



BERNARD QUARITCH LTD  
New Acquisitions  
December 2020





‘ALL OF IT IS BUT A CHRISTMAS LETTER’

AGAINST IDLENESS, PRIDE, INTEMPERANCE,  
LUST, GAMING, SWEARING AND ATHEISM

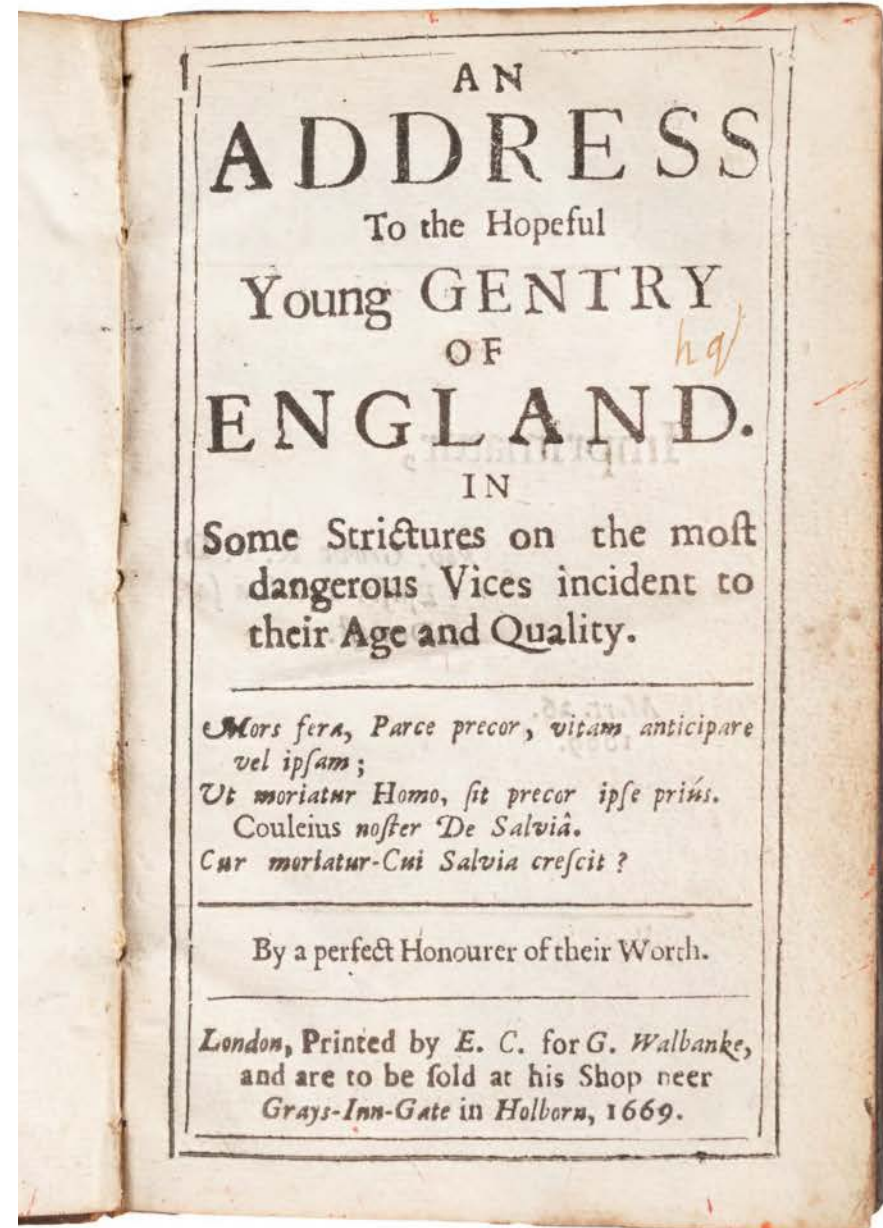
1. **ADDRESS TO THE HOPEFUL YOUNG GENTRY** of England in some Strictures on the most dangerous Vices incident to their Age and Quality ... By a perfect Honourer of their Worth. *London, Printed by E. C. for G. Walbanke ... 1669.*

8vo, pp. [16], ‘114’ [i.e. 141], [3]; small paper flaw in K3 with loss of a few words (supplied in contemporary manuscript), else a very good, crisp copy in contemporary sheep, covers ruled in blind, front joint cracked but cords sound, spine chipped at head and foot. **£1600**

**First edition of a very scarce, and immensely engaging, treatise on the vices** that might ensnare a young gentleman of the Restoration, whose ‘birth was in the midst of busie and tumultuous Times’ during the Commonwealth.

In language convolute yet vivid, drawing on sources from Galen to Don Quixote, the author first conjures a vision of the Idle man, like a ‘common hackney’ ready to hire himself out the next amusement – ‘A Play, a Ball, a Mistress, a Glass of Wine’. But there is no idleness in nature: ‘That Coloss of Life, the Elephant, has its understanding, strength and service apportioned to its bulk’; likewise the ‘Fly and Ant make a supplement to their close dimensions, in their wonderful agility and industry’.

‘I do not much admire to see the Theatres crowded with our Idle Spectators; [but] the hours here spent are a tolerable exemption from lewder diversions, and with some obtain the credit of a School discipline ... I may not envy the Dramatic Ingeniosos the Empire they here sway over Wit, nor the Models they give of the world ... [yet] may the Stage never want a florid Laureat to chastize predominant Vices, and troublesome Follies’. Even so, and supposing ‘that every day the Stage brought forth a work as consummat as Father Ben’s [Jonson]: Yet I would advize them against their common frequenting Plays’.



As for pride, 'Is it not a splenetic divertisement to behold two Gallants as formally rigged forth, as London, Amsterdam, or Venice can equip them, attacking each other with a full bearing up to the salute, sometimes veiling down every inch of their sails, streaming out all the loose colours and pendants, and suddenly closing with whole Broad-sides of embraces?'. Meanwhile the tyranny of 'Supreme Legislative Fashion' can 'enforce an Uniformity' in dress and behaviour. Under the heading 'Intemperence' there are some graphic evocations of gluttony ('Into an unshapen bulk have we seen many extended, whose parts are as useless to them as if growing in another Countrey; like the unvisited rooms of some great Houses ... that Vermin have come to nestle and burrough in the wide tenements of their Flesh'), and a particularly vehement attack on drunkenness, and the violence and loose tongues that tend thence. But perhaps the most vituperative section is that devoted to Lust: 'I want dirt enough to cast on these seeming Viae Lactae. Who have rubb'd on so exquisite a dealbation, that my very Ink looseth its blacks upon them'. It is unclear if the author means only women who feign innocence to ensnare a man, or whether he believes this is the nature of all women, though he does briefly acknowledge the value of pure conjugal love, and virtuous friendship.

Gamblers are no better, walking by 'with the countenances of those that had just pass'd a Tryal at Bar. The famous Painter Angelo might from their looks have finisht his last Judgment' - their faces bearing 'gulfs of despair' or the 'high spring-tides of exilient Joy'; they are 'less worthy our commiseration' than 'he that filcheth or robbes on the high-way'. And 'I will joyn to this Quixotry its inseparable Sancho ... I mean the Swearing that attends Gamesters'. Which in turn leads inevitably to Atheism, the 'Generalissimo of the Powers of darkness'.

**Rare.** There are two variants, this with 'Walbanke' in the imprint (All Souls, Oxford, only in ESTC, not in Wing), the other with 'Walbancke' (BL, Bodley, Sheffield; Huntington, Clark Library and Yale only in ESTC).

*Cf.* Wing A565.

## RARE GOSPEL EXEGESIS IN A CONTEMPORARY VENETIAN BINDING

2. **ALBERTUS de Padua.** *Evangeliorum quadragesimalium opus aureum nunquam alias impressum. Venice, Jacob Pentius de Leucho, May 1523.*

8vo (156 x 106 mm), ff. [8], 407, [1 (blank)]; full-page woodcut f. [8]<sup>v</sup>, woodcut initials throughout, some historiated, title printed in red and black within woodcut borders; ink smudge f. 124, otherwise a very clean copy; **contemporary Venetian sheep** over pasteboard, **roll-tooled and filleted in blind to a panel design with central arabesques**, spine diced in blind with date gilt (later) directly at foot, remains of 4 ties, hinges supported with manuscript waste, somewhat worn, with some scuffing and short splits to joints, corners worn; contemporary ownership inscription to title, as well as occasional annotations to text, by Simone, a canon of the Lateran Augustinian congregation of St Sebastian in Biella; bookplates of Giuseppe Turrini (1826–1899) and Jaco Calleri Damonte Graja to pastedown. **£2000**

**First edition, in a contemporary Venetian binding, of the Lenten Gospel exegesis by one of the greatest Augustinian theologians to live on the cusp of the fourteenth century.**





Albert of Padua's work survives only in part – the most commonly found being the exegesis or postil on the Dominical Gospels, published in Venice in 1476 and in Ulm in 1480. Our Lenten postil survived in manuscript only until this Venice edition, which brought the Albertan cycle of Gospel exegesis to completion. Albert's work merited a particular mention in Jordan of Saxony's account of the Augustinian Order as the object of much appreciation among contemporaries, and this popularity lasted throughout the following two centuries, as evidenced by the number of sixteenth-century editions. His work, today, is the object of analysis by art historians as a possible influence on the programme for the fresco cycle by Giotto in the Arena Chapel in Padua.

All early editions remain of great importance, as no critical or modern edition of the text has been produced to date. Ours is beautifully ornamented by woodcuts, including a full-page figure of St Augustine surrounded by his followers; the contemporary Venetian binding and the sixteenth-century annotations by an Augustinian canon make this volume a cultural survival of remarkable complexity and interest.

Though well-represented in Italian libraries, this book is very rare elsewhere. USTC records only one institutional copy in the US (Chicago) and one in the UK (British Library), to which Library Hub (Copac) adds one copy in Birmingham. No other copies could be traced at auction.

Sander 195; Essling 2199; not in Adams.







## UNRECORDED ISSUE

3. **[AMERICAN REVOLUTIONARY WARS.]** Allegorical print depicting European interests in America in 1782. *Strasbourg, c. 1780.*

Oblong engraving, single sheet, 286 x 218 mm, 'A Strasbourg' in ink at foot; some spotting and staining, ink mark to upper right corner; mounted on glossy white card. **£1100 + VAT in EU**

**Uncommon variant, with explanatory text in German and seemingly printed in Strasbourg, of this print satirising the defensive alliance against Britain during the American Revolutionary Wars.** It first appeared in the *Westminster Magazine* (Issue 6, p. 66) and was then reissued, in various forms, in America and the Netherlands (sometimes with the title *A picturesque view of the state of the nation for February 1778*).

The use of a milk-cow was a familiar one in satirical print (as used by, say, Richard Gaywood in 1666); here, it represents British commerce, whose horns are being sawn off by the US Congress; the Dutch are cheerfully milking the cow, while the Spanish and French wait with their bowls. In the distance, we see HMS *Eagle* laid up near Philadelphia, with the rest of the fleet who-knows-where, and in the foreground the British lion sleeps and is urinated on by a pug while an Englishmen tries in vain to rouse it. The image appeared in several forms, sometimes with accompanying text (and a numbered key) as here (reproducing the text in the *Westminster Magazine*), sometimes without. This is the only example we are aware of with the text in German.

See BMSat 5726 and 5727 for related prints.





1. Die Milchkuh stellt die Handlung von Groß-Britannien vor.
2. Der Conarch, durch einen Amerikaner vorabildet, bemüht sich, der Kuh ihre natürliche Stärke und Schutzwehr zu rauben, indem er derselben ihre Hörner absägt, davon schon eines auf der Erde liegt, das andere aber zu fallen beabsichtigt.
3. Ein muntre Holländer, der sich diese Umstände zu Nutz macht, beschäftigt sich, die arme Kuh an sich zu ziehen.
4. u. 5. Hinter der Kuh befinden sich ein Franzos und ein Spanier; der erste höchst veranlagt trägt eine hölzerne Schüssel voll Milch davon. Der zweyte, welcher zunächst eine kleinere Schüssel hält, scheint sein Theil von diesem zu erwarten.

6. Das Englische Kriegsschiff, der Adler genannt, ohnweit Philadelphia, scheint entwaffnet, ohne Segel und Geschütz zu seyn; die übrige Flotte ist außer dem Gesicht, und niemand weiß, wo sie hin gekommen.
7. Die zwei schlafende Brüder in Philadelphia, sind von der Flotte und der Armee entfernt.
8. Der Britische Löw in tiefem Schlaf verunken spürt das kleine lustige Hündgen nicht, welches ihm auf dem Rücken herum schleicht und scheint nichts gewahr zu werden.
9. Zur Seite des Löwen sichtet man einen in Trauer gehüllten Engländer, in der Stellung der Verurtheilung und außer Stand den Löwen aufzuwecken, um alle diese unrechtmäßigen Entzieher seiner königlichen Vorrechte und des Eigenthums seiner Unterthanen zu bestrafen.

A. Grassebourg.



A SEVENTEENTH-CENTURY COMMONPLACE BOOK, WITH AN UNRECORDED WORK ON FRIENDSHIP AND SEVERAL UNRECORDED

4. [ANON., possibly a Jesuit author.] Tragedia di Santa Caterina detta d'Alessandria [with:] Dell'Amicizia [and several other texts]. [Italy, early seventeenth century.]

Manuscript on paper (148 x 104 mm), ff. [172], approximately 25 lines to a page, written in 2 late sixteenth- or early seventeenth-century Italian cursive hands in brown inks, the first text with a few corrections, all following texts showing evidence of reworking; small losses to the outer margins of first 2 ff. entering a few letters of text, tear to upper margin of f. [120] with small loss not affecting sense, a few edges a little frayed, one leaf detached but in place; contemporary limp vellum, now detached but for a few stitches, sides cockled, spine a little chipped, ties missing; preserving the original green silk bookmark, now detached.

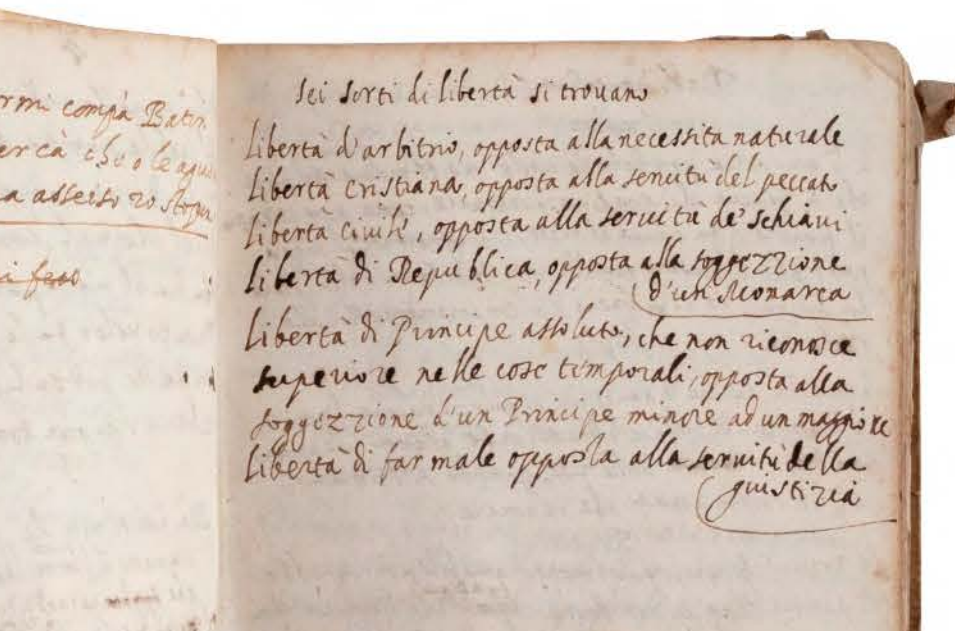
£3750

Remarkably interesting early Italian commonplace book, or 'zibaldone', containing what appears to be the only known copy of a literary-philosophical dialogue *Dell'Amicizia*, and the third known copy of an unpublished *Tragedia di Santa Caterina*, which survives in two further manuscript versions contemporary to ours (Vienna and Bodleian, this with the alternative title of 'Massentio imperatore, e Caterina santa vergine'). Interestingly, our version of the tragedy includes stage notes added in the margins. This text is apparently as yet unstudied – our preliminary reading reveals a skilful embedding of Bembo's most affecting turns of phrase and of Tasso's imagery within the well-established genre of *sacra rappresentazione*. The tragedy occupies ff. [1-76] of this notebook, and it was perceived by the writer as its main content: this is the title penned on the spine. The hand of the writer then changes for the remainder of the book.

The text of *Dell'Amicizia* appears to be unrecorded. It occupies ff. [100-108] and [125-158]; it consists of a dialogue between one Rovetti and one Astolfi, very likely the writers Giovanni Andrea Rovetti (fl. 1600–1637) and his contemporary Giovanni Felice Astolfi. Ethical meditations are gently fused with aesthetic and spiritual reflections in an examination of the grace of friendship that owes as much to Cicero, Aristotle, and Boethius as to the Christian tradition. Montaigne had famously addressed this theme a little earlier in one of his Essays.

Several other texts are also included: a remarkable page provides the classifications of 'six types of liberty', then we find studies on the story of the Magi, on the ways to access knowledge of God and His will, on spiritual and theological matters, whilst sonnets or other verses (again, apparently unrecorded) celebrate notable men of the time (Jacopo Peri, Paolo Pansa, Alessandro Spinola).

The commonplace book held at the Bodleian Library which contains one of the two other witnesses of the *Tragedia di Santa Caterina* is also a similar 'zibaldone' (though all its other texts are completely different to ours) and carries a clear Jesuit provenance. Hints of Jesuit authorship in our book, be they textual or, in one case, a small Jesuit monograph at the end, might therefore be supported by the comparison with this document.

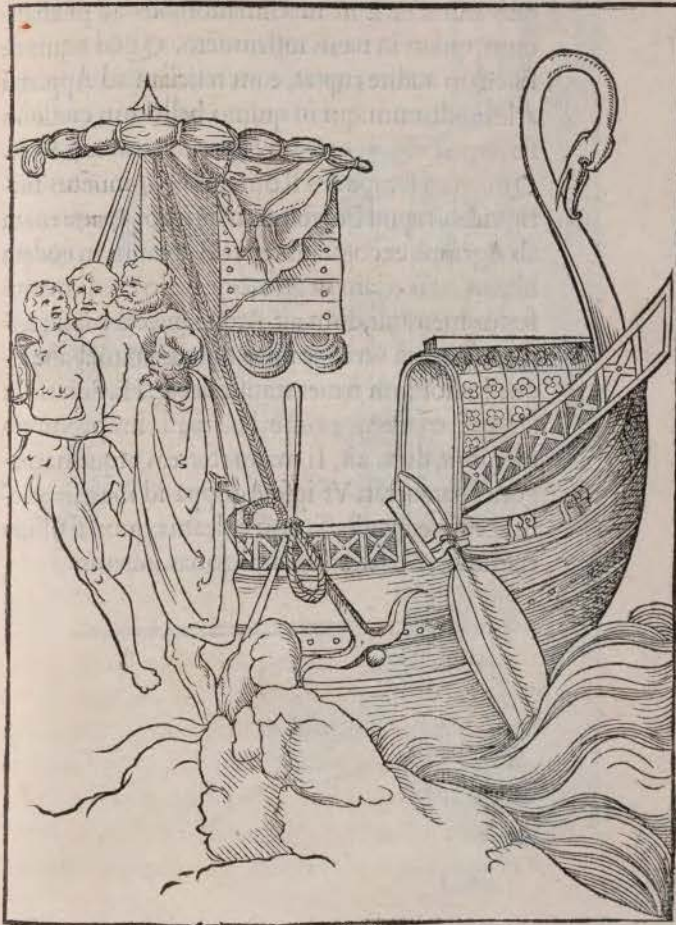








Χηλιδος, siue anserculus hac in naue ex antiquo marmore  
desumpta fiebat ferè hoc pacto.



L.iii.

5. **BAÏF, Lazare de, and Antonio TELESIO.** Lazari Bayfii annotationes in I[egem]. II de captivis, et postliminio reversis, in quibus tractatur de re navali; eiusdem annotationes in tractatum de auro & argento leg. quibus, vestimentorum, & vasculorum genera explicantur; Antonii Thylesii de coloribus libellus, a coloribus vestium non alienus. *Paris, Robert Estienne, 31 August 1536.*

4to, pp. [7], [1 (blank)], 168, [8], 203, [13]; printed in Latin and Greek, with numerous woodcut illustrations, of which several full-page, large *criblé* woodcut initials, woodcut device to title; very occasional small damp-stains to margins, title lightly thumbbed; a broad copy in contemporary calf, panelled in blind with centre- and corner-pieces, gilt red morocco lettering-piece to spine; rubbed and scuffed, lightly bumped, old rebacking with lettering-piece relaid, sig. B a little loose at lower sewing stations; contemporary inscription deleted from title, a few neat marginal annotations in a contemporary hand. **£1850**

**First edition of the *De re navali*, an important work on ancient nautics, and the first illustrated book from the press of Robert Estienne.** Printed with Baïf's earlier texts *De re vestiaria* and *De vasculorum materiis*, first published in 1526 and 1535 respectively, this treatise on ancient ships is heavily illustrated and prefaced by Charles Estienne.

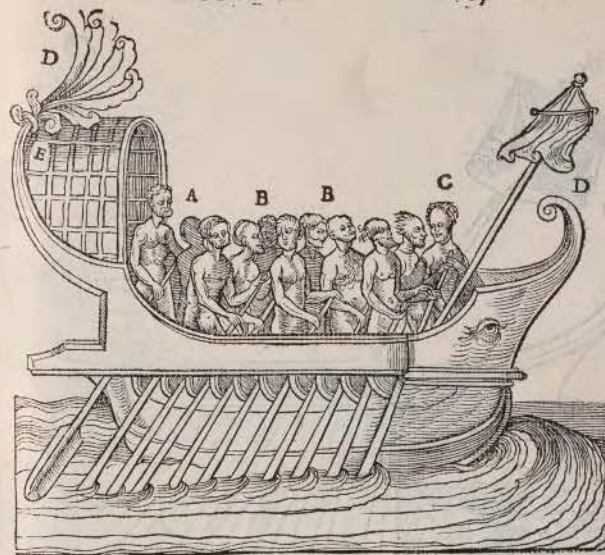
Printed with de Baïf's texts is an early edition of Telesio's treatise on colour, the first published work on the subject. First printed at Venice in 1528, the *Libellus* seeks to define the terms used in Roman literature to give a precise understanding of the ancient perception of colour. Its importance was recognised by Goethe, who quoted the treatise in full in his *Farbenlehre* (1810).

USTC 147011; Renouard, *Annales des Estienne* 1536 19 (p. 44); not in Adams.





- A χυβανος, Anserculus.  
 B Anchoralia.  
 C Anchora.  
 D Fori, hedolia.  
 E πηδάλιον, Gubernaculum, Temo.



- A Gubernator, κυβερνήτης.  
 B Remiges, Nautæ, ἑptaται.  
 C πρῶτος ἢ πρῶτος, Latinis proreta, qui  
 prora regit. Iureconf. in lege, Cotem.  
 §. Dominus. ff. De publicanis.  
 D Acroteria.  
 E Thronus.



6. **BERTHAULT, Pierre.** *Florus Francicus, sive rerum a Francis bello gestarum epitome, in IV libellos distincta ... Adiecta sunt in hac editione breues sententiae e Graeca et Latina penu. Quarta editio. Paris, Jean Libert, 1644.* [bound with:]  
— . *Florus Gallicus, sive rerum a veteribus Gallis bello gestarum epitome, in IV libellos distincta ... Adiectae sunt in hac editione breues sententiae e Graeca et Latina penu. Quarta editio. Paris, Jean Libert, 1644.*

2 works in 1 vol., 12mo, pp. [24], 336, 48, [36]; [24], 196, 59, [33]; sig. R of first work misbound in second work, sig. ē of second work misbound before index; woodcut initials and head-pieces; a very good copy in contemporary stiff vellum, covers ruled in blind to panel design, title inked to spine, yapp edges, manuscript waste visible under front pastedown; armorial bookplate of Antonius Biderman dated 1654 to blank verso of first title. **£125**

**A beautiful copy of the fourth edition of these popular abridged histories of France for students by the historian Pierre Berthault (c. 1600–1681),** a member of the Congregation of the Oratory of Jesus and Mary Immaculate who taught at Marseille and served as Canon of Chartres. The *Florus Francicus* was long considered one of the best abridged histories of France, covering the period 420 to 1630 and ending with a chronological table of the kings of France and lists of its archbishops and bishops. The *Florus Gallicus* covers the wars and expeditions of the Gauls from Samothres to the time of the emperors Honorius and Arcadius.

This copy bears the bookplate of Antonius Biderman (d. 1679), a governor in the service of the Fürstenberg family. On his death, the bulk of his collection was incorporated into the library at Donaueschingen, although this copy bears no Donaueschingen stamps.





# FLORVS FRANCICVS,

SIVE  
RERVM A FRANCIS  
BELLO GESTARVM  
EPITOME,

*In IV. Libellos distincta.*

Authore PETRO BERTHAVIT  
Presbyt. Orat. D. IESV.

*Adiecta sunt in hac editione breues sententia  
è Græca & Latina penn.*

QVARTA EDITIO.



PARISIIS,  
Apud IOANNEM LIBERT, viâ D.  
Ioannis Lateranensis, è regione  
Auditorij Regij.

M. DC. XLIV.  
CVM PRIVILEGIO REGIS.



FRANCORVM  
ET NAVARRÆ  
Regi Christianissimo,

LYDOVICO IVSTO  
*semper Augusto, felici ac victori.*

**Q**UANTVM hominum generi,  
rerum à Regibus & Prin-  
cipibus præclarè gesta-  
rum notitiam vtili ac  
necessariam esse, ita certum est,  
Christianissime Rex, ut ea neglecta,  
nihil habeamus, vnde ad res ma-  
gnas & sempiternâ hominum me-  
moriam dignas incitemur. Cùm vero  
ex rerum præteritarum exemplis ea  
consilia petantur, quæ in futurum  
proſint, ad eos potissimum pertine-  
bit, quorum ea agere interest, quæ  
& iis proſint quos regunt, & quibus  
posteri, si à recto abduci noluerint,





## IN A SCOTTISH DEERSKIN WALLET BINDING

7. **[GENEVA BIBLE.]** [The Bible, that is, the Holy Scriptures contained in the Old and New Testament ... 'London, by the Deputies of Christopher Barker, 1599' i.e. Amsterdam, Jan Fredericksz Stam, after 1640?]

4to, ff. 190, 127, [1 (blank)], 121, [11], wanting the four? preliminary leaves (2 title-pages, 'To the Christian Reader', and the table 'How to take profite from the scriptures'); A1-3 very worn and frayed, Z4-5 and &6 partly torn away with loss; divisional title-page to the second part of the Old Testament, separate title-page to the New Testament, within a heart in woodcut border; bound with two Scottish editions of the metrical Psalms (Edinburgh, Heir of Andrew Anderson, 1692: Wing B2582, 3 copies in ESTC; and Edinburgh, Evan Tyler, 1643: Wing B2398, 6 in ESTC, imperfect at the end); **bound in late seventeenth-century calf within a crude contemporary wallet covering of limp deerskin, the hair largely remaining**, stitched onto the front board, two straps, one later clasp; ownership inscriptions and records of births and deaths of the Chisholm and Rutherford families 1699-1798.

**£5000**

**An apparently unrecorded edition of the 'Breeches Bible' printed in Amsterdam between 1628 and c.1640 with the false date '1599', in a very rare, if crude, deer-pelt binding.**

At least seven other such editions were published by Stam (one with his name in the imprint and the date 1633); they did not include the Apocrypha and were intended for surreptitious distribution to the English Puritan market, so much so that import of Bibles without the Apocrypha was prohibited in 1637. They were probably produced in collaboration with Thomas Crafoorth (Crafford), an English merchant resident in Amsterdam; his name appears on the 1633 edition. In 1649 he was banished from the city for his religious activities.



A.F. Johnson, in 'J. F. Stam, Amsterdam, and English Bibles' (The Library, s5-IX:3, September 1954), identified six different Stam Bibles; ESTC now records seven, though some probably have mixed sheets. The present example is from a different setting of type to any in Johnson or ESTC. It evidently found its way to Scotland (though Stam also printed Bibles, in the Authorized version, with false Edinburgh imprints), as it is found here with two different translations of the Psalms printed in Edinburgh.

Deerskin was sometimes used as a binding on medieval books, either treated like calf or alum-tawed, but it generally fell out of favour during the early modern period. Here, with the hair left on, it is more in the nature of a bag than a binding, stitched together from five main pieces of skin plus the two straps. We note one similar example at St Andrews of a hair-on deerskin wrapper on a copy of *The works of the famous and worthy knight, Sir David Lindesay of the Mount* (Glasgow, 1696).







8. [CALLOT, Jacques. Album of forty-five engravings and etchings. Paris, largely Israel Silvestre and Isaac Henriet, c. 1607-1635.]

Large 4to, ff. [40] with 45 engravings and etchings tipped in; minimal foxing and toning to a few plates, 3 plates a little stained (L24, L26, L291) and small spots to 2 (L1304 and L1306), L594 trimmed within platemark at top-edge and small repaired tear within platemark to L1299 (neither affecting print); an excellent collection in a mid-nineteenth-century French red straight grained morocco album, richly gilt with large corner blocks, large monogram gilt to each board, gilt morocco lettering piece inlaid to spine, board-edges and turn-ins roll-tooled in gilt, marbled endpapers; lightly rubbed at extremities with a few slight scuffs, spine a little dust-stained; early twentieth-century engraved armorial bookplate of Moncure Biddle to upper paste-down. **£4500**

**A collection of forty-five etchings and engravings by Callot, spanning his whole career and including his famous *Martyrs of Japan*.** The album contains early works, with his images of Christ and saints produced between 1607 and 1611, in addition to his later, most accomplished works etched after his return to Nancy from Italy in 1621, including the *Grands Apôtres* of 1631 (L1297-1312, without L1300 St Peter) and *St John preaching in the Desert* (L1415), printed in the final year of Callot's life.

The *Four Banquets* series (L295-298), showing in miniature the Marriage at Cana, the Feast of the Pharisees, the Supper at Emmaus, and the Last Supper, is present in two states, with the first unnumbered and unlettered.

Lieure 18, 23-27, 29, 51, 193, 291, 295-298 (each present in two states), 427, 509, 590, 594, 671-672, 674-678, 1297-1299, 1301-1312, 1415.





Colloc. fr.  
 Le Pourtrait des premier 23 Martyrs mis en Croix par la predication de Ias. Ios. au Japon  
 sous l'Emp. Iacovani en la Cite de Mongawachi, de l'ordre des freres mineurs Obervantins des Francois.

294



Resurrect. Iustus ut, sicut, peccator ut, sicutur. Capin.  
 Le Juste resuscitera pour juger, et le pecheur pour estre juge.  
 Iacob de com. grand. Roy.

675



## EXTRA-ILLUSTRATED

9. **DELLOYE, H.-L. (editor).** Chants et chansons populaires de la France [– notices par M. du Mersan], première [– deuxième; – troisième] série. Paris, Félix Locquin [– Dondey-Dupré; – Félix Locquin] for Garnier, 1843. [with:]  
**CHAMPFLEURY (editor).** Chansons populaires des provinces de France ... accompagnement de piano par J.B. Wekerlin: Noels, chansons de Mai, ballades, chansons de métiers, rondes, chansons de mariées. Paris, Henri Plon for Lécivain et Toubon, 1860.

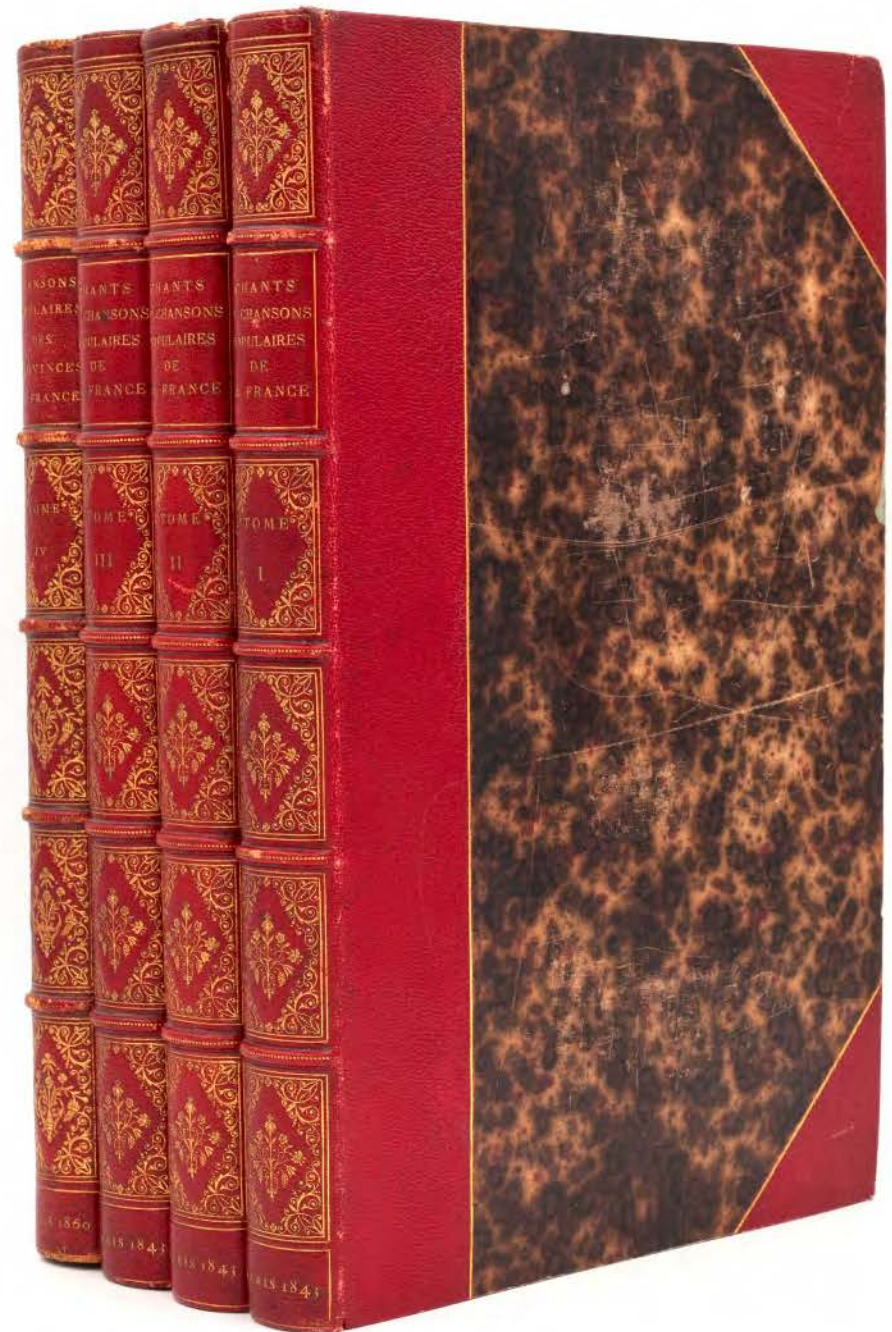
111 (of 112) issues in 4 vols, large 8vo, engraved throughout and copiously illustrated with large steel-engraved vignettes, with 8 pp. prefatory material to each volume, vols I-III with engraved titles and extra-illustrated with two plates each, vol. IV with frontispiece; spotting in places; a very good set in contemporary half red roan with pseudo-marbled sides by Brany, spines gilt in compartments and lettered directly in gilt, non-pareil marbled endpapers; rubbed with light chipping at extremities; early twentieth-century gilt-embossed red paper booklabel with monogram 'JN', bookplates of Antoinette Corwith Dangler to upper pastedowns, inscription dated 1968 to flyleaf vol. I. **£450**

**First edition of a finely illustrated, serially published collection of French music, broad-margined, extra-illustrated, and accompanied by the later fourth series.** Formed of four series of twenty-eight issues, sold individually at sixty centimes from February 1842, the *Chants et chansons populaires* are considered by Carteret to be an 'admirable publication, printed on *papier vélin fort*, deservedly highly esteemed as one of the most beautiful of the nineteenth century, which can be compared to the handsome illustrated books of the eighteenth century'.

Each issue consists of two pages of engraved text, four pages of lyrics surrounded by illustrations, and two pages of music. Each volume is prefaced by eight additional pages and an engraved title, provided to subscribers.

The present set is extra-illustrated with six plates, among them Gustave Doré's *Juif errant* (1856).

Carteret III, pp. 143-154.







J. Bord.





Sur ce banquet de nocce  
Les dîners d'antiquaire  
De fruits, de fleurs, de bijoux,  
Des hommes de lettres,  
L'appareil de l'antique  
A quel de l'antique  
Et parait l'antique  
Le plus de l'antique...

Un dîner de l'antique  
C'est un dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique...

Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique...



#### EXCERPTS DE L'ANTIQUE

Un dîner de l'antique  
C'est un dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique...

Un dîner de l'antique  
C'est un dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique...

Un dîner de l'antique  
C'est un dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique  
Le dîner de l'antique...





# LETTERA DI RISPOSTA

A

## *Tre Quesiti*

Primo. Se sia vantaggioso, o no, l'accrescere di prezzo le Monete.

Secondo. Se sia utile, oppure dannoso il permettere corso abusivo delle Monete.

Terzo. Quale regolamento stimerebbe chi risponde doverfi tenere intorno al corso delle Monete.



IN MILANO. MDCCLXVII.

APPRESSO GIUSEPPE GALEAZZI REGIO STAMPATORE.  
Con licenza de' Superiori, e Privilegio.

## ON CIRCULATION AND VALUE OF CURRENCY

10. [ECONOMICS. 'G.P.' (Gaetano Perego?).] Lettera di risposta a tre quesiti. Primo. Se sia vantaggioso, o no, l'accrescere di prezzo le monete. Secondo. Se sia utile, oppure dannoso il permettere corso abusivo delle monete. Terzo. Quale regolamento stimerebbe chi risponde doverfi tenere intorno al corso delle monete. [Issued with:] ['G.D.'] Altra lettera di risposta in cui si propone un nuovo spediente intorno alla moneta di rame per rimediare al disordine del corso delle monete nobili in abusivo. *Milan, Galeazzi, 1767.*

4to (230 x 183 mm), pp. 43, [1 (blank)]; first section signed at end 'G.P.' and dated Milan, 1764, second section starting on p. 33 and signed 'G.D.', dated Milan 1767; a very good copy in contemporary marbled wrappers; tear to upper inner corner of upper wrapper, some worm-work to lower wrapper, spine worn, internally fresh; pencil annotations to the margins of the last section. **£750**

**Rare, advanced contribution to the monetary question** debated in Lombardy in the mid- and late eighteenth century, and addressed notably in full monographs by Galiani and Carli. The nature of money and its centrality to the development of a new, scientific political economy in a modern state are at the heart of the theoretical and practical speculations of many enlightened thinkers operating in Milan and surrounding areas, including Pietro Verri and the young reformers of the Accademia dei Pugni.

ICCU records only 4 copies, all in Milanese libraries. **We have been unable to locate any other copy outside Italy.**



40  
di questa Moneta vi si debbano cinque quattrini in vece di quattro, e così a far una lira cento quattrini, e non più soli ottanta; e questo è il come si può ridurre.

Che questa riduzione sia opportuna all' intento, presto si dimostra ad evidenza. Ho già provato che in tanto fa sconcerto la Moneta di rame, in quanto che ve n'è in copia di molto esuberante il bisogno per il minuto commercio; subito che viene diminuito il di lei prezzo, resta formalmente diminuita la di lei quantità; supponiamo che di questa Moneta ve ne sia per cinque milioni di lire, data una tale riduzione, non ve ne sarà più che quattro milioni, ed ecco scemata l' esuberante copia.

In oltre quei Signori, che ne fanno ammasso, come abbiamo detto, in avvenire nol faranno con tanta facilità, e probabilmente non si arrischieranno a farlo in nessun conto. Non si arrischieranno a farlo, perchè vedendo che anche la Moneta di rame è soggetta ad essere ribassata, temeranno che se ora si stabilisce che i quattrini diventino cinquini, un' altra volta poi possino diventar sestini, e così in vece di fare un grosso guadagno, vi facciano una più grossa perdita; e volendolo ancor fare, nol potranno fare con tanta facilità perchè diminuita, come abbiám detto, la quantità, stenteranno a trovare chi ce la porti in grosse somme.

Non solamente questa riduzione mi sembra efficace all' intento, ma la vedo altresì conveniente. Se  
nella

41  
nella nuova Grida si hanno a ribassare dal corso, che hanno in abusivo le Monete nobili, per qual ragione non si ha da ribassare anche la Moneta di rame? Questa ha proporzionalmente molto minor intrinseco di quello abbiano le Monete nobili anche considerate nel prezzo del corso abusivo, e queste si avranno a ribassare, e quella no? Chi mai le ha dato questo privilegio, questa franchiggia? Certamente nessuno.

Mi si opporrà, che questa riduzione sarà di grave danno a chi tiene tale Moneta, perchè si viene a ribassare il venti per cento, ribasso troppo sensibile.

Rispondo col domandare se v'è altro rimedio fuori del già da me proposto nella mia prima risposta; di questa riduzione, o di quello di tutta ritirare la presentanea Moneta, e stamparne una migliore in copia discretamente limitata? Il già proposto apporta minor danno sì, ma è difficile, e lungo da eseguirsi; il ritirare la Moneta presentanea, e stamparne di migliore ognun vede che sarebbe un impegno di molto maggior dispendio, e di maggior disturbo, oltre al volervi tempo notabile per l'esecuzione. Se si volesse ritirare tutta la Moneta di rame quanto si valuterebbe? Soldi diciassette al Marco, prezzo del rame. Altro che il venti per cento vi sarebbe di danno; vi sarebbe più del cinquanta per cento; dunque, se non si fa trovare altro spediente, la detta riduzione è il più efficace, il più conveniente, il più pronto, il più facile, ed il men pregiudiziale; s'aggiunga ancora che di presente la Moneta di rame nel giro è piuttosto scarfa, che abbondante,

*Esaminata l'incertezza  
nella speranza delle  
conferme del loro  
valore di grida*

*dopo aver consultato  
a loro il  
contrario*



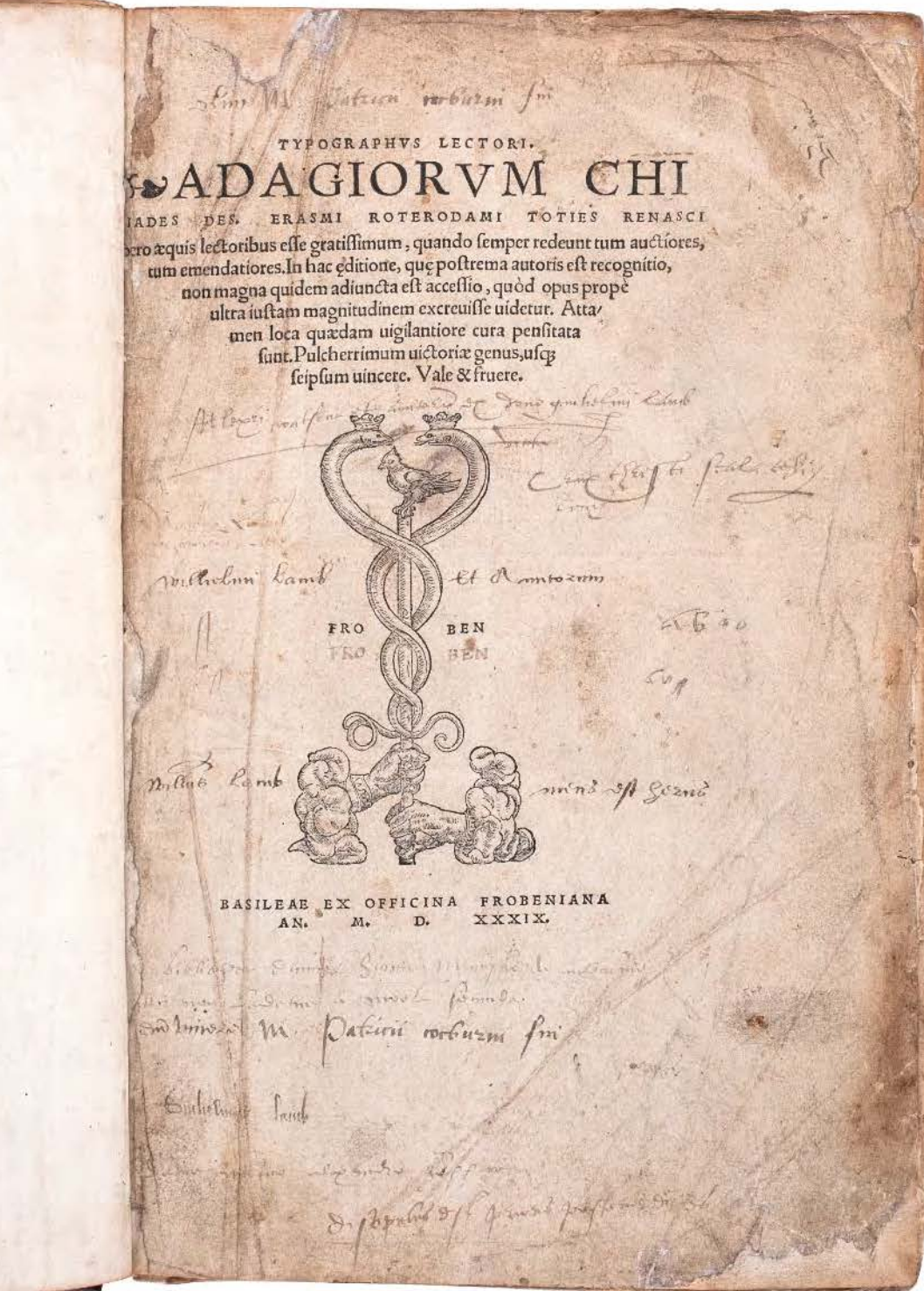
FROBEN'S ERASMUS  
WITH EXTENSIVE EARLY SCOTTISH PROVENANCE

11. **ERASMUS, Desiderius.** *Typographus lectori, Adagiorum Chiliades...* totius renasci spero aequis lectoribus esse gratissimum, quando semper redeunt tum auctiores, tum emendatiores... *Basel, [colophon:] 'in officina Frobeniana per Hieronymum Frobenium & Nicolaum Episcopium', March 1539.*

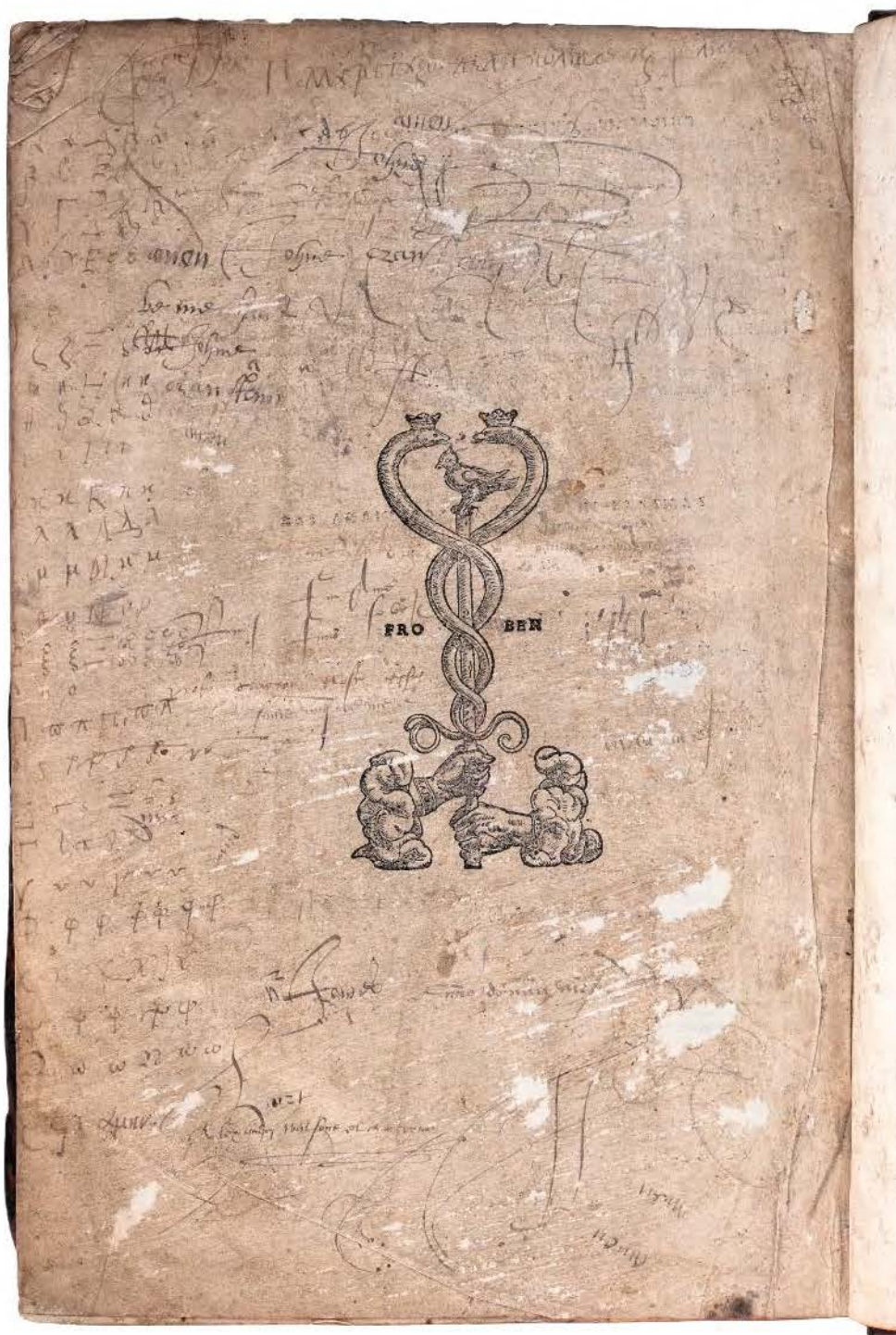
Folio, pp. [72], 1071, [1]; woodcut printer's device to title and *verso* of last leaf, woodcut initials throughout; damp-staining, dust-staining and creases to early and final leaves, title repaired at extremities with loss of 2 characters, marginal tears to X1 and 2V1-2, neat cut through text (without loss) to 2V1-2; generally a good copy in early seventeenth-century English calf, borders triple-ruled in blind, skilfully recovered retaining contemporary sewing on 6 split thongs laced in with the old calf relaid over boards, the new spine lettered directly in gilt in one compartment; **numerous early inscriptions to title by various sixteenth-century owners, including Patrick Cockburn, William Lamb, Alexander Watson, Alexander Hoppa, and David Scone** ('Willielmi Lamb et Amicorum'; 'alexandri[?] watsoni et amicorum ex dono guilielmi lamb'; 'bibliotheca davidis scone[?] ministri dei'), **late sixteenth- or early seventeenth-century inscriptions by John Cranston** ('Johne Cranstoni') and **James Hurt**, and practice Greek writing (including an alphabet) to final leaf, neat eighteenth-century annotations to text, early nineteenth-century inscription to p. 1070 and pen-trials to final leaf and endpapers of **Mary Thompson**, upper board inscribed inside by the historian **C.S.B. Buckland**, Merton College, 22 February 1915, acquired from the library of **Thomas Watson Jackson** (1839–1914), Worcester College. **£1850**

A later Froben edition of Erasmus's *Adagia*, inscribed by various sixteenth- and early seventeenth-century Scottish owners, suggesting its likely use in a Scottish educational establishment.

The 'Patricius Cocburn' who inscribed this volume is most likely the Patrick Cockburn (d. 1568) identified by the University of Aberdeen as the owner of their *Autores historiae ecclesiasticae* (BCL fB2867), similarly inscribed 'M.







patricii cocburni' to the title. Cockburn graduated from St Andrew's in 1526 and thereafter travelled frequently between Scotland and Paris, likely teaching at St Andrew's as well as serving as Professor of Oriental Languages at the Sorbonne. Lord James Stewart (later earl of Moray) was likely among his pupils, and he twice visited France in his company, in 1548 and again in 1558 to attend the marriage of the future Francis II to Mary, Queen of Scots. Cockburn published several works: in Paris *Oratio de utilitate et excellentia verbi Dei* (1551), dedicated to his friend John Hamilton, Archbishop of St Andrews, and *De vulgari sacrae scripturae phrasi* (1552; second 1558); at St Andrews *In Dominicam orationem pia mediatio* (1555), believed to be the first printed book to mention Mary, Queen of Scots, by name; and, after openly siding with the Protestant cause, *In secundae partis catechismi* (1561).

'In 1562 he became first protestant minister of Haddington, a post he held until his death. It is inconceivable that he would not have known John Knox, a native of Haddington, who must have preached there many times ... He was renowned in his lifetime for his learning and erudition, as also, in marked contrast to the tenor of the age, for his moderation and humanity' (ODNB).

All the other owners also appear to have a distinctive Scottish origin. We have traced a William Lambe, parson of Conreth in 1555 and close friend of the Abbot of Cambuskenneth; the Hoppars were a powerful family of landowners; and a John Cranston was amongst the persons summoned on a charge of treason for assisting the earl of Bothwell in a nocturnal attack on the palace of Holyroodhouse in 1592.

The *Adagia*, a collection of Greek and Latin moral sayings first published in 1500 and continuously revised and enlarged throughout Erasmus' lifetime, soon earned vast popularity and was widely used in humanist schools throughout Europe in the sixteenth and seventeenth centuries. Interestingly, in 1507 Erasmus had been teacher to Alexander Stewart (c. 1493–1513), Archbishop of St Andrews and illegitimate son of James IV of Scotland, who also appears in the *Adagia* alongside his father.

VD16 E1942; USTC 699886; Adams E1539; *Bibliotheca Erasmiana*, p. 3.



## DRESS TO IMPRESS

### 12. [FANCY DRESS.] Photograph album of costumes and accessories. *Derby, 1920s?*

Oblong album (190 x 265 mm), 8 leaves of thick grey card, with 26 photographic prints of various male and female costumes (11 with hand colouring, c. 130 x 80 mm, some by 'County Studios 1 & 2 Bold Lane Derby'), with typed captions and rental prices below, together with 108 small cut-out engravings of accessories, each with accompanying sticker with handwritten title and price; light rubbing to a few prints; overall very good in light brown cloth, upper cover lettered 'Photographs'; a little wear to extremities, a few light marks; 'County Carnival Stores 1 Bold Lane Derby' stamped in black ink to upper and lower covers. £400

**A delightful album of fancy dress costumes and accessories** put together by County Carnival Stores of Derby, Derbyshire, from which clients could select the party outfits of their choice. The charming photographs, several with hand colouring, would appear to have been mostly taken in-house.

Local party-goers had plenty of choice. The costumes illustrated here include clowns (Pierrette), a pearly king, a cowboy, a 'Hindoo rajah', 'Scotch dress', a butterfly, a target, Father Christmas, Cinderella pages, a Dutchman (modelled by a woman), an Irish colleen, a Spanish dancer and gypsy, a student, Britannia, Dick Turpin (also modelled by a woman), 'Don Caesar', and 'Powder puff'. Rental charges range from 3 shillings and 6 pence for Britannia to 42 shillings for full traditional Scottish regalia including an impressively large sporran.

The selection of accessories, illustrated in small cut-out engravings, includes horns and trumpets, daggers and swords, bows and arrows, a telephone, and an impressive array of headgear, encompassing crowns, military hats, bonnets, Indian headdresses, bishop's mitres, clown hats, fezzes, turbans, and coronets.







34. Winter Rain, 10/6

Scotch Dress, 4/6

20. 12/11, 9/6

20. 12/11, 9/6

16. Winter Rain, 10/6



21. 12/11, 9/6

22. 12/11, 9/6

23. 12/11, 9/6

24. 12/11, 9/6

25. 12/11, 9/6

26. 12/11, 9/6

27. 12/11, 9/6



28. 12/11, 9/6

29. 12/11, 9/6

30. 12/11, 9/6

31. 12/11, 9/6



# DE' DOVERI

## DE' PRINCIPI NEUTRALI

V E R S O

I PRINCIPI GUERREGGIANTI,

E DI QUESTI

VERSO I NEUTRALI.

LIBRI DUE.

*Suave mari magno, turbantibus æquora ventis,  
E terra magnum alterius spectare laborem;  
Non quia vexari quemquam est jucunda voluptas,  
Sed, quibus ipse malis careas, quia cernere suave est.  
Suave etiam belli certamina magna tueri  
Per campos instructa, tua sine parte pericli.*

LUCRET. LIB. II.



N E L MDCCLXXXII.

### NEUTRALITY AND THE RIGHT TO A FREE AND COMFORTABLE LIFE

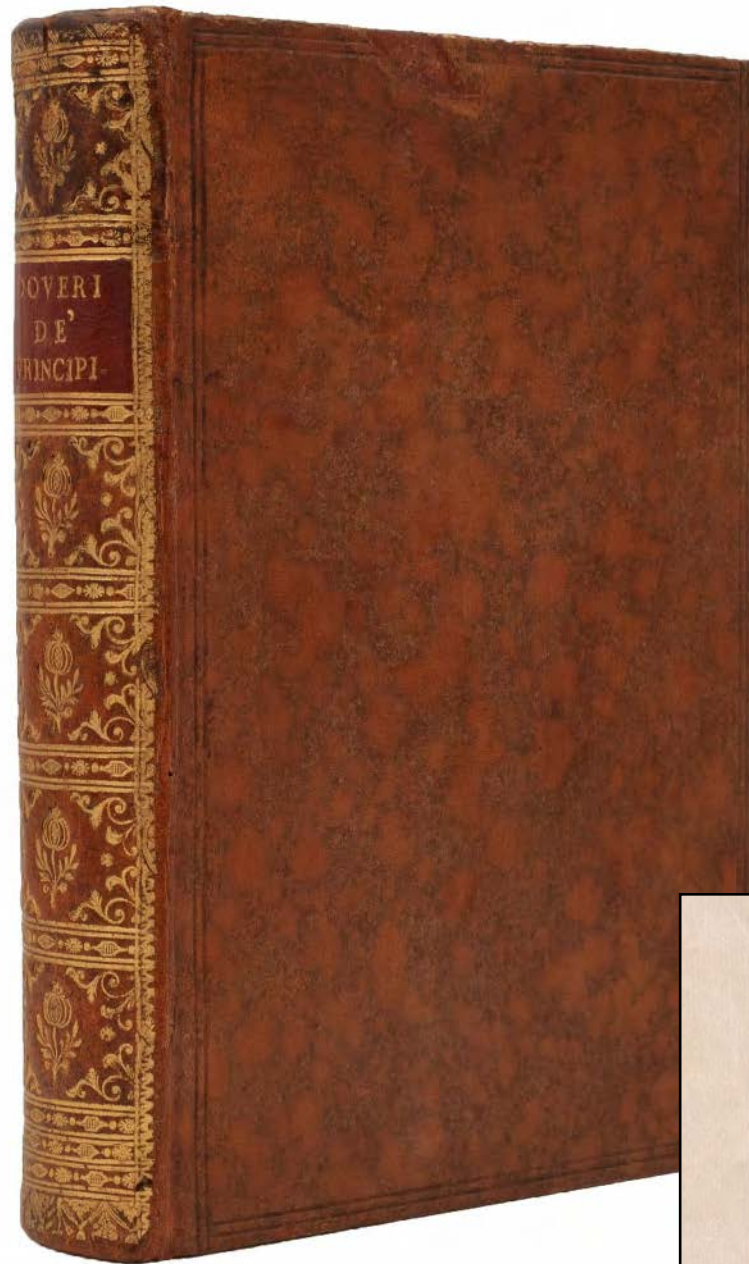
13. [GALIANI, Ferdinando.] De' doveri de' principi neutrali verso i principi guerreggianti, e di questi versi i neutrali. Libri due. [Naples, s.n.,] 1782.

4to (235 x 160 mm), pp. xii, 510; typographical ornament to title; minute marginal paper restoration to p.100, but an exceptionally crisp, large copy, in contemporary mottled calf, flat spine decorated gilt, red morocco lettering piece, gilt dentelles, marbled end-papers, all edges stained red; one or two minor abrasions; late eighteenth-century engraved bookplate 'Conte di Perone' (see below), within a badge of the Order of the Most Holy Annunciation surmounted by a coronet, to verso of title; an outstanding collector's copy. £3500

**An outstanding copy of the rare first edition of the economist Galiani's last great work: a study of neutrality in war rooted in the primacy of the rights to freedom.**

The work was commissioned by the Kingdom of Naples to substantiate its adhesion to the first League of Armed Neutrality, set up in 1780 during the American Revolutionary War, to protect the right of neutral countries freely to trade by sea with nationals of countries at war – a free trade that covered all goods except weapons and war supplies. Galiani produces a comprehensive analysis of the judicial, philosophical, and economic traits and consequences of neutrality. His reading of Grotius, Pufendorf, Lessius, Soto, Suarez, and Vossius is powerfully critical, innervated throughout with the notion of freedom. All real-politics justifications of shackles and impositions (even the time-honoured notion of 'necessity in war') are dissected in the light of the primacy of the rights to liberty and to comfortable living which neutral states are entitled to continue to grant their citizens. Free trade of many kinds of goods is argued in specific chapters covering foods, luxuries, horses and mules, metals, precious metals and money, as well as the complex issue of cargo vessels and seafaring.

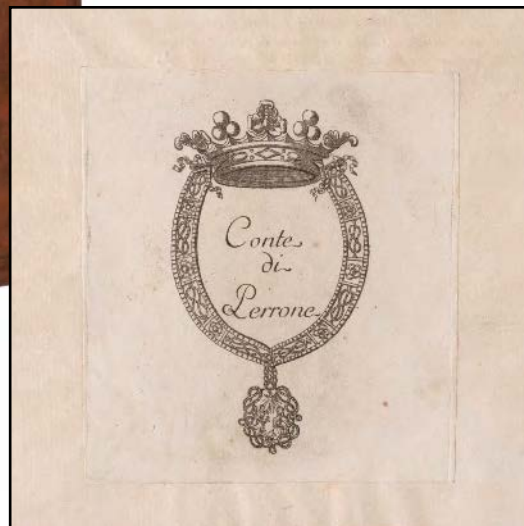




In a remarkable chapter Galiani confronts the non-univocal use of terms such as ‘just price’, ‘natural’, ‘intrinsic’, ‘common’ price. **He offers instead a price nomenclature which mirrors, indeed ‘quantifies’, the degree of liberty** enjoyed by both the buyer and the seller in the transaction: from the only fully consensual ‘price of rigorous justice’ downwards to ‘price of natural equity’ to ‘price of civil equity’ to the lowest, ‘price of compensation’; and describes the market and legal framework in which each takes place. Galiani’s contribution to economics is regarded as outstanding. He ‘investigated, with much originality, the fundamental problems of economic science’ (Palgrave II, p. 178).

*Provenance:* from the library of the Savoy cavalry general, politician and diplomat Count Carlo Francesco Baldassarre Perrone di San Martino (1718–1802). After fighting in the Wars of the Austrian and Polish Successions, Perrone enjoyed a long life of diplomatic service for the House of Savoy. Envoy extraordinary first in Dresden in 1745 and then in London in 1749, it was in the latter role that Perrone was instrumental in negotiating important economic treaties between the court of Piedmont-Sardinia and Britain, including the transfer of the ‘right of Villafranca’ (a tribute which all foreign merchant ships that sailed along the coast of Nice had to pay to the Kingdom of Piedmont-Sardinia) to Britain.

Einaudi 2328; Sraffa 1939; not in Goldsmiths’ or Kress.





14. [ALBUM AMICORUM.] ‘Hocce album amicis dilectis musisque sacratum, ad quod omnes, qua par est, observantia et humanitate, humanissime invitat Joannes Fridericus Hagen, SS Th. C. Baruthinus. Erlangae, 1750.’ *Erlangen etc., 1749-1757.*

Manuscript on paper, in German, Latin, and French (one entry in Hebrew, one in English), oblong 8vo (115 x 185 mm), pp. [166] + blanks, calligraphic title-page with decorative border incorporating books, neatly written in brown ink in numerous different hands; title slightly rubbed and with short closed marginal tear, occasional light marks; very good in a contemporary *Bauerneinband*, covers richly tooled in blind and coloured in green, pale orange and purple, gilt edges, orange paper pastedowns embossed with gilt floral design; a little wear to spine and corners. **£275**

**An attractive *album amicorum* compiled for Johann Friedrich Hagen (1730–1772), in a handsome *Bauerneinband*, or peasant binding, with gilt brocade paper pastedowns.** Hagen studied and then taught at the University of Erlangen in Bavaria, publishing a dissertation *De felicitate* (‘On happiness’) in 1756.

The album contains entries penned by Hagen’s numerous friends and colleagues from Erlangen, Jena, Bayreuth, and Nuremberg, most of whom were then students of theology, law or medicine. The frequent classical Latin quotations are drawn from the likes of Virgil, Cicero, Seneca, Ovid, Petronius, Catullus, and Lucretius, and there are several excerpts from John Owen’s neo-Latin epigrams. Passages in German and French are selected, *inter alia*, from Christian Fürchtegott Gellert, Johann Christian Günther, Albrecht von Haller, Racine, Fénelon, de La Rochefoucauld, and Boileau. There is one entry in Hebrew, and one in English (‘The two knowledges of God, and thy self, are the high way to thy salvation ...’) penned by ‘John Mich. Wurffel’ of Bayreuth.

Notable contributors include the physician Johann George Emanuel Rosner (1730–1784), the jurist Paul Magnus Volkamer (1730–1793), the writer Friedrich Dominicus Ring (1726–1809), and the theologian Volkmar Daniel Spörl (1733–1807), who dates his entry with comic precision ‘4<sup>th</sup> of May, 13 and a half minutes before 7 o’clock’.





Ver. Frei Geist.

lost non plane. *Mayer*

zu den 40000 Pfund für die 1000000

Einige Beispiele für die Anwendung der Logik in der Philosophie.

you are welcome.  
To have fun is our way of life.  
L. J. as before

James G. F. Feb.

Oct 1906.  
Morgue 1906.

Modo istud legatum  
libera est Roma

Spencer's Book / by Dr  
Spencer's Book / by Dr

and the night

G. Wacrahoff  
 H. Hoffmann  
 v. W. G. G. G.

Lucretius.

*Nihil, mari magno turbantibus aequora ventis,  
 et terra iniquum patiens spectat laborem.*

Non quia vacari quemquam est iucunda voluptas  
sed quibus ipse malis careas, quia nocere si nullo est  
et vitare etiam, belli certamina magna tueri

Per campos instructa tua sine spe peracti.

Si autem Dilectus est, bene quoniam inquit tenere!

Edita doctrina e sapientum templa serena

*Despicere unde quicquid alios passim queri inde.*

*Symbolum* *Adrianus Vinctus*  
*Bozzis* *MA GEX. 1111*

*Firmat doctrinam Reliquis gratis finant. EIP. memoriam nupquam decessit*

*Athenis Salamis.* Off. *Græcor. Dominicus.* Ling.  
*Venis Januarius & Chibucis.* Off. *Græcor. Theophrastus ex Chersoneso Ponticis.*

scutell. repens L. W. Maji 1752. var. nudum Garathia? abotundum (nagatum).

13. Lebte die Königin

Aug 20 1851

[illegible]

זכר ונא ידיו

היום קצר המלאכה מדוכה הפעלים רפים השכר הרבה  
ובצל הכרם דוחק אבל עליך המלאכה לצמור

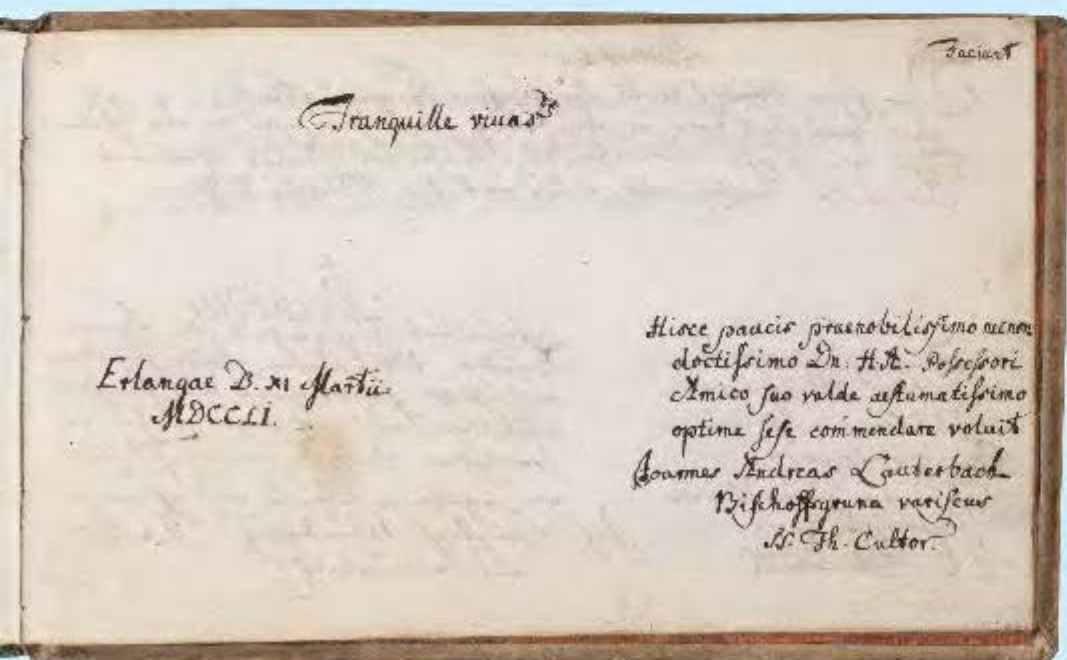
This image shows a fragment of a manuscript from the Cairo Geniza. The text is written in Arabic script, arranged in several lines. The script is somewhat cursive and shows signs of age. The text appears to be a list or a record, possibly of names and titles, as suggested by the visible words like 'ابن' (son of) and 'ابن' (son of). The fragment is cut off on the right side.

Der Koffenherzog ist ein vor die wiffen der  
 und die Koffenherzog ist ein vor die wiffen der  
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*P. A. instigatorum*  
in Nym. in Hart. 1870.  
Tegm. of inst. x 600  
of inst. x 600







**15. HESIOD.** *Poemata Hesiodi Ascraei, quae extant, omnia, Graece, cum varia interpretatione Latina. Una cum doctissimis Ioannis Tzetis grammatici in omnia poemata eiusdem scholiis, nunc primum ex Graeco sermone in Latinum conversis, et in lucem editis, a Georgio Henischio ... Basel, ex officina Oporiniana, [1574].*

Small 8vo, pp. [16], '500' (i.e. 398), [34], 261, [23]; text in Greek and Latin, woodcut initials; a little toned, but a very good in contemporary pigskin blind-tooled to a panel design, stamps depicting female figure of Justice (with sword and scales) to upper cover, and Lucretia holding a dagger to her chest to lower cover, 4 raised bands to spine, red edges; somewhat rubbed and marked; seventeenth- and eighteenth-century notes in Greek, Latin, and French to front endpapers; ownership inscriptions to endpapers and title-page of Johannes Stiegler (1662) and Laurentius Stiegler (1697) of Strasbourg, and of 'Johann Michael Osberrieth Phil. Cultor' (1750); marginal manuscript notes to pp. 1-62. **£1400**

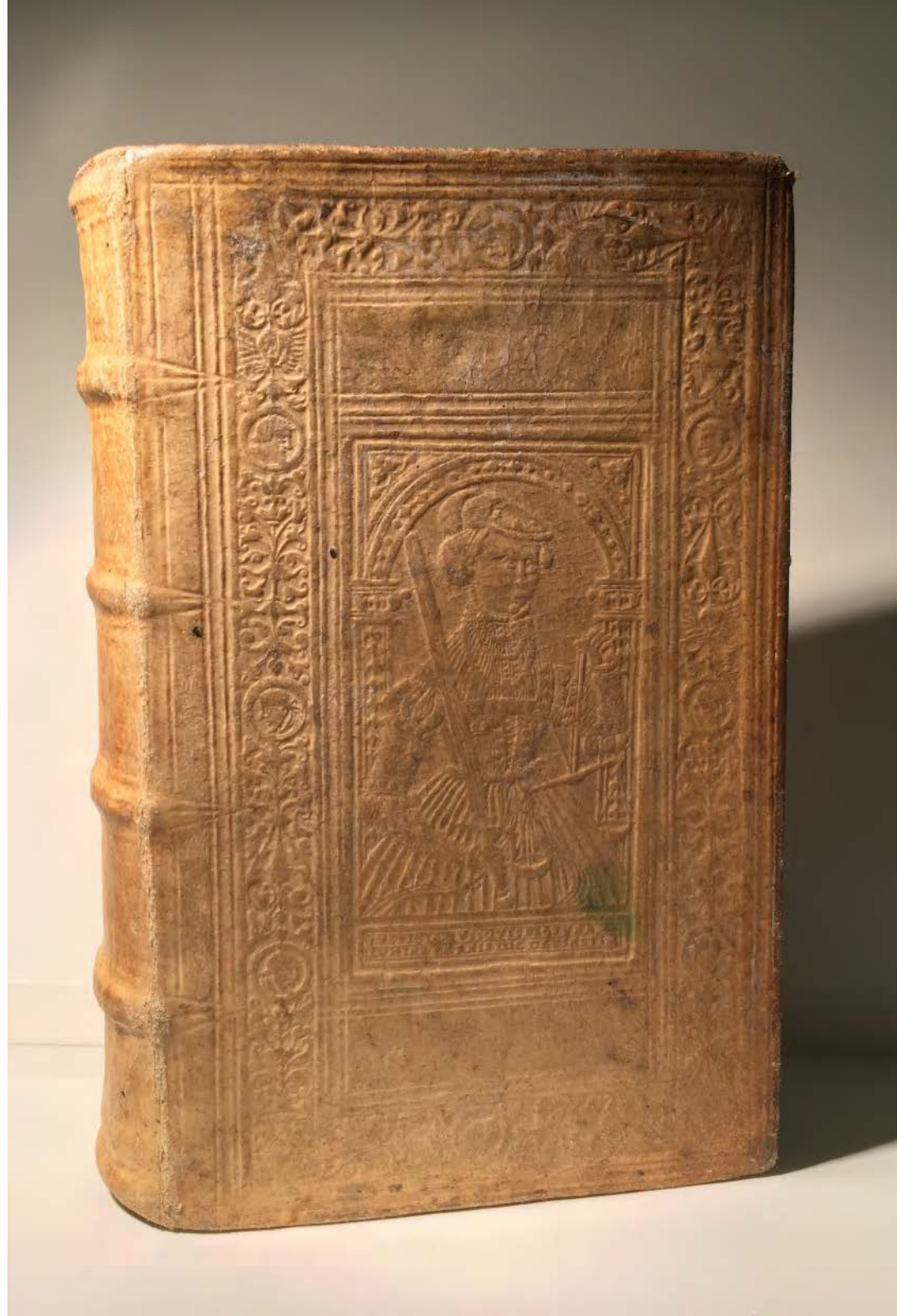
**A handsome copy of Hesiod's poems, in a Justice and Lucretia binding, used by a student in Strasbourg at the end of the seventeenth century.**

This edition gives the Greek text of the *Works and Days*, *Shield of Heracles*, and *Theogony* together with various translations of each into Latin, and extensive commentary by the twelfth-century Byzantine scholar John Tzetzes, translated and edited by the German polymath Georg Henisch (1549–1618).

**This copy was used and annotated by one Laurentius Stiegler when studying in Strasbourg in 1698.** A note in his hand at the opening of the *Works and Days* reads: 'Inceptum hoc collegium sub auspicio C.B. Kühnii PP Graecae linguae Ao 1698 die 26 Junii'. His dated marginalia trace his sedate progress through the text into late September.

Library Hub (Copac) records four copies (BL, Cambridge, Oxford, Winchester); OCLC finds only 3 copies in the US (Yale, Kansas, Washington).

Adams H475; VD16 ZV 7834.





οὐκ ἔστιν ἀλλ' ἐκ τῆς αἰτίας, πρὸς τὸν ἀσπίδα, p. 36.

*Non semper castas erit, facite nidos.*

Εν τῷ Θεῷ ἡσυχῶς ἐστὶν ὁμοῦς ἀφ' ἑαυτοῦ.

*notum in manu. Dei situm est conti*  
*et melior. p.m. 50 l.2.*

Fritium sapientiae, timor Domini  
possidet me.

Laurentig Stieglerg.

*festuochis*

Πάντα ἰδὼν Διὸς ὀφθαλμοῦ καὶ πάντα  
τοῦτο κτλ 20

De observanda occasione diffusi rerū, gerendarū om̄i  
ter h̄ereditatē p̄cipit. 7 domi

Quis apud Deum iustus, non deo naturalis  
Non aliter fuerit semper compositus nidos

*Tunc angelus super eos descendit et ait illis  
Dilecte virtute sedore perierunt. p. 20*

Quint. Luc. 17. Illa quorū fabula, quā  
transi ab Asopo origine non accipiunt  
nam videtur earum primus ad tot Heronū  
nominā, tamen Asopi maxime, celebrantur  
tūc armos solent, praecipue rusticorum  
et imperitorū, qui et Amphibius, quā futa  
senti, audiunt, et capiti obstruunt, fabula his  
quibus delectantur, consentiunt, etc. Ergo  
Asopus non auctor Eschularis. sed Hesiodo  
ad scribendum. p. 310.

Johann Michael  
Osterrich. phil.  
Cultor  
1750

<sup>37</sup>  
Ce duc de Lorraine les battus nouvelle  
de l'écuyer du roy, auxiliaire des scots et en-  
combats à Homere et le comte de la Roche  
apparié 1785. Journeaux p. 6. 18 nov. 1785.



Lectio 17. 26

Η ΞΙΟΔΟΥ

Οὐδ' αὖ βῆς ἀπέλοιτ'· εἰ μὴ γέτωρ λακὼς εἴη.  
Εὐ μὲν μετρεῖσθαι παρὰ γέτονος, οὐ δ' ἀποδοῦναι  
Αὐτῷ τῷ μέτρω· λακὼς γάρ κ' αἶνε διῶναι, εἰ μὴ  
ὡς αὖ γέτωρ λακὼς ὕστερον ἀρμίου εἴη.  
Μὴ λακὼς λακὼς ἀνείναι· λακὼς λακὼς ἴσ' ἔχουσιν.  
Τὸν φιλέοντα φιλεῖν, καὶ τῷ προσόντι προσεῖναι.  
Καὶ δόμον δόμον δῶν, καὶ μὴ δόμον δόμον μὴ δῶν.  
Δώτῃ μὲν τις ἰδωκὼν, ἀδωτῇ δ' ὅστις ἰδωκὼν.  
Δὲν ἀγαθὸν, ἀρπαξὴ ἢ λακὴ, θανάτοιο δόταρα.  
Ὅς μὲν γὰρ κεν ἀνὴρ ἰδέλῃ, ὅγε λακὸν μέγα δῶν.  
Χαίρει τῷ δῶντι, καὶ τὸρπνεται ὅρ λακὸν θυμῷ.  
Ὅς δὲ λακὸν αὐτὸς ἔλνται ἀναιδέως, πιδόσας,  
Καὶ τε σμικρὸν ἔδρ, τότ' ἐπαχρῶσε φίλον ἦτορ.  
Εἰ γὰρ κεν λακὸν σμικρὸν ἐπὶ σμικρὸν λακὸν  
καὶ θαμὰ τῷ δ' ἑρδῇ, τὰ χαλὸν μέγα καὶ τὸ γοῦν.  
Ὅς δ' ἐπ' ἔοντι φέρε, ὅς δ' ἀλῆξται αἰδοῦναι λακὸν.  
Οὐδέ το γ' εἰρ οἶκῳ λακὸν αἰμοῦν ἀνείναι λακὸν.  
Οἶκος βέλτερον εἶναι, ἐπὶ βλαβερὸν τὸ θυμῷ.  
Εἰ δὲ λακὸν παρὲντος ἐλῆσθαι τῷ μὲν ἢ θυμῷ  
χρηστὴν ἀπέντος, εἰ σε φράσθαι ἀνῶγα.  
Αρχομὸς ἢ πῶς λακὸν λακὸν λακὸν λακὸν,  
Μεῖος τι φράσθαι, λακὸν δ' οὐ πῶς φράσθαι.  
Μεῖος δ' αὖ δειλὸν φίλῳ εἰρημότητος ἀρμίου εἶναι.  
Καὶ τι λακὸν γνῶναι γνῶναι ἐπὶ μαρτυρῶν βέβαιον.  
Πίστις δ' ἀφ' οὐμῶς λακὸν ἀπὸ γνῶναι ὁλοκλήρως ἀνείναι.  
Μηδὲ γινώσκει νόον πνυγρόλος ἔξκαπτάτω,  
Αἰμύλα λακὸν λακὸν, τὸν λακὸν λακὸν λακὸν.  
οἱ ἢ

et bene de  
pote loq

et bene de  
pote loq

Sc. 37  
Lectio 18  
aug.

OPERA ET DIES. 27

Neq; sanè bos interierit, nisi uicinus malus sit.  
Recta quidē mensura à uicino mutuū accipe, rectaq;  
Eadē mensura & amplius, siquidem possis: (redde  
Vt indigens, & in posterum promptum inuenias.  
Ne mala lucra captes: mala lucra equalis damnis.  
Amantem te ama, & iuuantem te iuuā.  
Et da ei qui dederit, neq; da qui non dederit.  
Datori namq; est qui dat, non danti uerò nemo dat.  
Donatio bona, rapina uerò mala atq; lethifera.  
Quisquis etenim liberalis uir est, et si multū dederit,  
Gaudet donando, & delectatur suo in animo.  
Qui uerò ipse rapuerit, impudentia fretus,  
Quamuis id sit exiguū, tamen uexat charū animū.  
Siquidem enim et paruū paruo addideris, leuaserit  
Et frequēter illuc feceris, mox quidē magnū et hoc  
Qui uerò partis adijcit, is uitabit atram famem.  
Neq; uerò quod domi repositum est, uirum ledit.  
Domi melius esse, quoniam noxium quod foris est.  
Bonum quidē de presenti capere, noxa uerò animo  
Egere absenteia quod te cogitare iubeo.  
Incipiente uerò dolio, & desinente saturato te,  
Medio parce mala enim in fundo parsimonia.  
Merces autem uiro amico constituta sufficiens esto.  
Etiam cum fratre ludens, testem adhibeto:  
Credulitas pariter ac diffidētia perdidērūt homines.  
Ne uerò mulier te animo nates succincta decipiat,  
Blandē garriens, tuum inquirens tugurium.

et bene de  
loquit.

et bene de  
loquit.

Qui



WITH TWO SECRET PLATES

16. **HOGARTH, William.** The Works of William Hogarth, from the original Plates, restored by James Heath, Esq., R.A., with the Addition of many Subjects not before collected, to which are prefixed a biographical Essay on the Genius and Productions of Hogarth, and Explanations of the Subjects of the Plates, by John Nichols, Esq., F.S.A. *London, G. Woodfall for Baldwin & Cradock, [c. 1835].*

Elephant folio, pp. ix, [1 (blank)], 42, with 116 leaves of plates (one as frontispiece, several with multiple plates) and 2 additional plates in rear pocket (pocket lifting at spine); short marginal tear to title, dust-staining to title, crease to preliminary leaves; a very good set in later nineteenth-century half red morocco by Hammond, marbled sides, spine richly gilt in compartments with gilt green morocco lettering-piece, edges gilt, marbled endpapers; rubbed, scuffing to bands; front flyleaf inscribed 'Presented by C.L. Grant to the Cornell Library, Ithaca N.Y., New Year's Day 1867'.

£2500

**Second edition of the monumental collected edition of Hogarth's engravings, printed from the original plates.** Gathered some sixty years after the death of Hogarth (1697–1764) by printer-scholar and leading critic of Hogarth John Nicholas (1745–1826), the collected plates were first printed in 1822; though undated, the present edition was likely produced in the mid-1830s.

The present copy is one of few to include the two plates of *Before* and *After*, hidden in a rear pocket.







17. [HORAE.] Officium B. Mariae Virginis, Pii V, P. M. jussu editum, et ab Urbano VIII recognitum. Aggiuntori li Salmi delli [sic] Vesperì & compiete delle domeniche & feste di tutto l'anno; con il rosario. *Cologne, Cornelius von Egmont, 1653.*

12mo, pp. [40], 559, [1], with an engraved title-page (A1); engraved illustrations throughout; printed in red and black; blank head of A2 cut away, with the (partial?) inscription 'dona an angleterre' at the head; bound in a very handsome English binding of red morocco, gilt to a cottage-roof design with floriate and floral tools, a large grape-cluster tool, massed small tools, and three maltese crosses, edges and turn-ins gilt. **£2500**

**A very rare and attractive Cologne edition** of the post-Tridentine Little Office of the Blessed Virgin Mary, in an extremely well-preserved English binding of the late seventeenth or early eighteenth century.

**This edition not in Library Hub (Copac); OCLC records two copies only - Bayerische Staatsbibliothek, and University of Dayton.**





## THE ART OF FARTING, IN AN ALLUSIVE BINDING

18. [HURTAUT, Pierre-Thomas-Nicolas.] L'Art de péter, essai théori-physique et méthodique, a l'usage des personnes constipées, des personnages graves et austères, des dames mélancoliques, et de tous ceux qui sont esclaves du préjugé. Suivi de l'histoire de Pet-en-l'air et de la reine des Amazones, où l'on trouve l'origine des Vuidangeurs ... 'En Westphalie' [i.e. Paris], chez Florent-Q, rue Pet-en-Gueule, au Soufflet, 1776.

12mo, pp. xi, [1 (blank)], 136; engraved frontispiece, woodcut initials, head- and tail-pieces; damp stain to frontispiece and some light marginal damp-staining to text, small marginal wormhole to first and final few quires, small loss (just touching page number) to upper corner of D8; overall very good in later quarter sheep over marbled boards, **spine with title and design representing bubbles issuing from buttocks**; two small wormholes to lower joint, light rubbing to extremities; ink stamps of 'M. Academia Konyvtara' to title verso and p. 131, bibliographical notes in pencil to front free endpaper. **£550**

**Later edition of this humorous, pseudo-scholarly work on breaking wind**, first published in 1751 and again in 1775, with a frontispiece featuring battlements topped with buttocks alongside farting cherubs, **this copy in an appropriately decorated binding.**

After analysing the differences between farting and belching, the text discusses various types of farts, their musicality, causes and effects, methods of concealment in the presence of those unsympathetic to flatulence, the benefits of breaking wind to society, remedies for trapped gas, and the various categories of farter, from shepherdesses to bakers to geographers.

The son of a horse trader, Pierre-Thomas-Nicolas Hurtaut (1719–1791) taught Latin at the École militaire in Paris. His other published output included works on marriage, menstrual flux, Paris and its suburbs, the French language, and Merovingian kings.

*Bibliotheca scatologica* 67. No copies of this edition on Library Hub. OCLC shows four copies in the US (University of California Los Angeles and Riverside, Boston Public Library, Johns Hopkins).







L'ART  
DE PÉTER,  
ESSAI  
THÉORI-PHYSIQUE  
ET MÉTHODIQUE,

*A l'usage des Personnes constipées, des Person-  
nages graves & austères, des Dames  
mélancoliques, & de tous ceux qui sont  
esclaves du préjugé.*

*Suivi de l'Histoire de PET-EN-L'AIR & de la  
REINE DES AMAZONES, où l'on trouve  
l'origine des Vuidangeurs.*

Sujet du Frontispice.

---

*ET CREPITUS multos, nequiens erumpere perdit;  
Et salvat pleno quando dat ore virum:  
Ergo si servat fugiens, jugulave retentus,  
Omnibus hunc Medicis quis neget esse parem?*  
ANONYM.

---

EN WESTPHALIE,  
Chez FLORENT-Q, rue Pet-en-Gueule,  
au Soufflet.

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M. DCC. LXXVI.

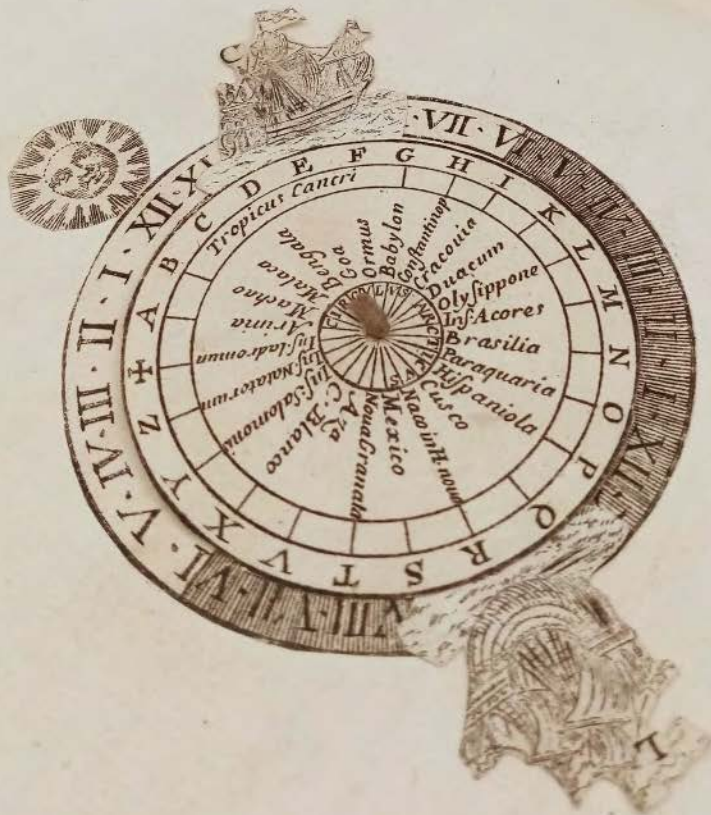


JESUIT SCIENCE AND PHILOSOPHY  
WITH A VOLVELLE AND TWENTY-SEVEN PLATES

- 19. LALIEU, Paul and Nicolas Joseph BEAUTOUR.**  
'P[hiloso]phia particularis data sub R.P. Paulo Lalieu art. doct. ac p[hiloso]phiae professore, recepta a Nicolao J. Beautour in coll. coenobii Aquicinctini Duaci 1739'. *Douai, France, 1739-1740.*

Manuscript on paper, in Latin, 4to (22 x 18 cm), in 3 parts, pp. 351, 368-370, [5 blank]; 117, [4], [5 blank]; 59, 70-77, [15], [12 blank]; neatly written in brown ink in a single cursive hand, c. 35-40 lines per page; title written within architectural engraved plate ('a Paris chez I.F. Cars'); illustrated with 27 engraved plates, one volvelle with three moving parts, and 2 cut-out illustrations pasted to pp. 128 and 131; small wormhole to first few leaves, small holes to pp. 142 and 178, marginal damp staining to some plates, occasional light marks; overall very good in contemporary calf, spine gilt in compartments, marbled endpapers; small areas of loss at head and foot of spine, some wear to extremities and rubbing to boards; 'Nicolaus Josephus Beautour in collegio coenobii Aquicinctini Duaci anno 1740' composed from cut-out printed letters/words at beginning of part 2; 'Guillaume Bautour' inscribed to last leaf. **£3750**

A fascinating manuscript course of lectures on cosmography, ethics and metaphysics, compiled by a student at the Jesuit College near Douai, northern France, during the reign of Louis XV, illustrated with a handsome volvelle and twenty-seven engraved plates.







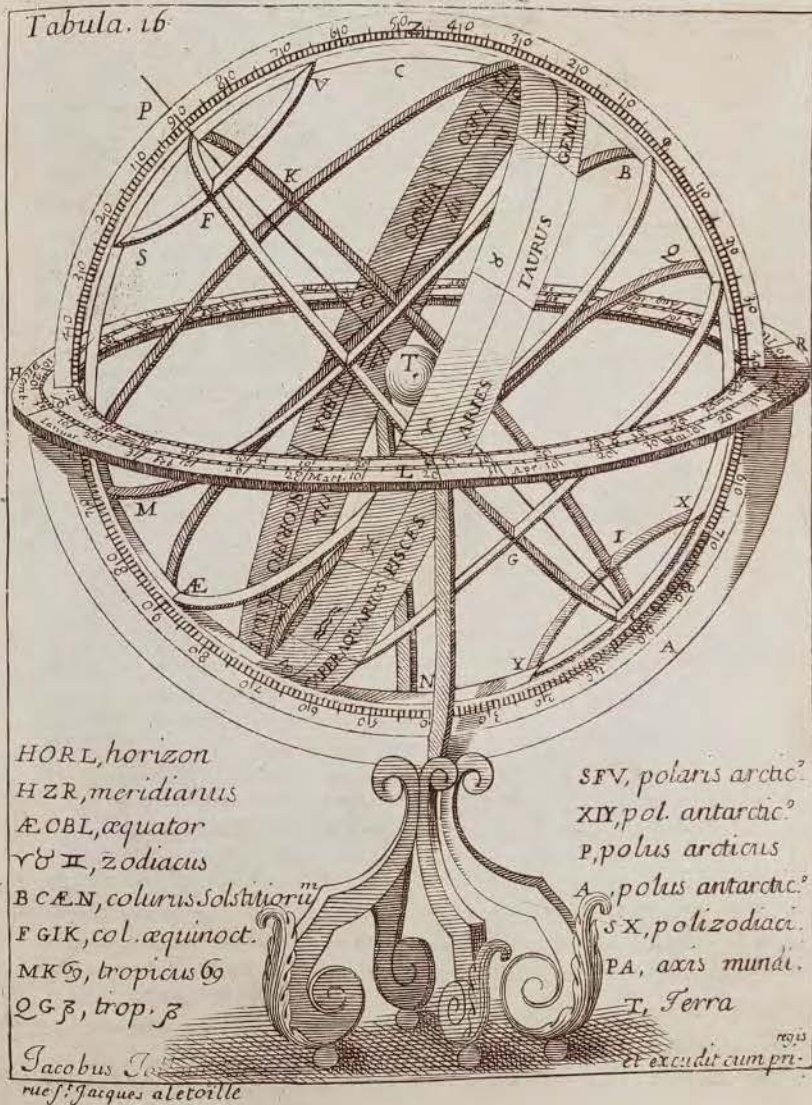
The manuscript was compiled by Nicolas Joseph Beautour, of Givet in the Ardennes, while studying with the Jesuits at Anchin Abbey, where a college had been established in 1562. The contents were taken down from lectures given by Paul Lalieu (d. 1779), who later served as rector of the Jesuit colleges at Luxembourg and Mons, and as treasurer and provincial of the Gallo-Belgian Province. Occasional dates record the progress of the composition of the manuscript, between October 1739 and June 1740.

The volume is illustrated with an unusually large number of engraved plates, which Beautour would have purchased to accompany his text. Of particular interest is an engraved volvelle, inserted in a chapter on the terrestrial sphere, which features a central rotating circle bearing the names of twenty-four places around the globe, surrounded by two moveable sailing ships, against a backdrop showing the hours of day and night. The choice of place names is intriguing, including Douai itself (clearly more important than Paris), as well as Lisbon, Brazil, Cusco, Mexico, the Solomon Islands, Arima (Trinidad and Tobago), Malacca, Bengal, Goa, Ormus (Persia), Babylon, and Constantinople.

Many of the plates are signed 'Jacobus Jollain rue St Jacques a l'étoile', i.e. Jacques Jollain (1649–1710?), a member of the notable Parisian family of engravers and print sellers. Of particular note are a handsome armillary sphere and a double hemisphere map of the world ('Typus orbis terrarum') showing California as an island and 'terra australis incognita'. The other plates encompass geometrical diagrams, planetary systems, alchemical apparatus, pendulums, scales and pulleys, magnets and thermometers, weather phenomena, and illustrations of the eyes, brain, and heart.



Tabula. 16



The first and principal part of the manuscript is devoted to cosmography, beginning with consideration of the creation of the world, its nature and perfection (was it created instantly or over time? do other worlds exist?), as well as the nature of the heavens and their influence on earthly affairs. The text then discusses the earth itself (horizon, meridian, equator, tropics, poles, climate zones etc.), the Sun and Moon (with reference to telescopic observations), and the planets and stars, before analysing the various models of the universe proposed by Ptolemy, Copernicus, Descartes and Tycho Brahe (concluding in favour of the Tychonic system), and solar and lunar eclipses. The section ends by examining the four elements, rivers, the sea, meteors, thunder and lightning, wind and rain, earthquakes, plant life, and the soul (providing proofs of its immortality).

The second part covers ethics, including freedom of action, fear and desire, good and evil, intention, and happiness, with references to Cornelius Jansen, Luther, Calvin, Boethius, Thomas Aquinas, and St Augustine; and the final part on metaphysics examines being and existence, individuality, and the existence of God (with proofs thereof).



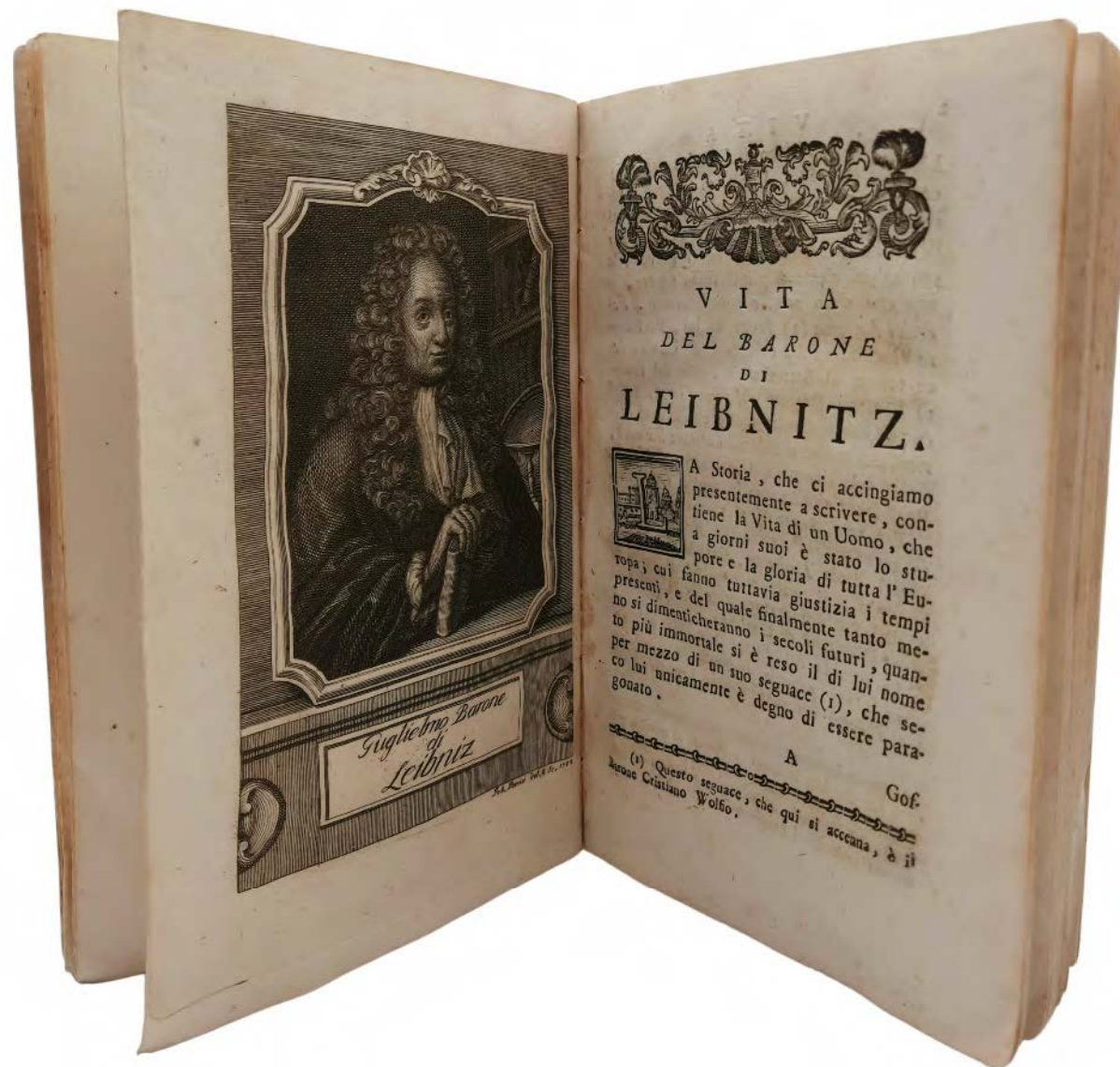
## LIFE OF LEIBNITZ

**20. LAMPRECHT, Jakob Friedrich.** *Vita del Sig. Barone di Leibnitz data in luce dal signor Lamprecht in lingua tedesca, e tradotta in lingua Italiana ed arricchita di annotazioni da Giuseppe Barsotti... Roma, nella stamperia di S. Michele, per Paolo Giunchi, 1787.*

8vo, pp. xvi, 120; with engraved frontispiece portrait of Leibniz by Petrini before A1, and woodcut initials and headpieces; small repair to margin of title, occasional browning and staining, and small wormtrace to foot of gutter in a few gatherings, not affecting text; in contemporary patterned stiff wrappers, title in ink on spine; a little worn, but still an attractive copy; contemporary ownership inscription 'Josephi Marchionis Trevisani' at foot of title. **£385**

**Uncommon Italian edition, translated with extensive additional notes and updates** by the Lucca-born priest Giuseppe Barsotti, of Lamprecht's popular biography of Leibnitz, that had first appeared in 1740. The translator (1715–1796) taught poetry and rhetoric at various colleges, most notably the Scuola Pia in Parma; here, he adds many footnotes (differentiated from the much more sparing ones of Lamprecht by a 'B.') filling in both biographical details, and notes on later writings on Leibnitz's work, with particular attention paid to the philosopher's reception in Italy.

Outside Italy, OCLC records copies at Harvard, Berkeley, UCL, and Trinity College Cambridge.





21. **LYCOSTHENES, Conrad.** *Prodigiorum ac ostentorum chronicon*, quae praetor naturae ordinem, motum, et operationem, et in superioribus & his inferioribus mundi regionibus, ab exordio mundi usque ad haec nostra tempora acciderunt... *Basel, Heinrich Petrus, [1557].*

Folio, pp. [12], 650, 653-664 (of 670); with c. 1500 woodcuts printed in text; bound without 216 and 2L3-6 (index), 2L2 defective at tail; lightly foxed, damp-staining to early leaves, large paper-flaw to lower margin B3, a few marginal tears and old repairs (not affecting text), title backed with paper; early eighteenth-century calf, rebacked; lower blank margin of title trimmed, with loss to an early ownership inscription, eighteenth-century ink stamp 'I.A. Zaluski' to title (*see below*). **£3250**

**First edition of Lycosthenes's chronicle of prodigies and omens.** The principal work of the Alsatian humanist philologist Conrad Lycosthenes (Hellenized from 'Wolffhart', 1518–1561), the *Prodigiorum ac ostentorum chronicon* followed the success of his edition of Julius Obsequens's work on the same subject, published in 1552. The *Chronicon* attempts to record in order all anomalies of nature from the Fall to the year of publication, with over one and a half thousand woodcuts illustrating phenomena from earthquakes and meteor showers to two-headed creatures and volcanic eruptions, and to interpret such portents as manifestations of divine power. The entry for 1479 has gained attention for its woodcut of a comet seen in Arabia ('In Arabia cometa in modum trabis acutissimæ...', p. 494), considered by some to be the first representation of a UFO.

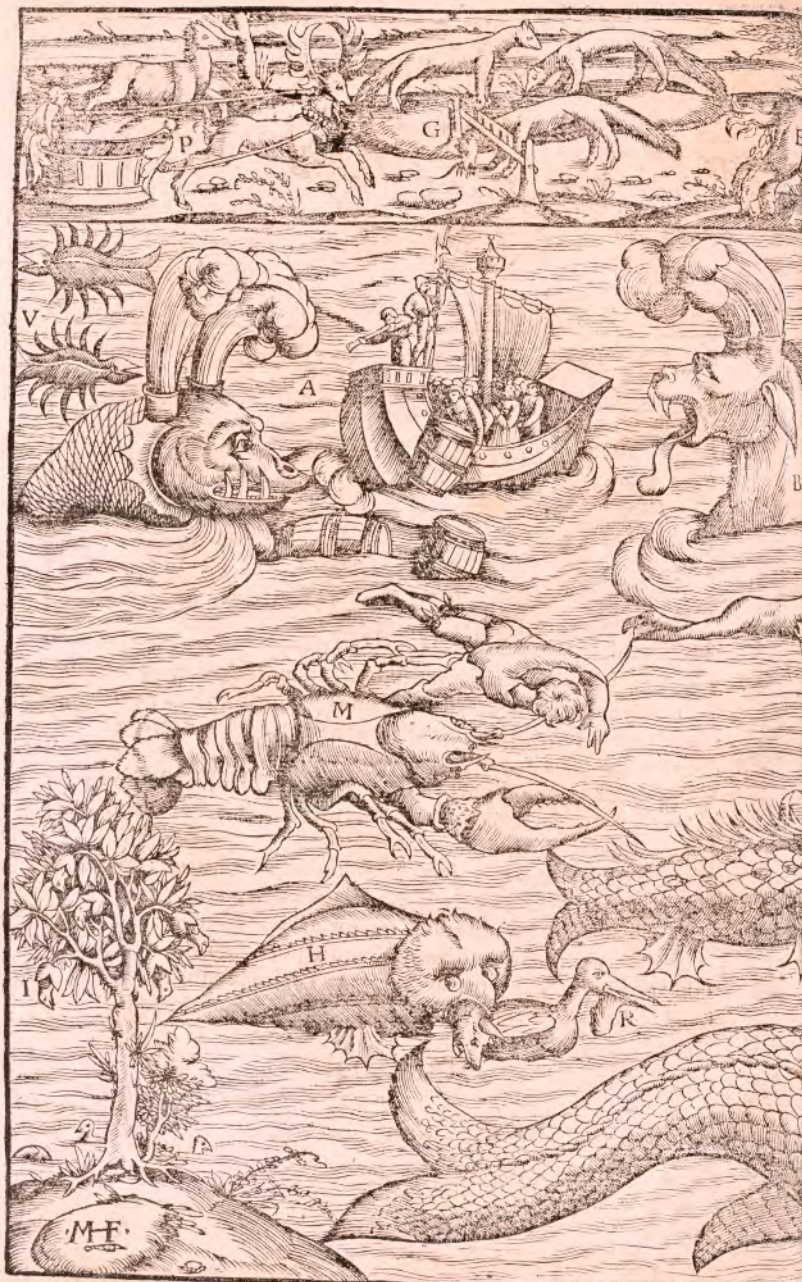
Shortly after the *Chronicon*'s publication, in 1559, its author was placed on the *Index librorum prohibitorum* by Paul IV. Despite this, the work remained influential and was frequently cited, including in Aldrovandi's posthumous *Monstrorum historia*.

*Provenance:* from the celebrated library of the Polish aristocrat and clergymen Józef Andrzej Załuski (1702–74), a renowned bibliophile and important figure of the Enlightenment in Poland, who, together with his brother Andrzej Stanisław, founded the Bibliotheca Zalusciana, considered the first Polish public library. The library, many volumes of which were sold at auction or given away already during the brothers' lifetime, was transferred to St. Petersburg as spoils of war in 1795, serving as the basis for the Imperial Public Library. Eventually more Załuski books were lost, destroyed, and sold, and they can now be found in libraries and collections all over the world.

USTC 606384; VD16 W4314; Adams W250; Caillet 11469 ('très curieux, intéressant et rare'); Wellcome I, 3917; cf. Thorndike VI, p. 489.







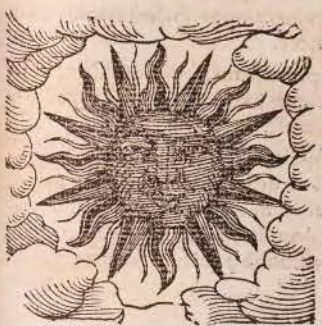


& ostentis.

239 Anno D<sup>ni</sup>  
mini.



Magni terramotus Ro-  
mae facti sunt. Tibe-  
ris pontem disturbavit, fe-  
citq; ut urbs septem dies na-  
uigaref. Herode mortuo  
intercutis morbo, scaturie  
tib. ex corpore uermibus.  
Archelaus eius filius ab Au-  
gusto in eius locū substitut-  
tur & Tetrarchae quatuor  
factae sunt.



Eclipsis solis est facta. 10.  
Mox Archelaus Iudae-  
rum rex in Viennam Gal-  
liae relegatur ab Augusto.  
Iudaea Tetrarchis commit-  
titur & Augustus Caesar  
moriatur, anno aetatis se-  
ptuagesimo sexto. Adeo di-  
ra Romanos inuasit fames,  
ut Caesar lanistarum fami-  
lias, omnesq; peregrinos,  
seruorumque maximas co-  
X 4 pias

LET MAN NOT SEPARATE WHAT GOD HAS JOINED TOGETHER

22. [MARRIAGE CERTIFICATE.] 'Au nom de la sainte et individue Trinite, Pere, & Fils, & Sainct Esprit ...'. Lyons, 22 July 1670.

Certificate on parchment (26 x 36 cm) bearing 9 lines of engraved text, with blank spaces completed in manuscript in brown ink, surrounded by a handsome engraved border with contemporary hand colouring; creases from folding, a few small pin holes along edges, some rubbing and loss of colouring to border, a little staining; overall good. £850

A delightful engraved marriage certificate – a rare survival – recording the union of Benoist Chermete and Reyne Panalier at Saint Paul's church in Lyon on 22 July 1670, signed by the officiating priest, the reverend Crozat.

The handsome hand-coloured border comprises eight scenes: images of the four Evangelists and their tetramorphs at the corners (St John with eagle, St Matthew and man, St Luke with ox, and St Mark and lion); portraits of St Paul with sword and St Peter with key flanking the text; and depictions of the Annunciation and of the marriage of the Virgin Mary and St Joseph respectively at head and foot.

The text reads: 'I Benoit Chermete take for my wife you who are named Reyne Panalier, my goods I recommend to you, as God has said, Saint Paul has written, and Roman law confirms, let man not separate what God has joined together by marriage. Given at St Paul of Lyons the year of our Lord one thousand six hundred and seventy the 22 of the month of July by me vicar Crozat.'

The Église Saint-Paul, situated in the historic centre of the city, was founded in the sixth century by Saint Sacerdos.





**A** VNOM DE LA SAINCTE ET INDIVIDVE  
 Trinite, Pere, & Fils, & Saint Esprit  
 Moi benoist Christ Je prends pour Ma Femme,  
 qui Te Nommes Reyne perualle Et ie te Recommande Mes  
 Aumosnes, Comme Dieu Adict, Samct paul Aescrit,  
 & La Loy Romaine Le Confirme que Lomme Ne separe,  
 Ce que Dieu a Conioinct Par Mariage Donne a paul  
 delioy Lan de Nostre Seigneur Mille Six Cens septante Le 22—  
 Du Mois De juillet par moy bicaire *W. H. A.*





ATTRIBUTED TO PETER SCHÖFFER

23. **MAXIMILIAN I.** [W]ir Maximilian von gottes gnaden Romischer kunig zu allentzeiten Merer des Reichs ... unser gnad unnd alles guet. Edler lieber getrwer Als auff dem yetzgehalten tag zu Franckfurt durch unser und des heiligen Reichs Churfursten ... Geben zu Franckfurt am Neunundzweintzigsten tag des Monets Julii Nach Cristi gepurde Vierzehenhundert und im Neunundachtzigsten unsers Reichs im vierden jaren. [*Mainz, Peter Schöffer, after 29 July 1489.*]

Printed broadside (31 x 44 cm), 23 lines of text, initial W supplied in manuscript, space left for addressee with name supplied in manuscript 'Ludwig Graven zu Eysemburg' (partly erased), 'Ad mandatum d[omi]ni Regis ...' subscribed in manuscript at end, red wax seal with imperial arms to verso protected by tipped-on square of paper, 5 lines of manuscript partly erased to verso; creases from folding, stain to text from wax seal (not affecting legibility), a few other light marks, two very short closed tears at head, strip of linen pasted to verso along left edge where previously mounted; overall very good. **£3250**

**Very rare incunable broadside (only one institutional copy recorded) issued by the Habsburg ruler Maximilian I, regarding the raising of 6000 troops to campaign in the Netherlands, the printing of which is attributed to Gutenberg's foreman Peter Schöffer.**

The son of Frederick III, Maximilian (1459–1519) reigned as King of the Romans from 1486, Archduke of Austria from 1493, and Holy Roman Emperor from 1508. Upon the death of his wife Mary of Burgundy in 1482, Maximilian obtained dominion over her Netherlandish provinces. These broke out in two revolts against him in the 1480s and early 1490s, with Maximilian himself being captured and imprisoned during the second revolt.

This particular copy of Maximilian's address was sent to Ludwig II Graf von Isenburg-Büdingen (1422–1511), proprietor of Ronneburg castle (from 1476) and superintendent of the Büdinger Wald (from 1484) in Hesse, central Germany. Ludwig was responsible for building defensive walls around the town of Büdingen at the end of the fifteenth century; still mostly intact, these represent one of the most important surviving medieval fortifications in Germany.

ISTC attributes the printing of this broadside to Peter Schöffer (c. 1425–1503), who, having studied at Paris and supported himself as a copyist, became an apprentice to Johannes Gutenberg in Mainz, later marrying the daughter of Gutenberg's creditor Johann Fust. The most famous examples of his work are the 1457 Mainz Psalter and 1462 Bible.

ISTC im00383333; VE15 M-19. **Only one copy traced, at the Stadtarchiv Wiesbaden.**



256  
I. Maximilian von gottes gnaden Römischer künig zu allen teilen Meeres des Reichs Erzhertzog zu Österreich Herzog zu Burgundi zu Brabant zu Gheldern zu  
Graue zu Flandern zu Tirol etc. Liebten dem Edlen unserm und des Reichs lieben getrewen.

unser gnad vnd alles guet. Edler tiefer getrewer Als auff dem vergabten tag zu Francfurt durch unser vnd des heiligen Reichs Chur-  
fursten Fursten vnd gemaine besamblung furgenomen entlich beslossen vnd zugesagt ist dem allerdurchleuchtigsten großmechtigsten Fursten herren Friderichen Ro-  
mischen kaiser zu allen teilen Meeres des Reichs zu Ungern Dalmanien Croacien etc. künigen Herzogen zu Österreich zu Steir etc. Unserm lieben herren vnd vater vnd  
vns zu Rettung vnd behaltung unser beyder herren Österreich vnd Burgundi so porten vnd Schilde teutscher lande gegen frombden genung synd vnd swerlich an-  
gefochten werden. Auch des heiligen Reichs vnd teutscher nation am gewaltig außwärtlich hilt zu schicken darauß dan yego Sechstaufent man cyclende in unser Liden-  
land zu fertigen angesehen synd. Darin dir zu Ross vñ zu fues in unser beyder dienst vñ gehorsam unser hauptman zu schicken die selben ein jar  
lang das nechst in des vorgenanten unsers lieben herren vñ vaters vñ unsern geschäften auff deyn Costen vñ schaden zu halten angeslagen vnd auffgelegt ist worden.  
Demnach auß sonderm heysen beuelch macht vnd gewalt vns von dem gemelten unserm lieben herren vnd vater dem Römischen kaiser gegeben der auch die zu Franc-  
furt verlesen ist worden vnd von unser selbst wegen So gepietet wir dir bey den pflichten gelubden vnd ayden damit du demselben unserm lieben herren vnd vater vnd  
dem heiligen Reich verpunden bist Auch prinerung vnd enetzung allernaden Freyheiten vñ priuilegien Vnd was du von fernher hebe vnd dem heiligen Reich hast  
vnd verlesung ainer peen nemlich tausent Marck lottiges goldes dem vergenanten unserm lieben herren vnd vater in seiner hebe kaiserlich Camer vnabfesslich zu Re-  
zalen ernstlich vñ vestiglich mit diesem brieffe vñ wellen das du dem vorgemelte ganz anzahl volles zu Ross vñ fues mit wegen geschick vñ aller geratichafft als in veld  
gehoret auff sand Marckus des heiligen zwelfpore tag schrifftkunnig zu Coblenz vns oder unserm hauptman habest vñ den beuelch gebest demselben unserm lieben her-  
ren vnd vater vns vnd unsern hauptleuten in allem dem so wir yn zu nordufft des kriegs beuelchen werden die obestimten zeit auß gehorsam vnd gewertig zu sein vnd  
dich hiernit nie vngelohsam noch schwimig erzeiget. Als lieb dir sey desselben unsers lieben herren vñ vaters des Römischen kaisers unser vñ des heiligen Reichs swere  
vngnad vnd straff vñ verlesung der obestimten peen zu vermeiden daran tuest du unser ernstlich meynung Dan wo du das nit tust vñ diesem unserm küniglichen ge-  
pote vngelohsam erscheinest wurdet des wir vns doch nach gestalt der sachen vñ obestimtem furnemen nach billichen zu dir nit versen So wellen wir in crafft solichs  
obestimten unsers lieben herren vnd vaters beuelch macht vnd gewalt vns des halben gegeben unsam küniglichen Camer procurator Fiscal So wir darzu ordnen  
werden beuelchen mit den vorbegriffen vnd andern schweren penen straffen vnd pueffen wider dich zu handeln Als sich dan gegen freunlichen vngelohsamen der kaiser  
lichen vnd unser küniglichen Maestat zu rind gepurt. Darnach wiß dich zurichten Geben zu Francfurt am Neundzwintzigsten tag des Monats Julij Nach  
Christi gepurde Vierzehnhundert vnd im Neundachtzigsten unsers Reichs im vierden jaren.

Maximilian  
Roms - k.



# Satira Prima

## Argomento

Inuicisco contro la malizia delle Donne s'as-  
sando lo loro infedeltà, q' Infanticidi, i  
Veleni dati ai Mariti, lo Magico libal-  
derie. Parso ancora l'auarizia de Pa-  
tri non copiosa lo figlio. La perfidia de  
falsari, e lo commettere loanno molto  
in uede i canicelli, quito delle lo Moglie.

Q'ideuochiomo allor lo lo Sittello  
vede copioso, e lo quando in lo caccotto  
come sanse uenuto Berginello,  
C'ò gran ragione uideu, e lo p'p'lo stolto  
credendole senato come pino  
elle aucano il brachier feruto, e lo cello.  
Ben questo è unca Donnesca costuzio, fino  
sembra lei e lo p'p'lo la coua nel Cuidio,  
e de uer poi qual Mercolino, o fine.

## AGAINST HYPOCRISY – PREDATING THE PRINTED EDITION

### 24. MENZINI, Benedetto. Satira prima [– nona] di nove. [Italy, probably Rome, circa 1690s].

Manuscript on paper (290 x 193 mm), ff. 44 (the last 3 ff. foliated but blank), approximately 28 lines to a page, written in a large, calligraphic Italian hand in brown ink, a few corrections in darker ink, some very minor toning or spotting, but a clean, crisp specimen in contemporary *carta rustica*, the last numbered leaf used as a pastedown; extremities a little rubbed; armorial bookplate of the Modena noble family Rangoni Machiavelli, c. 1770, to verso of front free endpaper. **£500**

**Early, fair, and attractive manuscript copy of Benedetto Menzini's colourfully acrid satires**, aimed especially at hypocrites, conceited pompous men, abusers of women's fortunes, and 'degenerate' vain writers. This manuscript predates the printed editions of the *Satires*, which only appeared in 1730 in Florence (according to Poggiali) or Naples (according to Gamba).

Menzini's life afforded him a close view of the cream of society, which his satires immortalise in poignant cameos capable of conveying, at once, the glamour and venom of Baroque Florence and Rome. A priest and poet (Florence, 1646 – Rome, 1704), Menzini began his literary career as a professor of *belles-lettres* in Tuscany. In 1685 he moved to Rome, where he earned the favour of Queen Christina of Sweden, and enjoyed it until her death in 1689, when he was granted positions by the Pope. His verse articulates several genres: from heroic *canzoni* to elegies, to didactic poems to pastoral short pieces. It was satire, though that emerged as his trademark mode. Menzini's very particular target for verbal lashing is hypocrisy in all its forms – be it social, or aesthetic. The first satire attacks the hyperbolic, inflated aesthetic of certain contemporary poets; others denounce pretension, avarice, sycophantic blandishments of nobles and clerics, one sketches the effect of slanderous gossip; the third satire, aimed at women, weaves a complexity that rejects the standard black-and-white labelling of women as agents of malice and infidelity by seamlessly introducing damning portrayals of fathers who neglect to arrange marriages in order to save money, and of husbands-to-be whose sole purpose is to secure women's wealth for themselves.

See Melzi III, p. 29.



Cedi Sull'ora che la mano aggrecua  
spacciarsi d'Inquillo, onde l'acquetta,  
d'altra solue aculeonato ei duca.  
E poi la gente ad offeruar l'istrettu  
dice, costui certo moriva becco,  
Se poi co' tempo non aueva la bretta.  
E dato il figurin q' sto d' becco  
posto sotto lo soglia, e gl' altri imbiogli;  
e io poi me non istimo un gevecco.  
Stimo ben sì, che tu fullonico sogli  
con arti a rexo Inquillo, e in gl' uoce  
d' un altro d' udo lo bidelleto sceglier.  
E qui lo sogliora poi a pippola, e beco  
quei uersi misurati con lo spingua  
a diamare il bellato, e li d' fece;  
Quasi non sappia come Aurelia finge  
d' amare il suo Coniorte, e porci a ingelli  
o di Maracci, o di Durelion l' e fingeo.  
A tu e' al fuoco del suo amor si grolli,  
ed e' hgo a uari migliori unguco non ueda  
di uiminale gl' occhi suoi. Castelli,  
Ornata poi de' più vapori auelli;  
d' alba d' onice, uo pari, e la canora  
le tieni ancor, che non sumbrati i piedi;  
E lo si guida coraggioso in gorra  
come se fusse il pullo del Pelli  
parlo da sonar già p' la morra.

13  
E poi e' abbraccia al Cien gemme, e fiencelle  
impegna il succo, e lo si non p' p' p'  
fio Mazzieri f'ay rompo, o f'io Donzelli:  
E comprara uoi quale lo perlo g' p' p',  
qual deue lo legua di f'ay p',  
col f'ay f'ay uendi la f'ay f'ay.  
falle ogni contenco accio che dopo  
ello adocchi rispin, e de di p' p' p'  
la idella ogni qu' b' uetun di f'ay p'.  
In cane f'ay e' allor, e lo f'ay f'ay  
In d' uol di f'ay e' annasi al f'ay p' p' p'  
quasi ello f'ay o di p' p' p', e' di p' p' p'.  
P' p' p' f'ay nel cor a p' p' p' p' p'  
di gelosia, e de ueleno a b' uetun  
d' amor lo f'ay f'ay f'ay f'ay, e p' p' p'.  
Meo lo il f'ay f'ay con uia p' p' p' p'  
anch' ello d' al p' p' p' al f'ay f'ay,  
e al f'ay p' p' p' a l' f'ay f'ay f'ay p' p' p'.  
Per f'ay p' p' al f'ay f'ay lo f'ay f'ay f'ay  
qual or f'ay f'ay e de f'ay f'ay f'ay  
e lo ad al f'ay f'ay il f'ay f'ay f'ay f'ay f'ay.  
Per d'io, e de uetun f'ay f'ay, e f'ay  
d' ogni p' p' infame, e f'ay f'ay f'ay f'ay  
f'ay f'ay e de f'ay f'ay f'ay f'ay f'ay f'ay.  
E uedi come uolentieri si lega  
Canidia al f'ay f'ay f'ay f'ay, e f'ay  
p' p' p' lo notunio al f'ay f'ay f'ay.



25. [METHODIUS, *Pseudo-*. [Revelationes divinae] De revelatione facta ab angelo beato Methodio in carcere detento. Basel, Michael Furter, 14 February 1500.]

4to, ff. [58 (of 68)]; a-g<sup>8</sup>, h-i<sup>6</sup>, bound without a1.8, a7, b1, d1-2, e1-2, and i5-6; printed in blackletter in 37 lines, with woodcut initials and large woodcut illustrations; damp- and dust-stained with marginal tears and repairs (affecting text on b3 and c1); twentieth-century half vellum with printed waste sides; a few instances of early sixteenth-century ink underlining and annotations in Latin and German, an inscription to a4<sup>v</sup> (perhaps 'Jan Turt...').

£1750

**Second Furter edition, with his striking woodcut illustrations.** Pseudo-Methodius's revelation of Christian history and the apocalypse gained popularity for its prophecies of the rise of Islam and subsequent Christian salvation; Furter's two editions, of 1498 and 1500, are notable for their numerous woodcut illustrations with literal depictions of the events described. The contemporary annotations in this copy consist of a marginal indexing in Latin and explanatory labels to three woodcuts.

The date on the colophon ('MCCCCC.XVI.Kal.Martii') has at times been misread as 1 March 1516, notably by Adams. ISTC records only one copy in the UK (BL), along with two fragments (26 ff. at Aberystwyth and ff. 12 at Bodleian).

Adams M1369; Bod-Inc M210; BSB-Ink M-354; GW M23062; ISTC im00525000; USTC 747199.

De extremo vniuersali iudicio



Aduentus xpi  
ad iudiciū qñs  
tūc ad annūz  
diē et horā est  
nobis oīno in-  
certū ex xpi  
euāgelij Tūc  
interrogauit  
eunt discipuli  
xpi vt hī Ma-  
th. xxiij. Dic  
nobis qñ hec  
erunt aliter qñ  
fiet cōsumatio  
seculi. Ad qñ  
saluator: Non  
est vestruz nos  
se tpa z mōiē  
ta q pater po-  
nit in sua po-  
testate neqz fi-  
lius hominis  
scit. Et hoc de  
beritelligi se-  
cundum suam  
humanitatem  
et non diuini-  
tatem.

Tūc apparebit signum aduentus filij hominis et veniet  
in nubibus celi cum gloria celesti. et interficiet eum deus spī-  
ritu oris sui secundum expositionem apostolicam Tūc ful-  
gebunt iusti tanq̃ stelle in mundo: verbum vite in se continē-  
tes. Impij autem projiciuntur in infernum: ex quo eripia-  
mur per gratiam et humanitatem domini dei z saluatoris no-  
stri iesu christi: in quo est patri vna cum spīritu sancto omnis  
honor et gloria et magnitudo et imperium nunc et in sempi-  
ternum et in secula seculorum Amen.



De vrbis romane desolatiōe ⁊ illi<sup>9</sup> p<sup>r</sup>icipio



Brigitta.

**R**omane ciuitas destructio ppter sua enormia pec-  
cata sancte Brigitte in quadam visione his ostēsa  
est. Maria virgo ad filiū suū loquitur dicēs: roma ē  
ager fructiferus. Ad quā3 christus respōdit: Ele-  
rum dicis: sed super istum agrū zyzania excreuit. Ideo p<sup>r</sup>i<sup>9</sup>

debet mundari cum acuto ferro inde debet igne purgari po-  
stea arari iugo bouum Ideo faciā vobiscū sicut q<sup>d</sup> trāfert plā-  
tas in aliū locū. illi em vrbī cōparat talis pena: q<sup>d</sup> iudex di-  
ceret: Excozia inq<sup>r</sup> totā pellē: extrahe totū sanguinē de car-  
ne: excede omnē carnem in frusta: et cōfringe ossa: ita vt de-  
fluat omnis medulla li. iij. cap. lvij. Itē in eodē quarto lib. di-  
cit: Ele et iterū ve quādo puer sedebit in sede lilij. tunc oriet<sup>r</sup>  
tribulatio in ecclesia sancti Petri. Quid p<sup>r</sup> sedem lilij intelli-  
gitur nisi regnum francie.

Quomō rex francie regnum Sicilie  
destruet quod et Neapolitanum.





## ANNOTATED QUINTILIAN

**26. QUINTILIANUS, Marcus Fabius.** Oratoriarum institutionum lib. XII. Castigati ad fidem optimorum exemplarium, insignitaq[ue] lectionis distinctione, et additis in marginem adnotationibus perco[m]mode illustrati. *Paris, Simon de Colines, 1541.*

4to, ff. [4], 250; large woodcut printer's device to title, woodcut *criblé* initials; title and a3 strengthened at inner gutter, small marginal hole and stains to title, remains of paper adhered to foot of a4<sup>v</sup>, occasional light marginal damp staining, minor marginal worming to the second half of the book, not affecting text; overall a good copy in eighteenth-century half vellum over decorative paper boards, title inked to spine, red edges; some worming to spine, corners and endpapers; extensive early marginal and interlinear annotations to c. 80 pages (some slightly cropped). **£1850**

Elegant Colines edition of the *Institutio oratoria*, Quintilian's masterful 12-book work on the theory and practice of rhetoric, **with extensive annotations by a contemporary student to books I-III.**

The manuscript notes here demonstrate a close study of the opening books of the *Institutio*, covering topics including the parts of speech, barbarisms, analogy, and the use of antiquated words (book I); rhetoric as an art, and its nature and virtues (book II); the origins of rhetoric and its divisions, the status of a cause, and panegyric, deliberative and forensic oratory (book III).

Adams Q62; Renouard, *Colines*, p. 345; USTC 140254.





## IN CONTEMPORARY PINK PIGSKIN

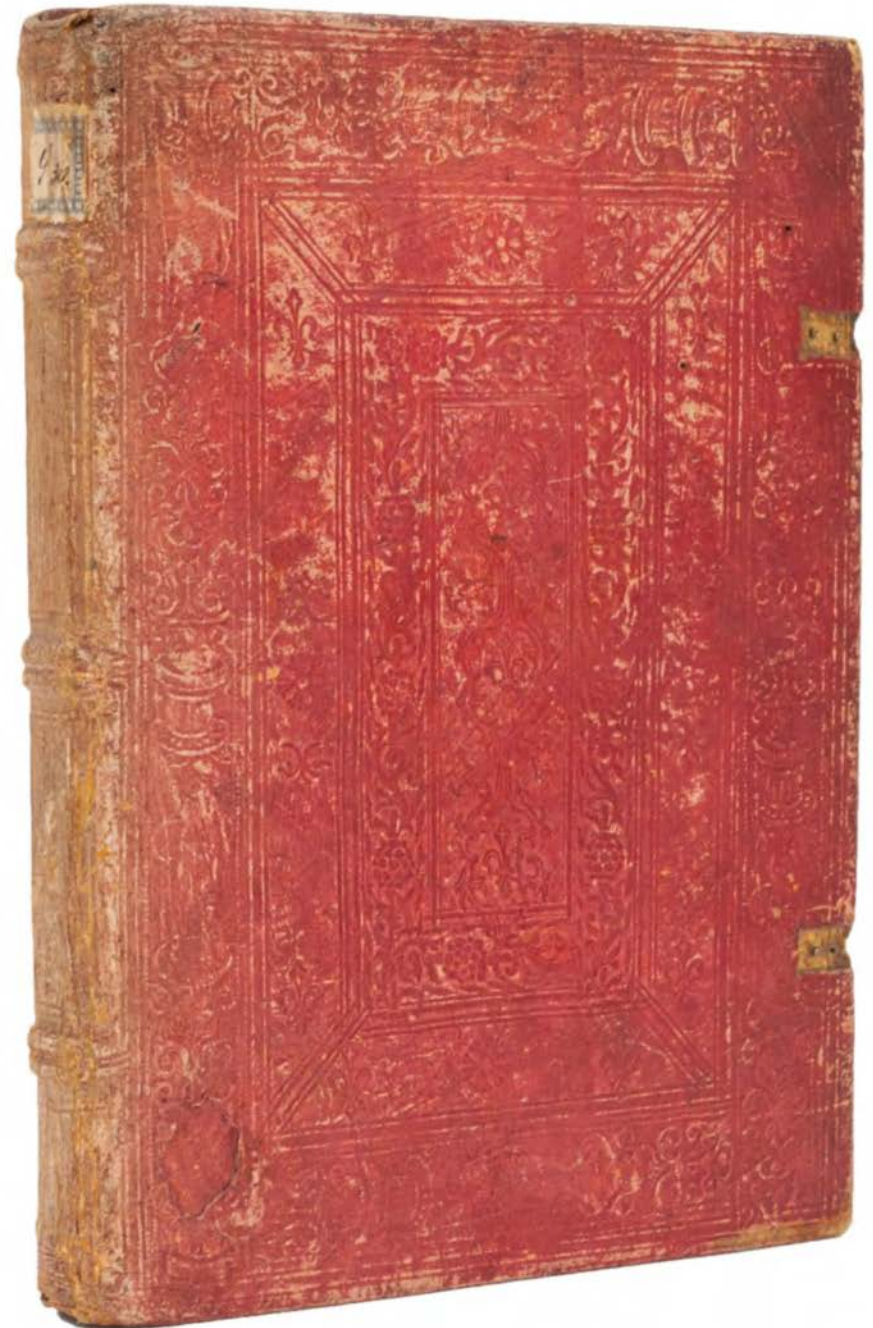
27. [ROLEVINCK, Werner.] Fasciculus temporum omnes antiquorum cronicas succincte complectens [*colophon*.] cum pluribus additionibus in nullis antea libris positis videlicet ab anno M.d.xii. usque ad annum virginei partus M.d.xviii. Paris, Jean Petit, [1518].

4to, ff. [3 (of 6)], xciii; lacking A2-4 (index) and M8 (blank), lower blank margin of A1 (title) excised; woodcut Petit printer's device to title, 12 woodcut illustrations and numerous diagrams in text, printed in blackletter; very minor worming, occasional light spotting; contemporary painted pink pigskin over bevelled wooden boards, tooled in blind with 3 rolls (one with figures) and 6 tools, remains of 2 clasps to fore-edge, edges stained green, sewn on 3 double cords; slightly rubbed with loss of paint in places, spine sunned, old (contemporary?) repair to hole in skin; sixteenth-century ?German ink inscription to lower pastedown ('no de Symonis comis de mōt. Fo 80') with corresponding marginal mark to f. lxxx, remnants of paper shelf-mark lable to spine, late eighteenth-century copper-engraved armorial book-plate to upper pastedown. **£1600**

**Second Petit edition of the famous chronicle, with a new continuation up to the year of publication, in an attractive contemporary German or Austrian binding.** Beginning with Creation and first written in the late fifteenth century, the annals of the Carthusian monk Werner Rolevinck (1425–1502) were extended into the sixteenth century by Jean Petit for his first edition of the text, published in 1512, and subsequently continued, with the present edition recording events as late as February 1518.

Though coloured vellum and pigskin appeared at various times around Europe, the use of painted and tooled pigskin is distinctive to monasteries in Austria and southern Germany, often covering only the spines to give a library a uniform appearance when shelved. **A fully pink pigskin binding, as here, is as unusual as it is striking.**

A contemporary annotation to the lower pastedown directs the reader to Rolevinck's description of the Albigensian Crusade against the Cathars, led by Simon de Montfort (c. 1165–1218). USTC 181884; Adams R675.





## Prima etas

## Adam

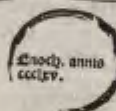
¶ Mudi etates silitudinarie accipiunt scdm etates hois. et a diuersis diuersimode as-  
signant rōnib⁹ multis astruunt. qre sic vel sic pueniēti⁹ inchoent vlt terminēt. de qb⁹ nū-  
cūl ad pñs. s3 qñ nūc sufficit est aduertēdū qsex sunt etates mudi quaz pma incipit a  
mudi creatiōe. et durat vsq ad diluuiū. x3 scdm hebraicā xitatē annos. M. dcl. vi. Sc3  
lxx. interpres sicut dicit isidor⁹ ponit et alii plures qd hic seqmur h3 anos. ii. m. cclii.  
et sic differūt in ānis. dcl. qd itē hebrei min⁹ hnt. Que aut sit rō tate diuersitatū inuenire nō  
potui. Tertia etas incipit a natiuitate abrahe. et durat vsq ad initium regni dauid. h3  
sc3 et hebreos. an. dccccl. sc3. lxx. dccccl. Quarta etas incipit a pñcio regni ed: et du-  
rat vsq ad trāsmigrationē babilonis. et h3 annos. ccccxxiii. scdm hebrei. s3 scdm lxx.  
ccccxxv. Quinta etas incipit a trāsmigrationē babilonis. qñ bierlm destructa fuit. et  
rēplū in ea incēsum. et durat vsq ad bñdictā natiuitatē xpi. h3 annos scdm hunc modū  
practū quē hic seqmur. oxx. et sicut pñcio est grādis est altitatio de supputatiōe annoz  
hui⁹ etatis diuersi diuersimode pputāt. s3 nō min⁹ multū differūt inter se. Eligat qd si-  
bi placuerit qd nobis visum est posuim⁹. Sexta etas incipit a xpi natiuitate et durat vs-  
q ad finē mudi. cui⁹ terminū solus de⁹ nouit. et hec dicit senect⁹ siue bota vltima.

¶ Adam mort⁹ sepeliturq in ebron.

Anno mundi.

DCCXCV.

W.CXXII.



¶ IAXXTWIII

¶ XXXXCCWIII

¶ IIIICCCCWIII

¶ Curiositas. Nota q oēs artes vltie s. l. s. rea liberales siue mechanice vlt phisice hanc curiositati deseruētēs a filio lamech legunt inuente. et sic filii adulteri in pñs subitiores alio fuerūt. et q timebāt futurū periculūz di-  
luuii et ignis. et iō tubal easdē artes in duabus colūnis scripsit. vna lateria et alia marmorea.

¶ Iste enoch iust⁹ placuit deo et ppter nimā scitātē suā trāstulit eū dñs in pa-  
radisum vbi cum helya viuit in magna corp⁹ et spūs trāquillitate vsq ad auct⁹ xpi aduētū. tūc enī eribit ppter pforta-  
tionē ele. ioy. et martyrio coronabunt. enoch scripta reliquit.



¶ Iste iabel portatoria pastorum pimus instituit. et ten-  
toria fecit.

Concupiscētia aurum.

¶ Bigamis



¶ Iste lamech ab istis vxori-  
bus afflic⁹ fuit. qz p que  
qd peccat p hec et pñs.



¶ Iste tubal pñ cōditiū in circha-  
ris et organis et musicē artis inue-  
tor. ppositiones qd sonoy ex mal-  
leorum sonitu perpendit.

¶ Iste lamech pñ 3 naturā et mores bigamiā i-  
stuit adulteriū cōmittēdo. Ipse etiam cayn occidit. nō tamen voluntarie.



¶ Iste tubalcaïn fuit pñ malleator et faber in cūcta opa  
eris et ferri. et inuentor artis sculpture.

¶ Iste noema inuenit artē varie diuersaqz textu-  
re lanam et linū in fila traxit. et pannū texuit ppter leuitatē. nam antea pellib⁹

bestiarū pro vestibus utebantur.

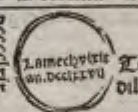
## Folium

## iiii

¶ Nota sc3 doctores debita penā hoc tpe mudo  
inflictā. qz enī luxuria abīdauit q corpa polluit is  
per aquā terra lota et mundata fuit et.

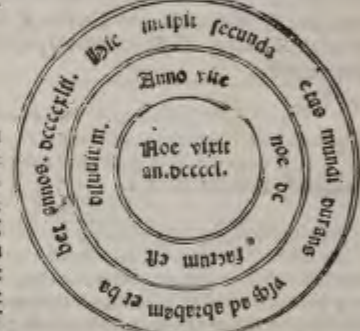


m. cclxxv. m. cccclxiii. ii. m. cclii.



Tempus  
diluuii.

¶ Iste mabulalem se-  
Lamech cū iā se  
uultim⁹ quo ad multi-  
tudinē annoz oim qd  
scriptura cōmemorat  
cū enī. d. ānos hnt di-  
xit ei dñs. edifica vo-  
rum siviis. qñ adhuc  
d. viues an. rñdit. pñ  
tānllū ipis nō edifica-  
bo domū. et sub arbo-  
ribus et circa vepres dormiunt vt prius cōsueuerat.



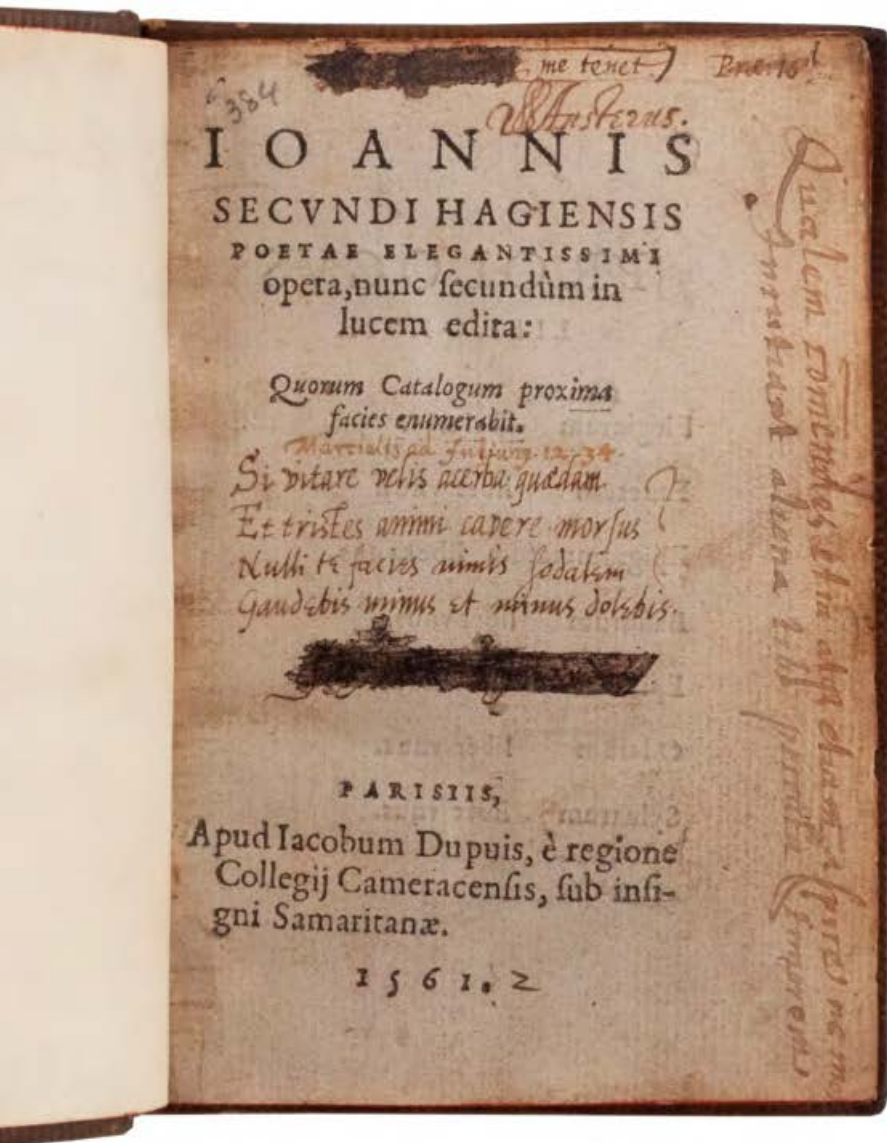
Hoc signū federis qd dō iter me  
et vos et ad omnē alam. gene. ix. c.  
¶ Arcus pluuialis siue iris duos  
colores principalit habet qui duo  
iudicia respiciunt. Aquas dilu-  
uium pñt itū figurat ne ampli⁹ ti-  
meat. Igneus futurū iudiciūz si-  
gnificat. per ignē vt certitudinali-  
ter expectet.

¶ Iste filius noe.

Archa noe habuit in longitudine  
ccc. cubitos. in latitudine l. cubi-  
tos. et in altitudine. xxx. et in summa  
te vnum cubitū. Gen. vi.

¶ Iste vir iustus grām tuenit corā dño. Cū enī iā esset annos. d. genuit sem cham et ia-  
phet. Archa de mādaro dñi edificare cepit. camqz in. c. annis pñcit. Cētesimo et go an-  
no iam archa pñta iterū dominus apparuit ei mādano vt cū vxore sua et filiis/ eorūqz  
vxorib⁹ archā intraret. et cū aialib⁹ et. et statim diluuiū inūdauit. Stetitqz aq sup altissi-  
mos mōtes cubi. xv. gen. vii. Et nota q eodē die dñsco in maio in q ingressus fuit āno  
reuelato cū vniuersis q ibi erāt egress⁹ est. post diluuiū accidit ipi noe illa famosa ebri-  
etas cui⁹ occasiōe ipse fili⁹. s. sem et iaphet. p honore pñs et bone stave recūdia bñdixit. si-  
lii ho suo chā p trisone et irreuerētia maledixit. et hoc sc3 aug. fit pma mērio de serui-  
tute. et p oppositū de nobilitate. nec purādū est qd de chā descedētes fuerūt ignobiles  
et ipotētes. cū ipi ceperūt pmo eē potētes sup terrā. vt pz de nemroth et regib⁹ chanaā  
et afroq et. nec oēs de sem et iaphet fuerūt stuoī siue nobiles aut potētes. cū pene oēs  
in idolatrie crimē ceciderūt et ab aliis opprelli sepe fuerūt s3 hec maledictio et bñdictio  
vicia et virtutes respicit que vel qd hō veraciter dicit nobilis et. A. iiii.





28. **SECUNDUS, Johannes.** Ioannis Hagiensis poetae elegantissimi opera, nunc secundum in lucem edita: quorum catalogum proxima facies enumerabit. *Paris, Jacques Du Puys, 1561.*

16mo, ff. 172, woodcut head-pieces and initials; some underlining in an early hand, verses from Horace and Martial on title in early hands; title lightly soiled, some pale damp-staining towards end of volume; early nineteenth-century English calf, gilt arms in centre of upper cover (*see below*); extremities slightly rubbed. **£650**

**Second edition of the collected poems of the most famous neo-Latin poet of the Renaissance.** ‘His posthumous fame spread further and has lasted longer than that of any other modern Latin poet. He was imitated by the Pléiade and admired by Goethe’ (Sparrow). Collected and edited by the poet’s brothers Nicolaus and Marius, the first comprehensive edition had appeared in 1541. The present edition includes for the first time a ten-page preface in elegant Latin prose by Guilelmus Cripuis (Willem Criepe, 1535–1609), which is addressed to the two brothers.

Johannes Secundus (1511–1536) or Johann Everts, a Dutchman, went to Spain when in his early twenties and became secretary to the Cardinal-Archbishop of Toledo, returning later to the Netherlands to be secretary to the Bishop of Utrecht. He wrote numerous Latin poems – many reminiscent of Catullus – his most famous work being a series of sensuous love-lyrics entitled *Basia* (Kisses), which have been translated into and imitated in almost every European language. During his short life Secundus published practically nothing. Gryphius brought out the *Basia*, together with a few other poems, at Lyon in 1539. The present edition follows the first in containing, besides the *Basia*, three books of elegies, two of epistles, and one each of epigrams, odes, “Funera” and “Sylvae”.

Most copies bear the imprint of Andreas Wechel, with whom the publication of the present edition was evidently shared.

*Provenance:* two early erased ownership inscriptions on title; ‘Ansterus’ (early seventeenth-century ownership inscription on title); George Granville Leveson-Gower, 1st Duke of Sutherland (1758–1833), with his gilt arms in centre of upper cover (Toronto British Armorial Bindings Database stamp 5). The various Stafford/Sutherland libraries were dispersed from 1892 onwards.

Adams S8838.



A MANUAL  
OF  
HINDU LAW,

ON THE  
BASIS OF SIR THOMAS STRANGE

AND ILLUSTRATED

BY DECISIONS FROM THE HIGH COURT REPORTS.

BY

REGINALD THOMSON, B.L.,

LATE OF KING WILLIAM'S COLLEGE, ISLE OF MAN,  
AND

PLEADER IN THE ZILLAH COURT OF TINNEVELLY.

Let him (the king) establish the laws of the conquered nation,  
as declared in their books. MENU, ch. vii., v. 203.



FIRST EDITION.

MADRAS:  
J. HIGGINBOTHAM,  
Law Bookseller and Publisher.

1867.

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## INDIAN LAW

29. **THOMSON, Reginald.** A manual of Hindu law, on the basis of Sir Thomas Strange and illustrated by decisions from the High Court reports. By Reginald Thomson, B.L., late of King William's College, Isle of Man, and pleader in the Zillah Court of Tinnevelly. First edition. *Madras, J. Higginbotham, 1867.*

8vo, pp. [4], iii, [3], 164; two-page list of 'Higginbotham and Co.'s Indian publications' dated July 1870 tipped-in at front; very good in original maroon cloth, printed label to upper cover (corner chipped); spine wanting, some damp staining to upper cover; two institutional ink stamps to title, one to p. 81, deaccession stamp to front pastedown. **£200**

**Scarce first edition of this guide to Hindu law** by Reginald Thomson, a barrister from Madras (Chennai) who served as a pleader in the court at Tinnevelly (Tirunelveli). The *Manual* was intended to update the work of Sir Thomas Strange (1756–1841), Chief Justice of Madras between 1800 and 1816, whose pioneering *Elements of Hindu Law* had appeared in 1825. In his introduction, Thomson criticises Strange's reliance on the opinions of Pundits (officers in the Indian judiciary who advised British judges on Hindu law), stating that 'their expositions of the law were worse than useless' (the office of Pundit was abolished in 1862).

The *Manual* contains chapters on property, marriage, guardianship, adoption, inheritance, partition, wills, contracts, Malabar law, and the law of limitation, citing Strange, 'Colebrooke, Macnaghten, Ellis, Sutherland, and Macpherson', as well as reports of the Madras High Courts. Second and third editions appeared in 1878 and 1881. Thomson was admitted at the Middle Temple in 1870 and called to the bar in 1873.

**OCLC finds only one copy in the US, at Yale Law; Library Hub records 2 copies (BL and Bodleian).**



### ‘FRESHNESS OF INSPIRATION AND CAPTIVATING FREEDOM’

**30. ZILOTTI, Bernardo.** Suite of four etchings depicting imaginary mountain landscapes. *Venice, Marco Pelli, [eighteenth century]*.

Four sheets, etched and engraved (leaf dimensions 380 x 460 mm); below to the left: ‘Zilotti incid.’; below to the right: ‘appo Marco Pelli Ven.a’; below centre: ‘Venetiis cum privilegio excellentiss: senactus’; broad-margined copies, central fold to each plate, discreet marginal restorations to ripped folds, a couple of marginal ink stains, few spots. **£2400 + VAT in EU**

**Exceedingly rare complete suite of accomplished and attractive landscape etchings by Bernardo Zilotti.** Born in Borgo, the landscape painter and engraver Domenico Bernardo Zilotti (1730–1780) was educated in art at the Remondini press in nearby Bassano, where he painted landscapes in the manner of Zuccarelli. He also took up copper-engraving in the manner of Wagner and Bartolozzi, and in addition to his original compositions he produced prints after works of contemporary painters, including Francesco Simonini and Michele Marieschi.

His landscape prints are praised in the highest terms by Dario Succi, who commends their 'freshness of inspiration' and 'beguiling freedom', the unaffected rendition of the trees, the enchanting harmony between what is natural and what is human - a harmony formally enhanced by the pervasive sunlight and a pale veil of mist

Zilotti produced four series of etchings: the first three comprising six etchings each, while this fourth and rarest series consisted of only four, recorded in the 1803 Remondini catalogue as no. 541, ‘Four pictorial landscapes’. The Museo Civico of Bassano has only three of these rare etchings.

Dario Succi, *Da Carlevarijs al Tiepolo - Incisori Veneti e Friulani del Settecento* (1983); Francesco Bortoluzzi, *Bartolomeo Zilotti, Incisore Veneto del '700* (1994).





*Ziloti incid.*

*apud Marco Pelli Ven.*

*Venetis cum Privilegio Excellentiss. Senatus*



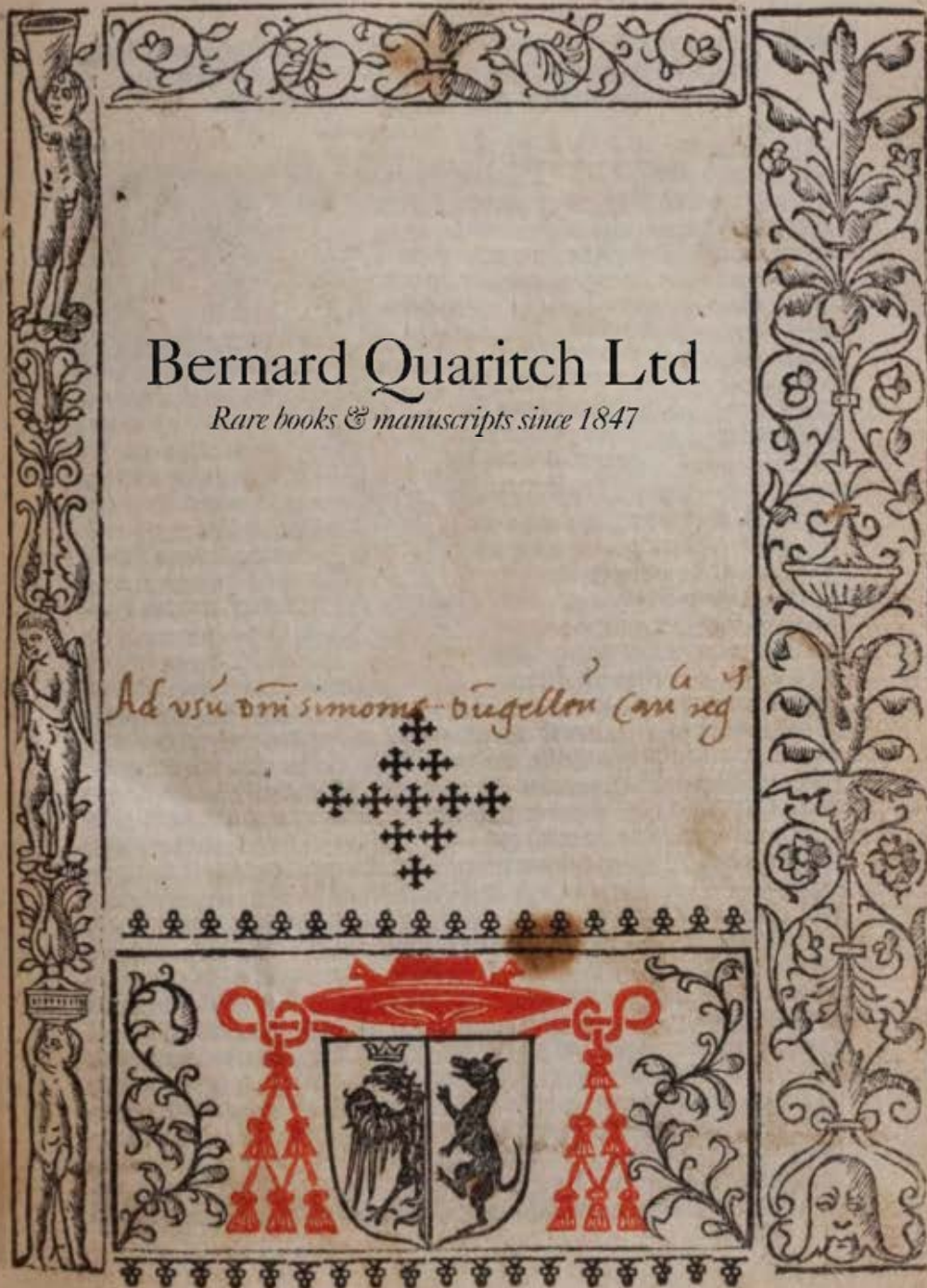


*Zilotti incid.*

*Venetis cum Privilegio Excellentiss. Senatus*

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