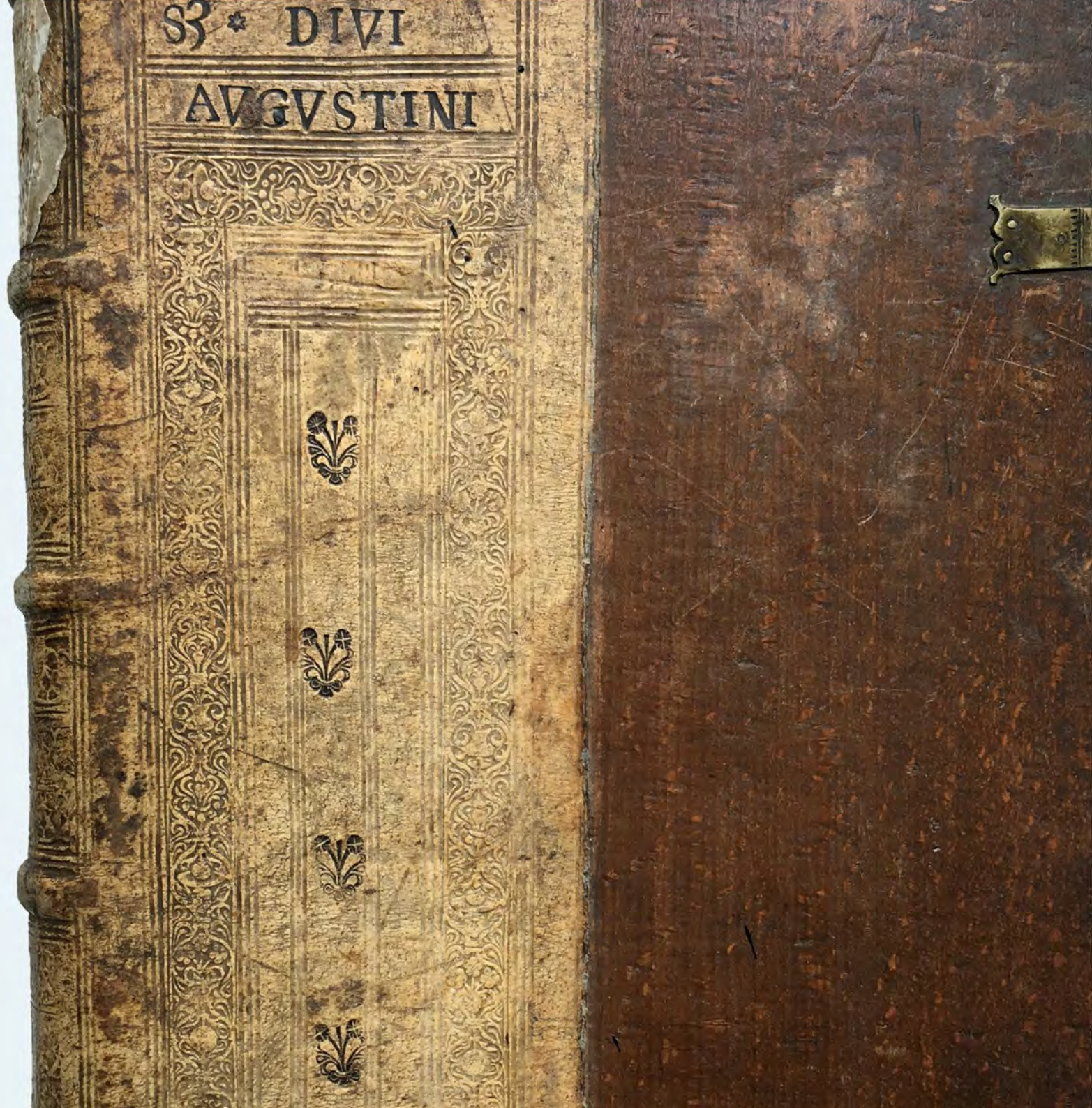


*Bernard
Quaritch
Ltd*

April

New

Acquisitions



1. AIMOIN OF FLEURY. Annonii monachi Benedictini disertis et veridicis, quorundamque aliorum venerabilium eiusdem professionis patrum, de Regum procerumque Francorum origine gestisque clarissimis usque ad Philippum Augustum, libri quinque nunc primum impressi. Paris, Jean Petit and Jodocus Badius Ascensius, (colophon:) 1514.

Small folio, ff. [vi], 142, roman letter, title bearing Badius's printing-press device and set within an elaborate woodcut architectural border, many large and small woodcut criblé initials; numerous annotations in at least three hands, one sixteenth- and two seventeenth- or early eighteenth-century; minor marginal damp-staining in first and last few leaves, date added to foot of title in ink in an early hand; an excellent, large copy preserving the original fore-edges; late seventeenth- or early eighteenth-century French calf, spine gilt; extremities slightly rubbed. £1750

First edition of the *Gesta Francorum* of Aimoin of Fleury (c.960-c.1010), a history of the Franks from the earliest times to 653. Aimoin's chronicle was continued by later writers to the middle of the twelfth century, and it served the compilers of the *Grandes chroniques de France*.

There are at least three layers of annotation in the present volume. The earliest and most prolific, writing in a sixteenth-century hand, provides summaries in both Latin and French, occasionally questioning the veracity of the text ('cecy ne peult accorder . . .'). A slightly later hand has carefully corrected the text in some places, evidently collating it with a manuscript ('haec desunt in vet. cod.', 'vetus codex ita habet . . .', 'in veteri. cod. ita habet', and so on).

Provenance: 'Antheaume', ownership inscription dated 1685 on title.

Adams A399; Renouard II p. 37.



2. [ANON]. *Les aventures de Monsieur Tétu et de Miss Patience, dans leur voyage vers la Terre du Bonheur, contenant un récit des différentes traverses qu'éprouve M. Tétu, en abondamment Miss Patience pour écouter Miss Passion, et ne voulant pas permettre à Madame la Raison, qu'ils recontrèrent sur leur route, de les diriger dans leur voyage. Paris, chez les Marchands de Nouveautés, 1786.*

12mo, pp. 36; woodcut on p. 4; some light browning and marginal dustsoiling, but largely clean; in later marbled boards, skiver label on spine, lettered in gilt; light wear. £285

First monoglot French edition of this little utopian voyage, which first appeared in English the previous year as *The Adventures of Master Headstrong and Miss Patient*, and also in a bilingual edition in 1786. The author remains unknown, and all editions are uncommon.

Master Headstrong is 'un jeune homme d'un caractere très-opiniatre' who sets out in search of the land of happiness, naturally, on his own. He encounters Miss Patience, an old woman named Reason, and a young man, Mr Passion. Each offers advice on the route to Master Headstrong, who, unsurprisingly, does not follow that of Reason. Although Headstrong makes it to his destination, he does not do so untroubled: his encounters with Chagrin, Resignation, and others lead him finally be submerged in the black waters of a deep river, en route to the Temple of Virtue, and finally to happiness. The moral: to be happy is to be good.

The original English edition was published by Elizabeth Newbery.

Outside France, OCLC records copies at UCLA, UC Riverside, Princeton, Cambridge, and Oxford.



3. [ANON]. *L'école des demoiselles, ou Memoires de Constance. Premiere [-quatrieme] partie. Amsterdam, Chez Arestée & Merkus, 1754.*

Four parts in two volumes, 12mo in 6s, pp. [ii], 116; [ii], 114, [2] blank; [ii], 126; [ii], 88; aside from very sporadic marking, clean and crisp throughout; in contemporary sheep, spines gilt with red and black morocco lettering-pieces; some light wear, but still an attractive copy. £300

A very good copy of this seemingly unrecorded second issue of *L'école des demoiselles*, an improving novel written for girls and first published the previous year. In four parts, each with its own title-page, the novel is narrated by a girl whose troubles all derive, she believes, from 'les déréglemens de mon pere & de ma mere'; it describes her amorous adventures among the French nobility, and ends on an unhappy note: the object of her affections 'verra par les pleurs dont ce papier est arrosé, combien il m'en a couté pour promettre de ne plus aimer l'homme du monde qui par ses excellentes qualités pouvoit le mieux justifier les sentimens que j'avois pour lui'. The author remains unidentified.

Not in Barbier; this 1754 issue not recorded by OCLC, which locates five copies of the 1753 issue outside Continental Europe, at Stanford, Cape Breton, Pennsylvania, Princeton, and the BL.



4. ARISTOTLE. Libri quatuor Aristotelis de coelo, Argyropylo Byzantio interprete. Paris, ex officina Prigentii Calvarini, 1542.

Small 8vo, ff. 64; title within woodcut border, woodcut 'sphaera mundi' to title verso, woodcut depicting female figure of Philosophy discoursing with Aristotle to final page; a little wear at head of title, a few small marks and light creases; very good in recent stiff vellum with ties; interlinear and marginal notes in a contemporary hand to ff. 1-5, 7-28, 31, 33, and 34. £1500

A very rare student edition of Aristotle's *De Caelo* in the Latin version of John Argyropoulos, with numerous annotations by a contemporary student of the text.

Composed in 350 BC, *De Caelo* is Aristotle's chief cosmological work, in which he discusses the nature and motion of celestial bodies and the terrestrial world. John Argyropoulos (c. 1415-1487) of Constantinople was one of the earliest promoters of the revival of Greek learning in the West. Invited to Florence by Cosimo de' Medici in 1456, his students included Lorenzo de' Medici and, it is claimed, Leonardo da Vinci. He translated numerous Aristotelian texts into Latin.

The Breton printer Prigent Calvarin, active in Paris between 1518 and 1559, printed several works by Aristotle in Latin, his first edition of *De Caelo* appearing in 1530. Their pocket-sized format and numbered paragraphs made them ideal for students.

The annotations in this copy show a careful study and analysis of the first two books, demonstrating a particular interest in bodies, motion, and the nature of the heavens, and including several references to Plato.

USTC 199657. **OCLC finds no copies outside France.**



Handwritten Latin annotations in a contemporary hand, including phrases like 'Vincit', 'manus', 'Kerh a', 'oheli', 'pach', 'riome', 'But w', 'pach', 'pach', 'ef-', 'nt,', 'ui-', 'ta-', 'fo', 'em', 'em', 'eo', 'm', 'n-', 're', '&', 'ae', 'di', 'us', and 'alio'.

... ad gabri...
... de coelo

cœlum corporis molem. vniuersus enim mundus, ex sua tota materia constat, materia nãque ipsius, naturale est atque sensibile corpus. Quare neq; tũc plures sunt cœli, neq; fuere, neque etiã fore possunt, sed vnicũ est hoc cœlũ atque perfectũ. 99 ¶ Patet insuper, neq; locũ extra cœlũ esse, neq; vacuũ, neq; tẽpus. In omni nãque loco, corp^o esse profecto potest. Vacuũ autẽ id esse dicunt, in quo corpus non est, sed esse potest. Tẽpus vero, motus numerũ esse constat. & motus, sine naturali corpore nullus est. 100 ¶ Ad demonstratũ est, extra cœlũ nec esse corpus, nec etiã esse posse. Patet ergo, neque locum extra cœlũ esse, neque vacuũ, neque tẽpus. ¶ Quocirca neque apta sunt ea quę illic sunt esse in loco, neq; tẽpus senescere ipsa facit, neque vllius eorum est vlla mutatio quę super extrema sunt disposita latione, sed nullis alterationibus, nullis passionibus prorsus subiecta, optimã in vniuersa sempiternitate vitã & sufficientissimã habent. diuinę nãque, nomen hoc pronũciatum est ab antiquis, finis enim qui vitã vniuscuiusque continet tempus, cuius nihil est extra, secundũ naturam, sempiternitas vniuscuiusque est nũcupatus. per eandem etiam rationem finis vniuersi cœli, ac finis hisce qui tẽpus totum infinitumque continet, sempiternitas est, a semper essendo appellatione sumpta, immortalis sane atque diuina, vnde & ceteris, alijs exactius, alijs offuscatus, ipsum esse viuereque dependet, et enim vt in externis circa diuina sententijs persæperationibus, diuinum omne necessario mutatione vacare videtur: primum ipsum ac summum ita se habens, testis est dictis. Neque enim aliud præstabilius

... de coelo

... de coelo

est, quod quidẽ moueret. illud enim porro diuinius esset. neque prauitatis cuiusquã est particeps, neque bonorum suorum cuiusquã indiget. Et incessabili igitur motu, non absque ratione mouetur. vniuersa enim cessant desinuntque moueri, cum venerint in locum. eius autem corporis quod versatur, idem est locus in quo cœpit, & in quo finit.

Cap. X. 101

¶ Iste determinatis consideremus deinceps oportet: vtrũ mundus ingenerabilis sit an generabilis, & incorruptibilis an corruptibilis, prius ceterorum opinionibus recitatis, demonstrationes enim contrariorum, dubitationes de contrarijs sunt. Insuper & dicẽda magis credẽtur, si sententiarũ earum quę in cõtrouersia veniũt, iura prius fuerint audita. absentes enim, condẽnari minus vti que videbuntur. etenim eos qui satis iudicauerint veritatem, non aduersarios, sed arbitros esse oportet. 102 ¶ Omnes itaq; factum quidẽ asserunt esse, sed factum quidam perpetuũ, quidã caducũ perinde vt quoduis aliud eorum quę natura constant, inquam esse. Quidẽ vicissim interdũ hoc, interdum alio modo sese habere subeuntẽ corruptionẽ, idque semper hoc fieri modo dicunt, vt Agrigentinus Empedocles, vt Ephesius Heraclitus dicit. ¶ Igitur factũ quidem esse, perpetuum tamen esse asserere, ex ijs est profecto quę nequeunt esse. ea nanque sola ponenda sunt, quę in multis aut in omnibus esse videmus. De hoc autem, contrarium accidit. vniuersa enim quę fiũt, & corruptionẽ subire vidẽtur. 103 ¶ Preterea quod non habet principium hoc habendi mo-

C ij

ANNOTATED THROUGHOUT

5. AUGUSTINE, *Saint*. *Preclarissima et inestimabilis doctrine atque utilitatis ... sermonum opera. Paris, Berthold Remboldt [for Josse Bade and Nuremberg, Johann Koberger], 19th December 1516.*

Folio, ff. [43 (of 44)], ccclxvii, [3]; criblé woodcut initials; without title (2A1), 2A8 detached, inconsequential marginal tears to a few pages, but a beautiful copy, bound in contemporary southern German half pigskin over wooden boards, roll-tooled in blind, upper board lettered and tooled in black, eighteenth-century paper label to spine lettered in red and black ink (specifying author, title, format, imprint, and library classification), 2 brass clasps to fore-edge (one lacking); a little rubbed with a few light scratches; contemporary and late sixteenth-century underlining, manicules, and annotations in Latin by three different hands throughout; nineteenth-century pencil drawing of lion to f. ccxxxvi; one large historiated initial with modern colouring in red, blue, yellow, green and goldleaf; acquisition inscriptions 'A domino Christoffors Soll de [...] per xviii s di anno 1523' to upper pastedown, and 'Ex libris Franc. Bar. de Lerchenfeld summi Praepositi Bambergae 1830 // Opus hoc vetustissimum ideoque rarissimum [...] pro 5 f 24 kr' to front free endpaper.
£1450

First Badius edition of Augustine's sermons, annotated throughout by at least three contemporary and near contemporary hands, in an attractive contemporary southern German blind-stamped binding.

The extensive annotations offer reading marks, cross-references, original comments, stylistic observations on St Augustine's sermons, and ... a lion. One of the annotators appears to take a particular interest in the role of the clergy, noting among other comments 'bona sacerdotum sia pauperum sunt: sacerdotes sint pauperes' (f. xvii) and 'officium episcopi: labor non honor' (f. cxxiiv)

The present copy is also notable for its two acquisition notes to the front pastedown and endpaper, recording the prices paid by Christoff Soll in 1523 and by Franz, Freiherr von Lerchenfeld, in 1830 (5 Gulden and 24 Kreuzer).

LibraryHub shows no copies of this edition in the UK.

USTC 144628; Renouard, *Badius Ascensius*, II, p. 62.





S3 * DIVI
AVGVSTINI

WITH VOLVELLES

6. [BAMBERG ACADEMY.] Fontes Biblici, divinae, humanaeq[ue] scientiae rivis sonori ac divites: in quibus, usque ad fundamentum et fundum, velut in speculo mysterioso, et mirifico: utriusque religionis, veteris, ac novae: nempe Mosaicae, et Christianae demonstrantur harmonice, theologice, polemice, historice, hermeneutice, chronogice, theorice, practice, curiose, ac pie, incunabula prima ... *Bamberg, Joannes Jacobus Immel, 1698.*

12mo, pp. [24], 264, 250, [12], with handsome engraved frontispiece (folded) and 15 folding plates, 5 with volvelles; some tables within text; imprint slightly trimmed, a little light foxing, a little worming to gutters at end; very good in 18th-century calf, spine tooled in blind with lettering-piece; a few worm holes to joints, a few abrasions to upper cover, hinges split but firm; inscription to verso of frontispiece 'Ferdinand Baron de Plettenberg Nordkirchen', Nordkirchen armorial bookplate and modern book label to front pastedown. £675

Rare first edition of this work on religious history and chronology produced for the Jesuit Academy at Bamberg, featuring five volvelles for calculating dates.

The Jesuit College was founded at Bamberg, in northern Bavaria, in 1611, receiving Papal and Imperial Privilege in 1648, and the status of Academy in 1653, later becoming the University of Bamberg in 1773. The striking frontispiece here shows a richly-attired Virgin Mary with Child standing atop a globe featuring Bamberg, with a panoramic view of the city below.





Divided into two parts, the *Fontes Biblici* begins with a wide-ranging analysis of Biblical and religious history, covering faith, prayer, charity, Mosaic and canon law, synagogues, instruments of divine worship, sacraments, marriage and polygamy, Jewish and Christian feasts, and Jewish and Christian kings. A double-sided engraved plate shows trees of consanguinity and affinity. The second part discusses astronomical, civil and ecclesiastical time, and includes numerous tables and plates with volvelles for finding golden numbers, epacts, dominical letters, new moons, and moveable feasts.

Provenance: Ferdinand von Plettenberg (1690-1737), Prime Minister of the Electorate of Cologne and an important supporter of Maria Theresa, future Holy Roman Empress. He resided at the magnificent Nordkirchen palace.

VD17 12:119208Y. No copies in the UK or US recorded on OCLC.

7. CAESAR, Caius Julius. *Rerum gestarum commentarii XIV ... omnia collatis antiquis manuscriptis exemplaribus, quae passim in Italia, Gallia, & Germania invenire potuimus, docte, accurate, & emendate restituta, prout proxima pagina indicator, Eutropii epitome belli gallici ex Suetonii Tranquilli monumentis, quae desiderantur, cum doctiss. annotationibus. Frankfurt, Georg Rab for Jacopo Strada, 1575.*

2 parts in one vol., folio, pp. i: [24], 265, [1 (colophon)], [2 (blank)], [23], [1 (blank)], ii: 35, [1 (blank)], 207, [1 (blank)]; with 29 woodcut illustrations (of which 2 double-page), armorial woodcut to dedication, and large woodcut device (printed twice), large woodcut initials and ornaments; foxing with occasional spots, marginal acidic tear to β3 (not affecting text); contemporary vellum over boards, spine lettered in ink; a few stains and chips, neat repairs to headcap and lower joint; **from the library of the Convent of the Feuillants in Paris**, title inscribed 'Ex Libris Cong Monⁱⁱ S. Bernarde urbe Cong. B.M. Fulliensis Ord. Cisterciensis', with manuscript shelfmark to upper pastedown and **contemporary manuscript reading marks hostile to François Hotman.** £1650

First Strada edition of Caesar's Commentaries, with woodcut illustrations, annotated by the Feuillants against François Hotman. Prepared by the humanist scholar Jacopo Strada (1507 – 1588), Rab's edition prints Caesar's *Commentaries* with Aulus Hirtius's additions, Eutropius's epitome of Suetonius, and commentaries by Hotman, Aldus, and others. The fine series of unattributed woodcuts shows plans and views of battles, fortifications, and cities.

The present copy is from the library of the Convent of the Feuillants at Paris, established by Henri III in 1587. An austere order formed from the Cistercian reform movement of the 1570s, the Feuillants evidently disapproved of the Protestant François Hotman (1524-1590), striking through each appearance of his name. The celebrated monastic library, comprising some 24,000 volumes including fine manuscripts and a collection of heterodox works, was dispersed at the Revolution when the order was suppressed, though a mid-eighteenth-century catalogue survives at the Bibliothèqure Mazarine.

USTC 617613; VD16 C47; Adams C61.



THE LIFE OF MAECENAS

8. CENNI, Giacomo Maria. Della vita di Gaio Cilnio Mecenate cavaliere Romano descritta, ed illustrata dal dottor Giacomo Maria Cenni. Libri due. All' altezza serenissima di Ferdinando III, gran principe di Toscana. *Rome, per Francesco de' Lazari, 1684.*

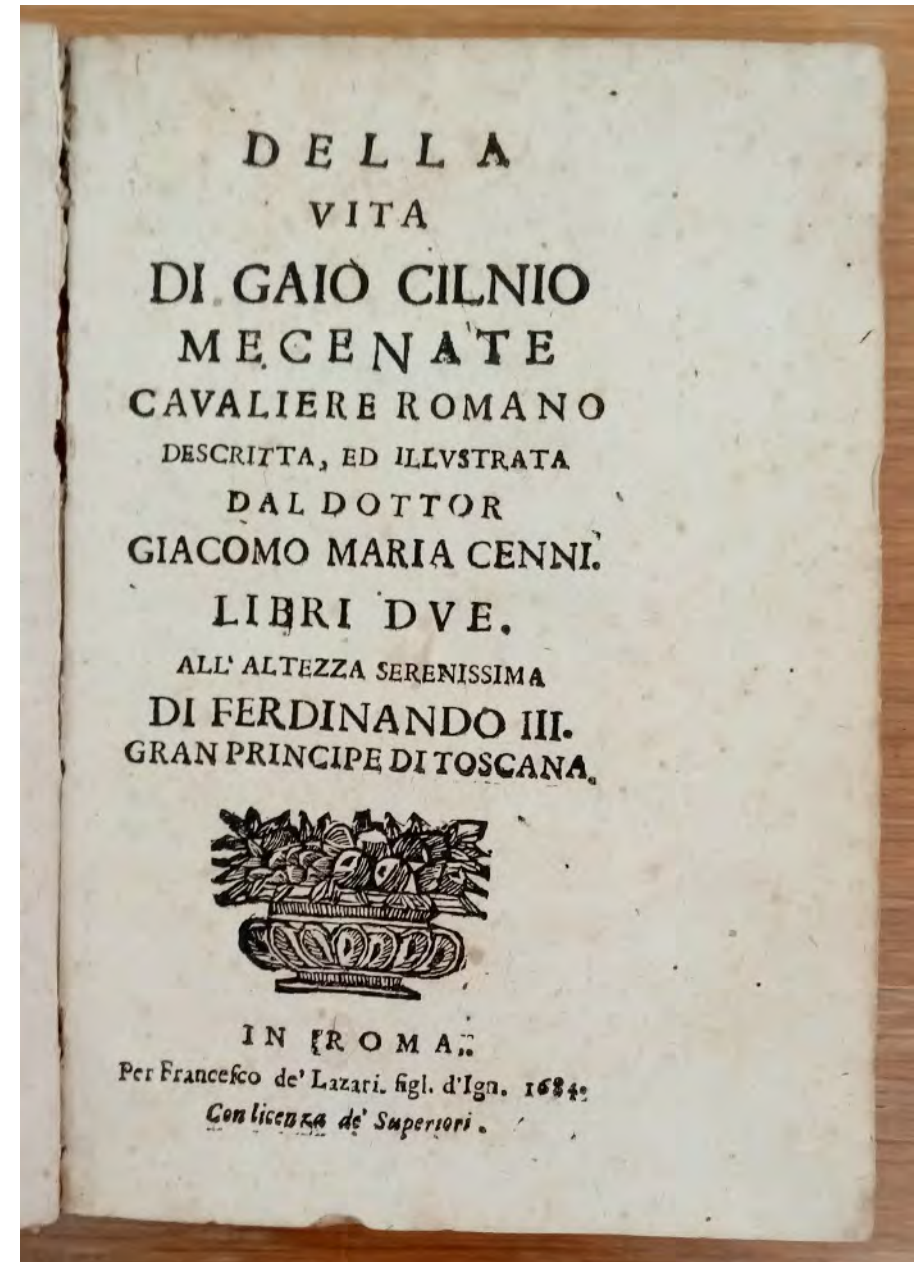
12mo, pp. [24], 239, [1 errata]; woodcut initials and tail-pieces; closed marginal tear to P3 (repaired to verso, without loss), slightly browned; very good in contemporary stiff vellum, title inked to spine; a few small wormholes to spine, a few marks to covers; a very nice copy. £400

Scarce first edition of this important biography of the great Roman patron Gaius Maecenas (c. 70 BC-8 BC) by Giacomo Cenni (1651-1692).

Maecenas, whose name is synonymous with literary patronage, was friend and political advisor to the emperor Augustus, and patron to such greats of Latin poetry as Horace, Virgil, and Propertius. Cenni graduated in civil and canon law at Siena in 1674 and in 1685 became secretary to Cardinal Giulio Spinola, bishop of Lucca. He moved in important literary circles, being a close friend of the eminent and eccentric Florentine scholar and bibliophile Antonio Magliabechi, librarian to Cosimo III de' Medici, and of Giovanni Crescimbeni, founder of the Academy of Arcadians (of which Cenni was one of the first 'pastori' with the name Ameto Ninfadio).

Cenni's biography has long been highly regarded for its pleasant style, purity of language, serious approach to biographical research, and novel examination of the personality of Maecenas from a moral standpoint.

OCLC shows only one copy in the US, at Stanford, and one in the UK, at the British Library.



9. CICERO, Marcus Tullius (Giovanni Michele BRUTO, editor). Orationum volumen primum. London, Thomas Vautrollier, 1579.

16mo, pp. 576, [40]; woodcut printer's device on title and on verso of final leaf, woodcut initials; title slightly soiled, light dampstain in a few leaves, offsetting from turn-ins, early pen-trials on title and final few leaves; contemporary English calf sewn on three banded thongs of which two laced in, oval arabesque stamped in blind in centre of covers; worn, upper joint cracked; bookplate of Robert J. Hayhurst. £650

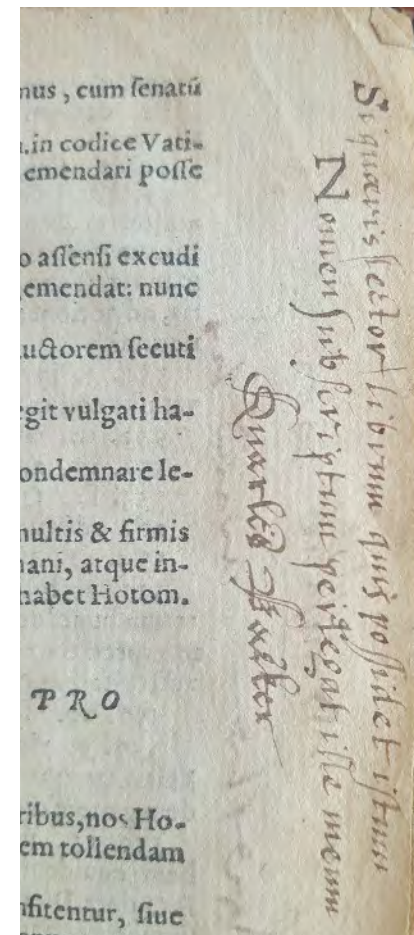
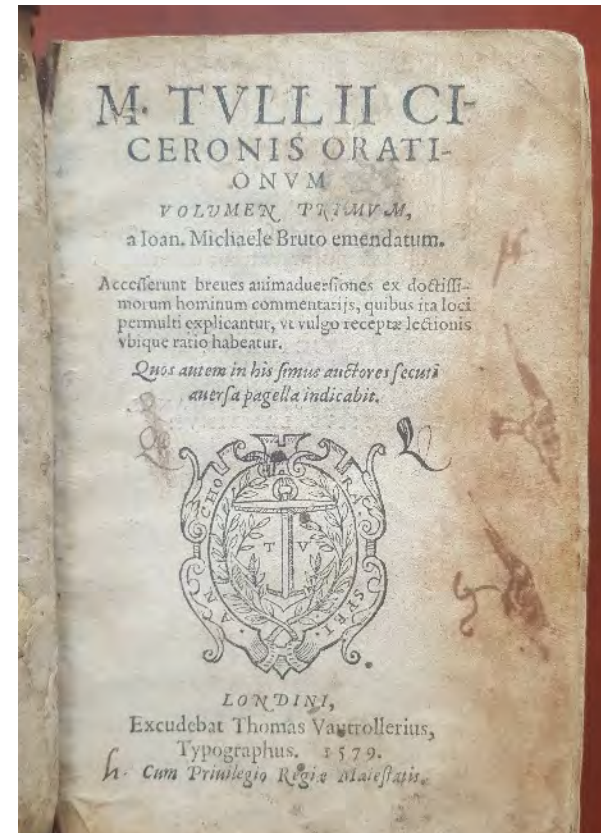
Rare first English printing of Cicero's orations, published in London by the French Huguenot printer Thomas Vautrollier. 'At a time when demand for Latin books was still overwhelmingly met by imports Vautrollier was one of the few printers with the confidence and resources to take on such a substantial project ... In April 1573 Vautrollier was granted a ten-year patent for two Latin texts, and the following year, on 19 June 1574, he received a further ten-year privilege to print a number of Latin works, including Beza's Latin New Testament and works by Cicero, Ovid, and Pierre Ramus' (ODNB).

Provenance: Quarles Barker, with his ownership inscription on several leaves, including one beneath a somewhat strained elegiac couplet on f. Q3r: 'Si quaeris lector librum quis possidet istum / Nomen subscriptum perlegat ille meum / Quarles Barker'. Barker may well have been a member of London's educated merchant class: the name is sufficiently unusual to allow tentative identification with a man who appears in a 1611 lawsuit brought by William Cowper of London against his former apprentice William Quarles, mercer. Quarles Barker is

one of two men named as Cowper's 'agents beyond seas'. The law suit concerned the sum of '700l., Flemish', indicating trade with the Netherlands. A further instance, recorded in the Chancery proceedings of the reign of James I, names Quarles Barker and his wife Anne as plaintiffs in a court case concerning land in St Martins in the Fields demised to Anne's former husband Daniel Hartford by Sir John Cowper (quite possibly a relation of William Cowper).

Very scarce: only six copies recorded in UK libraries (BL, CUL, Pembroke and Peterhouse Colleges Cambridge, Eton, and Kilmarnock).

ESTC S91444.



‘ONE OF THE MOST CIVILIZED AND
CIVILIZING OF PERIODICALS ...
WITH MATERIAL OF ALMOST
UNBELIEVABLE EXCELLENCE’

10. CONNOLLY, Cyril (editor). *Horizon*. A review of literature and art. Volumes I – XX, nos. 1 – 121. [London:] *Horizon* (H. F. & G. Witherby & Co., and *The Curwen Press*), 1940-49.

8vo, various paginations; half tone and lithographed illustrations, some full-page, and advertisements; some creases and stains, spines a bit sunned and sometimes worn, a couple of covers detached, nevertheless a good set. £550

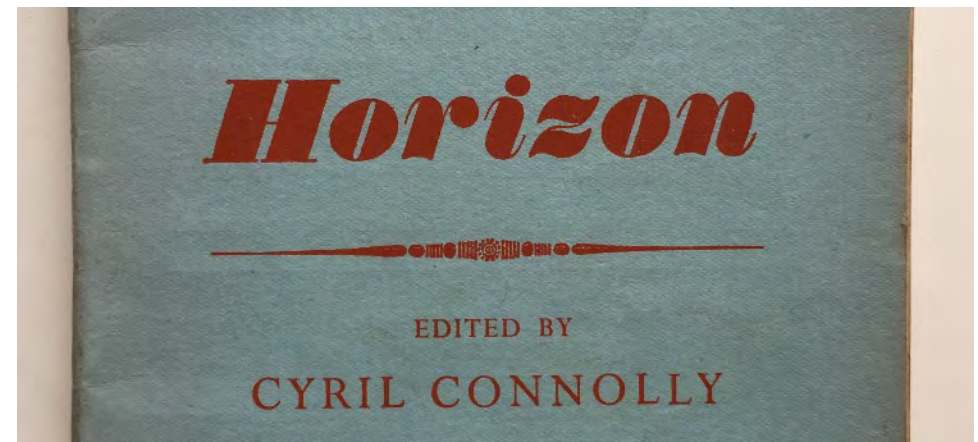
A complete run of *Horizon*, the highly influential literary and artistic magazine which became a platform for the most exciting writers and artists of its day, and a beacon of culture and civilisation during the Second World War.

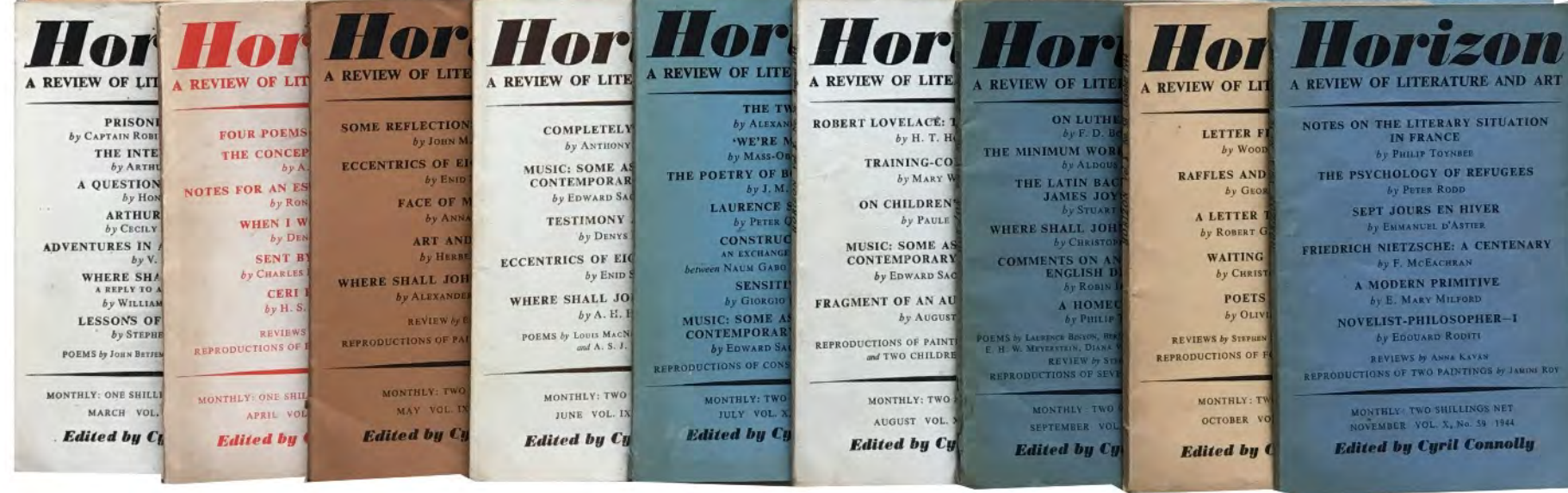
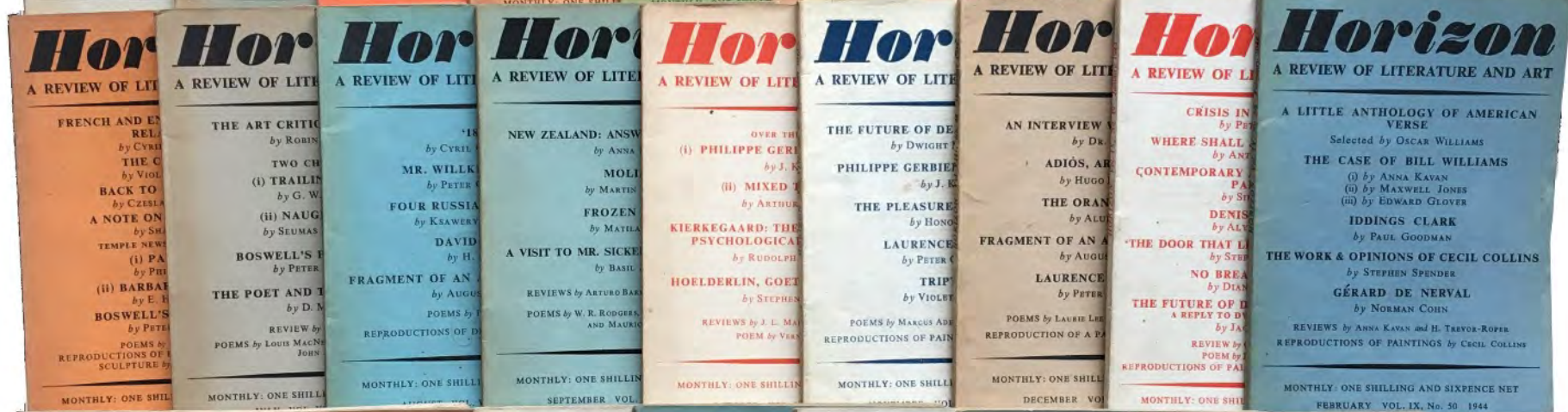
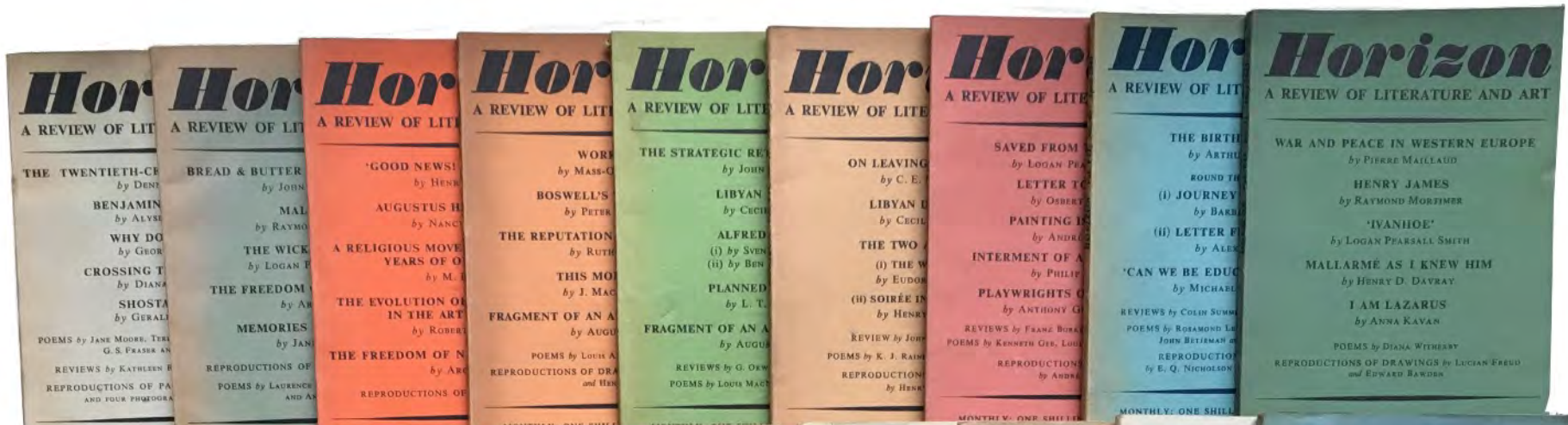
Born into the vacuum created by the closure of T.S. Eliot's *Criterion* in 1939, *Horizon* was founded and edited by Cyril Connolly, a passionate aesthete who, though at times less than perfect in his own writing, ‘seldom slipped below a standard close to breath-taking’ in his ability to select the writings of others. Connolly's able, but uncredited, associate editor was the US Poet Laureate Stephen Spender, while the financial backing for the venture came from Peter Watson, the wealthy art collector, who also acted as art editor, widening *Horizon's* artistic offerings to encompass more than just British Art.

‘... For ten years *Horizon: A Review of Literature and Art* appeared monthly, comprising finally around 10,000 pages of exquisite poetry and prose and art reproductions, produced and read in the midst of the most discouraging and terrible destruction, not just of human bodies and buildings but of traditional stays against artistic and intellectual barbarism. The whole operation, which published some of the finest writing during the early years when Britain was widely assumed to be losing the war, constitutes one of the high moments in the long history of British eccentricity’ (Paul Fussell, *Wartime: Understanding and Behaviour in the Second World War*, 1990).

Though circulation was comparatively small, the list of contributors is large and impressive, and includes Virginia Woolf, Graham Greene, John Betjeman, Nancy Mitford, E.M. Forster, Dylan Thomas, Lawrence Durrell, J.B. Priestley, T.S. Eliot, H.G. Wells, George Orwell, Ian Fleming, Aldous Huxley, Benedetto Croce, Lucian Freud, Barbara Hepworth, Paul Klee, Henry Moore, Vita Sackville-West, Jean-Paul Sartre, Peter Ustinov, Eudora Welty, and W.H. Auden, who twice satirised Connolly and *Horizon*.

An Index and a special 1945 issue entitled “La Littérature anglaise pendant la guerre”, were published separately and are not included in this set.





PRESENTATION COPY, WITH CORRECTIONS

11. COOPER, William. A Drama, in three Acts, entitled *Mokanna*; or, the veiled Prophet of Khorassan. With Chorusses and Song ... *Norwich: Printed by Matchett, Stevenson, and Matchett ... London: Edwards and Hughes ... [1843?].*

8vo. in fours, pp. 55, [1]; a very good copy, stitched as issued, with the original stiff paper front cover, printed paper label (rear cover wanting); Norwich County Library withdrawn stamp to title verso; manuscript corrections and additions on 17 pages. £250

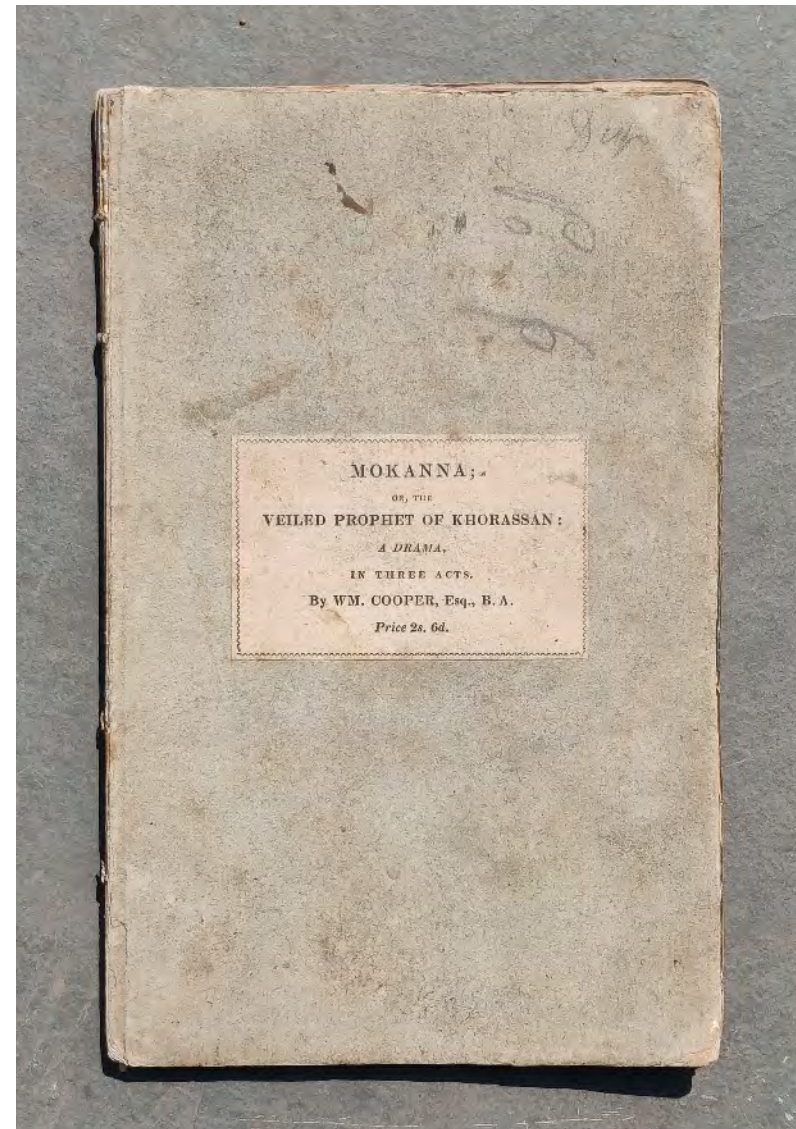
First edition, uncommon, a presentation copy to one of the printers 'W[illia]m Matchett Esq / With the Author's kind regards'.

The second of three plays by the barrister William Cooper (1810-1877), *Mokanna*, a blank verse drama about the life of the Persian prophet Hashim al-Muqanna' (d. 783), was first acted at Lynn in March 1843 with songs set to music by the leader of the orchestra there. Cooper based his play in part on Thomas Moore's "The Veiled Prophet of Khorasan", from *Lalla Rookh* (1817), though with new characters added and the plot fleshed out.

The manuscript changes in this copy are generally improvements in scansion or slight changes of vocabulary; some seem to have authorial weight, others are followed by the note 'qu[ery]?' and are presumably editorial by William Matchett.

William Cooper, of Norwich, matriculated at Lincoln College, Oxford, in 1825, and was called to the bar at Lincoln's Inn in 1831. In 1856 he published a double biography of his brother, also a barrister, and his father, as well as a reprint of *Mokanna*.

LibraryHub and OCLC show copies at BL, Bodley, Cambridge; NLS; Yale, Cornell, Chicago, and Indiana.



The creed by Gabriel sent from highest Heaven;
 And he who dies ^{in war} ~~in war~~, for his faith ^{contending} ~~battling~~,
 Sunnier realms obtains in glorious paradise
 Than he who coldly lives, and little does
 To show the faith he holds — to hold would lose his life.
 But why of war? Behold the chosen one,
 She who of earth's fair daughters I ^{whom} ~~selected~~ have
 To be the partner of my sojourn here,
 And guide to all who follow in her train.
 Our union here, a type of that to come,
 All mind, all soul, such as those spirits have,
 Who freed from earth, and earth's dark fires, exist
 In sweet communion of each purer sense;
 Part of my mission too, to gather here,
 From all earth's daughters, those whose eyes and lips
 All brightness here, may serve in paradise,
 And beauteous Houris be, to tend on those
 Who amidst war and slaughter lose their breath,
 And reap in glorious war a glorious death.

[*Mokanna advances from behind to the front of the Stage,
leading Zelica.*]

Mokanna.

What not a word, my Priestess, from those lips,
 Whose sweetest smile scarce seraph could withstand?
 Has all this bright array amazed my fair,
 And seized with wonder her young mind, perplex'd
 To see the workings of the Prophet chief?
 At present, e'en from thee, must all lie hid,
 And you must gaze in wonder and in doubt,
 'Tis not by common means that Heaven works out

Oft times its will and pleasure in this world;
 But oft, in mystic ways to man's weak sight, its purpose
 gains.

E'en so with me, ~~but~~, ere Time runs its course
 Yet many moons, light will have chased away
 All darkness, and fair truth, array'd
 In all its purity, its place will take:
 Then will commence on earth the reign of mind.

Zelica.

And shall I see my Azim once again?

Mokanna.

Again—to part no more; to live and breathe in one
delicious trance—

All care forgotten, joy alone supreme,
And thou and he for ever in your youth.

Zelica.

Oh, joy surpassing thought, and hope's best dream!

Mokanna.

But come, my Priestess, let us haste to where
 Angels from Heaven sent, our coming wait,
 In holiest union to unite our fates;
 And now, that inspiration from above
 Brightens thy face with more than earthly gleams,
 No time more fitting to commence the rites—
 So come, my Priestess—to the altar straight.

[*Exeunt. Music.*]

DANCING WITH DEATH

12. [DANCE MACABRE.] *La grande danse macabre des hommes et des femmes, historiée & renouvelée de vieux Gaulois, en langage le plus poli de notre temps ... Troyes, Jean-Antoine Garnier, [1728].*

4to, pp. 76; with 60 large woodcut illustrations (of which 3 repeated), one block signed 'Vernie'; slightly foxed, as usual, but a good copy in early twentieth-century green pebble-grained morocco, spine lettered directly in gilt, turn-ins roll-tooled in gilt, gilt edges; lightly rubbed at extremities, two minor scuffs to lower board; bookplate removed from upper paste-down.
£1800

First Garnier edition of the popular *Dance macabre*, issued as a chapbook of the famous French 'Bibliothèque bleue'. An eighteenth-century adaptation of the medieval text, the *Grande danse macabre* uses both newly-cut illustrations and the original fifteenth-century blocks, a testimony to the enduring appeal of one of the most famous French medieval woodcut series. 'Ces gravures, que l'auteur a signées de son nom Vernie ... sont grossières sans doute, mais si elles ne sont pas la pure expression de l'art, elles en ont au moins le sentiment ... il y a une légèreté et en même temps une énergie presque sauvage' (Nisard). The striking image of the trumpeting Moor (p. 32) uses a woodblock from Guilhelmus Hermanus's *Silva odorum* (Paris, Marchant, 1497).

Cf. Hind, *A History of Woodcut*, II, pp. 646-7; cf. Nisard, *Histoire des livres populaires ou de la littérature du colportage*, II, pp. 303-333.

LA GRANDE DANSE MACABRE DES HOMMES ET DES FEMMES, Historiée & renouvelée de vieux Gaulois, en langage le plus poli de notre temps.

AVEC } Le débat du Corps & de l'Âme.
La Complainte de l'Âme damnée.
L'Exhortation de bien ivre & de bien mourir.
La Vie du mauvais Antechrist.
Les quinze signes du Jugement.



A TROYES,
Chez JEAN-ANTOINE GARNIER, Imprimeur-Libraire, rue du Temple.

AVEC PERMISSION.



Tôt, tôt, femmes, venez danser
 Incontinent après les hommes,
 Et gardez-vous bien de verser
 Dedans le chemin où nous sommes:
 Mon cornet sonne bien souvent,
 Après le petit le grand;
 Mais on ne s'en met pas en peine,
 Et c'est de quoi je me démène.
 Dépêchez-vous, si vous voulez,
 Car bientôt vous vous en allez
 Comme des flos, l'un après l'autre.

Dedans le Royaume nôtre,
 Où vous rendrez compte en effet
 De tout ce que vous aurez fait,
 Afin qu'à la fin de la danse,
 Vous en ayez la récompense,
 Ou soit du bien, ou soit du mal,
 Dont le dernier est très-fatal;
 Car le mal conduit dans le gouffre,
 Où sans cesse le damné souffre,
 Et le bien dans l'éternité,
 Où l'on voit la Divinité.

L'AUTEUR



Souvenez-vous, hommes & femmes,
 De penser à vos pauvres âmes,
 Et de quitter la passion
 De la maudite ambition
 Que vous avez pour les richesses,
 Sujets de si grandes tristesses;
 Tous vos soins & votre souci
 Ne vous cesseront point ici.

Ce monde, hélas! n'est qu'un passage
 Pour arriver à l'héritage
 Que Dieu prépare à ses élus,
 Pour récompenser leurs vertus:
 Ce doit être là votre affaire,
 C'est le solide & nécessaire;
 Quiconque le méprisera,
 Tôt ou tard s'en repentira.

E

13. ERASMUS, Desiderius and Gerard LISTRIUS (*commentator*). *Moriæ encomium ... epistolæ aliquot in fine additæ. Leiden, Joannes Maire, 1648.*

12mo, pp. 528; a splendid copy, uncut, in early nineteenth-century dark blue straight-grained morocco by René Simier (spine signed in gilt 'Simier r.[elieur] du Roi'), borders roll-tooled in blind within a gilt fillet, spine gilt-ruled in compartments between narrow raised bands, lettered directly in gilt and tooled in blind, board-edges gilt *à coins* and turn-ins roll-tooled in gilt, marbled endpapers with vellum flyleaves; from the library of Henri Huchet comte de la Bédoyère (*see below*), with his armorial gilt red morocco bookplate to upper pastedown; early twentieth-century ink ownership inscription 'John Burns' and later private collector's bookplate to front flyleaf. £675

First Maire edition of Erasmus' *Praise of Folly*, in a handsome binding by Simier, from the celebrated library of the count De la Bédoyère, and appearing in the catalogues of both dispersals of his library.

Renowned for his handsome copies of highly regarded editions, Henri Huchet comte de la Bédoyère (1782–1861) reportedly bought several examples of a work before selecting the finest for his library. Though rich in Padeloup and Derome bindings, many books in his collection were rebound by leading contemporary binders, including some sixteen examples of the work of the royal binder René Simier (1772–1843), formerly binder to the Empress Marie-Louise.

When his library was dispersed by Silvestre in 1837, de la Bédoyère bought back his most prized items, of which this Erasmus was one, and spent the following quarter-century rebuilding and expanding the collection: 'After 1830, in a

moment of discouragement, de La Bédoyère decided to sell his library. The sale took place in 1837 and was a great success. De La Bédoyère, however, was not as entirely over his love of books as he initially thought. When the time came to let his collection go, his courage failed him, and many of his most beautiful books found their way back to his library, bought back at great cost' (Poitier, p. vii, our translation).

See: *Catalogue des Livres rares et précieux de la Bibliothèque de M. le Comte de La B.[édoyère], dont la vente se fera le mardi 4 avril 1837 et les vingt-deux jours suivants, à Maison Silvestre* (Paris, Silvestre, 1837), where this Erasmus was sold as lot 1097; and *Catalogue des livres rares et précieux, imprimés et manuscrits, dessins et vignettes composant la bibliothèque de feu M. le comte H. de La Bédoyère* (Paris, Poitier, 1862), where it sold as lot 1660.



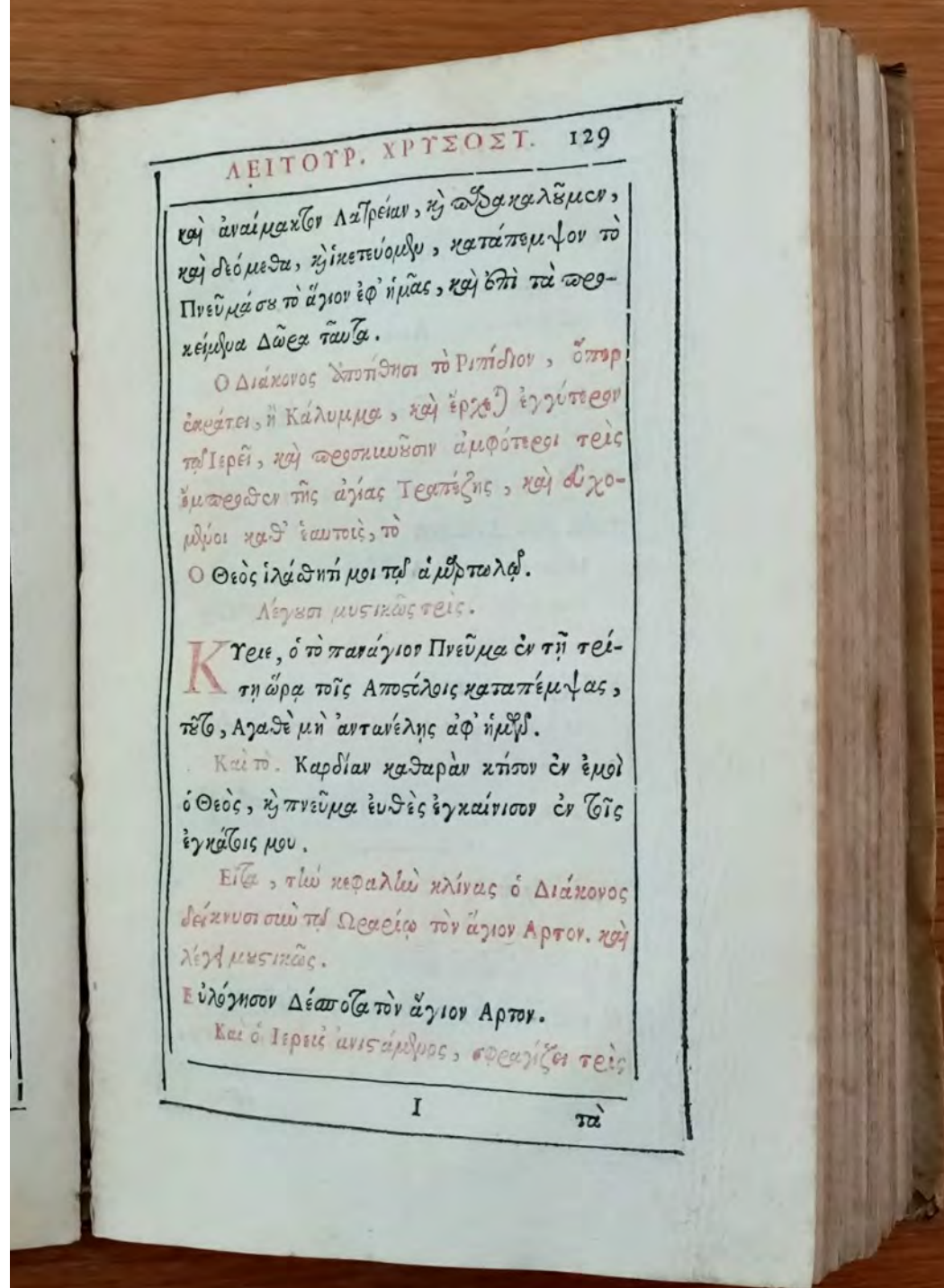
14. [GREEK LITURGY.] *Tes theias leitourgias tou agiou Ioannou tou Chrysostomou, duo keimena. Divinae missae Sancti Ioannis Chrysostomi, exemplaria duo. Venice, en te Salekate, 1644.*

2 parts in 1 vol., 8vo, pp. 198, [2 blank]; 115, [1 blank]; with collective title-page and two divisional title-pages, in Greek and Latin on facing pages, text printed in red and black within ruled frames throughout, woodcut initials; occasional insignificant worming to blank upper margins; very good in contemporary stiff vellum; small areas of loss to edges and at head of spine, a few marks. £800

Scarce edition, handsomely printed, of two versions of the liturgy of St John Chrysostom, the principal liturgy of the Byzantine rite, with Greek text and Latin translation on facing pages.

The first Latin version is that of the Greek scholar Demetrius Ducas (c. 1480-1527), who worked for the publishing house of Aldus Manutius before becoming professor of Greek at the University of Alcalá and serving as an editor of the Complutensian polyglot Bible. The text here follows that of the edition printed in Venice in 1528, with a few additional notes. The second version is that of Erasmus, described here as having been made for John Fisher, Bishop of Rochester, and follows the edition published in Paris in 1570. The Venetian Salicato printing house was founded by Altobello Salicato (c. 1545-1609).

USTC 4014187. OCLC records only 3 copies, at the Pitts Theological Library in the US, at the Biblioteca Nazionale Centrale in Rome, and at the BnF.



WITH DRAWINGS OF NAPOLEON
AND BOLIVAR

15. [LA FONTS, Louis-Anne de.] 'Agenda des gens d'affaires et sans affaires an 1814, et années suivantes tant qu'on voudra.' France, 1814-1844.

Printed diary, 12mo (12.5 x 8.5 cm), pp. [192], with numerous entries in brown ink in a single hand, with 13 beautifully executed coloured sketches and 18 further sketches in pen and pencil; very good in original red morocco, gilt borders to covers, 'Agenda' lettered in gilt to upper cover, gilt edges, green silk pocket inside upper cover and green silk pastedown at end, 3 holders to turn-ins for a pencil (1 lacking); a little wear to spine ends and corners. £2750

An extremely interesting and beautifully illustrated commonplace book compiled by the French general Louis-Anne de la Fons (1757-1848), including striking portraits of Napoleon and Simon Bolivar, and verses and passages engaging in contemporary politics and critical of the monarchy.

La Fons's career covered a truly extraordinary period, encompassing the American Revolution, the French Revolution and fall of the monarchy, the rise and fall of Napoleon, the Bourbon Restoration, and the July Revolution and subsequent July Monarchy. Born at Bernes in the Somme, La Fons joined the army in 1776 and served in America under Lafayette in the campaigns of 1780-1783, seeing action against the English on the islands of St Vincent and St Eustatius. He

rose rapidly through the ranks, distinguishing himself at the Battle of Arlon in 1794 and at Mainz the following year. In 1804 he was admitted to the Légion d'honneur, established only two years earlier by Napoleon, and in 1810 was placed in charge of the 11th legion at Rodez. Following the Restoration, Louis XVIII made him a chevalier de Saint-Louis and he retired in October 1814 with the rank of general.





La Fons was a talented artist, albeit in a somewhat naive style. The striking pictures found here reflect his interest in politics and in his family and estates. There are three portraits of Napoleon in military uniform, suggesting considerable respect for the general, First Consul, and Emperor under whom La Fons served. These show Bonaparte as a young man with long hair, slightly older with short hair, and somewhat older again with a bicorne hat. There is a handsome portrait of Simon Bolivar, the Venezuelan soldier and statesman known as *El Libertador* for his pivotal role in the South American independence movement, of whom La Fons was clearly an admirer, and a profile portrait of Henri IV. Of his family and household, La Fons depicts his infant granddaughter Sophie Emma (1817-1859), his son François-Louis Emmanuel (c. 1789-1867) dressed as a captain of dragoons, and 'Rose Caudron cuisiniere'. His properties are shown in pictures of the old château and belfry tower at Peronne. Other notable sketches include a Spanish peasant (he served in Spain during the Peninsular War), profiles in the style of Lavater including 'nègre intelligent', 'génie sublime' and 'esprit borné', a wide-eyed young girl with an earring, and Pan.

Many of the texts chosen by La Fons for inclusion here reflect his anti-monarchical views. Lines attacking Charles X ('par les plus grands forfaits, sur le trône affermi, c'est de tous vrais français, le plus grand ennemi') are described as applicable 'aussi à Louis 18'. There are indications of hostility towards Louis Philippe too: he includes the satirical verse 'un coq grattant dans un fumier y découvrit Louis Ph ... premier, celui-ci par reconnaissance, le fit graver dans les armes de France'; and he suggests, in a note dated 1832, alternative lines to Casimir Delavigne's *La Parisienne* (the French national anthem between 1830 and 1848), replacing reference to the king ('D'Orléans') with much more republican lines: 'héros du drapeau tricolore, vétérans qui l'avez porté, votre sang couleroit encore, pour la France et la liberté'. In addition to a passage relating to Napoleon's return

from Elba, there is a nice note that the epitaph to Scipio Africanus, translated as 'ingrate Patrie! tu n'as pas même mes ossemens', might equally apply to Bonaparte, with the corrective note below 'non à present 1844', following the removal of the emperor's remains from Saint Helena to Les Invalides, Paris, in 1840.

Having faced the English on numerous occasions on the battlefield, it is amusing to find that La Fons includes a list of wars between France and England, with their duration, between 1116 and 1815. He calculates that the two countries had been at war for 262 years, and notes, with regard to the future, 'attendons la suite'. There is a note on the number of barricades constructed, and paving stones destroyed, during the July Revolution of 1830, and the subsequent cost of repairs. Passages in Spanish recalling people he knew in Spain between 1808 and 1813 interestingly cover a period of La Fons's life which appears to be little known. Notes on property owned by the de la Fons family from the 17th century onwards, with sums realised from sales, are presented somewhat critically under the heading 'liste des biens sortis de ma famille par la mauvaise administration de mes ancêtres'.

A unique visual and written record of the life and views of a significant figure during one of the most fascinating periods of French history.



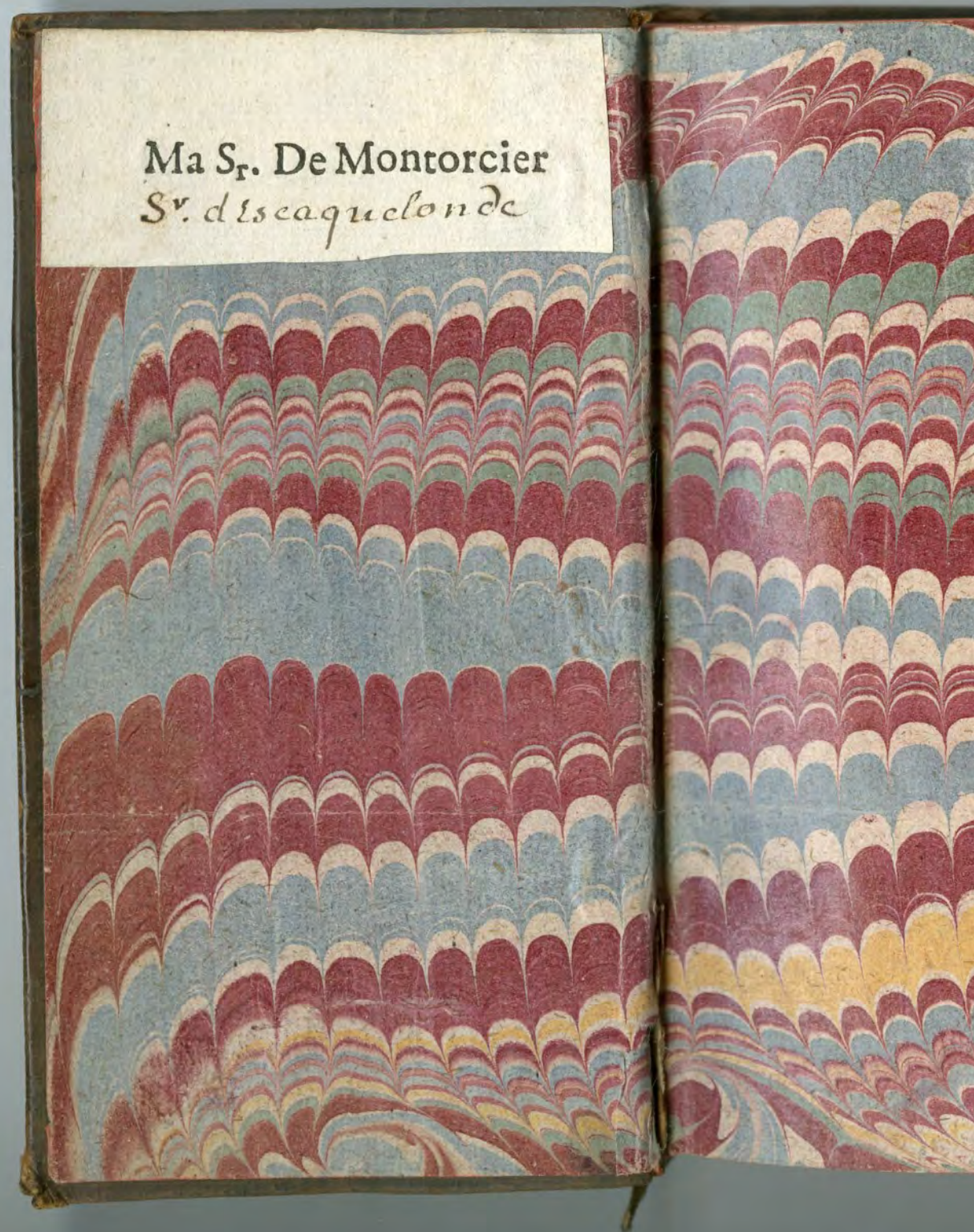
16. [MAISON ROYALE DE SAINT-LOUIS.]
'Fraguemens'. [Saint-Cyr, France, c. 1730s?].

Manuscript on paper, in French, 12mo (14 x 8 cm), pp. 1-117, 117-125, 125-217, 217-220, 220-278, [53] + blanks; neatly written in brown ink in two hands, each page with frame ruled in red; very well preserved in contemporary calf, spine richly gilt with red morocco lettering-piece ('Fraguemens'), red edges, marbled endpapers; a little wear to extremities and boards; printed label to front pastedown 'Ma Sr DeMontorcier' with 'Sr descaquelonde' written below in ink. £475

A charming pocket-sized manuscript of prayers and meditations used by two nuns at the Maison royale de Saint-Louis at Saint-Cyr, just west of Paris. The Maison was established in 1686 as a school for girls by Louis XIV at the request of Madame de Maintenon, and played an important role in female education for over a century, prior to its closure in 1793. In 1692 the school was converted from a secular to a religious establishment, with Madame de Maintenon acting as honorary superior.

The two sisters who owned this manuscript were Joseph-Catherine-Rose de Virgile de Montorcier, who was admitted to the Maison on 25 January 1728, and Marie-Angelique de Croutelle Descaquelonde (1740-1815), who took her vows on 2 December 1761.

The first part of the manuscript, headed 'Fraguemens', is drawn from Antoine Godeau's *Élévations à Jesus Christ*. Various shorter devotional texts follow, under the headings 'Dieu m'aime malgre ma misere, motif de componction', 'Dieu me console ma misere, motif de confiance', 'Dieu mattand apres ma misere, motif de gemissement', 'Dieu est mon principe', 'Dieu est mon centre', and 'Dieu est ma fin'.



Sainte volonté. Destruiés
 en moi la substance du
 vieil homme p^o y établir
 celle de l'homme nouveau, et
 que ce soit v^o seul qui me
 souteniés par votre vertu
 d^o l'ordre de la grace, car
 v^o souteniés toutes les ch^os
 créés dans l'ordre de la
 nature.

Dieu m'aime mal
 gré ma misere.

Motif

de Componction

Qu'il est humiliant p^o
 moy, Seigneur, ce souvenir
 de tant d'années ou je ne
 connois presque vos bienfaits
 que par mes infidelités a y
 répondre, je me vois investi
 de toutes parts de vos dons
 précieux; Les secrets de votre
 imensité, de votre éternité
 se déploient a mes yeux,
 et je vois qu'avant d'être
 au nombre de vos creatures,
 j'ai été l'objet de vos pensées
 de vos affections. je suis

FROM THE LOST LOGIE LIBRARY OF
WALTER BOWMAN

17. PERUCCI, Francesco. *Pompe funebri di tutte le nazioni del mondo, raccolte dale storie sagre et profane. Verona, Francesco Rossi, 1639.*

Folio, pp. 97, [1]; without index ✕1-4 and without final blank M4, +4 a cancel; title copper-engraved, numerous copper-engraved illustrations printed in text, copious woodcut ornaments throughout; paper-flaw to I2 scarcely touching text, occasional dust-staining, a few creased corners; contemporary vellum over boards, spine later lettered and tooled in black, sewn on 2 cords; subtle early repairs to vellum, dust-stained, block detached and a few leaves loose, spine split with some loss; **from the library of Walter Bowman**, with his ink ownership inscription to title verso and number '478' to upper pastedown.
£1350

First edition of Perucci's extensively illustrated account of funeral practices, inscribed by a Scottish antiquary and documented book collector. A fellow of the Society of Antiquaries and later the Royal Society, Walter Bowman (1699-1782) travelled extensively over the course of five decades in Italy, where this book was most likely acquired, studying at the University of Padua for two years and accompanying Samuel Rolle, Simon Harcourt, and Francis Seymour-Conway as tutor on grand tours; his remarkably detailed notes on his travels and keen collecting survive, principally in the National Library of Scotland and the Biblioteca Nazionale in Florence.

Bowman's library is remarkably well recorded through two documents, an account book from 1754-1766 (Bod. MS Eng.

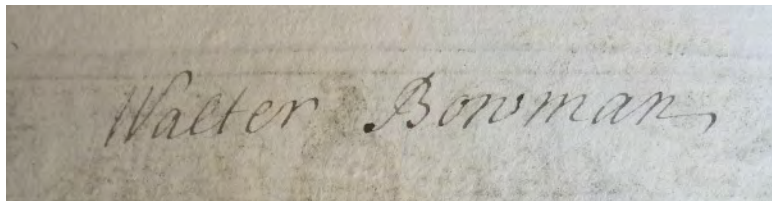
misc. d. 808) detailing purchases from and auction bids with booksellers as well as bindings commissioned from Roger Payne, and his will of 1782 (National Archives PROB 11/1088/285) in which he left 'singularly minute and whimsical directions regarding the arrangement and preservation of his fine library' (DNB). The will writes that 'in a long course of years both at home and abroad I have at a considerable expense and trouble collected **an useful though small Library of Books** in good condition with my Name on each in my own handwriting, on different Arts and Sciences of various kinds in the learned Languages, in French, Italian, and English'. Dying childless, Bowman left the library to his brother James, with 'this express condition, that they be not sold, lent, or dispersed, in whole or any part whatsoever, but carefully and honestly preserved ... for the sole use and benefit of my heirs ... and to go along with my Estate of Logie in the said County of Fife in Scotland'.

In addition to detailed provision for the transport (from Surrey to Scotland), ordering, and cataloguing of the library, Bowman's lengthy instructions specify that the books were to be kept 'dry, clean, and neat, sound and safe, free from dust, mustiness, damp, without ... rats and mice and all other annoyances and corruptions, without being blotted, stained, torn, damaged' and that 'the Room wherein they stand shall be appropriated solely for reading, writing, and study and not for any other business, work, occupation, or fellowship whatsoever except where the cases are locked up ... and that the said Books may suffer no damage and be maintained in their standing order the said Room shall be furnished with a clean table, water bason [*siz*], and towel for filthy hands and the [heir] himself shall give out every Book as it is wanted to be read and consulted and lock the same up again afterwards so perused in the same room without suffering any of them to be moved about or out of the house'.

Bowman's library appears to have survived at least until the mid-nineteenth century, being described in Leighton's *History of Fife*: 'The library contains among others, many valuable editions of the ancient classics, particularly a fine edition of Pliny's *Natural History*, and a splendidly illuminated edition of Ptolemy. It also contains a valuable collection of engravings; a great number of maps and charts, and a well preserved copy of Bleau's *Atlas*. [The heir] ... is bound to keep a suitable room for the library in his house, and to allow free access to it to the neighbouring gentlemen there to read and study ... women and children are expressly prohibited from having access to the library.' (Leighton, *History of the County of Fife* (1840), II, p. 50). No later record of the library's survival could be traced, though Feather suggests the books may have been dispersed in Edinburgh after the Second World War.

In 1982 Feather wrote 'I do not know the present location of any of Bowman's books'. We have been able to trace six other books from Bowman's library at auction: of these, the majority have been later rebound; only one other (Christie's, 1998) survives unrestored and is in similarly questionable condition, suggesting Bowman's efforts for the preservation of his once magnificent books may have been in vain.

USTC 4011567; cf. Feather, 'Walter Bowman' in *The Book Collector*, vol. 31, no. 1 (Spring 1982), pp. 47-63.



Walter Bowman



18. [RHETORIC.] 'Rhetorica practica'. [France, first half of 18th century].

Manuscript on paper, in Latin and French, 4to (19 x 14.5 cm), ff. [159] + [17] blank, illustrated with 5 engraved plates by Landry of Paris; neatly written in brown ink in a single hand, headings and first words of paragraphs written in a larger calligraphic hand, occasional corrections; show through on first leaf of text, a few spots and marks, small perforation to lower board and final leaves; very good in contemporary calf, spine in compartments, tooled and lettered ('Rhetorica'), edges sprinkled red; some wear to joints and corners, a few marks to boards. £550

An attractive manuscript compiled by a student of rhetoric, comprising a thorough course in effective writing and speaking, with extensive examples drawn from French and Latin texts, illustrated with five handsome engraved plates by Landry of Paris.

Devoted to the written word, the first part covers, among other matter, anagrams, acrostics, puzzles, epitaphs, fables, proverbs, oracles, laws, oaths, and even statements made under torture. The text then moves on to public speaking, discussing the parts of a speech, including the exordium, narrative devices, the use of arguments, the peroration, and so on. Numerous rhetorical devices are then considered, such as metaphors, onomatopoeia, allegory, hyperbole, and anaphora. The manuscript ends with discussion of memory, pronunciation, voice and gesture, and methods of expressing and provoking various emotions, including love, hate, desire, happiness, sadness, and hope.

In addition to referencing and citing classical writers such as Cicero, Pliny, Seneca, Lucan, and Caesar, the author provides frequent exemplary extracts from French literature e.g. Jean Ogier de Gombauld (1576-1666) ('Il mange tout le gros glouton'), Madame de Villedieu (1640-1683) ('Autre fois naquit un aigneau'), a sonnet devoted to Cardinal Mazarin ('Jule dans les baux jours fut un pilotte sage'), and so on.

The manuscript is illustrated with an interesting, if not especially pertinent, selection of engraved plates, showing Christ ('Per flagella tua, libera nos, Iesu'), the Virgin Mary with the infant Jesus and John the Baptist ('Ecce agnus dei'), St Thomas Aquinas, St Ursula, and St Paulinus.



artem obliuiscendi eorum enim omnium
quos lo memini eadem uero obliuisci facile non
possum nos autem sedulo admones ut haec arte
non abutamini nec nisi recta ediscatis ut nil R
obliuiscendum

quinta pars
Rhetorices

de

Pronuntiatione

Pars illa rhetorices Inprimis est utilis affect
qua maximum eloquentia adiuuentum eloquentia
eloquentia sine pronuntiatione est aurum est
sine uice s; peridorem nullum habens
Definitur pronuntiationis quaedam Propositi-



S. PAULINUS, ex duce Senatore
Consule pauper, Monachus, Probyter
Episcopus Nolanus, mundi contemptu
eleemysinarum largitate, seruore, fidei,
caritatis ardore, scripturarum studio et
scientia, cordis humilitate, mansuetudine
spiritus bonis omnibus egregie carus, obiit
anno Chryli 431. aetatis 78.
Episcopus Nolanus

THE COBBOLDS OF IPSWICH –
TAUGHT BY CONSTABLE

19. SYER (née COBBOLD), Agnes; Charlotte BAMPTON (née COBBOLD); Louisa Emily HANBURY (née COBBOLD). Album of landscape watercolours and sketches. *East Anglia, Wales, Ireland, and France, 1840-70.*

4to album, with 157 drawings (pencil, pen and watercolour), various sizes, mounted 1 or 2 per leaf on various coloured papers, most with captions, including one moveable - a beehive scene revealing a butterfly (attributed to Emily Cobbold); the drawings signed 'A Syer', 'CB' (Charlotte Bampton), 'HC' (Harriet Cobbold?), and 'LEH' (Louisa Emily Hanbury); plus a few landscape engravings pasted in or loose; in very good condition, bound in a contemporary album of quarter dark blue roan and marbled boards, front cover with manuscript label 'Drawings. Mrs Syer'; ownership inscription at front of A. Syer, dated 1860. £2750

An attractive album by talented amateurs from a noted Suffolk family of artistic inclinations, featuring scenes around East Anglia, as well as further afield – Wales, the Lake District, Connemara, Biarritz and San Sebastian.

The majority of the drawings are by Agnes Syer (1797-1895), daughter of John Wilkinson Cobbold and Harriet Temple Chevalier, who had married Rear Admiral Frederick Chevalier Syer in 1842. A number of pieces are stated as 'copied from CB' – her sister Charlotte Bampton née Cobbold (1817-1914), and others are signed by Bampton herself – but they are

stylistically very similar (and indeed some pieces are signed 'CB' in pencil and then 'AS' or 'A Syer' in pen). The scattered contributions by other hands included a delightful 'beehive' moveable by Agnes's sister Emily Cobbold, in which an attractive fishing scene can be raised in a cage-like lattice to reveal a drawing of a butterfly. Several boldly coloured scenes of Syer's house at Fornham All Saints were sketched in the 1860s by another sister, Louisa Emily Hanbury.



Brawston Hall

A. Syer.



The Cobbolds were an Ipswich family of brewers and philanthropists. Agnes Syer's grandfather was John Cobbold, whose second wife was Elizabeth Clarke (née Knipe, 1764-1824), the novelist and poet now best known for her extraordinary talent as a paper-cut artist, and whose fame brought her to the attention of Dickens. Syer was a close part of the family circle, visiting annually for the Valentine's Day balls hosted by her step-grandmother: the Cobbolds' Ipswich houses, The Cliff and Holywells, are shown in several pictures here. Another close friend of the family was John Constable, who visited over a period of more than 20 years and was championed early in his career by Elizabeth Cobbold. He produced at least 9 sketches of family members, and taught drawing to the younger female members of the family.

Locations featured here include Ventnor, Yarmouth, 'The Cliff' and 'Holywells' (Ipswich), Walton on the Naze, Menai Bridge, Llangollen, Newport, Walmer Castle, Corfu (by Charlotte Bampton), Felixstowe (by Charlotte Bampton), Windermere, Fornham All Saints (with sketches of Syer's house by Syer, Bampton and Hanbury), Biarritz, San Sebastian, Southey's House at Keswick, and Lodore Falls. A series of 16 sketches executed in 1844-6 around Clifden in County Galway bear very strong similarities to an album of 42 drawings in the National Library of Ireland (PD 4049 TX), ascribed (surely erroneously) to Syer's husband Frederick Chevalier Syer because of his ownership inscription on the front cover. A member of the Syer family, Captain William Syer, had a house 'Glen Owen' at Clifden.



Fornham -

ON ORACLES, OWNED BY A DANE
EDUCATED IN ENGLAND

20. VENIER, Giovanni Antonio. *De Oraculis et Divinationibus antiquorum. Venice, apud Antonium Pinellum, 1624.*

4to, pp. 62; woodcut printer's device to title, historiated woodcut initials throughout; a very good copy, bound in early eighteenth-century English panelled calf, boards within gilt ruled border, blindstamped fleurons to corners, board-edges tooled in blind, spine gilt in compartments with raised bands, marbled pastedowns; lower board a little scuffed, remains of old shelf label to upper half of spine; ownership inscription of Johannes Wandal (see below), dated Hafnia (Copenhagen) 1680, to title.
£550

First edition of Venier's long overlooked treatise on ancient oracles, the first solely devoted to the subject, from the library of the Oxford and Cambridge educated Danish theologian Hans Wandal the younger.

Venier's *De Oraculis et Divinationibus antiquorum* 'was the first treatise devoted solely to the oracles, discussing the subject from a philosophical perspective and amassing the relevant ancient and mediaeval authorities; the most recent name, pregnantly, is that of Pomponazzi. It is clear and succinct, and written in a straightforward Latin prose – even [Anton] Van Dale (1638-1708), an early modern scholar who wanted a guide to this aspect of the oracles, would have found no better source. This may account for the fact that it was reprinted at Basel in 1628, and anthologised in two major scholarly compendiums

at the end of the century. If [Venier] was rarely cited it was probably because subsequent writers on the oracles, at least before Van Dale, tended to refer only to primary sources. We should not let this mislead us into overlooking its importance. *De oraculis* is the final significant work in the Italian controversy on the oracles that had begun with *De incantationibus*' (Anthony Ossa-Richardson, *The Devil's Tabernacle: The Pagan Oracles in Early Modern Thought*, p. 157).

Provenance: Hans Wandal (1656–1710, also known as Johannes Wandalin or Vandal), was the son of Hans, Bishop of Zealand. Wandal the younger studied both theology and Oriental languages at the University of Copenhagen, before embarking on a tour of Europe, travelling to England (where he studied at both Oxford and Cambridge), the Netherlands and Germany, where he worked with Abraham Calovius at the University of Wittenberg. Returning to Denmark following his mother's death, Wandal was made rector of the Sorø Akademi in 1680. In 1683 he was appointed professor of Oriental languages at the University of Copenhagen and, soon thereafter, professor of Theology, a position which he held until his death, while also serving as rector of the University for 1688, 1697 and 1706/07. A controversial theologian of Lutheran orthodoxy (who fought Calvinism and Millenarianism), Wandal was also a prolific writer. Among his most famous publications is *Hypotyposis sanorum verborum* (1703), a dogmatic textbook that went through several editions and was used extensively by universities in Denmark and abroad. It is very likely that the present copy of Venier's *De oraculis* was used by Wandal on the preparation of his PhD dissertation on the same subject, *Dissertatio theol. philol. de prophetis et prophetiis*, published in Copenhagen in 1686.



ENGLISH STUDENT DECLAIMS ON PHYSICS

21. WELD, Edward. Deo optimo maximo. Conclusiones physicae ... Has theses, Deo duce et Dei-para, propugnare conabitur selectus physicus Eduardus Weld, Anglus, ex comitatu Dorcestrensi. In aula minore eiusdem collegii, die Veneris 13a Februarii, hora ante meridiem sesqui-nona, et sesqui-tertia post meridiem, anno domini 1761. Reims, ex typis J.B. Jeunehomme, [1761].

Folio broadside (37.5 x 23 cm), paper watermarked 'J. Honig & Zoon', woodcut Jesuit device at head, 49 lines of text; light creases from folding, a few small holes to folds and blank margins (not touching text); overall very good. £275

An apparently unrecorded broadside summarising eight theses on physics presented by Edward Weld (1741-1775) at the College of Reims in February 1761. From a wealthy Catholic family from Dorset, Weld was educated by the Jesuits at Reims and at St Omer. Upon the death of his father, just ten months after the date of this broadside, he inherited the magnificent Lulworth Castle in Dorset and considerable wealth. Weld's principal claim to fame is as the first husband of Maria Anne Fitzherbert (1756-1837), longtime lover of George IV, whom she married in secret in 1785. Weld and Maria were married in July 1775 but he was dead only 3 months later after a fall from his horse.

Weld 'spent time in Italy ... played the harpsichord beautifully, was an accomplished horseman, kept a good stable ... and

owned a yacht ... He had a London house, in Bond Street ... When at home he liked to entertain, and kept a French chef to make sure his table was among the best in the county' (Valerie Irvine, *The King's Wife: George IV and Mrs Fitzherbert*, 2005, p. 11).

In contrast with his later somewhat glamorous lifestyle, this broadside shows Weld's studious side: declaiming on physics as a science, on the porosity of bodies (with reference to Descartes), on motion and velocity, and on the deflection and impact of moving bodies (this somewhat ironic given the nature of Weld's demise).

We have been unable to trace any copies on OCLC.



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Thank you for reading!

Illustrations: Cover # 5, Augustine; above, # 12, Erasmus.

*The images were taken by Quaritch staff from
the safety of their own homes.*