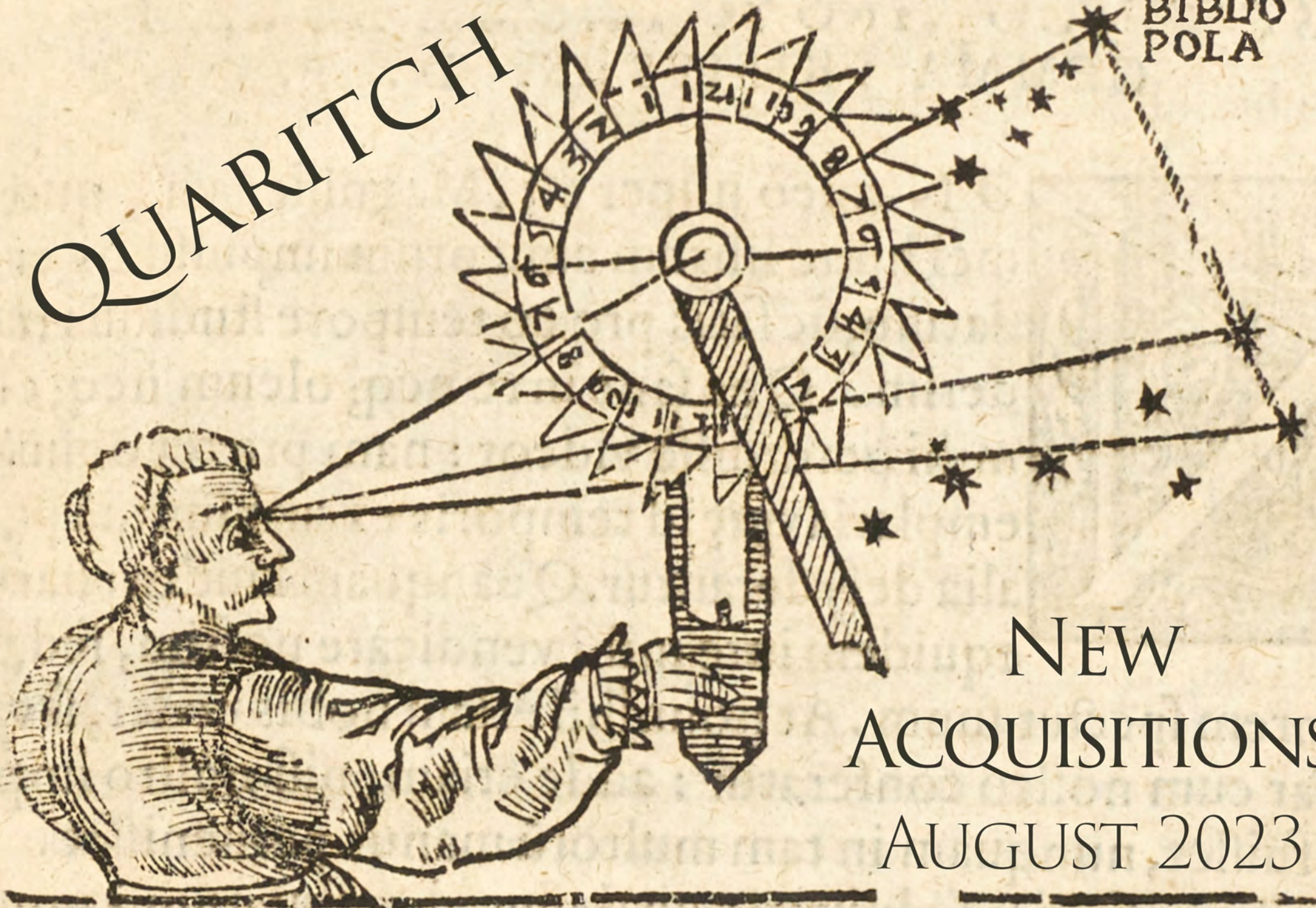
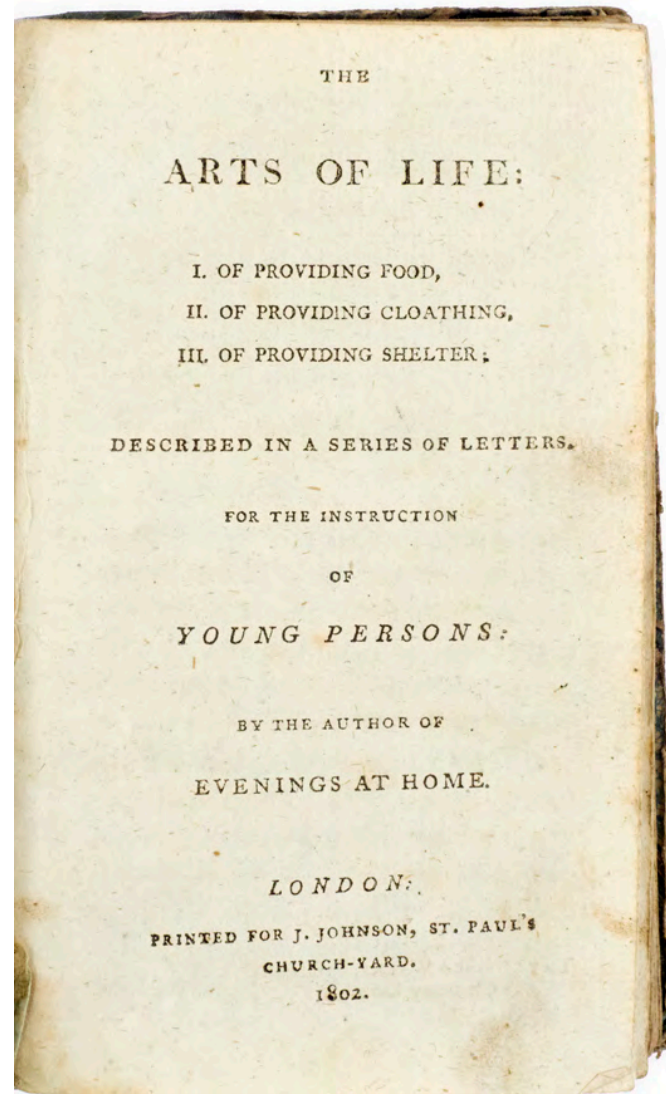


QUARITCH

BIBLO
POLA



NEW
ACQUISITIONS
AUGUST 2023



1. [AIKIN, John.] The Arts of Life: I. Of providing Food, II. Of providing Clothing, III. Of providing Shelter. Described in a Series of Letters, for the Instruction of Young Persons: by the Author of Evenings at Home. London, Wilks and Taylor for J. Johnson, 1802.

12mo, pp. [2], 201, [1 (printer's advertisements)]; occasional light foxing, tear to lower corner of F2 affecting one or two words, and to G1 not affecting legibility, but a good copy; stab-stitched within contemporary green vellum-backed boards with marbled sides, printed paper label to spine; corners and extremities worn, boards a little scuffed; near-contemporary ownership inscription 'Miss Harriott' to front free endpaper. £350

First edition of John Aikin's instructions for self-sufficiency for young men living in British colonies, framed as a series of seventeen letters from father to son.

The physician John Aikin (1747–1822) is perhaps best known for his periodicals, among them the popular *Evenings at Home* for families (1792-6), and *Letters from a Father to his Son, on various Topics, relative to Literature and the Conduct of Life* (1793), a more academic precursor to the present work. Aikin's letters are at once an explanation of scientific processes such as fermentation and germination and a manual for survival abroad at the height of British colonial expansion.

Divided into sections on food, clothing, and shelter, Aikin's advice pertains primarily to Africa and India (though we have no evidence that Aikin ever left England himself). He advises on edible plants in various regions of the world – among them yams, cassava, sugar cane, arrowroot, and sago (palm starch), and assesses types of clothing and construction materials best suited to each geographic region.

VOLVELLES ON PRINTER'S WASTE

2. **APIANUS, Peter, and Gemma FRISIUS.** *Cosmographia, sive Descriptio universi Orbis, Petri Apiani & Gemmae Frisij, Mathematicorum insignium, iam demum integritati suae restituta. Adiecti sunt alij, tum Gemmae Frisij, tum aliorum Auctorum eius argumenti tractatus ac Libelli varij, quorum seriem versa pagina demonstrat. Antwerp, 'Ex officina Ioannis Withagij', 1584.*

4to, pp. [16], 72, '82-478' (i.e. 73-469), [2], [1 (blank)], without the double-page woodcut map after p. 72 (supplied in facsimile from the 1581 French edition); large woodcut globe to title-page, with woodcut volvelles (see below) and numerous woodcut illustrations and diagrams printed in-text, large woodcut initials throughout; first quire creased with a few insignificant chips to outer margins, very occasional light dampstaining, a little browned throughout, worming to inner margin of 3F-3N (touching a few characters, without loss of sense); contemporary calf with central arabesque blocked in blind, crudely rebaked and recorned in the nineteenth century. £3750

The expanded 1584 edition of Apianus's highly important *Cosmographia*, printed by the most prolific printer of the work in Antwerp, with volvelles utilising waste from his press.

First printed in 1524 and greatly expanded by Gemma Frisius (1508–1555) from 1529, the *Cosmographia* is central to the study of mathematical geography. Verwithagen printed several editions of the *Cosmographia*, the earliest being the 1561 Dutch edition; he printed the second Spanish edition in 1575 and in 1574 published a Latin edition in collaboration with Cristophe Plantin. Three issues of the *Cosmographia* were printed at Antwerp in 1584, of which the present edition is the earliest and the scarcest; the accounts of the Americas by Gomara and Girava and Frisius's account of Peru, first added to the 1575 Spanish edition, here appear in Latin for the first time.





Volvelles:

1. 'Quomodo altitudo Poli, seu latitudo terrae per organum speciale sit exploranda' (p. 20), with two moving parts and printed rosette cover verso, refastened; for measuring the positions of the poles.
2. 'Organum Theoricae Solis' (p. 22), with string pointer only (as usual?); used to tell the time in hours equal to one twelfth of the period from sunrise to sunset (and therefore varying in length throughout the year).
3. 'Organum praedictas Propositiones declarans' (p. 25), with one moving part and rosette cover loosely inserted, no fastening.
4. Terrestrial astrolabe (p. 65), with four moving parts, short tears to one part, rosette cover detached but present, refastened.
5. Lunar clock (p. 189), lacking all parts.



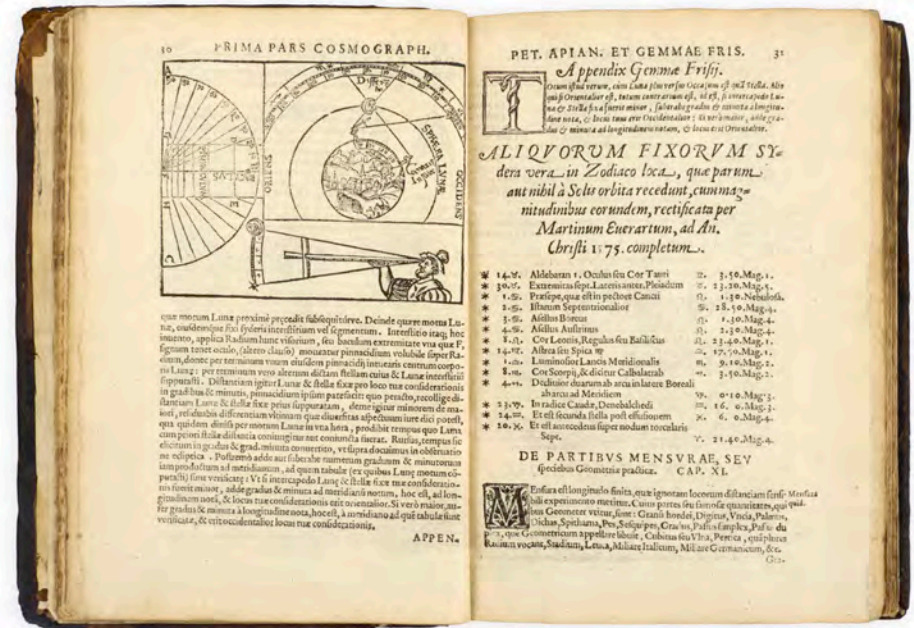
Volvelles were frequently printed on reused sheets and often assembled *in situ*: 'It is possible that many of the earliest examples of volvelle books had all their pieces cut out and attached correctly onto the appropriate leaves before the books were sold — this would ensure complex diagrams would work correctly and were not left to the (lack of) competence and understanding of the binder' (Drennan, p. 320). This is likely the case here: the verso of a large moveable part on p. 65, for instance, contains text from Gemma Frisius's *Larithmetique*, printed two years earlier by Jan Verwithagen (1526-1587), the printer of the present volume; also present are segments of Pius V's 'Regnans in excelsis', a condemnation of Elizabeth I first printed in 1570, though we have been unable to identify the edition.

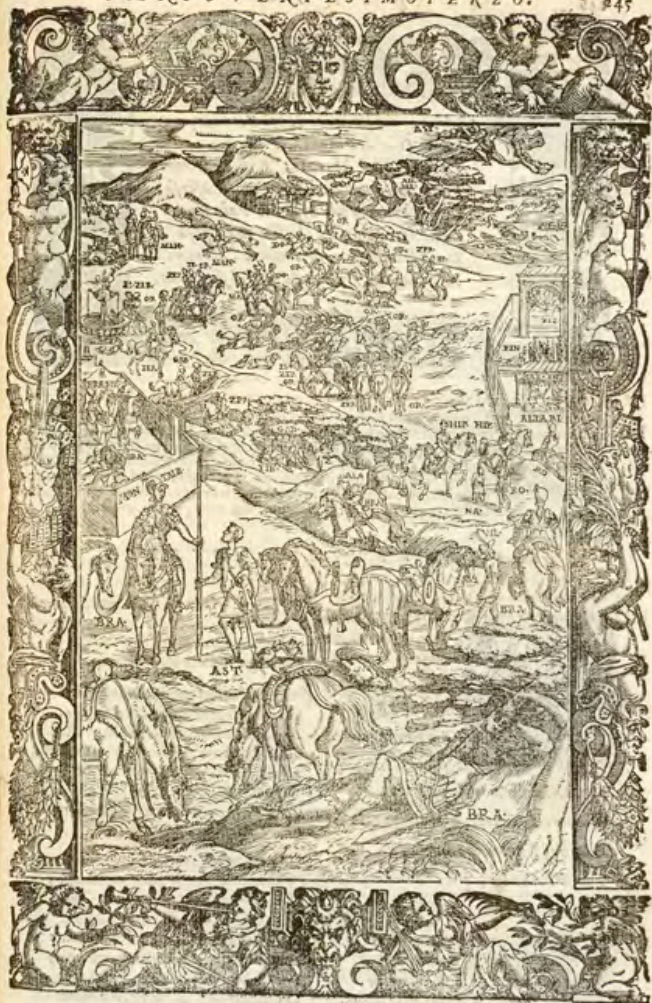
A further one hundred woodcut illustrations accompany the text, among them three pages of woodcuts depicting predicted lunar eclipses for the years 1582 to 1603 (pp. 26-8).

Provenance:

1. Ink ownership inscription 'Alexandri Capelli' to title-page, with purchase price, dated 16 May 1604, deleted in ink.
2. Seventeenth-century pencil inscription to final blank 'Sum Giullielmi Ronneri ... codex pret. 5s., likely Wilhelm Ronner (fl. c. 1598-1605), a deacon in Klötze, Saxony-Anhalt; below are the lines 'Quicquid erit, tandem mea spes est unica Christus' (from the motet 'Mors tua, mors Christi') and 'Quicquid erit, superanda omnis fortuna ferendo est' (*Aeneid* V.710).
3. Nineteenth-century ink stamp of the theological seminary of St Patrick's College Library, Maynooth to verso of title and to final pages.

Adams A-1285; *Bibliotheca Belgica* A-42; BM STC Dutch 12; Brunet I: 342; Houzeau & Lancaster I: 2392; *Index Aureliensis* 31; Lalande 115; *Netherlandish Books* no. 2422; Soltész A-437; USTC 402027; **this issue not in Sabin or Wellcome** (see 1750 and I: 346, respectively, for other Antwerp-printed editions of the same year). See Drennan, 'The Bibliographical Description of astronomical Volvelles and other moveable Diagrams' in *The Library* 13, no. 3 (2012), pp. 316-339.



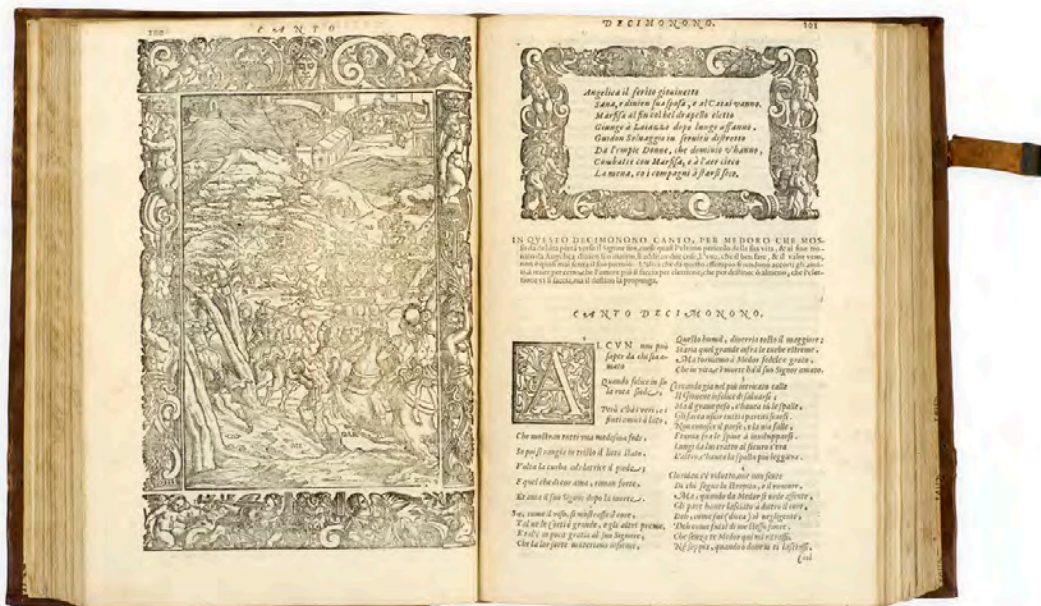


THE LAST VALGRISI EDITION

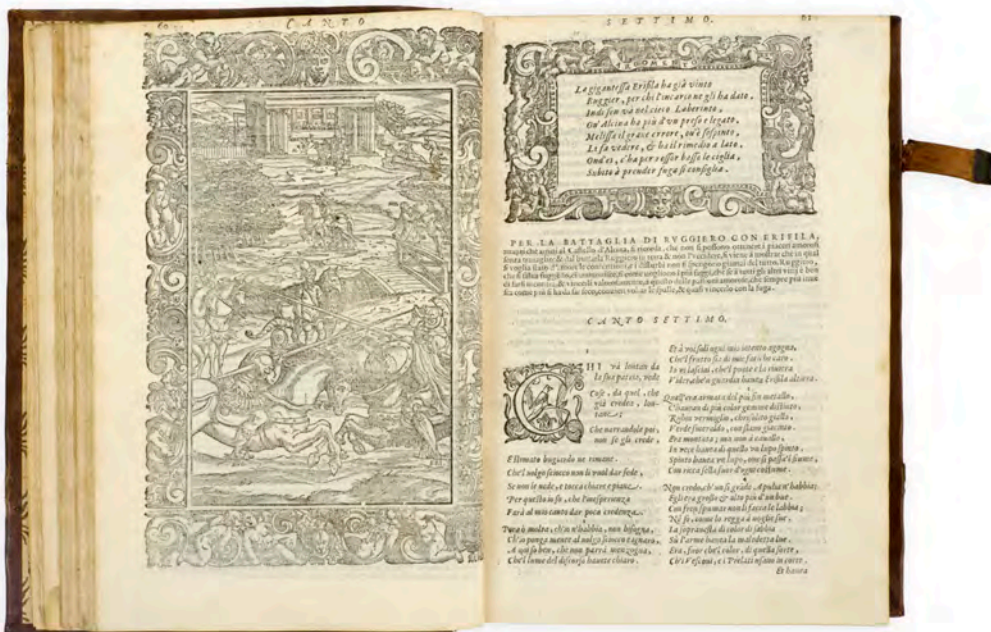
3. **ARIOSTO, Lodovico.** Orlando furioso ... tutto ricorretto, & di nuove figure adornato, con le annotationi, gli avvertimenti, & le dichiarazioni di Ieronimo Ruscelli, la vita dell'autore descritta dal Signor Giovanbattista Pigna, gli scontri de'luoghi mutate dall'autore dopò la prima impressione, la dichiarazione di tutte le istorie, & favole toccata nel presente libro, fatte da M. Nicolò Eugenio; di nuovo aggiuntovi li cinque canti del medesimo autore, et una tavola de'principii di tutte le stanze, con altre cose utili, & necessarie. Venice, Felice Valgrisi, 1603.

4to, pp. [16], 654, [32], bound without final blank 2V8; title within architectural woodcut border with figures, full-page woodcut illustrations within borders, woodcut ornaments and initials; part-title for *I cinque canti* (p. 533) with imprint of Nicolò Moretti; trimmed at top-edge (clipping border of title and occasionally touching pagination or running title), a few instances of worming with inconsequential loss; early twentieth-century Florentine medieval-pastiche export binding, moulded calf over bevelled wooden boards, upper board lettered directly in blind, two clasps to fore-edge, edges speckled green, printed patterned endpapers; rubbed with a few small scuffs at extremities, stain to upper board and head-cap, one clasp absent and the other partially split; a few contemporary ink marks, with the *cinque canti* numbered in manuscript; seventeenth-century ownership inscription ?Gotter to title-page. £850

The last Valgrisi edition of Ariosto's *Orlando furioso*, edited by Girolamo Ruscelli and with fifty-one magnificent full-page woodcut illustrations.



Valgrisi's blocks are the first full-page illustrations for Ariosto. He went one step further than Giolito as he had done in his 1552 Boccaccio in an attempt to compete with the Giolito editions ... In the dedication to Alfonso d'Este, Ruscelli explains to the reader the application of the rules of perspective to multiple scenes in these cuts. The upper part of the block often becomes a map, offering, as Philip Hofer notes, "a tour of the canto by hippogryph" (Mortimer). The present edition utilises the forty-six blocks from Valgrisi's first quarto edition of 1556, which appear at the start of each *canto*, their designs varyingly attributed to Dosso Dossi, Battista Dossi, Donato Bercelli, or the circle of Giovanni Britto; the additional five blocks for the *Cinque canti* were added in 1580.



Ruscelli's editorial prowess is evidenced by the introduction of several paratextual features, including glossaries and new commentaries and annotations to each *canto*; the popularity of Valgrisi's editions of the *Orlando furioso* was rivalled only by that of Giolito.

Agnelli-Ravegnani, *Annali delle edizioni ariostee* I, pp. 175-6; BM STC Italian, p. 48; Brunet I, col. 437; Gamba 20, no. 59, 'the only seventeenth-century edition of the *Furioso* worth noting' (*trans.*); USTC 4035873. See Mortimer *Italian* I, pp. 36-7.



4. **ASTRUC, Jean.** *Tractatus de motus fermentativi causa novam et mechanicam hypothesim continens, auctore Joanne Astruc artium liberalium magistro, & in universitates montpelienſi medicinae studioso. Montpellier, Honoratus Pech, 1702.*

12mo in 8s and 4s, pp. [12], 177, [3 (imprimatur index, and errata)], with folding plate comprising 8 woodcut diagrams; woodcut and typographic ornaments; a very good copy in contemporary sheep, spine tooled in compartments, edges speckled, sewn two-on on 3 cords with two false bands, recent gilt black morocco spine label; a little worn, spine chipped; eighteenth-century ownership inscription 'Ex libris Stephani Leſpinasse med. Studiosi' to front pastedown. £500

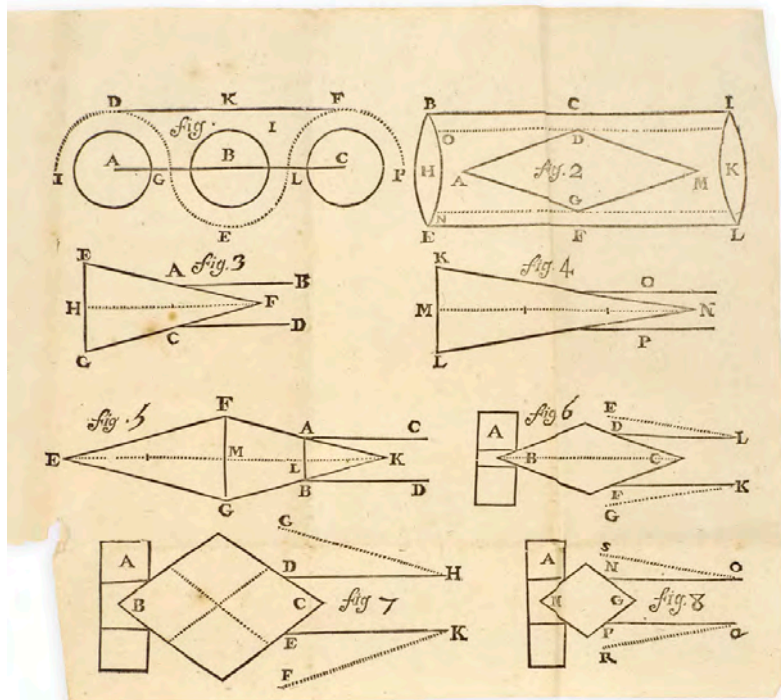
A dissertation on fermentation published by the physician Jean Astruc (1684–1766), aged eighteen; he later taught anatomy at Toulouse and the Collège Royal in Paris, and served as consultant to Louis XV and as chief physician of August II of Poland.

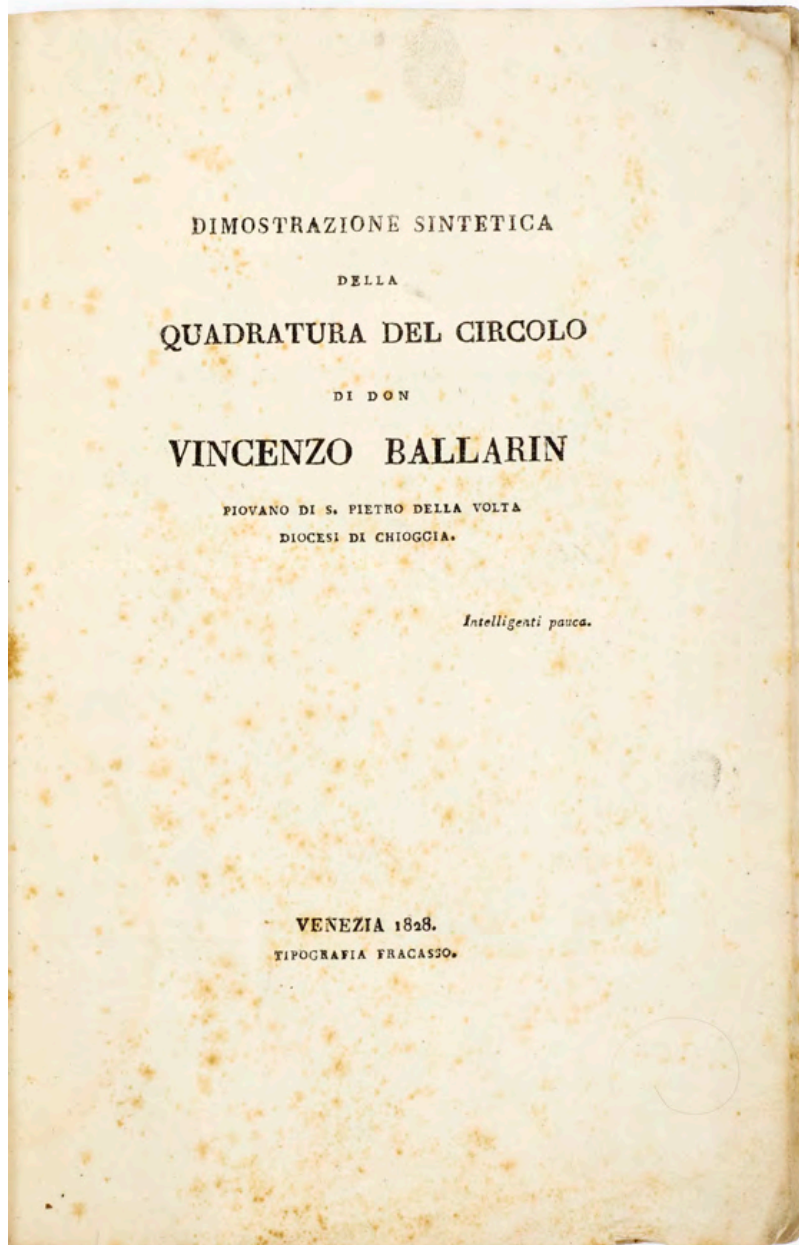
This is Astruc's first work; he would go on to publish, *inter alia*, the highly influential *De morbis venereis* (1736) on syphilis and the *Traité des maladies des femme* (1737) on obstetrics and gynaecology. Astruc 'covered all phases of medicine: anatomy, physiology, psychology, gerontology, pathology, therapy, venereology, gynecology, neurology, and pediatrics ... His works were translated into English and German, and were known widely in Europe' (DSB).

In his treatise, perhaps the foundation of his later development of iatrochemical and iatromechanical principles, he discusses existing philosophical opinions on the causes of fermentation by Descartes, Gassendi, and others; proposes a new hypothesis; assesses the effects of heat and the phenomena of crystallisation, precipitation, and explosions.

Scarce outside France; we find two copies in the UK (BL and Wellcome) and two in the US (National Library of Medicine and Indiana).

Wellcome II, p. 64; Quérard I, p.64.





SQUARING THE CIRCLE

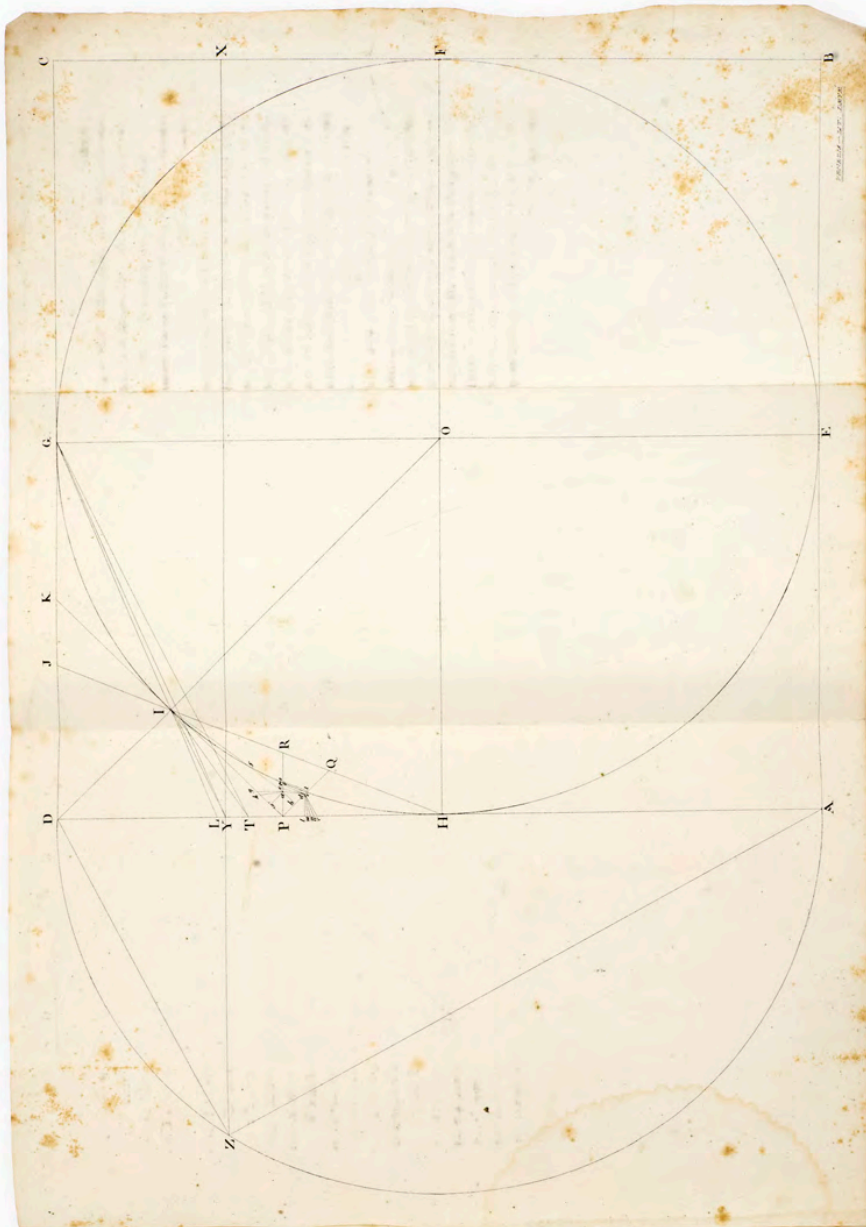
5. **BALLARIN, Vincenzo.** Dimostrazione sintetica della quadratura del circolo di Don Vincenzo Ballarin, piovano di S. Pietro della Volta diocesi di Chioggia. *Venice, Fracasso, 1828.*

8vo, pp. 14, with folding lithographic plate (signed 'Venezia – Lit: Deye'); light foxing throughout, but a good copy; in contemporary pink wrappers; ink ownership inscription of Agostino Manfrin Provedi dated 1830 to front cover. £900

First and only edition of this confident but mistaken attempt at squaring the circle – drawing a square with the same area as a given circle using a compass and straightedge – later proven to be impossible.

With the visual aid of a large plate bound at the end, Ballarin lays out his proposal for squaring the circle; he devotes more of the text, however, to defending the pursuit against the 'erroneous opinion' that it is impossible, and against accusations of being 'useless, frivolous, puerile, or unworthy of wise men' (p. 9 *trans.*). The impossibility would nonetheless be proven in 1882.

The *Dimostrazione* appears to have been limited to a print run of 150 copies (see *Elenco delle opere stampate e pubblicate in Venezia nelle provincie venete nell'anno 1828* 365); Ballarin dedicates his brief treatise to an unspecified 'famous Academy for the advancement of science' and likely distributed it exclusively amongst its members.



vò 3 q. e 17 n. che
 è il segmento HI.
 queste verità, conosce
 netrica la vera Qua-
 etro, oppure il rag-
 ine intrinseco di un q,
 i q, e quanti n so-
 II, conoscerà anche
 coverticali, quanta
 un circolo; e dovrà
 so nel considerare in
 letto umano finora.
 re l'Edipo di questo
 e promesse ricompen-
 sciglierà ancora col
 inteso, ch' errando,
 suo premio, perché
 a verità, che ingan-
 Perché questi debbho-
 nomo per essere En-

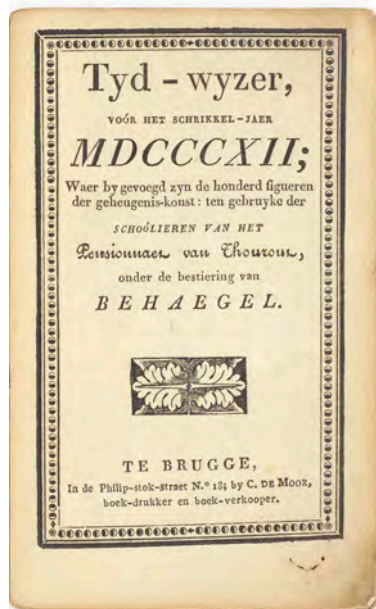
Little is known about Vincenzo Ballarin, though his penchant for oratory and his geographic ties to the Venetian coastal town at Chioggia could perhaps identify him with the Vincenzo Ballarin del fusinato 'who in 1829 read and explained in the piazza the *Orlando furioso*, *Orlando innamorato*, *I reali di Francia*, *Il Guerin Meschino*, &c. This Vincenzo was the most celebrated of the Chioggia storytellers' (Renier, 'I cantastorie in Chioggia e in Sicilia' in *La discesa di Ugo d'Alvernia allo inferno* (1968), p. XXI trans.).

Provenance: Inscription of Agostino Manfrin Provedi 'alla Dimostrazione ... del 1830 Venezia ... stampat. [...] per l'autore stesso'. Manfrin Provedi was best known for his efforts to posthumously publish the Latin translation of Dante's *Commedia* by his uncle, Gaetano dalla Piazza.

Not on OCLC or Library Hub; ICCU finds two copies in Italy. We have found one other copy, at the Österreichische Nationalbibliothek.

Bibliografia italiana (1828) 513.

MNEMONICS FOR MINORS
WITH JUVENILE DRAWINGS



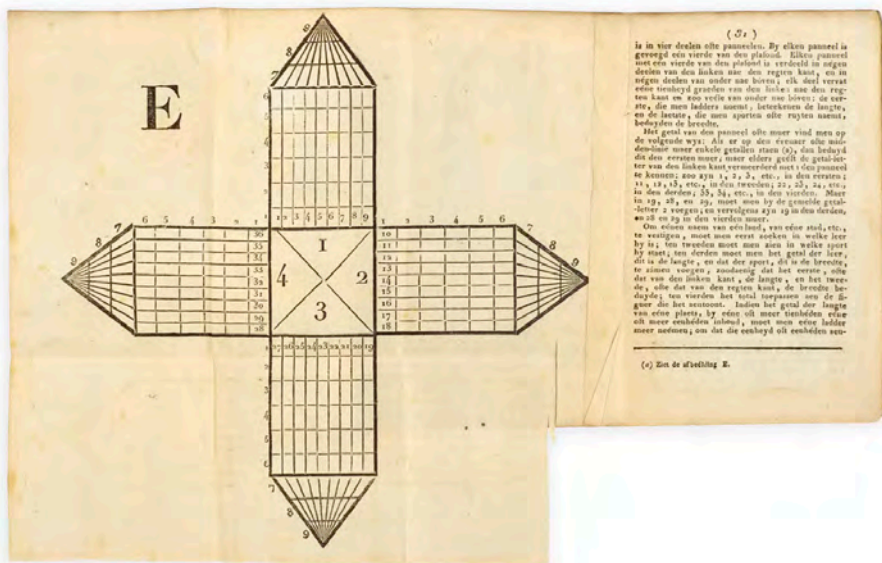
6. **BEHAEGEL, Pieter.** Tyd-Wyzer, voor het Schrikkel-jaer MDCCCXII; waer by gevoegd zyn de honderd figuren der geheugenis-konst: ten gebruyke der schoolieren van het pensionnaet van Thourout onder de bestiering van Behaegel. *Bruges, C. De Moor, [1812].* [offered with:]

— Tyd-Wyzer voor het Jaer MDCCCXIII; waer by gevoegd is het vervolg der geheugenis-konst: ten gebruyke der schoolieren van het pensionnaet van Thourout, onder de bestiering van P. Behaegel. *Bruges, C. De Moor, [1813].*

Two works, 12mo, I: pp. 38, title and text within decorative borders, introduction (p. 3) in *civilité* type, small worm hole/track to lower outer corners, good in original thick paper wrappers, small loss and worm track to corner of upper cover, outer drab blue paper wrappers detached and worn, contemporary juvenile drawings in brown ink to pp. 29-38, manuscript note fastened to p. 34 with pin; II: pp. 34, with 1 folding plate, woodcut printer's device to title, title and calendar within decorative borders, some light marginal damp staining, good in original drab blue wrappers, somewhat chipped and dusty. £1750

Two apparently unrecorded school textbooks on the art of memory composed by the Flemish educator and linguist Pieter Behaegel (1783–1857) for his students at the boarding school in Torhout, Belgium, the first enhanced with drawings by one of his pupils.

Behaegel founded a school at Torhout in the Belgian province of West Flanders in 1810, and by 1817 it numbered some ninety pupils. The school achieved considerable success, with Behaegel teaching there until the late 1830s, when he became involved in important debates around Flemish and Dutch spelling.





Following a calendar for the year, the *Tyd-wyzer* for 1812 provides a section headed ‘the hundred figures of the art of memory’, in which the numbers 1 to 100 are assigned a corresponding noun to help a child visualise and remember how each is written. **In this particular copy a young learner has added their own delightful drawings – a remarkable witness to number learning in action.** So the number 2 is a swan, for example, number 8 a sideways pair of glasses, 23 a camel, 45 a Turk on a long chair, 51 the serpent and Eve, 53 Neptune with his trident, 71 death (a scythe beside a skeleton), 95 Virgil (under a tree), and 100 a set of scales. A contemporary manuscript note has been pinned to p. 34 – perhaps by a teacher – giving an alternative mental picture for the number 53, that of a carpenter and his square.

Pages 15-34 of the 1813 volume then elaborate in most interesting fashion upon Behaegel’s mnemonic system, which clearly draws inspiration from the work of the German mnemonist Gregor von Feinaigle (1760-1819), applying it to mathematics, surveying, and recalling historical names, events, and dates.

No copies traced on OCLC or KVK. For more on Behaegel, see Ludo Valcke, ‘Pieter Behaegel en zijn Torhouts pensionaat (1810–1839)’, which however makes no mention of his *Tyd-wyzer*.

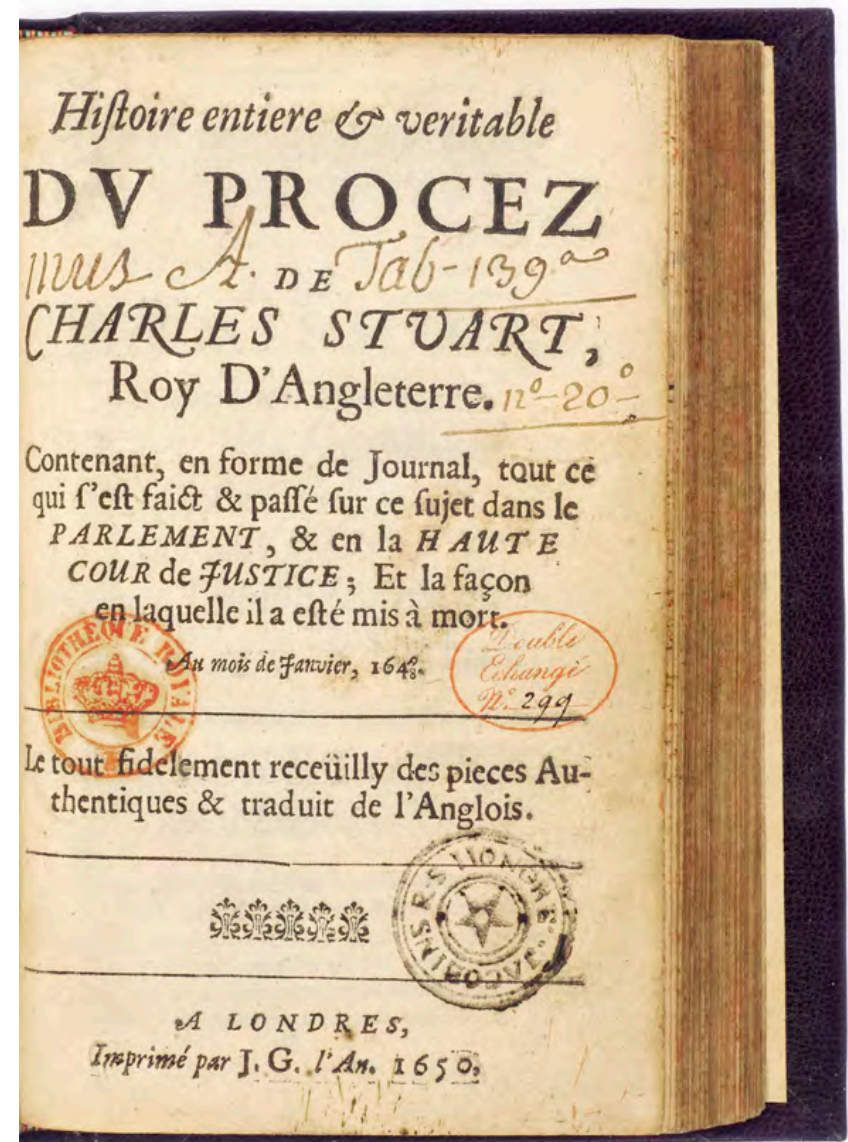
ENGLISH ROYAL TRIAL
FROM THE FRENCH ROYAL LIBRARY

7. [CHARLES I.] Histoire entiere & veritable du procez de Charles Stuart, Roy d'Angleterre. Contenant, en forme de journal, tout ce qui s'est fait & passé sur ce sujet dans le Parlement, & en la haute cour de justice; et la façon en laquelle il a esté mis à mort. Au mois de janvier, 1649/8. Le tout fidelement receüilly des pieces authentiques & traduit de l'Anglois. *London, imprimé par J[ohn]. G[rismond], 1650.*

8vo, pp. [2], 155, [1]; without preliminary blank [A1]; separate dated title pages for 'La declaration des deux maisons du Parlement d'Angleterre' and 'La declaration des Communes d'Angleterre, assemblées en Parlement', but with pagination and register continuous; very light toning, but a very good copy; bound in modern brown morocco, gilt-lettered red morocco labels to spine, contemporary flyleaves preserved; seventeenth-century ownership inscription of the Dominicans of the Couvent de l'Annonciation in Paris ('Ex libris ff.um Praed[icatoru]m Paris[iensiu]m ad S. Honoratum') to head of p. 1, with eighteenth-century shelfmark ('mus. A. Tab-139^a / n^o-20^o-') and stamp ('Jacobins R.S. Honoré') of the same institution to title, red ink stamp Bibliotheque royale and duplicate oval stamp ('Double echangé no. 299') to title and p. 155, twentieth-century engraved bookplate of Pierre Lallier loosely inserted, with a leaf of bibliographical notes in his hand also loosely inserted. £600

First edition of this detailed report of the trial, sentence, and execution in 1649 of Charles I, seemingly a work of propaganda commissioned by Cromwell and the British parliament.

An interesting 'association' copy once in the royal library of Louis Philippe I, King of the French, who was forced to abdicate in the Revolution of 1848 and spent the remainder of his life in exile in Britain. His father, Louis Philippe II of Orléans, had initially supported the Revolution in 1789 and voted in favour of the execution of his third-cousin Louis XVI, before being executed himself in 1793 during the Reign of Terror.



A reissue (ESTC R202413) published in the same year has added a preface 'Au lecteur', four final contents leaves ('Table des matieres'), and a cancel title page with the added words 'A quoy sont adjoustées quelques declarations du Parlement...' A duodecimo edition was also published in the same year.

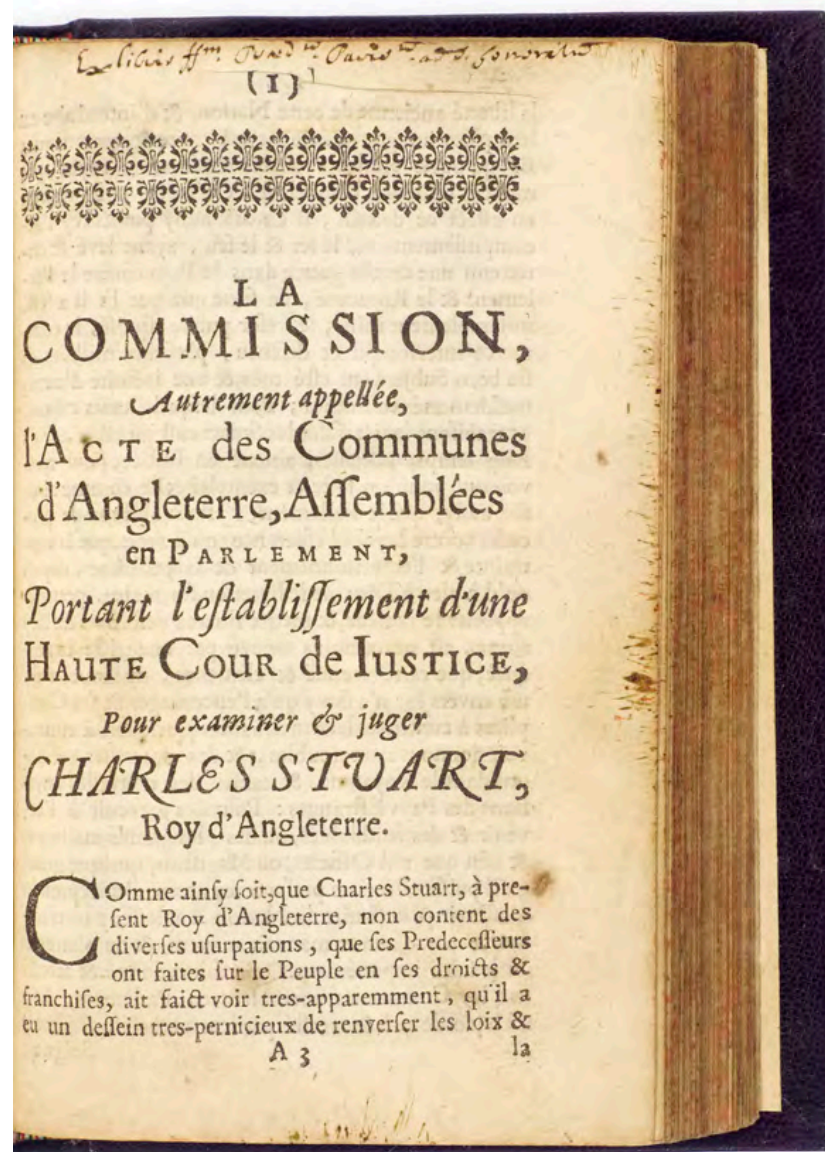
Provenance:

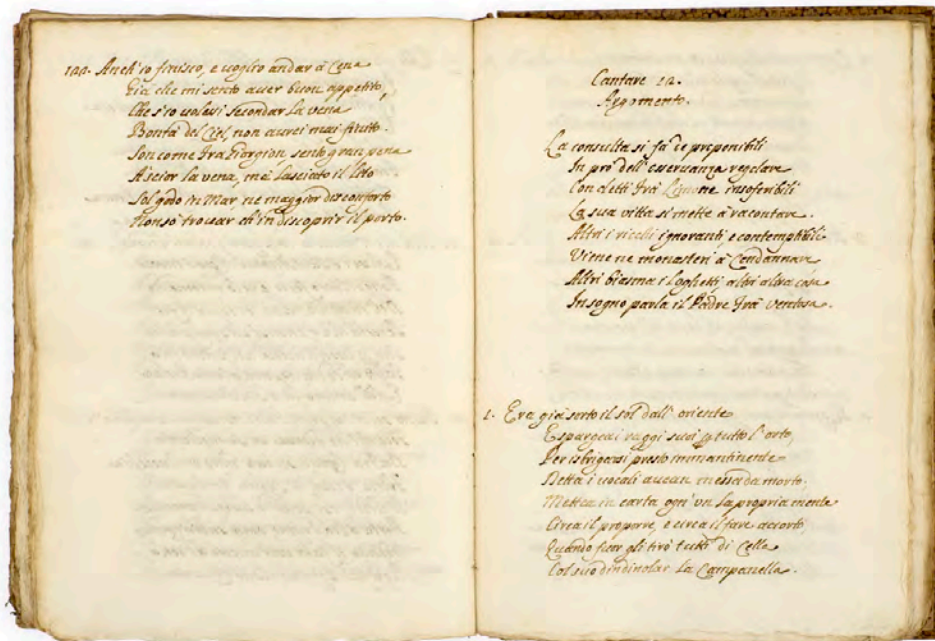
1. The Dominicans of the Couvent de l'Annonciation, also known as the monastery of the Jacobins of rue Saint-Honoré. The library of the monastery was founded in 1613 and grew significantly thanks to the legacies of numerous donors, in particular those of the Belgian Dominican Bruslé de Montplainchamp, Pierre Quétif, François de Bosquet, Dufour, and Louis Piques, and through exchange with the monastery of the same order in Caen. By 1787 the library was considered one of the finest in Paris, comprising thirty-two thousand books and 132 manuscripts. Following the French Revolution, the monastery was suppressed in 1790 and the library confiscated; the books were transported to a deposit established in the monastery of the Capuchins on rue Saint-Honoré, while the monastery of the Jacobins was rented to the Society of the Friends of the Constitution, better known as the 'Club des Jacobins', one of the most influential political clubs of the Revolution.

2. The Bibliotheque royale of France (now the Bibliothèque nationale de France). The stamp (Josserand & Bruno 25) is the one in use between 1830 and 1848 during the so-called July Monarchy under Louis Philippe I. Later exchanged as duplicate (after 1846).

3. Pierre Lallier (1946–2021), Parisian master printer and intaglio printmaker.

ESTC R202405. See Josserand & Bruno, 'Les estampilles du Département des imprimés de la Bibliothèque nationale' in *Mélanges d'histoire du livre et des bibliothèques offerts à Monsieur Frantz Calot* (1960), p. 261-298.



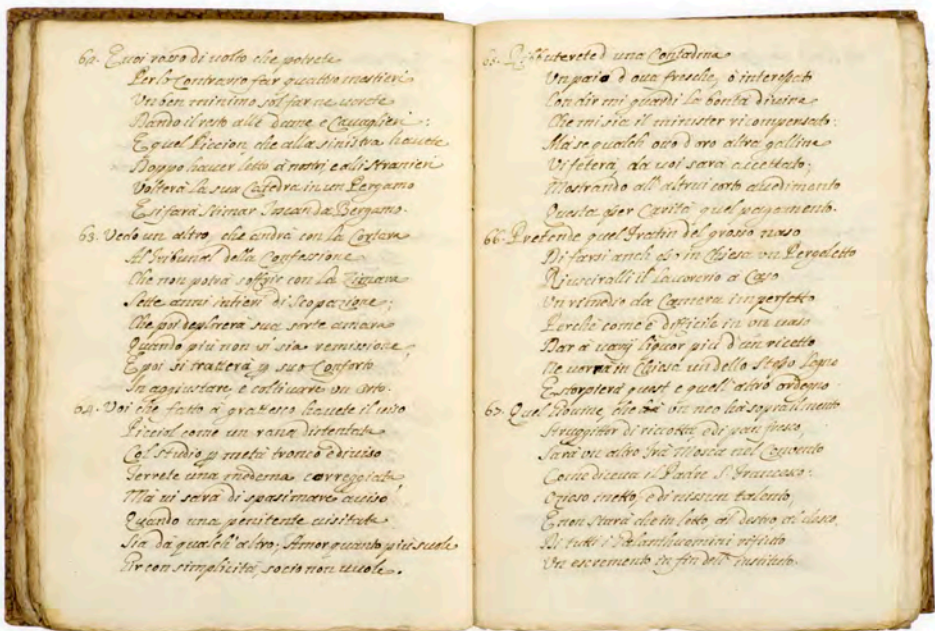


100. Ancl'io scrivo, e voglio andar a Cava
Vie che mi serbo aver buon appetito,
Che s'io uolessi tenerla la vena
Bontà del Ciel, non avrei mai frutto.
Son come fra frigidie sent'g par, vena
Ardor la vena, ma lasciando il lito
Sol'godo in Mar, ne maggior deo conforto
Pensò trovar di m'insognar il porto.

Cantava 101.
Apparimento.

La consuetudine si fa de' proprii abiti
In pro' dell'carceranza, e volere
Con d'etti frati Lyone, ragionabili
La sua villa s'incute a vacuitate.
Altri i vicoli ignoranti e contemprabili
Venne in monasteri a condannare
Altri b'come i copiosi, altri altri con
In sogno parla il Padre suo venturo.

1. Era già sotto il sol dall' oriente
Espargeasi i raggi suoi in tutto l'orbe,
Per lo spagoi presto monasterio e
Nella i uocati aucau, in chi da morto.
Materia in carta ogni via la propria mente
Ora il proprio, e uoca il fare uerato
Quanto son gli suoi testi di Cella
Col suo uinculo la Capparella.



60. E' un' cosa di uoto che parca
Per lo continuo far quant'io misterio
V'è un' uinculo, sol' per me uocato
Dando il uoto alle dame e Casaglieri.
E qual licenzia che alla sinistra ha uocato
Doppo ha uocato, che a' n'è a' d'ist'arian
V'è l'ora la sua Capella in un' Bergamo
E' l'ora uocato, che a' n'è a' d'ist'arian.

63. V'è un' altro che andò in la Certosa
Al' uinculo della Cappella
Che non puo' scappir con la Capella
A' d'è un' uinculo di scappatura
Che pu' scappatura sua uocato amano
Quanto più non si sia uocato uocato
E poi si scappatura a' d'ist'arian
In scappatura e scappatura in uocato.

65. Voi che fatto è uocato uocato il uoto
L'inculo come un' uocato uocato
C'è l'ora di uocato uocato uocato
V'è un' uocato uocato uocato
Ma u' uocato di uocato uocato
Quanto una uocato uocato
In da uocato uocato, Amore uocato uocato
In non simplicità uocato non uocato.

66. V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato.

67. V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato.

68. V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
V'è un' uocato uocato uocato
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V'è un' uocato uocato uocato
V'è un' uocato uocato uocato.

NAUGHTY FRIARS (CENSORED)

8. [CHIESA, Sebastiano.] [Capitolo fratesco.] [Italy, late seventeenth century.]

Manuscript on paper, 4to (c. 209 x 152 mm), pp. [496]; in Italian, written in brown ink in a fine Italian late seventeenth-century cursive hand, 24 lines per page, contemporary paper slip with a correction for Canto I, ottava n. 8, loosely inserted; in very good, fresh condition, fore- and tail-edges uncut, bound in early twentieth-century printed patterned paper over boards; slightly sunned; inscription recording the purchase from Cantoni in Milan by Barbara Reynolds (see below), dated Cambridge 1947, to front free endpaper. £850

Unpublished seventeenth-century Italian satirical poem on monastic life, which enjoyed wide circulation and acclaim in the seventeenth and eighteenth centuries but which survives only in manuscript form after allegedly being entrusted to a friend by its dying author.

The *Capitolo fratesco* (or *dei frati* according to other sources) is an irresistible Boccaccio-esque narrative in *ottava rima* which portrays monastic life, rendering the everyday vicissitudes of friars with lively satirical anecdotes and producing a less-than-flattering portrayal of the author's own habits. This copy contains the abridged version in fourteen cantos instead of sixteen, excluding cantos XI and XIII from the longer version (canto XIII, 'La visita delle monache', was made up of only twelve stanzas having being expurgated by the author himself, since his role as confessor to various nuns could have attracted suspicions that he had broken the seal of confession by reporting some real facts).

107. Così cenno la cosa
 D'aver cost'po
 E se qualche
 Non cingera
 Perché omnia
 Ch'io reco il
 Ma già che
 Aviani gu
 Saggi però l'otto
 Ed altri i
 Benel'lib
 Scritto in
 Sono cor
 Inattardat
 Accio' d'ia
 Sono m
 Ne gli r'itard
 O per di
 Ch'haico
 Avanti
 Al buo
 E l'it
 Senda
 A' cr
 Sebastiana Chiesa

108. L'ave e riposa, refin condole, e uoale
 Che via la Banca del Buon vicinale,
 A ogni uno obvera i fructi, e le parole
 Frangenti i molti accetti, e le parole
 Nel recitante il Cappuccin di Duole,
 E quello incontro a punto e tutto fide,
 Ma, e il cardo sopra una banchele
 Vocano ritirati alla Bacante.

109. Fra' Duolo e il Carmelino sopra il Sporno
 Tanno, e sopra il Mellano alto, e amore
 Don servante al Duca suo Costantino
 Venoso a dipartir sopra il Edvone,
 E l'buo santo Profate esultano
 L'abbito nuovo del Dottor Baione,
 Le Aquila santo fove e Cattedrato
 Da d'riveri, parer viene aggrato.

110. Sopra Santo Enrico. Banti d'ektino
 Sopra i cappucci, e sopra i Calzodi
 Sopra la barba, e sopra il Bernatino
 Quasi, e piccilli fra' lor bastano i ludi,
 Se in meglio portar il convegno,
 O' l'ndon franciscan d'acinqventi,
 Ed altre cose, come intendevole
 Lodi, e fructelli miei se leggervole.

Videri potest
 E par corallo al
 Fructice, rucorpo
 Datto se rucorpo
 So gli faggi carop
 Aggrato, ch'ha
 Nuovo de' sardi
 Ogn'ora Locco
 Atte, d'itamo non
 Ch' il Spettrero
 Che in fra cor
 Altri dal mal
 De' fructi e proprio
 E de' fructi il Bili
 M'interdi amicos
 I buo serui al
 Coraparte al tra o ge
 10 fructi: fructi per
 Obervamento, se
 Estab' asserva
 Evoluti, e va uen
 I cari ho fructi e
 Nella terra d'avor
 O' l' Reverendi miei

Reggiano Accademico

A contemporary hand has added in the margin of the last two pages the solution of an acrostic hidden in the last five stanzas; when read together, the first letter of each verse reads 'Sebastiano Chiesa Reggiano Accademico Lepido', revealing the alleged authorship. Little is known about Sebastiano Chiesa (1602–1666); he describes himself as from Reggio, and authored verse in the vernacular under the name of 'Accademico Occulto' or, as in here, 'Accademico Lepido'.

Provenance: from the library of Eva Mary Barbara Reynolds (1914–2015), English scholar of Italian Studies, lexicographer, and translator, Lecturer in Italian Literature and Language at the University of Cambridge from 1945 to 1962, Chief Executive and General Editor of the Cambridge Italian Dictionary for thirty-three years, and Visiting Professor at the University of California Berkeley (1974-1975), Wheaton College Illinois, (1977-1978, and 1982), Trinity College Dublin (1980 and 1981), and Hope College Michigan (1982). Bought from Cantoni in Milan in 1947.

Melzi III, p. 150; Piantanida III, 2907 ff.; Quadrio, *Storia della poesia* II, p. 328.

Barbara Reynolds
 Cambridge
 1947

Bought from Cantoni, Milan.

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3. A Table of ANNUITIES, and COMMISSION or BROKERAGE, from One to One Eighth *per Cent*.

By DANIEL FENNING,

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MATHEMATICIAN, SALISBURY.

L O N D O N:

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B. C. COLLINS, on the *New Canal*, in *Salisbury*.

M,DCC,LXXXV.

[Price One Shilling and Sixpence.]

MOON'S ALMANACK

9. **FENNING, Daniel.** The Ready Reckoner; or Trader's most useful Assistant, in buying and selling all sorts of Commodities either wholesale or Retail ... The eighth Edition. With Additions on Board and Timber Measure, Brick-work, and gauging by the Pen and Slip-rule. Carefully revised and corrected by Joseph Moon, Mathematician, Salisbury. *London: Printed for S. Crowder ... and B. C. Collins ... in Salisbury. 1785.*

8vo, pp. [2], xii, [264], with an initial advertisement and 'certificate' leaf with a woodcut facsimile signature of the editor; a good copy in contemporary buckram, somewhat rubbed and soiled. £250

First edition thus, edited by the mathematician and almanac-maker Joseph Moon of Salisbury.

Daniel Fenning (1714/15–1767) was the author of many textbooks covering spelling, grammar, geography, and practical mathematics. His *Ready Reckoner* was first published in 1757 and much reprinted – like many of his books, it had wide currency in America, where it also had several printings in German. Joseph Moon (d. 1817) published a Salisbury-printed almanac from the late 1770s. Here he claims to have 'bestowed extraordinary labour on correcting this useful book,' recalculating every sum.

Five copies only in ESTC: BL (wanting the first leaf), Leeds; American Antiquarian Society, Wesleyan, and Yale.

BATTLING WITH BRIEFARIES

10. [FRENCH REVOLUTION.] Grand poëme épi-civique [*drop-head title*: où l'on célèbre la grande victoire des citoyens soldats et des soldats citoyens, sur les Abbés aristocrates qui vouloient pulvériser l'autel de la patrie]. [*Paris?*, 1791?]

8vo, pp. 16; half-title and drop-head title; old ink stain to half-title, lightly toned; a very good, uncut copy; unbound; 2 pp. of explanatory manuscript notes in a near-contemporary hand loosely inserted. £350

Rare satirical poem relating to a comical incident in December 1790 in which a group of students from the Irish Benedictine college in Paris damaged the recently erected 'altar of the fatherland' on the Champ de Mars while celebrating the feast of St Nicholas with a game of football. The incident was considered blasphemous by the French and the students were duly arrested.

The author of the *Grand poëme* humorously depicts the fallout from this event in which battle ensues between outraged civilian soldiers and equally indignant clergy, who 'armed each with enormous breviary, united quit their seminary, to seek glory on the Champ de Mars' (p. 7 *trans.*). When in the ensuing combat General d'Aumont is struck in the face with a service book, our writer consoles himself that the commander had not been hit with a speech by Robespierre, which by its 'length, weight, and durity' would surely have laid him low for good.

The enclosed manuscript note helpfully explains the context, as well as references to the regiments cheekily nicknamed 'Royal-Caca' and 'Royal-Pituite'.

No copies traced in the US. Only one copy on Library Hub (National Library of Scotland).

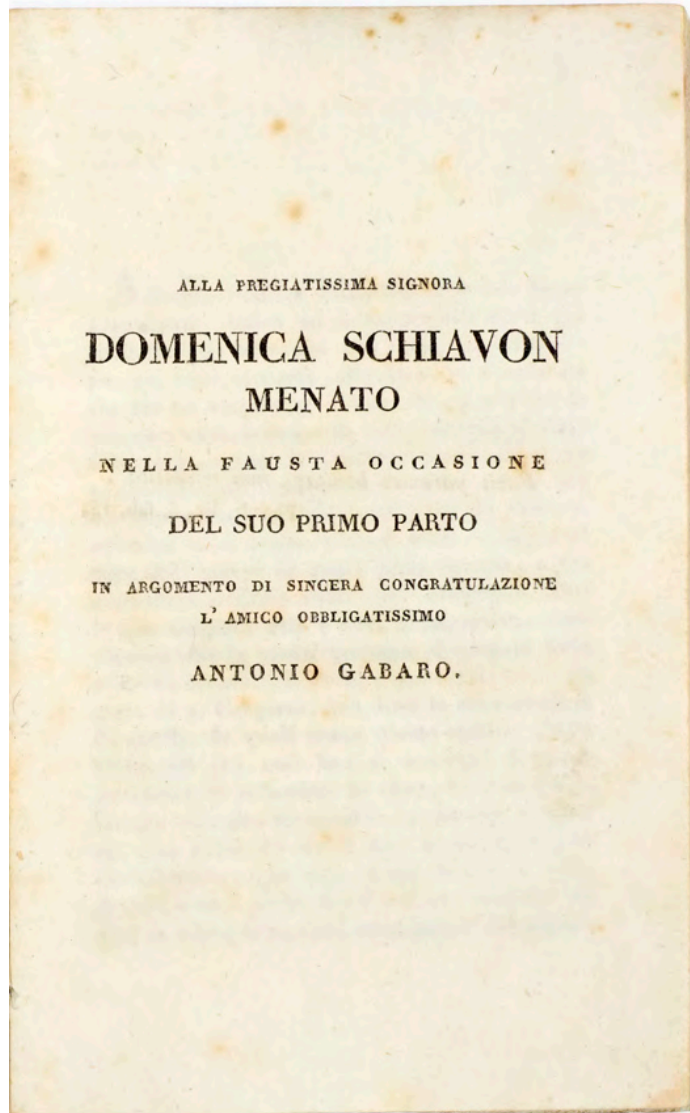
GRAND POËME

ÉPI-CIVIQUE,

Où l'on célèbre la grande Victoire des
Citoyens Soldats et des Soldats Citoyens,
sur les Abbés aristocrates qui vouloient
pulvériser l'Autel de la Patrie.

LE vieil Homere, en vers aristocrates,
A célébré les Grecs et les Troyens:
Plus noblement, en rimes démocrates,
Je vais chanter nos actifs citoyens.
Non, ces vainqueurs d'une place déserte,
Qui bravement, plus de mille contre un,
Ont, d'un courage au-dessus du commun,
Osé passer par une porte ouverte;
Et, s'illustrant par d'immortels exploits,
Tels que jamais n'en firent les Attrides,
Ont subjugué cinq à six invalides,
Malgré leur asthme et leurs jambes de bois;
Puis, tous bouillans de BARNAVO-CRATIE, (1)

(1) On prétend que la passion de M. Barnave pour le sang étoit si naturelle, qu'il en faisoit sortir du sein de sa nourrice.



11. **GABARO, Antonio.** Alla pregiatissima Signora Domenica Schiavon Menato nella fausta occasione del suo primo parto, in argomento di sincera congratulazione l'amico obbligatissimo Antonio Gabaro. *Padua, 'Nella Tipografia del Seminario', 1820.*

12mo, pp. 15, [1 (colophon)]; occasional light foxing, but a very good copy; pamphlet-stitched in contemporary blue wrappers; a few ink-spots to wrappers.

£380

First and only edition, very rare, of a scathing and sexist condemnation of 'inhuman' women who do not breastfeed their own children, dedicated to Domenica Schiavon Menato, 'an example to all women', on the occasion of the birth of her first child.

Proudly attesting to having been nursed by his own mother, Gabaro considers passing a newborn to a wet nurse to be nothing short of 'detestable abuse' and an affront to nature, writing that 'neither bear, tiger, nor any other cruel beast refuses to suckle its young'. Gabaro refers to cultural mores around nursing in China, Scotland, and Sparta, and cites the authority of Gregory the Great, Aulus Gellius, Augustine, Virgil, Tasso, and Erasmus, 'who, in one of his dialogues, calls those mothers who do not nurse their young doubly cruel: both to their children and to themselves' (p. 11 *trans.*). He does, however, pointedly exclude from his tirade those mothers who cannot nurse for medical reasons.

The work is dedicated to Domenica Schiavon Menato, whose praiseworthy decision to nurse her child is sanctioned by 'all of the most learned people' and should serve as an example to other women.

We have found only one other work by Gabaro, an 1826 Italian translation of *Il giudizio di Paride di Coluto* from the Greek.

Not on OCLC or Library Hub; ICCU records a single copy, in Bologna.

12. [GOLD and SILVER.] Bando generale per gli orefici, argentieri, ed altri che comprano, vendono, ed in qualsivoglia modo maneggiano, e contrattano oro e argento in Roma, e nello Stato Ecclesiastico. *Rome, 'nella Stamperia della Rev. Camera Apostolica,' 1815.*

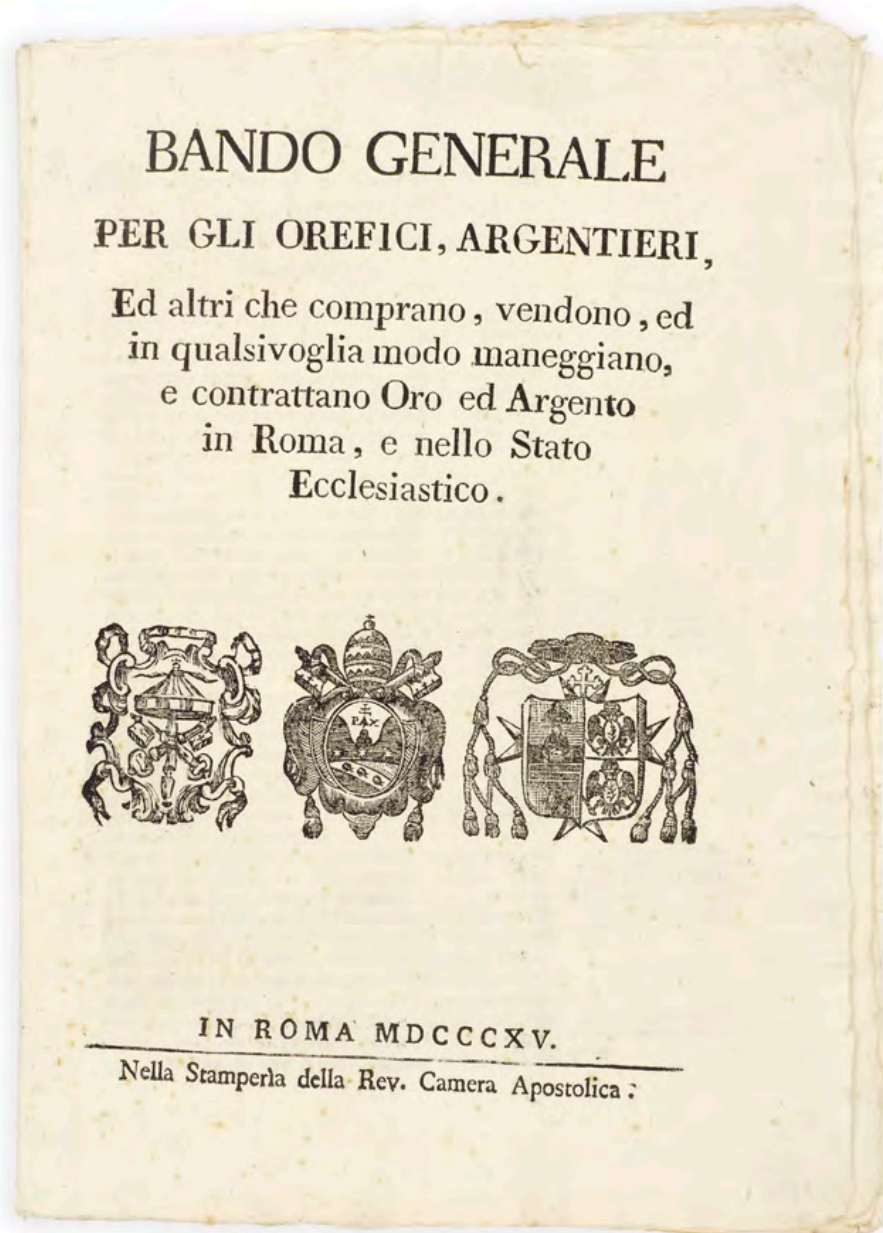
Folio, pp. 32; with three woodcut coats of arms to title (of the Camera Apostolica, Pius VII, and Cardinal Bartolomeo Pacca); a very good, clean copy, uncut and unbound in folded sheets; ink note '7 Gennaro 1815' at head of p. 32. £475

Rare edict governing goldsmiths, silversmiths, and traders in gold and silver operating in Rome and the Papal States, issued by Cardinal Bartolomeo Pacca (1756–1844) in January 1815 as Camerlengo to Pope Pius VII.

Superseding earlier legislation of 1752, this *Bando* was intended to combat the 'intollerabili abusi' which had arisen in gold and silver manufacturing and commerce. Its decrees detail the proper protocols for establishing a shop, registering with local authorities, and using official marks, including the maker's initials and registration number, and a stamp with Papal tiara, keys, and wolf for gold and silver of higher purity. Much emphasis is placed on the quality of gold and silver, with penalties both financial and corporal for serious or repeat offenders.

The decrees further establish an 'Ufficio del Bollo' in Rome to assay all new gold and silver artefacts presented to the office, and to destroy any works found to be substandard. The assayers themselves were subject to strict regulation, with those found to be abusing their powers liable to up to ten years' imprisonment. 'Money changers, Jews, and junk-dealers' are expressly forbidden from appraising, reworking, or restoring second-hand gold and silver goods coming into their possession, a privilege reserved for registered gold- and silversmiths alone.

No copies traced on OCLC or Library Hub. ICCU finds a single copy in Italy, at the Biblioteca dell'Accademia Georgica in Treia.





A NOBELWOMAN'S DOWRY:
SILVERWARE, UNDERWEAR, CUTLERY, AND LOTS OF MONEY

13. **GULDONI, Carlo.** 'Dote dell'Ill[u]strissi]ma, et Ecc[ellentissim]a Sig. Donna Ottavia Rangoni. Per rogito del Sig. Carlo Guldoni'. *Modena, January-February 1676.*

Manuscript on paper, 8vo, pp. [60] + blanks; in Latin and Italian, neatly written in brown ink in a single hand, 20 lines per page, with notarial stamp 'CGN' (*i.e.* Carlo Guldoni notario) and wafer seal of Jacobus Bascherius; sewn longstitch into a contemporary sheep case, arms of the Rangoni family tooled in gilt to boards, gilt cornerpieces, borders roll-tooled in gilt, spine gilt in compartments, edges gilt, marbled pastedowns, parchment guard around spine (lifting from lower pastedown), several leaves folded in at fore-edge to avoid trimming; corners a little bumped, a few wormholes to lower board. £850

A detailed notarial document setting out the terms of the dowry agreed between the families of Ottavia Rangoni of Modena (1648–1704) and Galeotto Barbiano (1643–1705), count of Belgioioso near Milan.

Questo è un documento notorio...
I. p. x. in Peris de Acquae...
V. scall. in da Mena...
V. scall. da mar...
Dua Guari...
V. scall. da lino...
Dua Scall...
V. scall. da lino...
Dua Scall...
V. scall. da lino...
Dua Scall...
V. scall. da lino...
Dua Scall...
V. scall. da lino...
Dua Scall...

Dua Scall...
Il finimento per il...
V. scall...
Il finimento per...
Dua Scall...
Il finimento per...
V. scall...
Il finimento per...
Dua Scall...
Il finimento per...
V. scall...
Il finimento per...
Dua Scall...
Il finimento per...
V. scall...
Il finimento per...

accorrono si richiederò per tal d. sig. ...
E resti in M. suo sig. ...
S. D. D. ...
S. D. D. ...
S. D. D. ...

Il sig. ...
S. D. D. ...
S. D. D. ...
S. D. D. ...
S. D. D. ...
S. D. D. ...
S. D. D. ...
S. D. D. ...

Due to the deaths of both parents, Ottavia is represented by her brother, Giovanni Maria Rangoni; the document details the terms of payment for a dowry of 20,000 Modenese *scudi*, the first 6000 to be paid immediately and the remaining 14,000 over the course of five years, as well as precautions in case the dowry ('God forbid') should be returned, and conversions from Modenese to Milanese currency. Curiously, Ottavia also receives an extradotal allowance of 10,000 left by her deceased relations to use as she sees fit.

Witnessed and authorised by several family members on both sides as well as Filippo Archinto (1644–1712), Quaestor and Vice President of the *Magistrato straordinario* (then the governing state body of Milan), the dowry agreement is followed by a full list of notarial expenses and the itemised values of the trousseau brought by the bride-to-be, including, *inter alia*, perfume and make-up, a blue petticoat trimmed with lace, bedsheets, underclothes of linen and bombazine, handkerchiefs, glove-boxes, hand- and bedwarmers, a bronze basin, and cutlery.

The unusual structure of the binding, with the quires sewn through the spine of a leather case and several leaves folded in to allow the textblock to be trimmed to size, suggests that the document is most likely repurposing an earlier binding for the Rangoni family. The gilt arms are composed of a fillet and at least eight tools, constructed around blind guidelines.

*F. Galton Esq
with the Author's
kind regards.*
ADDRESS

DELIVERED AT

THE HULL MEETING

OF

THE BRITISH ASSOCIATION FOR THE
ADVANCEMENT OF SCIENCE,

SEPTEMBER 7, 1853,

BY

WILLIAM HOPKINS, Esq., M.A., V.P.R.S., F.G.S.,
PRESIDENT.

LONDON:

PRINTED BY TAYLOR AND FRANCIS, RED LION COURT, FLEET STREET.

1853.

INSCRIBED BY THE AUTHOR – 'A REGULAR BRICK' –
TO HIS ILLUSTRIOUS STUDENT

14. **HOPKINS, William.** Address delivered at the Hull Meeting of the British Association for the Advancement of Science, September 7, 1853, by William Hopkins ... *London, Taylor & Francis, 1853.*

8vo, pp. [2], 20; very lightly toned, but a very good copy; in recent marbled boards with printed label to front board; ink inscription 'F. Galton Esq / with the Author's / kind regards' to title (very slightly trimmed). £350

First edition, an 1853 Address to the British Association for the Advancement of Science by its President William Hopkins (1793–1866), inscribed by the author and given to his erstwhile student Francis Galton (1822–1911). A mathematician and geologist, Hopkins became President of the British Association in 1853. In this, his opening address at the Hull meeting in September of that year, he surveys recent scientific advancements in such fields as astronomy, mechanics, physics, meteorology, geology, and biology, encompassing the work of such Victorian luminaries as James Prescott Joule, John Russell Hind, William Parsons, William Thomson, and William Rankine.

A D D R E S S

BY

WILLIAM HOPKINS, Esq., M.A., V.P.R.S., F.G.S.,

PRESIDENT OF THE CAMBRIDGE PHILOSOPHICAL SOCIETY.

GENTLEMEN OF THE BRITISH ASSOCIATION,

BEFORE I proceed to those remarks which I may have to address to you on matters of science, let me avail myself of this opportunity of expressing to you the sense I entertain of the honour which you have conferred upon me in electing me to the Presidency of the Association. When this high office was first proposed to me, I could not but feel the importance of the duties attached to it. I felt, also, that there must be others who had higher claims to the honour than myself. But I was aware how frequently difficulties will occur in the immediate appointment to such offices of the persons most competent to fill them; and, after having been invited to the office by those best qualified to decide such points, I conceived it right not to shrink from its responsibilities, but at once to accept it, with the determination of performing the duties it might impose upon me to the best of my ability. I have had the less hesitation in adopting this course from a knowledge of the effective and ready assistance which I should always receive, not only from our excellent Secretary, Mr. Phillips, but also from my predecessor in this Chair, who is so intimately acquainted with the whole working of the Association, to which he has rendered so long and so cheerfully such invaluable services. After thanking you, Gentlemen, as I do most sincerely, for the high compliment you have paid me, and assuring you of my best efforts in the cause of the Association, I proceed to lay before you such statements and remarks on scientific subjects as have presented themselves most prominently to my own mind for this occasion. In doing this, I cannot but regret my inability to do justice to many subjects which might be interesting to you; and, indeed,

Provenance: barred from becoming a Cambridge fellow on account of his wife, Hopkins spent most of his life as mathematics tutor to some of the most noted scientists of Victorian Britain, which earned him the nickname 'senior-wrangler maker'. Among his illustrious pupils were Thomson, James Clerk Maxwell, and Francis Galton, a noted polymath who made important advances in such fields as mathematics, anthropology, geology, meteorology, exploration, and psychology. It was to Galton that Hopkins presented this paper, as evidenced from the title-page. Though aged only thirty-one at the time, Galton had been something of a child prodigy and would later become a significant figure in the British Association, presenting numerous papers throughout his time there and serving as Secretary between 1863 and 1867. Of Hopkins's teaching, Galton later wrote that "Hopkins to use a Cantab expression is a regular brick; tells funny stories connected with different problems and is no way Donnish; he rattles us on at a splendid pace and makes mathematics anything but a dry subject by entering thoroughly into its metaphysics. I never enjoyed anything so much before" (Pearson, cited in ODNB).

SURWAYA

(A SHORT GUIDE)



PUBLISHED
BY
ARCHÆOLOGICAL DEPARTMENT,
GWALIOR STATE.
1939

INDIAN ARCHITECTURAL TREASURES

15. [INDIA.] Surwaya (a short guide). [*Gwalior,*] 'published by Archaeological Department, Gwalior State', 1939.

8vo, pp. 13, [3], with 16 half-tone photographic plates and 2 plans and sections (numbered Plate I to XVIII); a little light foxing, some creasing to upper corners of plates at end; a very good copy, stapled in original printed wrappers; some wear to head and foot of spine. £500

Very rare short, illustrated guide to the archaeological treasures of the village of Surwaya, near Shivpuri in the central Indian state of Madhya Pradesh, giving an overview of its history and of the remains of its medieval fort, monastery, and temples.

The photographic plates offer general views as well as details of spectacular pillars, ceilings, doorframes, and sculptures, including depictions of Durga, Vayu, and Shiva, and are followed by a plan of the site and cross sections of the monastery.

The title verso states that this is a 'reprint of the edition, 1933', although no such edition appears on OCLC, which finds only two copies of this 1939 edition, at BCU Dorigny (Switzerland) and Virginia Commonwealth University.

CANNIBALISTIC PRIESTS AND THE LIFE OF BRIAN

16. **LEBRUN-TOSSA, Jean Antoine.** *L'anti-prêtre, ou coup-d'oeil sur les rapports de la religion avec la politique et la morale.* Par Lebrun (de Grenoble). Paris, 'chez les marchands de nouveautés,' An VI [1797-8].

[bound with:]

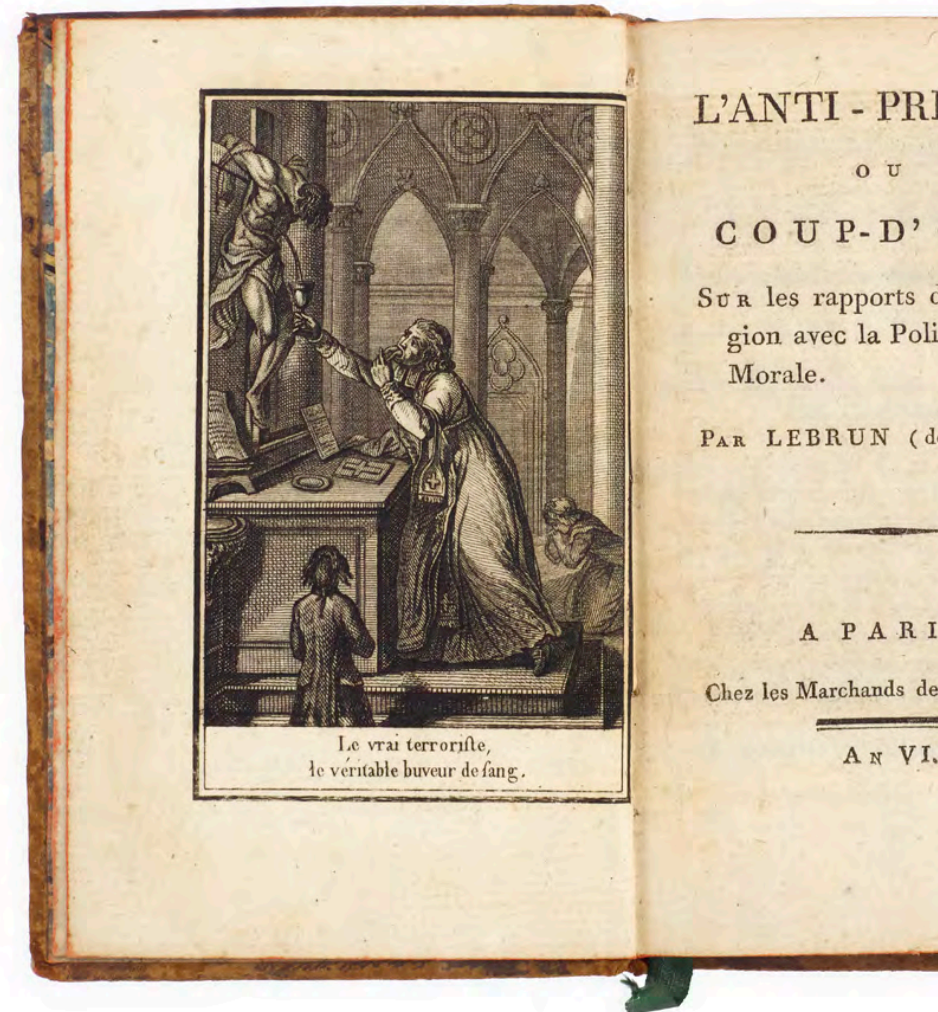
'JUCHANAN, fils de Saccai.' Histoire de Jeschua, nazaréen. Écrite en Hébreu par un Juif contemporain: traduite de l'Hébreu en Latin: et mise du Latin en Français par un apathište ... *'A Jerusalem,'* 1793.

Two works in one vol., 12mo, *Anti-prêtre*: pp. 71, [1], with copper-engraved frontispiece; *Jeschua*: [2], 30; second work a little toned; very good in contemporary mottled calf, gilt-lettered red morocco label to spine, edges stained red, marbled endpapers; some losses to spine, joints cracked but holding, some wear to corners.

£1250

Two very rare anti-religious works produced during the French Revolution.

L'anti-prêtre was penned by the journalist and playwright Lebrun-Tossa (1760–1837), who lost his faith as a seminarian upon reading Voltaire and Rousseau, subsequently turning to teaching and writing. After discussing Catholicism, Calvinism, Lutheranism, and Deism, Lebrun dismisses all religion as mere superstition, useful only to priests, defining true religion as the conjunction of virtue and enlightened philosophy. Interestingly he suggests employing theatres as 'temples of virtue' to positively influence public morals, and fostering public spirit through education. The brutal frontispiece depicts a priest at the altar filling a chalice with blood pouring from the crucified Christ while eating his body, the legs of which he pushes into his mouth. The caption reads 'the true terrorist, the real drinker of blood' (*trans.*).



B L E
H A P I T R E S

dans ce Volume.

*Des Mensonges reli-
gieux & leur stabilité.* Pag. 3
Christianisme. 7
Reflexions. 13
du Catholicisme. 20
*Calvinisme et du Lu-
theranisme.* 37
*Du Déisme ou de la
Nécessité de la Pro-
phétie.* 39
*Des droits du Gouver-
nement sous les différens cultes.* 44
De la vraie Religion. 51
de la décapitation. 67

Table des Chapitres

HISTOIRE

D E

J E S C H U A, nazaréen.

*Écrite en Hébreu par un Juif contem-
porain : traduite de l'Hébreu en Latin :
& mise du Latin en Français par un
Apathiste.*

Primus ego typis transmisi gallicè Librum.

A Jérusalem. 1793.

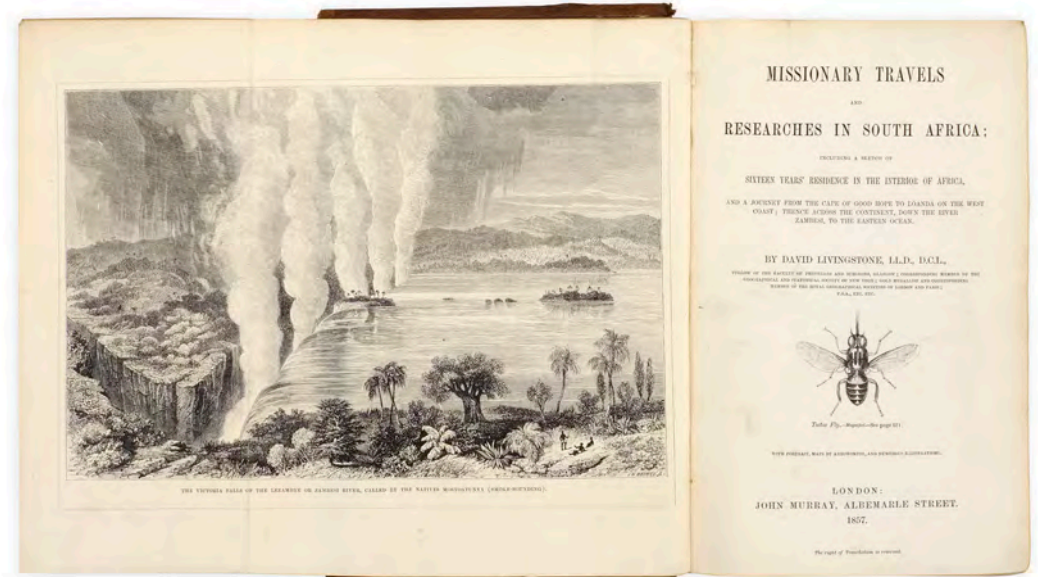
The second work, *Histoire de Jeschua*, with a fake Jerusalem imprint, is a highly satirical retelling of the life of Jesus, a kind of French Revolutionary 'Life of Brian'. Jeschua is conceived out of wedlock but gains entry to a rabbinic academy. When his mother Miriam reveals him to be a bastard, however, the rabbis shave his hair in the shape of a crown, Jeschua subsequently taking revenge on his mother by trapping one of her breasts in a door. After claiming he was born from God's forehead, Jeschua is strung up on a gallows, his body being disposed of by Jehuda in some latrines. The final pages describe the spread of the cult of Jeschua by Simeon and Johan, by means of books 'filled with lies'.

No copies of either work traced in the UK or US; OCLC finds copies at the BnF only.

17. **LIVINGSTONE, David.** *Missionary Travels and Researches in South Africa; including a Sketch of sixteen Years' Residence in the Interior of Africa, and a Journey from the Cape of Good Hope to Loanda on the West Coast; thence across the Continent, down the River Zambesi, to the eastern Ocean.* London, John Murray, 1857.

8vo, pp. x, 687, [8 (advertisements)], with a folding wood-engraved frontispiece, a steel-engraved portrait of the author by William Holl after Henry Phillips, 21 wood-engraved plates by Whymper *et al.*, a folding wood-engraved geological section, and two folding lithographic maps by John Arrowsmith with routes added by hand in red (one loose in pocket on lower pastedown, as issued); illustrations in the text; a few isolated spots, loose folding map slightly creased and dust-soiled along one edge, but a good copy in the original brown cloth by Edmonds & Remnants of London with their ticket on rear pastedown; slightly rubbed and bumped, extremities a little frayed, small piece of cloth missing at head of lower joint, hinges split. £500

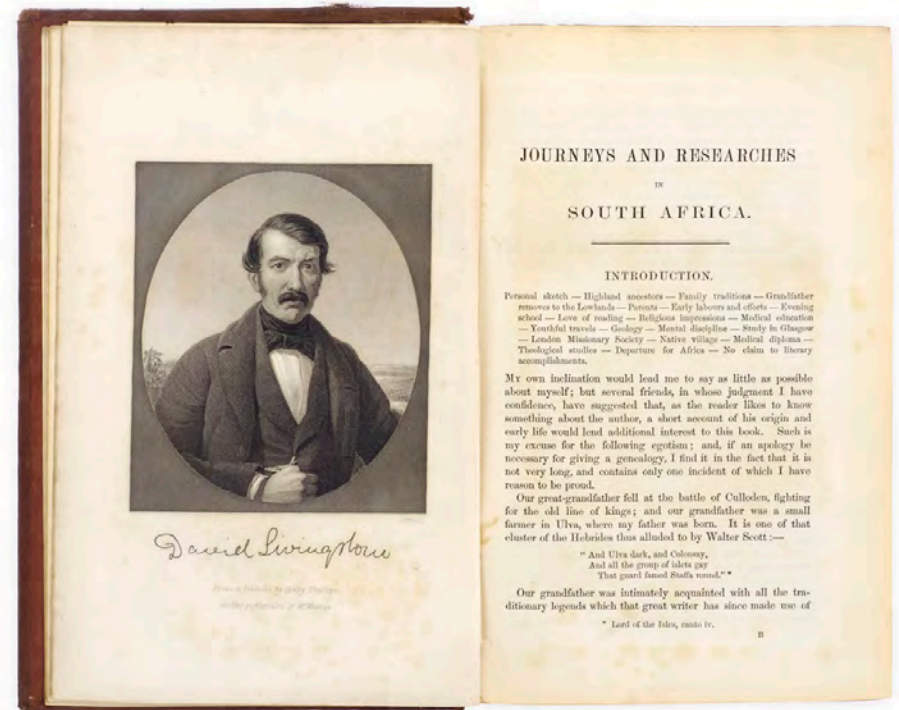
First edition. 'Livingstone's services to African geography during thirty years are almost unequalled; he covered about a third of the continent from the Cape to the Equator and from the Atlantic to the Indian Ocean. He made three great expeditions; in 1853-6 (described in this book), 1858-64 and 1865-73, of which the first and third are the most important. During these years he explored vast regions of central Africa, many of which had never been seen by white men before' (*Printing and the Mind of Man*).



Livingstone's work also alerted Victorian England to the extent of the slave trade in Central and Eastern Africa, and it corrected the popular misconception that the slave trade was dying out in Africa; through his researches and writings the Portuguese slave trade was virtually wiped out in Angola. It was also scientifically important, and provided an accurate account of the tsetse fly (*Glossina morsitans*) and the effect of its bite on cattle (Livingstone's contemporaries believed that it was harmless to humans, which it may have been at that time; as he comments on p. 81, 'a most remarkable feature in the bite of the tsetse is its perfect harmlessness in man and wild animals'). This account on pp. 80-83 is complemented by an illustration on p. 571, which is repeated as a vignette on the title-page.

The illustrations of the first edition of *Missionary Travels and Researches in South Africa* are known in three states: one state has a wood-engraved frontispiece and all of the plates are wood-engraved; another state has a tinted lithographic frontispiece and two lithographic plates (one tinted), all printed by W. West; and a third state has a tinted lithographic frontispiece and two tinted lithographic plates, all printed by Day & Son. The letterpress is also found in two settings: in one the text ends on p. 711 and pp. '8*' and '8+' are inserted between pp. 8 and 9, and in the other the text ends on p. 687 (as here); these settings are found with either a wood-engraved or lithographic frontispiece. All of these permutations of text and plates are known with a Murray catalogue dated 1 November 1857 bound in at the end (present here). Although Abbey suggested that the wood-engraved frontispiece indicated the first state of the plates, since the British Library copyright copy includes it, it seems more likely that Murray employed a number of firms to produce the plates required for the large first edition of twelve thousand copies simultaneously, and that therefore no sequence of priority can be assigned to the different states – certainly, the entry in Murray's estimate book entry for *Missionary Travels and Researches in South Africa* (now in the National Library of Scotland) suggests that the production of the lithographic plates was divided between the two lithographic printing houses of Day and West, with the former printing five thousand sets and the latter three thousand, indicating that some four thousand copies are illustrated throughout with wood-engraved plates (cf. NLS MS 42721, p. 219).

Abbey 347; PMM 341.



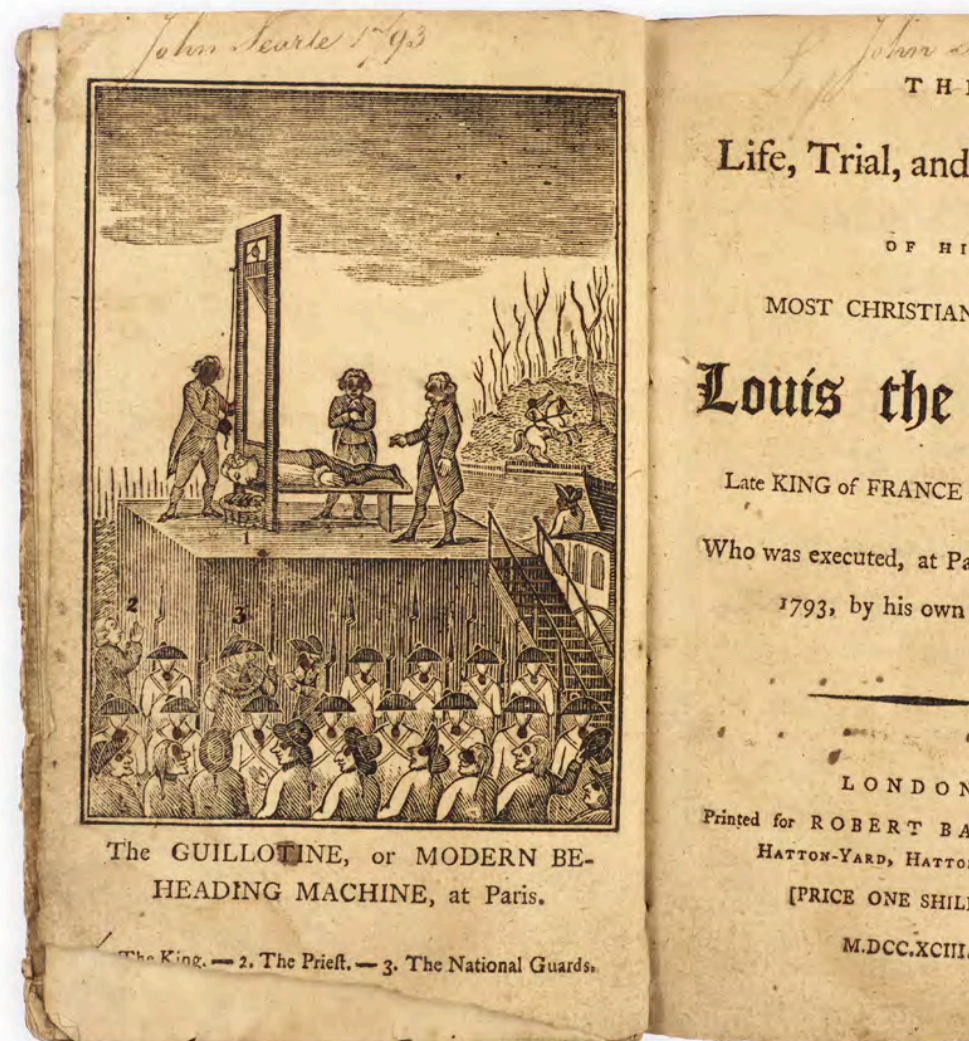
18. [LOUIS XVI.] The Life, Trial, and Execution of his most Christian Majesty Louis the XVIth, late King of France and Navarre, who was executed, at Paris, January 21, 1793, by his own Subjects. *London: Printed for Robert Barker ... 1793.* [bound with:]

[LILLO, George.] The Fatal Curiosity. An arresting Narrative, founded on Facts. To which is annex'd a Letter from the unfortunate and famous Sir Walter Raleigh to his Lady, while under Sentence of Death at Winchester. The sixth Edition. *Liverpool: Printed by W. Nevett ... for O. Adams, the Proprietor. 1767.*

Two works in one vol., 8vo, *Louis XVI*: pp. 62, including a woodcut frontispiece ('The Guillotine, or Modern beheading Machine, at Paris', portion of foot torn away touching two words in the caption, without loss of sense), *Lillo*: pp. [4], 39, [3]; somewhat dusty, else very good copies, bound together in contemporary marbled boards, paper spine, worn; ink ownership inscription of John Searle dated 1793 to title, nineteenth-century inscriptions of Alexander Gow (Wolverhampton) and Arthur Barrett (Wolverhampton) to front pastedown. £950

Unrecorded account of the last days of Louis XVI, along with a very rare Liverpool edition (three copies in ESTC) of Lillo's 'masterpiece' of verse tragedy.

One of a score of English publications issued in response to the execution of Louis XVI by guillotine, *The Life, Trial and Execution of his most Christian Majesty Louis the XVIth* comprises a short life of the French king, a translated transcript of the trial and the sentence, a description of the execution, and Louis's last will and testament. The content seems to derive from several similar publications, but it is not a direct reprint of any single work. The publisher, Robert Barker of 'No. 6, Hatton-Yard, Hatton-Garden', is something of a mystery – this address appears in no imprints in ESTC, though a number of works from 1765 onwards were printed for a 'Robert Barker, an unfortunate blind man', and he, or another of the same name, appears on a handful of popular publications in the 1780s and '90s, most without a date and none with an address.



T H E

FATAL CURIOSITY.

A N

AFFECTING NARRATIVE,

FOUNDED ON FACTS.

To which is Annex'd,

A L L E T T E R,

From the UNFORTUNATE and FAMOUS

SIR WALTER RALEGH to his LADY,

While under Sentence of Death at WINCHESTER.

The SIXTH EDITION.

L I V E R P O O L :

Printed by W. NEVETT and Co. in PRINCE'S-STREET,

For O. ADAMS, the Proprietor.

M.DCC.LXVII.

[Price Six Pence]

The Fatal Curiosity was tragedy based by George Lillo on an old Cornish tale, first performed in 1736 as an afterpiece to Fielding's *Historical Register*. 'Although it was written in verse, the play was another realistic domestic drama, the oft-told tale of the impoverished old couple who kill and rob a young stranger only to discover that he is their long-lost son ... Lillo's action is spare, his dramatic model classical tragedy ... Lillo is indebted also to Shakespeare, in particular in his handling of the wife, who recalls Lady Macbeth as she urges, then observes, the murder' (ODNB). Despite limited success in its day, it 'has come to be identified as one of the few theatrical masterpieces of the first half of the eighteenth century'. It was first published in 1737, reprinted in 1762 by one of the original actors, Thomas Davies, and then from 1767 to 1775 appeared in a number of provincial printings for 'the proprietor', Orion Adams (1717?-1797), who claims that Lillo 'came far short in several moving particulars'. An eccentric and itinerant printer with links to the stage, Adams made several cuts and added a final scene in which the son's intended Charlot commits suicide, as well as the unrelated *Letter from Raleigh to his Wife* (Raleigh is mentioned in passing in the play).

This appears to be the first edition published by Adams, and was followed by printings in Birmingham, Leeds, London, Totnes, and Exeter, with varying additional content. **Bodley, Liverpool, and New York Academy of Medicine only in ESTC.**

CELESTIAL COMPENDIUM

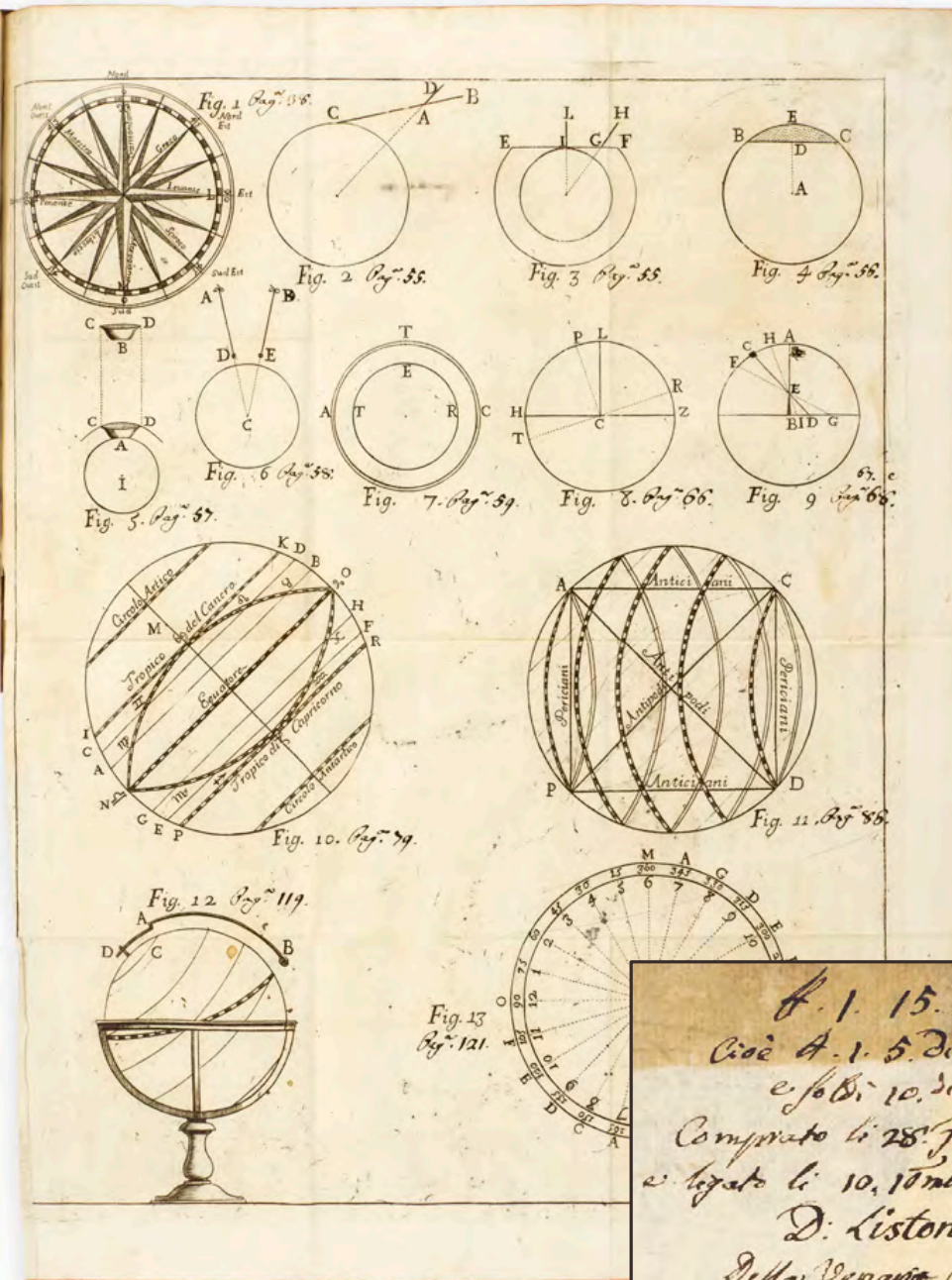
19. **MARCHELLI, Giovanni.** *Trattato della sfera celeste ... ad istruzione de' convittori del Collegio de' nobili di Milano.* Milan, Giuseppe Galeazzi, 1761.

8vo, pp. [16], 144, with folding copper-engraved plate and 2 large folding letterpress tables; bound with 39 blank leaves at rear, of which 4 folding; very occasional light spotting, tear to second table repaired verso; a very good copy in contemporary Italian mottled sheep, spine gilt in compartments with gilt-lettered red paper label; a little rubbed, corners lightly bumped, tailcap lost; ink ownership inscription to front pastedown 'D. Liston della Venaria Reale' (*see below*), contemporary ink cross-references on p. 38, the plate, and one table. £475

Scarce second illustrated edition of Marchelli's exhaustive treatise on spherical astronomy and various aspects of earth sciences covering, *inter alia*, latitude and longitude, the seasons, climates, and winds.

First published in Milan in 1757, the *Trattato della sfera celeste* was composed by the Jesuit mathematician Giovanni Marchelli (1713–1764) for use as a textbook at Milan's Collegio dei nobili, with sixty-one problems to be solved by pupils by use of a globe. The D. Liston who inscribes this copy is likely a student who intended to study the problems: he notes that he bought it on 28 February 1764 for 1 *lira* and 5 *soldi* and had it bound on 10 December the following year for 10 *soldi*, with the extensive blanks and large folding leaves added at the rear presumably for his notes, calculations, and diagrams. Liston's location, the Venaria Reale near Turin, was the site of one of the main royal residences of the House of Savoy.

De Backer-Sommervogel V, 525; Riccardi, I/II, 105 (first edition). OCLC records only one copy in the US (Smithsonian Libraries), and Library Hub none of either edition in the UK.



L. 1. 15. 0.
 cioè A. 1. 5. di compra
 e soldi 10. di legatura.
 Comprato li 28. Feb. 1764.
 e legato li 10. Dicembre 1765.
 D. Liston
 Della Venaria Reale.

20. **MARRIOTT, Raymond Bowler.** A collection of theatrical autographs and associated papers. *Circa 1925-1980.*

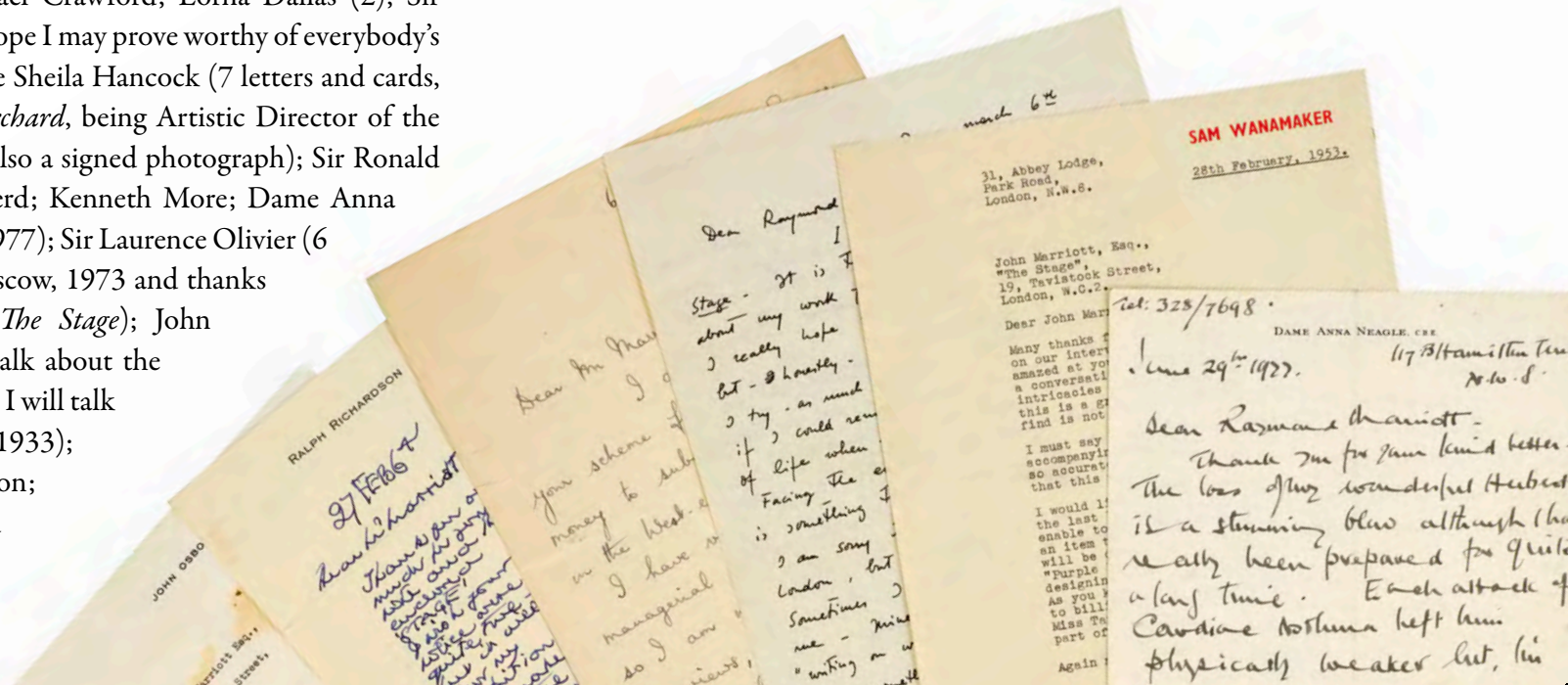
A small archive, comprising: i) a ringbinder containing 59 autograph and typed letters; ii) card folder containing *c.* 85 letters and cards plus a few additional leaves of notes; iii) 4to scrapbook with 7 leaves of news cuttings (remainder of vol. blank); iv) small folio scrapbook, pp. [vi index], 17-74 [cuttings], 89-100 blank; v) envelope of 23 printed V&A theatre cards, with 6 typed letters from V&A curators; vi) envelope of 58 small photographs & 4 sketches; vii) 8vo album containing 32 small photographs (plus another 2 loosely inserted); viii) inscribed photograph of Sheila Hancock, *c.* 21x16cm. **£1950***

An archive of papers belonging to the highly respected theatre critic Raymond Bowler Marriott (1911–1992). ‘RBM’ was the Chief Drama Critic of *The Stage* for around thirty years and was renowned for his ‘fair, outspoken but never cruel’ reviews (Wendy Trewin in *The Independent*, 12 January 1993). A quiet and private character, he was nonetheless widely known and well-liked among actors, directors, and fellow writers.

A highlight of the archive is a folder of letters from theatrical figures, most writing to thank him for reviews, including: Michael Crawford; Lorna Dallas (2); Sir Edward Elgar; Sir John Gielgud (2 letters, ‘I hope I may prove worthy of everybody’s respect in good time’); Marius Goring; Dame Sheila Hancock (7 letters and cards, including references to doing *The Cherry Orchard*, being Artistic Director of the RSC tour, RBM meeting Lilian Baylis &c.; also a signed photograph); Sir Ronald Harwood; Charles Hickman; Frankie Howerd; Kenneth More; Dame Anna Neagle (2, one on the death of her husband, 1977); Sir Laurence Olivier (6 letters, including an account of a visit to Moscow, 1973 and thanks for coverage of the National Theatre in *The Stage*); John Osborne; J.B. Priestley (2, ‘I can’t begin to talk about the Nobel Prize. It is far too large a subject. But ... I will talk to you about the theatre and possibly films’, 1933); Sir Ralph Richardson; Dame Flora Robson; Dame Margaret Rutherford; Sir Donald Sinden (2); Sam Wanamaker (3); Sir Donald Wolfitt.

There is also a file of letters sent to RBM on his retirement from *The Stage*, 1976, with some papers relating to subscriptions to the retirement fund organised for him by Bill Beresford, and the retirement party arranged by Sheila Huffel and Wendy Trewin. It includes letters from Sir John Gielgud, Sir Peter Hall, Sir Ronald Harwood, Isabel Jeans, Sir Bernard Miles, Dame Anna Neagle, Sir Ralph Richardson, and Sir Donald Sinden. A frequent theme of the letters is the help and encouragement given by RBM to actors and fellow writers with many thanking him for his friendship as well as for his ‘marvellous contributions’ to *The Stage*.

Other material in the collection includes a series of twenty-three printed ‘museum cards’, written by RBM for the Victoria & Albert Theatre Museum, *c.* 1977-79 on subjects including Herbert Beerbohm Tree, the Theatre Royal Drury Lane, Julia Neilson & Fred Terry, Marie Tempest, Arthur Wing Pinero and The Old Vic; a scrapbook of cuttings of RBM’s earliest articles and reviews in various newspapers including the *Liverpool Chronicle*, *Liverpool Daily Express* and *Manchester Guardian* (a series of articles on ‘British Film News’), *c.* 1925-1930; and a scrapbook of cuttings of (rather mixed) reviews of Marriott’s experimental novel, *The Blazing Tower* (London, Quadrant Press, 1948). In addition, an envelope and album contain family photographs and ephemera.

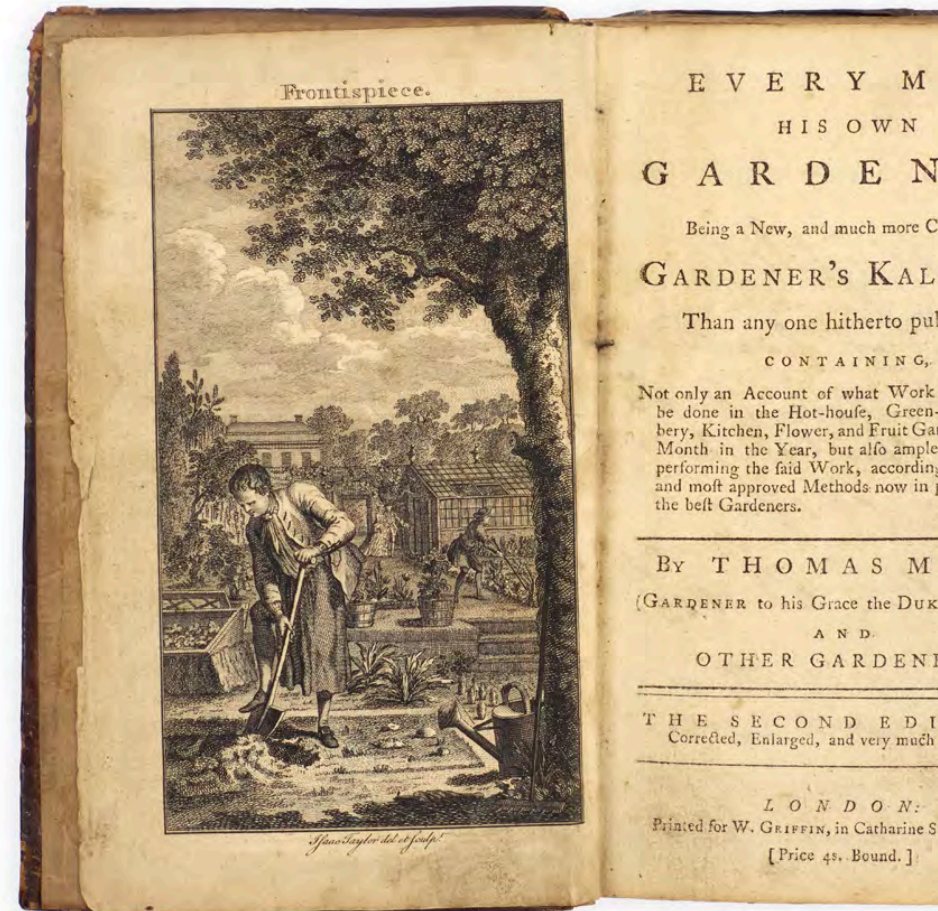


OWNED BY THE GARDENER TO THE LORD MAYOR

21. 'MAWE, Thomas' [*but* John ABERCROMBIE]. Every Man his own Gardener. Being a new, and much more complete Gardener's Kalendar than any one hitherto published ... The second Edition, corrected, enlarged, and very much improved. *London: Printed for W. Griffith ... 1767.*

12mo, pp. [4], 404, xi, [1], with an engraved frontispiece by Isaac Taylor; occasional soiling; contemporary calf, spine worn and split; ownership inscriptions of William Chartres (1799 and 1801) and Thomas Houghton (1805 and 1808, *see below*), stamp of George Houghton to first text leaf, later inscriptions of John Houghton, Nursery-man, with a note of his birth at Putney Park in 1819. £225

Second edition, published in the same year as the first, of an immensely popular work, which went through at least twenty-five editions. 'Abercrombie was the son of a market gardener near Edinburgh who went on to be a gardener at Kew and Leicester House, as well as for a number of noblemen and gentlemen. Despite the title page, he is generally regarded as the sole author of this popular gardening manual, which originally appeared with Mawe, the gardener to the Duke of Leeds, listed as the author because of that worthy's greater reputation' (Johnston).



W^m Cooper
Feb 26 - 1877

W^m Chartres

Gardener to S^r J^r Eamer
In this state when
I bought
Putney Heath

1804

Jury

W^m Cooper
Feb 26 - 1877

The present copy was owned by one 'William Chartres' and used by him to record his employment as gardener to 'Lord Elcho [*i.e.* Francis Charteris – was there a family connection?], South Warnbro Castle, Hampshire' in 1799, and subsequently to Sir John Eamer at Putney Heath in 1801. Eamer (1750–1823), an eminent grocer in the sugar trade, was Lord Mayor of London in 1801. His house at Putney Heath, known as Bowling Green House, was leased to the former Prime Minister William Pitt in 1804. The book then seems to have passed to Thomas Houghton, who records his service to Rev. Primatt Knapp of Shenley, starting 21 June 1805; and William Garrett of Leigh House, Hampshire, on 29 March 1808. Leigh House had been substantially remodelled by Garrett, and 'The gardens are planned with great judgement, and furnished with pinery, hot-house, green-houses and stoves, and surrounded with shrubberies and walks communicating in all directions' (Butler, *Topographical Account of the Hundred of Bosmere*, 1817). Thomas Houghton and his son John were later gardeners to Queely Shiell of Granard Lodge, Putney, and would be key witnesses in the case of the murder of Jane Jones by the coachman Daniel Good in 1842.

Henry 1053; see Johnston, *The Cleveland Herbal, Botanical, and Horticultural Collections*, p. 515.

22. [MURAT, J.-B. de.] *La destinée d'une jolie femme*, poème érotique, en six chants, par J.-B... de M... Paris, Langlois for Mongie, An XI (1803).

12mo in 6s, pp. 72, [1 (blank)], with engraved frontispiece; slight marginal toning, marginal paper-flaw to title; a very good copy, uncut in contemporary pink wrappers, manuscript title and date to upper wrapper; worn, spine and lower corner neatly repaired. £650

First and only edition, very scarce, of this humorous moralising tale of love and loss in verse, intended for a female readership and hidden under the 'transparent veil' of erotic poetry.

Divided into six *chants*, we follow the fifteen-year-old Lise throughout the course of her life; innocent but uninterested in her 'talentless' husband, she is seduced by the rather dishonourable Linval; after a month-long affair, he writes her a callous letter in which he says that he, like the seasons, is incapable of stasis, the narrator reminding readers that one is more likely to catch a wave than to hold down a French courtier. *La destinée d'une jolie femme* traces the trajectory of Lise's corruption and redemption, from her unsuccessful attempts to seek solace in the written word (finding Voltaire too cold, Montaigne too dull, and Racine unoriginal) to an assortment of affairs and flirtatious encounters; repenting at the age of sixty, she ultimately abandons her vanity (and rouge) for a life of quiet devotion.

The preface suggests that the present work was composed in 1789 and ought to be followed by a companion work in which the protagonist is a moral wife, mother, and friend, and thus a foil to Lise, though we know of no such work. Perhaps Murat's aim was made sufficiently clear in his final lines: if members of the fairer sex should find his writing misleading, they are advised to first examine their own hearts.

OCLC finds only three copies worldwide (BnF, Montpellier, and Princeton).

Barbier I, no. 3584; Gay I, col. 875; not in Pia.



"Marion sourit elle est une imbécille!
"Peut-on penser que Lise a des projets?"

LA DESTINÉE
D'UNE
JOLIE FEMME,
POÈME ÉROTIQUE,
EN SIX CHANTS.

PAR J.-B... DE M...

Sans blesser la pudeur, je crains de l'alarmer.

DE L'IMPRIMERIE DE LANGLOIS.
A PARIS,
Chez MONGIE, Libraire, Cour des Fontaines, n^o. 1, et Palais du Tribunal, n^o. 224.

AN XI. — 1805.

APPARENTLY UNRECORDED
GIVEN TO MADAME GACON-DUFOUR

23. [NOGARET, François Félix.] *Le Félix, ou l'enfant posthume; contenant les compères et les bambins. Paris, Leopold Collin, l'an de Grace 1807, et du Radeau le 1^{er}.* [bound with:]

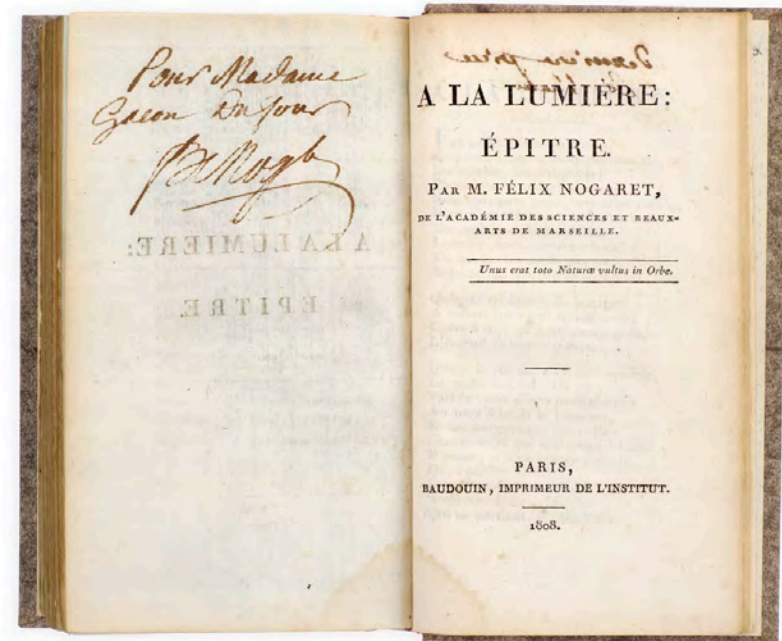
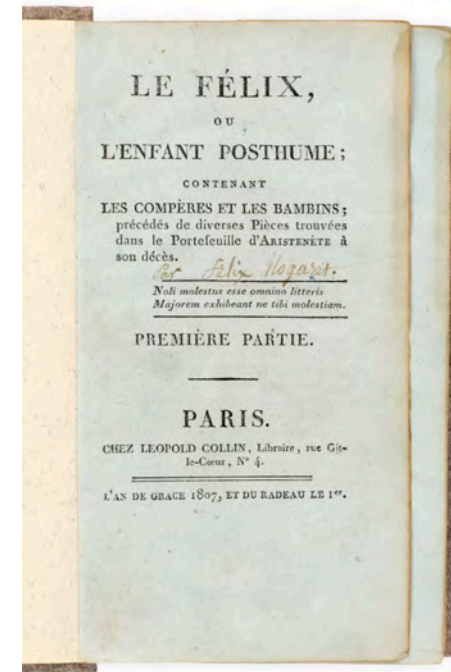
NOGARET, [François] Félix. *A la Lumière: Epître. Paris, Baudouin, 1808.*

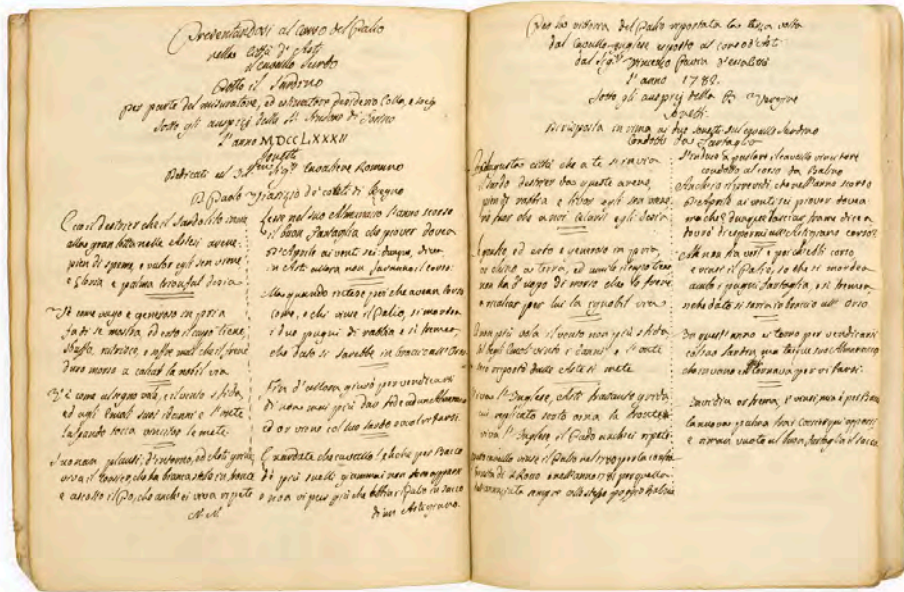
Two works in one vol., 12mo in 6s, pp. *Félix*: xiv, 36, iv, 147, [1 (blank)]; [6], xxxii, 93, [1 (blank)], [2 (errata)], 123-124, *A la Lumière*: 21, [1 (blank)], 4; erroneously bound with additional leaf, the half title of another work; first part of the first work printed on blue paper; a very good set, in modern boards; contemporary manuscript attribution to Nogaret on title; verso of half title of second work bearing dedication inscription 'Pour Madame Gacon Dufour FF Nog[are]t', with 'Derniere piece de l'auteur' penned on verso of title. £550

Intriguing set of exceptionally rare editions of Nogaret's works, seemingly unrecorded in institutional holdings, a free interpretation of Aristaenetus's sixth-century BC erotic letters beautifully exemplifying Enlightenment libertine literature.

The apparently unknown 'Letter to Light' bears the manuscript dedication to the French gentlewoman, writer and economist, Marie Armande Jeanne Gacon-Dufour (1753–1835), co-founder of *Bibliothèque Agronomique* and author of such novels as *L'Homme errant fixé par la raison*, *Le préjugé vaincu*, *Georgeana*, *Melicrete et Zirphile*, and *Les Dangers de la prévention*. Nogaret's exuberant, inventive satire and visionary imagination of a future order would have been relevant and inspiring to Gacon-Dufour, who had publicly tackled women's rights in her *Mémoire pour le sexe féminin contre le sexe masculin*, *Contre le projet de loi de S.M.*, and *De la nécessité de l'instruction pour les femmes*.

Apparently no copies recorded in libraries worldwide. For the first work, see *Catalogue des livres rares et curieux de la bibliothèque de M. Truebwasser* (sale held in Paris, 1852, lot 1340).





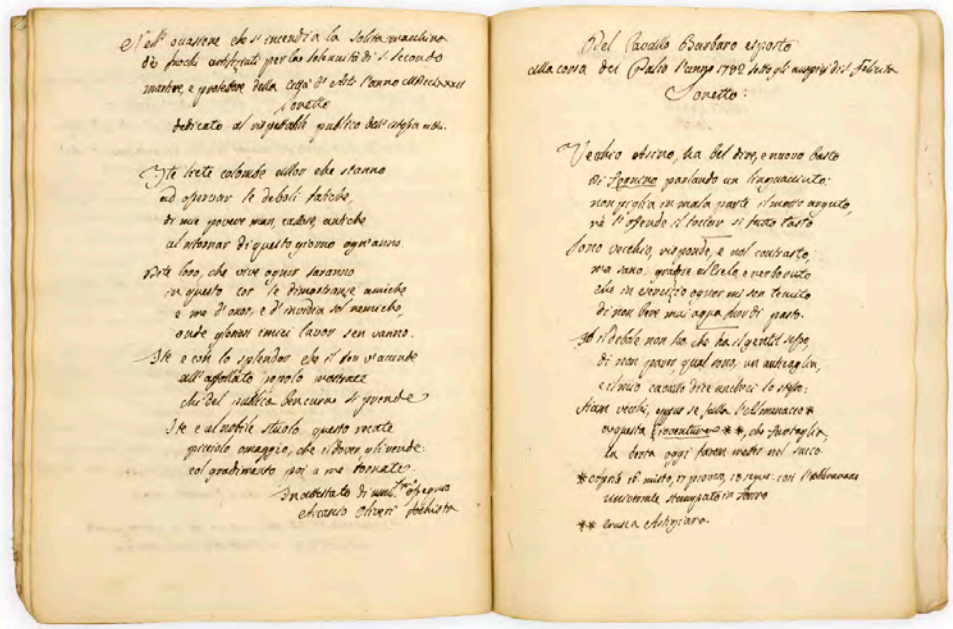
WITH UNPUBLISHED POEMS ON HORSE-RACING

24. [POETRY.] 'Trattato della [poesia Toscana]'. [Asti?, 1780-1782.]

Manuscript on paper, 4to (195 x 150 mm), pp. [75] + blanks; in Italian and Latin, neatly written in brown ink in a single hand, up to 30 lines per page; some occasional light staining, some creasing to corners, one bifolium loosely inserted; sewn longstitch in contemporary carta rustica, spine reinforced with printed patterned paper at an early date; some losses to spine, corners bumped and chipped, a few ink stains to spine. £750

A manuscript treatise on the method of composing poetry in Italian, with numerous examples from renowned authors and eight apparently unpublished poems about horse-racing, with references to Arabian, Sardinian, English, and African horses, as well as to a firework display.

The treatise considers various metres and forms of Italian poetry, providing several examples from the oeuvre of famous Italian poets, including Luigi Alamanni (ff. 11^r-11^v), Ludovico Ariosto (ff. 13^r-13^v), Petrarch (ff. 22^r, 29^r), and Jacopo Sannazaro (ff. 22^v, 35^r-36^r). The manuscript also contains eight apparently unpublished sonnets composed on the occasion of the 1781 and 1782 Palio di Asti, an annual festival culminating with a bareback horse race (ff. 30^v-34^v), offering a remarkable witness to the history of the Palio di Asti and of horse racing more generally.



Del Cavallo Barbaro esposto
alla corsa del Palio l'anno 1782 sotto gli auspici di S. Felice
Sonetto:

Veduto arino, ha bel dire, e nuovo basto
di Loggione parlando un linguacuto:
non piglia in mala parte il motto arguto,
né l'offende il toccar si fatto tasto
Sono vecchio, risponde, e nel contrasto,
ma sano, grazie al cielo, e verbosuto
che in esercizio oggior mi son tenuto
di non bere mai acqua di fuori posto.
Se il debole non ha, che ha il gentil sepo,
di non parer qual sono, un anticaglia,
e il mio cavallo dice anch'io lo stipo.
Fiam vecchi, oppure se sulla l'oll'annaccio*
esquita l'avventura** che fuor taglia,
La beota oggi favem metter nel sacco.
*Cagna 16. misto, 17 piovoso, 18 reyne: con l'oll'annaccio
universale stampato in Torino
**Causa Astigiana.

The poems:

1. Esponendosi alla corsa del palio il caval Arabo da alcuni giovani astigiani ('On the presentation at the Palio race of the Arab horse by some young men of Asti').
2. Presentandosi al corso del Palio della città d'Asti il cavallo sardo detto il Sardino ('On the presentation at the race of the Palio of the city of Asti of the Sardinian horse known as Sardino').
3. Per la vittoria del Palio riportata la terza volta dal cavallo inglese ('For the Palio victory obtained for the third time by the English horse').
4. Esponendosi al solito corso del Palio il cavallo africano sotto gli auspici di S. Secondo ('On the presentation at the usual race of the Palio of the African horse under the auspices of S. Secondo').
5. Esponendosi al solito corso del Palio il cavallo spagnolo da alcuni Confratelli della SS. Annunziata d'Asti ('On the presentation at the usual race of the Palio of the Spanish horse by some brothers of the Confraternity of the Santissima Annunziata').
6. Nell'occasione che s'incendia la solita macchina de' fuochi artificizati per la solennità di S. Secondo martire ('On the occasion of igniting the usual machine of fireworks for the solemnity of St Secondo Martyr').
7. Del cavallo barbaro esposto alla corsa del Palio l'anno 1782 ('On the Berber horse presented at the Palio race the year 1782').
8. Del cavallo inglese che Baliro conduce alla corsa del Palio nel 1782 ('On the English horse lead by Baliro to the Palio race in 1782').

PROSTITUTES AS A MIRROR TO SOCIETY

25. [SATIRE.] A collection of nine rare works in Milanese and Italian featuring sex-workers as the instrument of satire against contemporary mores. [Milan, circa 1797-1801.]

Nine works offered together; some light spotting, else in good condition; disbound. £2500

A group of exceptionally rare ephemeral satirical works – of which five unrecorded – using the highly stereotyped figure of the sex-worker as a lens through which to critique the principles of liberty, equality, and fraternity so earnestly promoted by Milanese supporters of the French Revolution.

Published in Milan in the Napoleonic years of the Cisalpine Republic (1797-1802), these dialogues and verses centre around sex-workers: it is through their voices, wit, common sense, and perspective that the various authors set about to denounce hypocrisies, debunk popular misconceptions, hold authorities up to ridicule, and even upend Revolutionary values.

Two of the publications stem from the sardonic pen of Gerolamo Costa. One of these is in Milanese dialect and is firmly within the tradition of the 'bosinada', a traditional genre in local Lombard vernacular which flourished from the eighteenth century and peaked in the late nineteenth.

Contents:

COSTA, Gerolamo. Nuoeva Bosinaa fresca fresca, e domaa faa. [Milan, after 1797.] 8vo, pp. [8]; allegorical woodcut of the Cisalpine Republic at head; a very good copy, disbound. Not in ICCU.

[COSTA, Gerolamo.] 'G.C.' Il flagello delle prostitute di Milano ossia L'usura punita di alcuni pigionatarj di case mobigliate nella città suddetta. Dialogo critico-veritiero. [Milan, after 1797.] 8vo, pp. [8]; a very good copy, disbound; a few pencil pointers in the margins. IT\ICCU\MILE\024250 (recording a single copy: Brera, Milan).



VIZZANI, Carlo. Donna Rosa Figatella al regno della morte. Dialogo galante-piacevole-morale tra Pluto, Meggera, e l'ombra di Donna Rosa sud. [*S.l., circa 1800.*] 8vo, pp. [6]; a very good copy, disbound; a few pencil pointers in the margins. IT\ICCU\IEIE\006838. ICCU finds a single copy, at the Biblioteca di storia moderna e contemporanea in Rome.

[ANON.] La festa di ballo a casa del diavolo. Coll'intervento di Donna Rosa Figatella, Maria La Lova, e seguito di persone della medesima professione. Dialogo critico galante. [*Italia', circa 1800.*] 8vo, pp. 8; a very good copy, disbound. Not in ICCU.

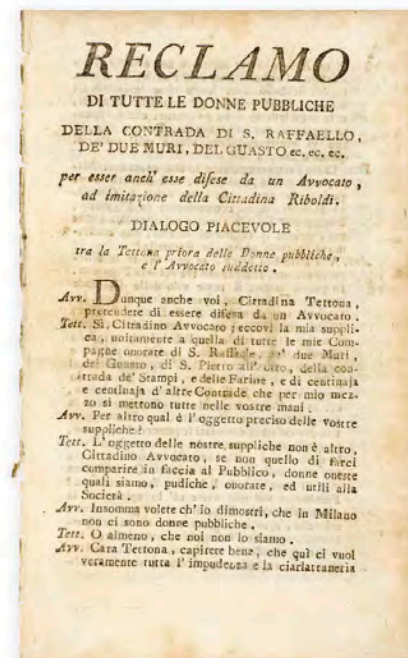
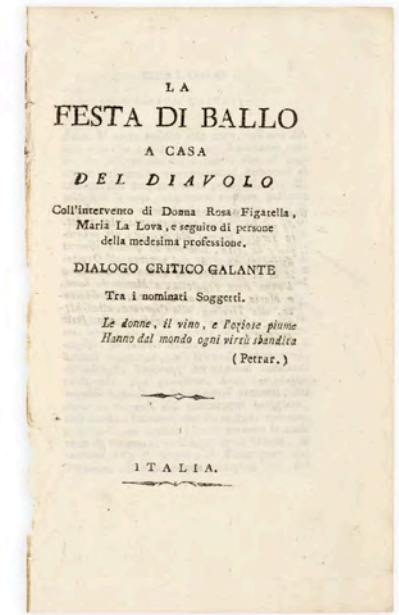
[ANON.] Maria la Lova ritornata dall'altro mondo ossia L'inferno de' falsi democratici. Dialogo piacevole galante morale tra Maria la Lova suddetta e Maria detta la Scucita. [*Perhaps Milan, after 1800.*] 8vo, pp. 8; a very good copy, disbound. IT\ICCU\MILE\024152 (recording a single copy: Brera, Milan).

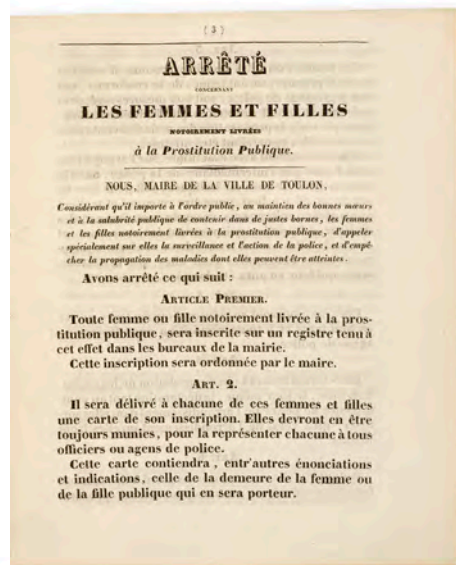
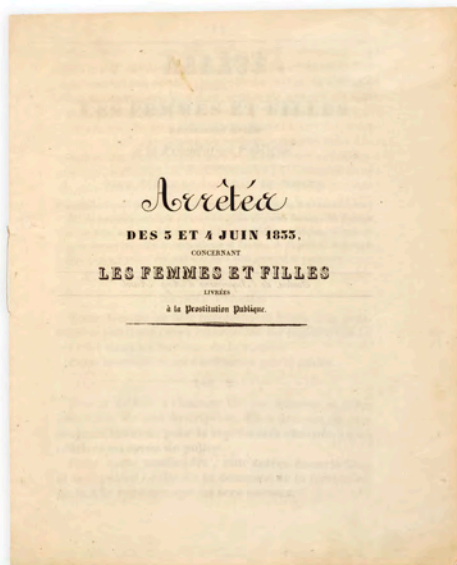
[ANON.] Ritorno al suo destino di Maria la Lova. Dialogo tra la Medesima e l'Occhetta, Menarina, e Bustocca. [*Milan, after 1800.*] 8vo, pp. 8; a very good copy, disbound. IT\ICCU\MILE\024153 (a single copy: Brera, Milan).

FUGAZZI, Andrea. Reclamo di tutte le donne pubbliche della conrada di S. Raffaello, de' Due Muri, del Guasto, ec. ec. ec. Per esser ach'esse difese da un Avvocato, ad imitazione diella Cittadina Riboldi. Dialogo piacevole. [*Milan, circa 1800.*] 8vo, pp. 6; a very good copy, disbound; a few pencil pointers in the margins. Not in ICCU.

[ANON.] La Guerra civile tra i Due Muri e San Raffaele sedata dalla mediazione del Guasto. Dialogo. [*Milan, circa 1800.*] 8vo, pp. 5, [1 (blank)]; a very good copy, disbound; a few pencil pointers in the margins. Not in ICCU.

[ANON.] Le difese della citt. Rosa Riboldi espote in un dialogo piacevole. [*Milan, after 1800.*] 8vo, pp. 8; a very good copy, disbound; contemporary ink numbering to title. Not in ICCU.





TACKLING THE TOULON SEX-TRADE

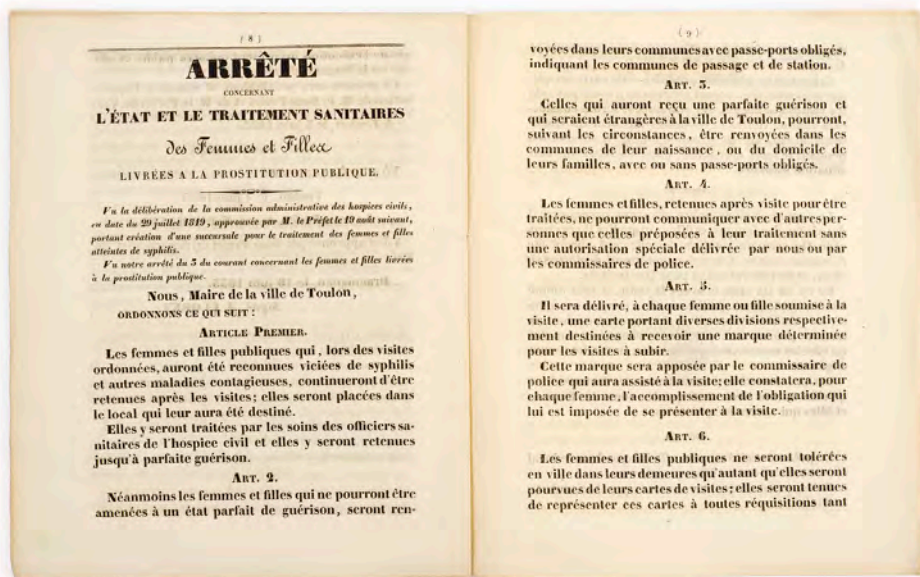
26. [SEX-WORK.] Arrêtés des 3 et 4 Juin 1833, concernant les femmes et filles livrées à la prostitution publique. *Toulon, 'de l'imprimerie d'Aug. Aurel', 1833.*

4to, pp. 11, [1 (blank)]; short tear to outer margin of last leaf, light creasing; a very good copy, pamphlet-stitched. £475

An apparently unrecorded set of decrees intended to regulate sex-work in the French port of Toulon on the Mediterranean coast, 'for the maintenance of good morals and public health'

Issued by the mayor of Toulon and approved by Joseph Floret as prefect of the department of Var, the twenty-one articles state that: all the city's sex-workers should be registered at the city hall, should carry an identity card, and should inform the police of any changes of address; they are forbidden from walking the streets after 9 pm in winter and 10 pm in summer, and from 'publicly inciting debauchery through words or gestures' and singing obscene songs; and they are specifically prohibited from entertaining soldiers or sailors or entering military barracks. Sex-workers were to receive regular visits by the police to check on their health and papers, and those affected by syphilis or other contagious diseases were to be detained at the civil hospice and treated by sanitary officers. Owners of cafés, cabarets, bars, and shops are also advised not to let sex-workers enter their premises.

No copies traced on OCLC or CCfr.



27. [SOCIETY OF JESUS.] Les découvertes d'un bibliophile réduites a leur juste valeur. Avec quelques cas de conscience curieux. *Strasbourg, L.F. Le Roux, [1843].*

8vo, pp. 56; light spotting to first three leaves, but a good copy; stab-stitched in the original green printed wrappers; losses to spine, a few chips at extremities; twentieth-century ownership inscription 'J. Muthy' to inner cover. £375

First edition of this scathing response to Busch's anti-Jesuit *Les découvertes d'un bibliophile*, central to the highly polemical 'affaire du Bibliophile' which divided Strasbourg in 1843.

Earlier in 1843 Frederic Busch (d. 1855), formerly deputy mayor of Strasbourg, had published a polemical denunciation of St Alfonso Maria de' Liguori's *Compendium theologiae moralis*, as edited by Professor Jean-Pierre Moullet of the Jesuit seminary, accusing him of 'excusing, by subtle distinctions, perjury, adultery, and suicide, all likely to "pervert the conscience and sully the imagination of future ministers" in their teaching of moral theology' (*Les Églises protestantes de Strasbourg sous la monarchie de Juillet* (1944), p. 28 *trans.*). The *Découvertes* sparked a scandal which 'for several years stirred public debate in Alsace and had repercussions in the Parisian press and in Parliament' (*ibid.*, p. 27 *trans.*).

Highly provocative in tone, the present response turns Busch's own language against him, accusing him of probabilism, heresy, of using inauthentic extracts (adding his own embellishments to citations from the *Compendium*), and endorsing suicide. It is the present work that prompted Busch to publish his *Supplement aux Découvertes d'un Bibliophile* in 1843, a 154-page, paragraph-by-paragraph rebuttal of the accusations made against him; by this time, the polemic had caught the attention of local newspapers, which together brought a lawsuit against Busch for defamation.

No copies traced in the UK or US. OCLC finds only three copies in France (BnF, Montpellier, Strasbourg) and two elsewhere (Berlin and Saarland). *Catalogue de l'histoire de France* V, 4817; see Quérard 11, p. 75; Cubitt, *The Jesuit Myth* (1993), pp. 259-60; not in Vicaire.

LES DÉCOUVERTES

D'UN

BIBLIOPHILE

RÉDUITES A LEUR JUSTE VALEUR.

AVEC

QUELQUES CAS DE CONSCIENCE CURIEUX.

Ex abundantia cordis os loquitur. (LUC. VI, 45.)
Bouche parle de l'abondance du cœur.



STRASBOURG.

IMPRIMERIE DE L. F. LE ROUX.

28. THURLOW, Alfred Gilbert Goddard. 'Peal Book'. [1923-1988].

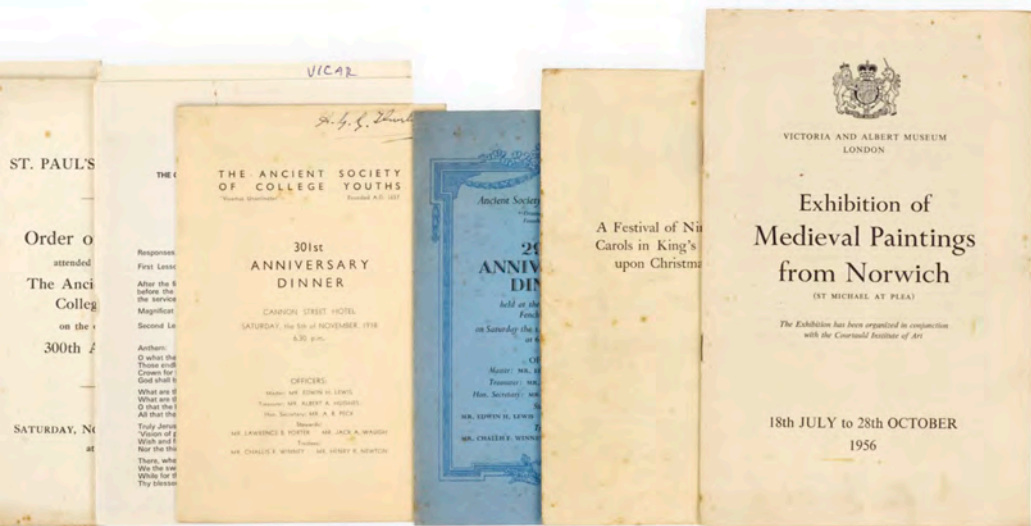
Manuscript on paper (*see below*), with 3 printed works by Thurlow, 36 printed cards, 21 printed programmes/flyers, 3 printed menus, 3 letters and 3 postcards, and 9 enamel pin badges; overall in very good condition. £850

A charming archive documenting the bell-ringing career of Albert Gilbert Goddard Thurlow (1911–1991), including a detailed and delightfully decorated manuscript 'Peal book'.

Thurlow studied at Selwyn College, Cambridge (BA 1932) and was ordained in 1934, his subsequent clerical career taking him from Wokingham to Norwich to Great Yarmouth. He served as canon of Norwich Cathedral from 1964, and then as Dean of Gloucester from 1972 until his retirement. Thurlow began bell-ringing as a schoolboy and became a very competent change-ringer on both handbells and tower-bells. He served as secretary of several bell-ringing guilds and associations, and during the course of his career oversaw the restoration of rings of bells in both Norfolk and Gloucester.

Thurlow's 'Peal book' records his bell-ringing activities for numerous guilds and associations across the country from 1927 to 1988, including those of Cambridge and Oxford. He clearly took great pride in decorating the opening pages in imitation of medieval manuscripts. His decorative initials incorporate depictions of Ely Cathedral, St Vigor's Fulbourn, St Peter and St Paul's Edenbridge, St Dunstan's Cranbrook, St Mary's Widford, St Michael's Galleywood, All Saints' Feering, St Andrew's Earls Colne, and St Mary's Great Baddow. A dangling bell appears in an initial 'C' (for Cambridge), a pair of bell wringers in a 'U' (for University), and a degree ceremony in another 'C'. The decorative borders play host to musical



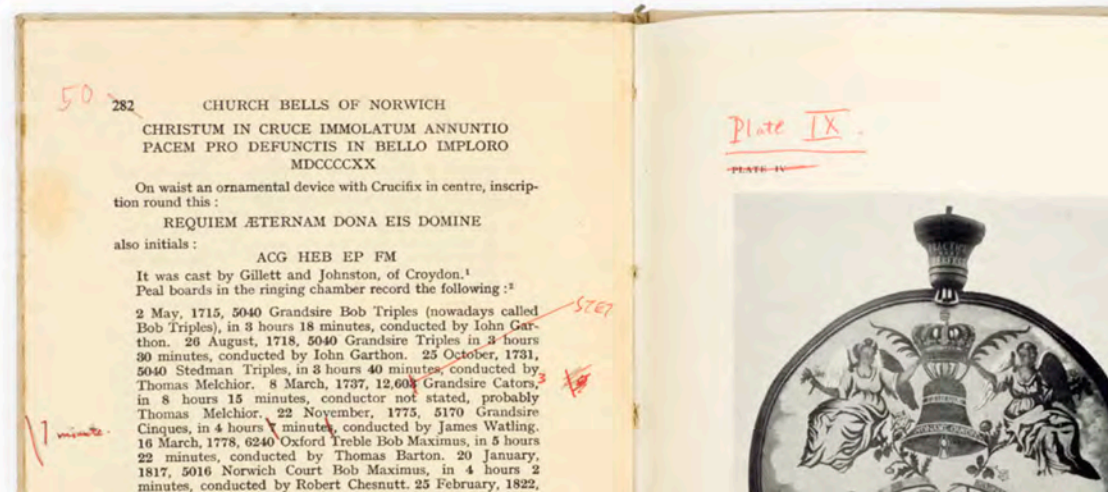
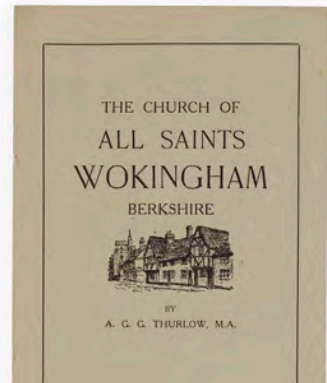
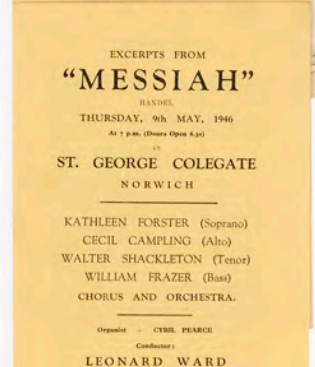
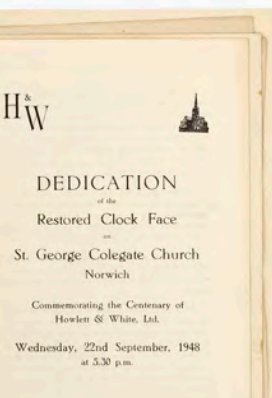
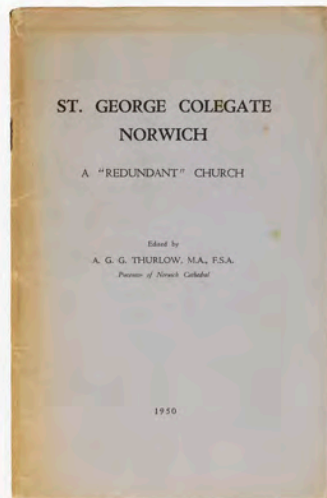
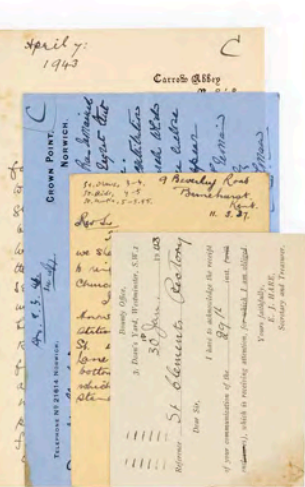


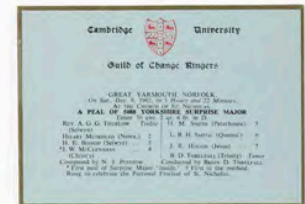
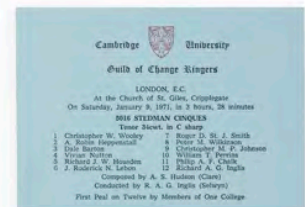
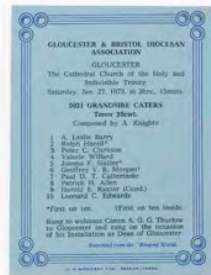
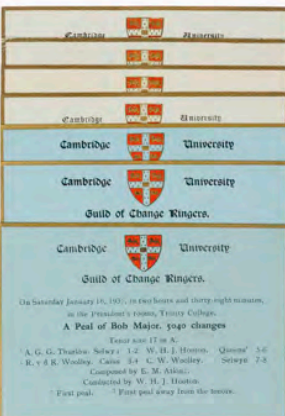
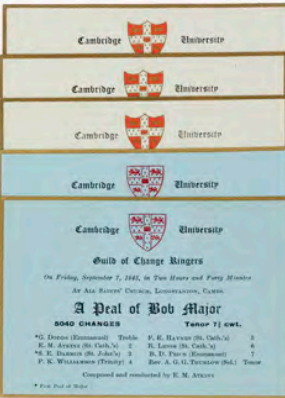
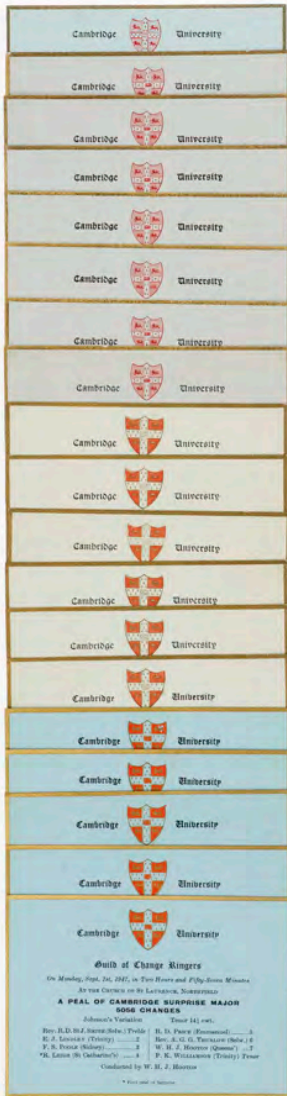
monkeys, peacocks, and a cockatoo. A note recording the wartime ban on ringing church bells appears in June 1940, while another records an abandoned peal attempt in November 1944 'because of air raid siren'. A chronological list of Thurlow's bell ringing appears at the back of the volume recording 'date', 'tower', 'number of bells', 'weight of tenor', and 'methods'.

Also included in the archive is a copy of Thurlow's *Church Bells and Ringers of Norwich*, marked up by him for a second edition, and a set of cards detailing peals by the Cambridge University Guild of Change Ringers for various years between 1932 and 1971.

Contents:

'Peal book A.G.G. Thurlow. Cambridge University Guild. Ely Diocesan Association ... Gloucester and Bristol Diocesan Association.' 1927-1988. Manuscript on paper, 4to (197 x 162 mm), pp. [248] + blanks; 13 pp. at the beginning written in calligraphy with coloured and gilt decorative and historiated initials and decorative borders in imitation of medieval manuscripts, text in red, black, and blue ink, up to 20 lines per page; 5 pp. of manuscript ('GT's peal records in Norfolk for NDA 1944-57') and a few press clippings loosely inserted; very good in contemporary half red roan with black watered cloth sides, marbled endpapers and edges; extremities worn.





Three printed works by Thurlow: *The Church of All Saints Wokingham Berkshire* (Reading, Morley Service, 1937); *Church Bells and Ringers of Norwich* (Norwich, Jarrold & Sons, 1947), with Thurlow's additions and corrections in red ink marking it up for a second edition; *St George Colegate Norwich: A "Redundant" Church* (Norwich, Soman-Wherry Press, 1950).

Thirty-three printed cards (89 x 124 mm) detailing peals by the Cambridge University Guild of Change Ringers, 1932-1971, with the University's arms embossed at head and gilt edges; with three further cards detailing peals by other associations in 1948, 1961, and 1973.

Twenty-one printed programmes/flyers for various recitals and services, 1923-1981, some with annotations by Thurlow, that for 1981 enclosing a colour photograph of Thurlow with Archbishop Robert Runcie and others.

Three printed menus for dinners of the Ancient Society of College Youths, 1936-1938, the first two signed by the attendees.

Three letters and three postcards addressed to Thurlow, 1937-1962, together with a printed Christmas card from him.

Nine enamel pin badges for various bell ringing associations and guilds, in a small cloth drawstring bag.



WOMEN'S FOOTBALL IN WWI

29. [U.S.A. STUDIOS.] 'R.A. Rockets F.C. 1918'. [London,] 1918.

Carbon print, 17¾ x 24 inches (456 x 608 mm), mounted on card trimmed to edges of print, numbered 33483 and dated 7-12-18 in pencil on verso with short note on matt design; coming loose from mount at some edges, a few chips, a couple of small creases to corners, deep horizontal score on verso of mount (10 mm from lower edge) with small area of loss of card. £1200*

30. U.S.A. STUDIOS. 'The Rockets Ladies Football Club. Danger Building O.F.C.F.3.' London, [1918-19].

Carbon or gelatin silver print, 8¼ x 11¼ inches (208 x 285 mm), on mount 14½ x 18 inches (370 x 458 mm), 'A Portrait by the U.S.A. Studios, London' printed below, numbered '16516' in pencil on verso, with other indistinct annotations. £500*

A vivid record of women in their wartime life: a portrait of young sportswomen from a First World War munitions factory in Worcester.

As well as taking on new roles in their working lives during the war, women were stepping into 'male' cultural pursuits with vigour. Despite a widespread perception that the game of football was too physical for women, middle- and working-class girls participated, though it was mostly the latter. The nucleus of this new phenomenon was in the North and the Midlands, where matches and leagues were organised for the female workforce of munitions factories and various charities. The enthusiasm with which women played

outlasted the war and gave the development of the women's game in peacetime extra momentum – in 1920 the Dick, Kerr's Ladies (formed in 1917 from Dick, Kerr & Co., Preston) had become the unofficial English national team, playing (and winning) the first women's international against France at Deepdale, followed by matches at Stockport, Manchester, and Stamford Bridge.

Some sitters have the triangular War Service badge displayed on their ties. The badge, issued solely for women by the Ministry of Munitions in 1916, indicates their participation in vital war work. Men attached their badges with a buttonhole design, but the design of women's badges were altered to fasten with a pin, like brooches. The acronym OFCF3 suggests these women worked at Government Cartridge Factory No. 3, which was in Blackpole, Worcestershire. It began manufacturing .303 cartridges in late 1918 under Kings Norton Metal Co. and ceased production in early 1919.

Perhaps taken on an away-game trip to London, the portrait was photographed in USA Studios, clearly indicated by the backdrop. John H. Woolfe, who was originally based in Heaton Norris, Stockport, started the studio in 1907 after taking over the American Photographic Company at 34 Upper Street, Islington. By the outbreak of war, Woolfe managed over a dozen studios in London, the suburbs, and other towns including Birmingham and Reading. Woolfe left London soon after the War ended and relocated to Bournemouth, where he died in 1942. The studio continued in Fratton, Portsmouth until 1969.

See Hargreaves, *Sporting Females: Critical Issues in the History and Sociology of Women's Sports* (1994), pp. 141-42.







THE ROCKET
LADIES
FOOTBALL CLUB
DANGER-BUILDING
OF C.F.S.



ARGUMENT

RECENT CATALOGUES

- 1453 - Annotated Books
- 1452 - Travel
- 1451 - Medieval & Renaissance Manuscripts
- 1450 - 175th Anniversary
- 1449 - Medicine
- 1448 - Annotated Books
- 1447 - English Books & Manuscripts
- 1446 - Continental Books & Manuscripts