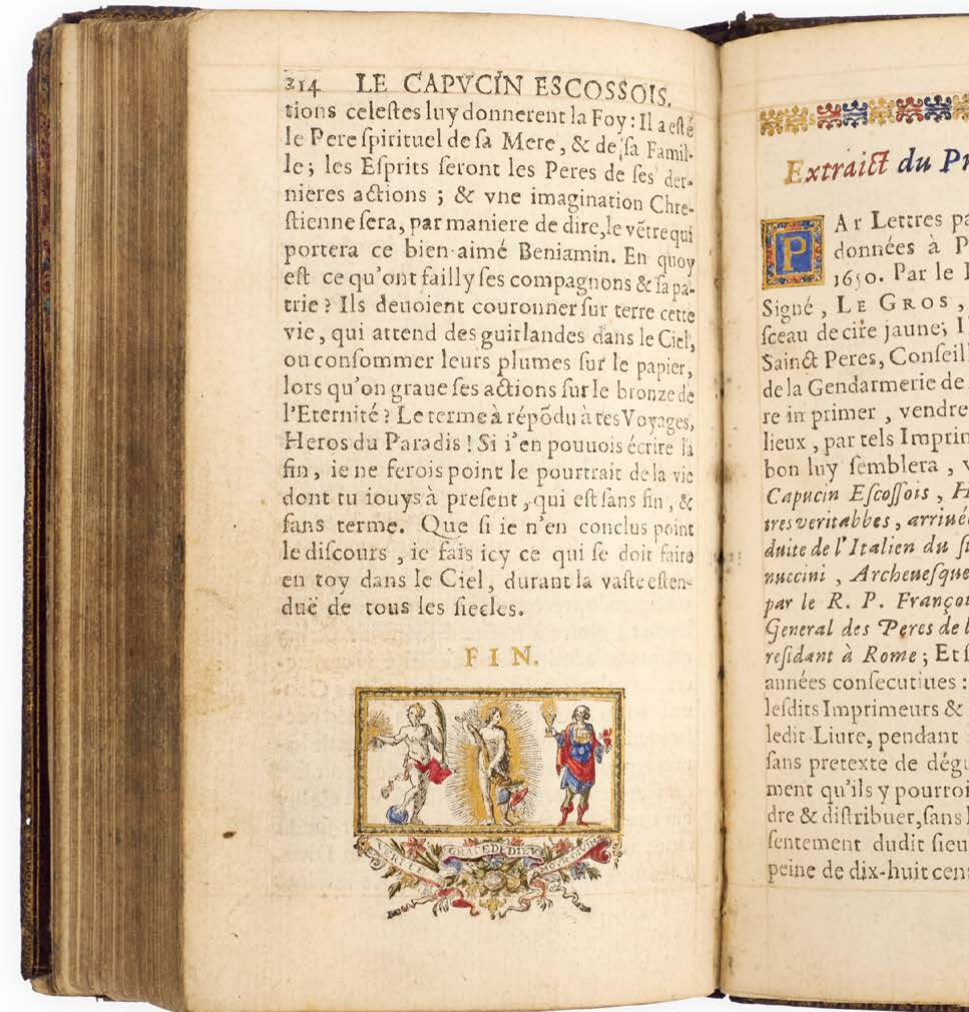
First edition of François Barrault's French translation of Rinuccini's biography of the Scottish Catholic convert George Leslie (d. 1637?), a special issue decorated in gold and colour – another example bound and decorated thus, also without the index, is to be found in BM Lyon (with provenance from Jesuit libraries in Jersey, Paris, and Chantilly).

Leslie was born into a Protestant family in Aberdeen but converted to Catholicism and became a Capuchin friar, serving in Italy and Scotland. 'Leslie was a dedicated missionary and a shrewd observer but hardly a celebrity, yet it has been said that more has been published about him than about any other Scot except Queen Mary Stuart. A biography entitled *Il cappuccino scozzese*, by Giovanni Battista Rinuccini, archbishop of Fermo, was published at Macerata in 1644. It was based on conversations when Leslie was at Monte Giorgio, near Fermo. Although the work reads like a medieval romance Rinuccini was a shrewd ecclesiastic ... The book was an instant success, being published again and again in Italian, then in French, then in most of the languages of Catholic western Europe' (ODNB). François Barrault was a member of the Christian Doctrine Fathers.

In this copy the title-page, dedication to the duchess of Châtillon, preface to the reader, approbation, headings to both parts of the text, and privilege have been skilfully coloured in gold, blue, and red. The initials and head- and tailpieces are also masterfully coloured and gilded. The headpiece to the dedication shows the Virgin Mary ('Nostre Protectrice') flanked by angels, and the opening initial encloses a kneeling friar with the devil at his back, while the tailpiece at the end depicts truth alongside divine grace and love.

*Provenance:* Oswald Macqueron (1822–1899), French artist; Henri Macqueron (1853–1937), historian.

USTC 6008661. Only one copy traced in the US (University of Maryland) and four in the UK (University of Aberdeen, BL, CUL, NLS).



## TO THE NORWEGIAN FJORDS

**34. ROTHERY, Charles William.** Notes on a yacht voyage to Hardanger Fjord, and the adjacent estuaries. By a yachting dabbler. With numerous illustrations. London, Longman, Brown, Green, and Longman; Keswick, James Ivison, [1855].

8vo, pp. [2], xxvii, [1 (blank)], 105, [5]; with folding map and 26 plates (tinted and coloured lithographs, wood and steel engravings, 3 mounted, 1 double-page); a very good clean copy in original blue cloth, title and vignette of yacht stamped in gilt to upper cover, gilt-lettered spine, yellow endpapers (ticket of Westleys & Co. of London to rear pastedown); a little wear to extremities, small marks to upper cover. **£250**

**First edition, second issue (with the mounted lithographs coloured) of this handsomely illustrated account of Rothery's yachting cruise to the fjords of Norway, 'charming and sublime scenery, which the sketches are intended, though slightly, to pourtray' (Preface).**

The plates include Rothery's yacht, a view of Bergen, local costume, the Vøring Falls, Folgefonna glacier, Ulvik, and the port and cathedral at Stavanger, the tinted lithographs being particularly attractive.

Abbey, *Travel* 256.





## 'GRACEFUL FRIVOLITY AND WHIMSICAL BURLESQUE'

35. **SCHÜBLER, Johann Jakob.** Amor, vehementer quidem flagrans; artificiose tamen celatus, de Pantalonis custodiaque triumphans, intentato certamine prudentum stultorum. Sive Arlechin viva pictura ridiculusque Cupido ... Die zwar heftig entflammte doch aber künstlich verborgene und über Pantalons Aufsicht triumphierende Amor, bey angestelltem Wett-Streit kluger Phantasten. Oder Arlechin das lebendige Gemälde und lächerliche Cupido. Augsburg, Johann Michael Probst, [c. 1770?].

Folio, ff. [1 (title)], XII; printed to rectos only, with 12 copper engravings (c. 180 x 135 mm) each with corresponding Latin and German text respectively above and below; title slightly soiled with one upper blank corner chipped and two subtle repairs at top-edge, some light (mostly marginal) spotting, a few corners creased, margin of last leaf frayed, nevertheless a very good copy, with the illustrations clean and strongly impressed; remarkably well-preserved, stab-stitched at head as issued. £7500

Rare series of twelve engravings inspired by the Italian *commedia dell'arte*, one of the most beautiful books of the German Rococo, engraved by Johann Balthasar Probst after original illustrations by the architectural painter, sculptor, and mathematician Johann Jakob Schübler.

Born in Nuremberg, Schübler (1689–1741) studied art under the tutelage of several prominent Nuremberg-based artists, including the architectural painter J.A. Graff and the director of the Nuremberg Academy of Fine Arts Georg Christopher Eimmart, before going on to study mathematics and physics whilst in Copenhagen. In 1717, he produced his first major architectural accomplishment, the triumphal arch in Sulzbach, although he failed to obtain the sought-after position of court architect.

IX.

Vix Pantalon de hoc dolo, atque raptu filia suae Doctorem Polovardum, Rodomondumque certiores fecerat, Centurio ille statim, ad Amasiam suam Rivali Cynthio eripiendam, se in pedes coniecit. Pantalon vero & Polovard, Pierotque armati, fugitivos per hortum sunt persecuti. Arlechin, Mezetin, & Scaramuz, aliquatenus commorantes, fugaque se servare nescientes, subiro pallis suis in terram stratis, brachiisque concluis, fontem representant salientem. Arlechin autem, ut aquarum vomitor, arreptis duobus suffuloribus, Pantalonem, Doctoremque advenientes in persequitur, ut cito cum Pieroto fugam celerarent, fontem hunc omnino esse excastrum, firmiret arbitantes.



Pantalon hatte nicht so bald von dieser Betrügerey und Entführung seiner Tochter dem Doctor und Capitain Nachricht gegeben, als der Capitain sich auf die Füsse gemacht, Cynthio seinem Neben-Diener Isabella wieder abzunehmen, Pantalon aber und Doctor Polovard nicht Pierot wassern sich gleicherweyß und eien den sämtlich stüchtigen durch den Garten nach, und weil sie den drei Dienern des Centurio zu geschwind auf den Hals kommen, machen Mezetin, und Scaramuz, und Arlechin eine Nique wie ein Spring-Drummen, und beiten ihre Mäntel auf den Boden, damit der Drummen sollte recht natürlich heraus kommen. Arlechin der bey dieser Acten sich mit den wahren im Garten befindlichen Spring-Drummen mit Wasser versehen, begüßet damit den ankommenden Pantalon und Doctor, daß selbige samt ihrem Pierot geschwind das Weiskaus spielen und bey diesem verzauberten Spring-Drummen nicht wechsen gehen mögen.

Havnikel ad portam, nunc siffratio tarda est.  
Est opus auxilio, confidite bono.  
Quid facit hoc trinum? Subito sua pallia struit.  
Mezetin, et Scaramuz: in archa sua tenent.  
Arlechin et filia est, sic nam se siffrat aquarum  
Fons saliens, nu quam palcioris arte fuit,  
Beligeri currunt madidi, canoque timore.  
Fragi patrici laeta desiso putant.

Da es so weit schon kam, daß alle Stucht zu spatz,  
Und man die Schelmen schon bey nahe hätte gefangen:  
So ist doch dieses Drey, durch stündel Kaß und Upat,  
Dem Doctor Polovard, und Pantalon entgangen.  
Es brach die Mäntel aus, und schloß sich bunt und woren,  
Gleich dem auf solche Art, dem lebendigen Spring-Drum,  
Die drey Drumstiere vermercken nicht den Posten,  
Vermeiden diesen Weg, da man sie so begossen.



**A M O R,**  
VEHEMENTER QUIDEM FLAGRANS;  
ARTIFICIOSE TAMEN CELATUS,  
DE  
**PANTALONIS CUSTODIAQUE  
TRIUMPHANS,**  
INTENTATO CERTAMINE PRUDENTUM STULTORUM.  
SIVE  
**ARLECHIN**  
VIVA PICTURA RIDICULUSQUE  
**CUPIDO.**

AUGUSTÆ VINDELICORUM,  
Sumptibus JOANNIS MICHAELIS PROBST.

Die zwar heftig entflammte /  
doch aber künstlich verbergene

und  
über Pantalons Aufsicht

**Triumphirende AMOR,**

bey angestelltem Wett-Streit kluger Phantasten.

oder

**Arlechin das lebendige Gemählde**

und

**lächerliche Cupido.**

Augsburg,  
Im Verlag bey Johann Michael Probst, Kunstbinder.

In the following years, he dedicated himself to a range of paintings and illustrations, most of which depicted either architectural designs or a vast array of subjects, including altars, pipe organs, libraries, beds, clocks, garden gates, and fountains. It was during this period that he developed a working relationship with Johann Balthasar Probst (1673–1748), son-in-law to Schübler's publisher Jeremias Wolff; Probst would go on to act as Schübler's chief engraver (and later publisher) for the rest of his working life.

The present series, first published in 1729 by Wolff, comprises twelve engravings by Probst following Schübler's original designs, an accompanying bilingual Latin and German text, and eight lines of Latin hexameters translated into German Alexandrines, both verse and prose likely the work of Schübler himself. They tell the story in pantomime of the love affair between Cynthio and Isabella, daughter of Pantalon. According to Heinrich Gursching, this series is the only 'purely artistic' work of Schübler's which survives, 'a gallant love story with conventional characters, in particular the obliging servants Harlequin, Mezzetin, Scaramouche, and Bagolin' produced 'shortly before [Schübler's] turn towards philosophical teaching, which must have quelled in him the persona of the lightly-clad, fantastical etching-poet' (pp. 44–45). Of this particular narrative, Lawner comments that 'the scenario that inspired Probst is known only through this album, but is surprisingly complete in its twelve episodes. It must have been elaborately produced, as we may deduce from the intricate scenery and props in his illustrations' (Lawner, *Harlequin on the Moon: Commedia dell' Arte and the Visual Arts New York* (1998), pp. 122–126).

VII.

**O**mnibus in domo Pantalonis rursus in ordinem redactis, Isabella simul-  
 tatis verbis Patrem commovet, ut hæc promissa daret. Quod si Isabella, secundum beneplacitum suum, Centurioni nubere, se curare velle, ut in thorum ipsius conjugalem, à perisissimo pictore, pingatur Cupido. Isabella benè consentiens, proponit sibi, in arte pingendi, præcipue quod attinet ad Cupidinem, artificem notum esse celeberrimum. Dominum nempe cognatum Columbina, qui itaque sine mora ab illa adducatur. Pantaloni filie applaudit, Columbina vero cum Mezetin has infidias fruit. Ipse nimirum representet pictorem, Scaramuz famulum ipsius, Arlechin autem ipsum Cupidinem. Cynthio itaque, una cum Arlechino, in cista absconditi, in domum Pantalonis transferuntur. His, inter socios fraudis, satis deliberatis atque peractis, cum in finem, quo Isabella denuo amoveretur, Mezetin ante citam, pluteum ponit, cum Panno adhuc vacuo, & cum Pantalone interim miser sermones, donec Scaramuz penicillos, atque pigmenta præparasset. Scaramuz vero penicillos ridiculose in ore vino purificante, inter cistis eam ob causam Pantaloni & Pieroto motos. Cynthio & Arlechin extendantur è cista, quorum alter Isabelle cito arctam tradit spontaneam, eamque simul abducit, alter vero se sibi forma Cupidinis, pone pannum picturam sinit. Mezetin loco penicilli, cultello pannum disciscat, per quas fissuras Arlechin primo caput, deinceps brachia, denique pedes exserit, & ita Cupidinem representat amantissimum; sed videns, Pantalonem, cum secundo calice sedentem, inque Scaramuzam oculos, per conspiciilla, verrentem, per sagittam suam cavatam vinum ipsius sapius exhaurit.



Vollständ. Schübler delin. Joh. Balth. Probst Kupfer. Com. Op. Sto. Car. v. H. v. M. Probst Carol. For. Welff. an. 1737.

**N**achdem in Pantalons Haus alles wider in Ordnung gebracht, und Isabella endlich durch verstellte Neben dahin bringet, daß ihr Pantalon verspricht, wann sie nach seinem Willen den Capitain heurathen wolle, er ihr in ihr Braut Bett resoluirt wäre durch einen künstlichen Maßler den Cupido mahlen zu lassen, Isabella wüßiget in Pantalons Vorschlag, und vermeinet dargegen, daß ihr ein sehr berühmter Maßler durch ihre Magd der Columbina bekannt wäre, welcher insbesondere in dergleichen Cupido mahlen vor andern etwas zum Voraus hätte, und weil er eben der Columbina Betreuer ist, so wolle niemand besser diesen Künstler in das Haus lassen, als die Magd Columbina. Pantaloni giebet hierauf der Columbina Ordre diesen Maßler zu hohlen, weil aber Columbina eine heimliche Verstandniß mit Isabella hatte und von ihren Liebes-Angelegenheiten wußte, machte sie mit Mezetin einen Anschlag, daß er selbst solle den Maßler vorstellen. Scaramuz sollte des Maßlers Diener seyn, und Cynthio sollte in einem Kasten anstatt des Maßlers Panoque heimlich in das Haus gebracht werden, Arlechin aber müßte sich gefallen lassen, auch seine Person haben zu seihen und mit zur Beträgerin des Pantalons stellen, so bald nun Mezetin alles was Columbina ihm angegeben mit Arlechin, Scaramuz und Cynthio zu Stand gebracht hatte, und mit solchem Vorfall den Pantalon seine Tochter aufs neue zu entführen, als Maßler zu Pantalon in das Haus gekommen ist, so läßt er einen großen Kasten, in welchem Cynthio und Arlechino verborgen liegen in das Zimmer bringen und auf den Tisch heben, damit wann selbiger geöffnet wird, Pantalon nicht gleich gemahr werden kan, was darinnen ist. Vor diesen Kasten stellt er das leere Tuch, worauf gemahlet werden soll, und fängt endlich mit Pantalon von allerhand Sachen an zu reden, biß Scaramuz die Pinself und Farben zubereitet hat. Da aber Scaramuz mit dem Wein, wovon er Pantalon eingeschmeckt, lächerlich die Pinself im Waal putzt, und Mezetin nebst Pantalon darüber lachen, so springt nicht allein Cynthio aus dem Kasten, und stellt der Isabella heimlicher Weisß ein Glas Wein zu, und Arlechin der in der Gestalt des Cupidinis angethan stellt sich hinter das leere Maßler Tuch, da dann Mezetin, als er sieht, daß Isabella heimlich mit Cynthio weggegangen sich stellt, als wann er mahlen thäte, und anstatt der Pinself-Stiche mit einem Meßer endlich einen Schnitt in das Tuch thut, wodurch Arlechin als Cupido den Kopf strecket, gleicher Weisß schneidet er auch das Tuch an verschiedenen Oegenden, so daß nicht allein Hand und Fuß, sondern der ganze Cupido zwischen dem geschnitzten Tuch zu sehen kommt, und da Arlechin wahr nimmet, daß Pantalon ein volles Glas Wein in der Hand hat, so strecket er seinen hohen Pfeil in das Glas Wein und beraubet hiedurch den Pantalon seines Weins, der eben mit seiner Weillen auf den Scaramuzum schauet.

*Liquid mens cogitas, mi Pantaloni optima Gnata,  
 Licet cupis spontem, prolixo amare capite.  
 In thalamis proles Venoris pingatur oportet.  
 Hoc opus exopto am, jam modo Venus adsit.  
 Sit que mea visus: hauri tua vinum Cupido.  
 Ac Isabella jure mox quoque terga dedit.  
 Cupidini, raptor erat. Venusque puer, Arlechin ipsi est.  
 In vacua hac cista, telus atqueque juat.*

*Was wüßst du weiter mehr beglückter Pantalon?  
 Da dein gebohtams Kind, den Capitain will lieben,  
 Beschleun den Künstler hee, der ihr den Venus Sohn  
 Ins Ehe-Bette mahlet, doch was auch hier getrieben.  
 Schwin, der Cupido saugt der das Wein-Gläschen aus,  
 Und Isabella wüchert insessen aus dem Sauff  
 Mit ihrem Cynthio, dann dieter hat verdeckt.  
 Und wie mit Arlechin, im Maßler-Schnitt, verdeckt.*

According to Lanckoronska and Oehler, 'the volume forms a bridge between a *Tafelwerk* and an illustrated book, bringing together the beauty of an important individual work of art with that of an image which brings to life the accompanying text, and it belongs to the most enticing productions of southern German Rococo ... in a series of 12 leaves we are told a fable of *Commedia dell'Arte* in both German and Latin, in prose and in verse, in words and in pictures. Everything in this volume – the text, the poems, the illustrations – exudes the graceful frivolity and whimsical burlesque of such comedies ... The artists of the work, the draughtsman Johann Jakob Schübler and the engraver Johann Balthasar Probst, have forged a symbolic depiction so in harmony with the text that one can seem to hear the accompanying music playing. Schübler, the Nurembergian architect ... is in all of his achievements filled with the most exuberant fantasy. Here, where he is no longer forcibly constrained by some dry subject, he pours out all he has in the way of ideas in immeasurable abundance. Probst ... engraved Schübler's inventions with equally brilliant inventiveness' (Lanckoronska and Oehler, *Die Buchillustration des XVIII. Jahrhunderts* (1932) I, p. 36, trans.). Few works of the period can excite such eulogies.

These particular illustrations served as models for a series of ten porcelain figures, designed around 1765 by Wenzel Neu for the porcelain factory of Kloster-Weilsdorf, as well as for decorated earthenware in Italy (see *Maiolica e incisione: Tre secoli di rapporti iconografici*, exhibition catalogue, Castello Sforzesco (1992), nos 73a–b).

Brunet I, col. 240; Gay-Lemonnyer I, col. 102; Graesse I, p. 106; Jowers & Cavanagh, *Theatrical costume* 3062; Lanckoronska-Oehler I, 36; Lipperheide Ucc 5; Millard, *Northern European Books* 115; Thieme-Becker XXX, p. 309. See Gursching, 'Johann Jacob Schübler: Ein Nürnberger Baumeister des Barockzeitalters' in *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg* 35 (1937), pp. 17–57.

## LIFE IN THE SOUTHERN SEAS

**36. SNOW, William Parker.** A two years' cruise off Tierra del Fuego, the Falkland Islands, Patagonia, and in the River Plate: a narrative of life in the southern seas ... London, Longman, Brown, Green, Longmans, & Roberts, 1857.

Two vols, 8vo, pp. I: xv, [1], 376, with 3 coloured plates and 2 folding maps, II: viii, 368, with 3 coloured plates and a folding map; occasional thumb marks and light foxing, marginal foxing to plates, marginal tears to upper corners of vol. I, pp. 13–16 (without affecting text) and vol. II pp. 185–188 (with partial loss of pagination); overall good in the original embossed blue cloth, spines lettered in gilt, advertisements to pastedowns; vol. I skilfully rebacked with spine laid down, some wear to extremities and light marks to covers. **£850**

**First edition, with attractive coloured lithographed plates after drawings by the author.**

William Parker Snow (1817–1895) led an extraordinary life, living wild in the Australian bush, saving a man from a shark attack off the coast of Africa, serving as an amanuensis to Thomas Babington Macaulay, and searching for Sir John Franklin aboard the *Prince Albert*.

'In 1854 Snow went to Patagonia in command of the South American Missionary Society's vessel *Allen Gardiner*, and for two years carried missionaries and their stores between Tierra del Fuego, the Falkland Islands, and stations on the mainland. This service ended in a disagreement between him and the superintending missionary at the Falkland Islands, who deposed Snow from his command for disobedience, and left him and his wife to find their own way to England. On his arrival Snow published *A Two Years' Cruise ...* which had some success, but he spent the proceeds on an unsuccessful action against the missionary society' (ODNB).

Hill, p. 1599; Sabin 85559.



## 'WITH EXCELLENT ENGRAVINGS'

37. **THOMPSON, George.** *Travels and adventures in Southern Africa ...* Comprising a view of the present state of the Cape Colony. With observations on the progress and prospects of British emigrants. Second edition. *London, Henry Colburn, 1827.*

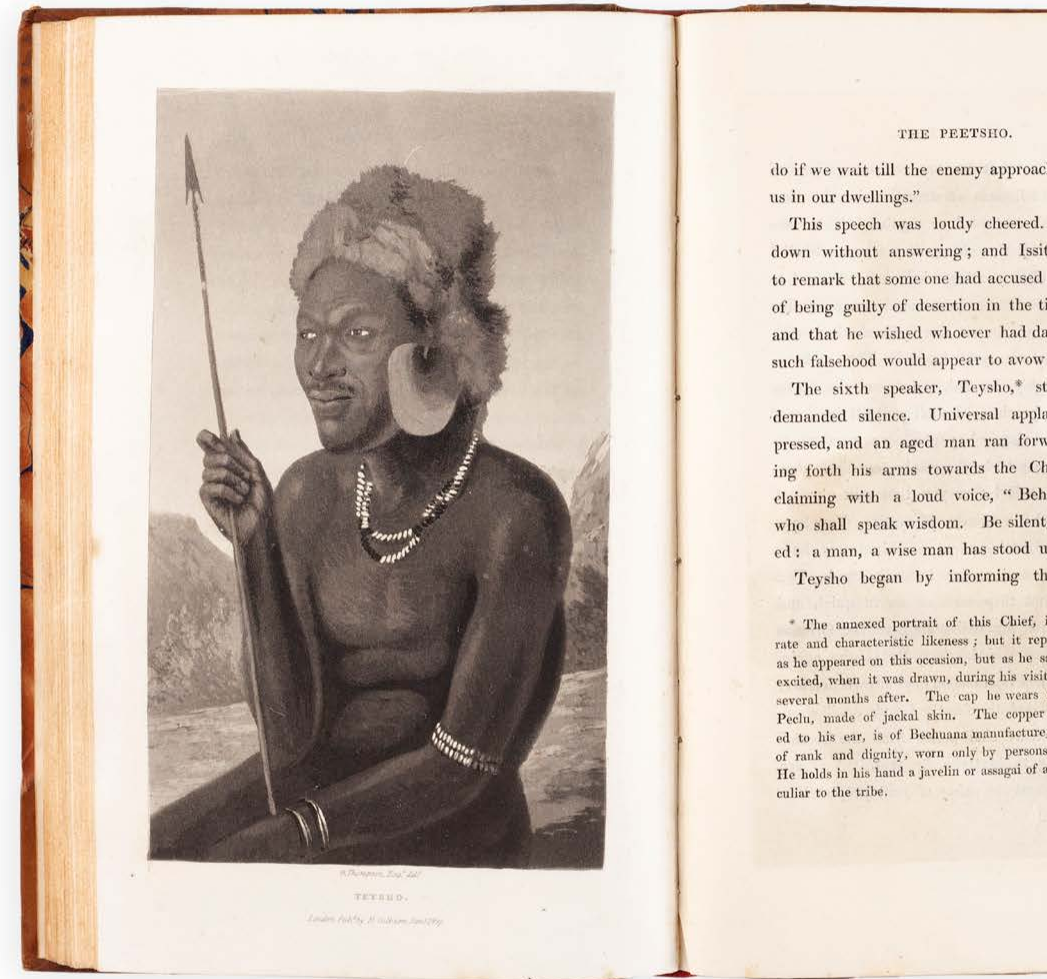
Two vols, 8vo, pp. xxi, [3], 450, with 1 folding plan and 14 aquatint and woodcut plates; vi, 430, with 1 folding plan, 1 folding map, and 8 aquatint plates; additional woodcut illustrations in text; occasional light foxing or spotting, a few closed marginal tears to plans; overall very good in contemporary half calf over marbled boards, gilt spines with black and red morocco lettering- and numbering-pieces; some rubbing to spines and extremities; armorial bookplates of William Herrick, ink inscriptions of 'J. Perry' at head of titles.

£600

**Second edition of Thompson's account of his travels in South Africa following the first single-volume quarto edition of the same year.**

"This valuable work was written by a Cape Town merchant who resided in South Africa for many years, and who had travelled throughout the greater part of the Cape Colony and a considerable part of Bechuanaland, "partly from motives of business, partly from the impulse of curiosity" ... In 1821, Mr Thompson made a six weeks' excursion to Albany. He visited Uitenhage, Graham's Town, Bathurst, George and many other districts and settlements, and his clear, unbiased, and shrewd comments throw considerable light on the state of affairs in South Africa at this period. In 1823 and 1824 he proceeded to the Orange River and Bechuanaland, and his account of these regions is recognised as the most important description of this part of the continent published in the early part of the nineteenth century ... The work contains a number of excellent engravings, some of which were contributed by the naturalist Wehdehmann, and others by Dr De Meillon and Dr Heurtley; there are plans of Cape Town and Graaff-Reinet, a map of South Africa showing the author's route, and an appendix containing reproductions of valuable articles from the *South African Journal* and other sources' (Mendelssohn).

Abbey, *Travel*, 330; Hosken p. 200; Mendelssohn II p. 493.



### THE PEETSHO.

do if we wait till the enemy approach us in our dwellings."

This speech was loudly cheered. down without answering; and Issit to remark that some one had accused of being guilty of desertion in the time and that he wished whoever had done such falsehood would appear to avow it.

The sixth speaker, Teyshe,\* stood in silence. Universal applause was expressed, and an aged man ran forward, pressing his arms towards the Chief, claiming with a loud voice, "Behold who shall speak wisdom. Be silent, ye men, a wise man has stood up before you."

Teyshe began by informing the

\* The annexed portrait of this Chief, is not a true representation of his rate and characteristic likeness; but it represents him as he appeared on this occasion, but as he is now, several months after. The cap he wears is made of jackal skin. The copper collar round his neck, and the bracelet on his arm, are of rank and dignity, worn only by persons of high rank. He holds in his hand a javelin or assagai of a peculiar form, peculiar to the tribe.

## THE FIRST EYE-WITNESS REPORT ON TIBET AND BHUTAN IN ENGLISH

**38. TURNER, Samuel.** An account of an embassy to the court of the Teshoo Lama, in Tibet; containing a narrative of a journey through Bootan, and part of Tibet ... To which are added, views taken on the spot, by Lieutenant Samuel Davis; and observations botanical, mineralogical, and medical, by Mr Robert Saunders. London, W. Bulmer and Co. for G. and W. Nicol, 1800.

Large 4to, pp. xxviii, 473, [1 (blank)]; with 1 folding map and 13 engraved plates; light foxing to plates, some offsetting from plates; overall very good in contemporary calf, gilt fillet border to covers, spine gilt in compartments with red morocco lettering-piece, marbled edges and endpapers; upper board detached, some wear to corners and rubbing to covers. **£1100**

**First edition of the 'first eye-witness report on Tibet and Bhutan to be published in English' (ODNB).**

'The book remained the only account of those countries available to English readers until the publication in 1876 of the journals of George Bogle and Thomas Manning. Through the editions that quickly followed in French (1800), German (1801), and Italian (1817), the book had a considerable impact on the European imagination' (*ibid.*). 'Captain Turner's journey to Tibet in 1783 was a follow-up to that of George Bogle's mission of 1774 ... The object of Turner's passage through Bhutan and his visit to the Tibetan Court was to ascertain the nature of the relationships of Bhutan with Tibet, and of the latter with China. The subsequent narrative is a leisurely paced and highly detailed portrayal of the area's natural history, observations on social and cultural characteristics, and glimpses of beautiful mountain scenery. For example, Turner's prose records his delight at the discovery of a strawberry patch, his wonderment over the antics of a group of monkeys, and his respect for the Tibetan Regent. Although the political consequences of the trip proved negligible, the descriptions of Bhutan and Tibet continue to retain an interest as do Turner's remarkable full page illustrations' (Riddick).

ESTC T136507; Riddick 62; Yakushi T140a.



# A GUIDE TO ANGLING BY CAPTAIN COOK'S SUPPLIER

39. [USTONSON, Onesimus.] The Anglers Assistant being an Epitomy of y<sup>e</sup> whole Art of Angling wherein is shewn at one View y<sup>e</sup> Harbours, Seasons & Depths for catching all Sorts of Fish usually angled for. Also the various Baits ... [London,] Sold by C. Ustonson [c. 1815?]

Folio broadside, engraved, with a delightful rococo border around the title, featuring four hanging fish; a couple of old closed tear repaired, else very good, laid down on linen. £1000

A fine and very rare broadside angling guide, the text probably written by Onesimus Ustonson (b. 1736), fishing tackle manufacturer and inventor of the multiplying reel, who had supplied equipment to Joseph Banks for Cook's second voyage in 1772.

Ustonson's *Epitome* was first published as a small pamphlet c. 1790, and is here issued in poster form for ready consultation, by his son Charles Ustonson (1775–1822), who took over the business in 1815. Onesimus Ustonson set up shop in the late 1760s and by 1775 had moved round the corner to a prominent position at 205 Fleet Street. The company traded as Ustonson & Son from 1792 to 1808 (with the involvement of Thomas Ustonson), as Onesimus Ustonson again (possibly another son?) in 1809–14, then as Charles Ustonson from 1815 until his death in 1822. His widow Maria succeeded him and won the royal warrant, which the company maintained through the reigns of three monarchs.

ESTC lists two copies (Princeton, Yale), dating the work to after the mid-1790s; Library Hub adds copies at the British Library.

ESTC N478596; Westwood & Satchell p. xiii.



## THE PATIENT, THE ULTRA-PATIENT, AND THE UNSEDUCEABLE

40. [WOMEN-PEARLS.] *De Vrouwen-Peirle, ofte dryvoudige historie van Helena de Verduldige, Griseldis de Zagtmoedige, en Florentina de Getrouwe. Ghent, J. Begyn, [1780–1810].*

Three parts in one volume, 4to, ff. 56, with separate titles but continuous pagination; printed in blackletter in double columns, titles with 3 full-figure woodcuts of female saints each, 13 woodcuts in text, including 2 of the title cut; part I with 5 small woodcuts within ornamental borders; dust-soiling throughout, edges somewhat frayed; disbound with evidence of the original sewing, preserved in recent marbled boards; a contemporary woman's ownership inscription ('Collette') on the first title. £550

**An attractive copy of the 'Women-pearls', a Flemish chapbook portraying three remarkable women – Helena the Patient, Griselda the Meek, and Florentina the Faithful – and their marvellous stories derived from medieval romances, featuring seduction, amputation, and narrowly-avoided incest.**

The *Vrouwen-Peirle* went through numerous and mostly undated editions, alluring readers with the added, winning visual appeal of naïve-style woodcuts and archaic types. The stories appeared first separately in the Northern Low Countries and were later published in combined editions in the South. First up is Helena the Patient, the wife of King Henry of England and mother of Saint Martin of Tours. Her attribute is patience, and her story, a tale of lacerating loss and ultimate reunion in which she loses an arm and thinks her children have been eaten by wolves and lions, was apparently first told by the Norman poet Alexandre de Bernay. Helena is followed by an even more patient Griseldis, prey to the sadistic and dubious humour of a heartless husband, who, after forging a bull of annulment, presents his own daughter to her as his intended bride: her tale was retold in various forms by Boccaccio, Petrarch, Chaucer, and Perrault, and in the present version, adapted for school readings in the seventeenth century, the incest references are cleaned up.



The unassailable virtue of the last heroine, Florentina the Faithful, is proven by the miraculously unsullied immaculate white (through scenes bathed in blood and mud) of her crusader husband's shirt. Having frustrated the Sultan's attempt to seduce her, Florentina sets off for the Orient to rescue her beloved spouse.

**OCLC finds a single copy in the US (Newberry), to which Library Hub adds two copies in the UK (BL, NLS).**

Van Heurck, *Les livres populaires flamands*, 1931, pp. 41–45 (different edition).



