

Maior ea-
 dez dicit
 bona dea
 & fauna &
 op. et fa-
 tua.

quorum alteri hoc est mer-
 curio idib⁹ maiis ædes de
 dicata est autore Festo quē
 deum quidam eo die natū
 volunt vt Maiæ mercuriū
 creastis idus Alii affirmāt
 maiam que hoc mense co-
 lebatur terram esse dictam
 magnitudine cui Corne-
 labeo scripsit vt Macro. re-
 fert ædem Kl. maiis esse de
 dicatam eandemq; esse bo-
 nam deam & fauna opem
 ac fatuaz dici. Bona q; oīm
 nobis aduictum bonorum
 causa est. Faunam q; omni
 vsui animātū fauet. Opem
 q; eius auxilio vita constet

Fatuam a fādo. Vnde in sacris ei mer-
 curius iungebatur: quia vox nascenti hē mi-
 ni terræ contactu datur. Infantes. n. par-
 tu ediri non prius vocē edunt. q̄ attige-
 rint terram. Qui. autē hoc loco aliā qdā
 opinionem affert putantiuz a maielt. te
 maio dictū eē vocabulū qua magnitudi-
 ne dicta est autore Festo q; etiam docet
 maiū lingua os camelliū appellatū. ¶ Li-
 quido manifeste. In o terminatur id ad-
 uerbiū vt falio. ¶ Copiaq; ip. no. Mul-
 titudo cauīarū facit vt hæream sicuti via-
 tor interdum vbi peruenit ad triuia vel
 quadriuiā. ¶ Dicite que fon. &c. Bene

Musarū
 nomina.

PAV.
 MAR.



VARITCH

New Acquisitions
 April 2021

Cum videt ex omni parte viator iter:
 Sic quia posse datur diuersas reddere causas
 Quo ferar ignoro: copiaq; ipsa nocet
 Dicite que fontes aganippidos hippocrene
 Grata medusei signa tenetis equi

a nōnullis putant iouis & memoriæ filiæ: dñtq; mō plerides
 apieria vbi natæ sūt quis qdā scdm fabulas alitradāt. Mō heliconiades ab helicone: mō He-
 spis oppido Boetiæ. Mō hippocrēides a potis hippocrinis eiusdē regiōis fōte vt a liberto q loc⁹ est thracis
 libetrides. itē castalides a fōte castalio & aganippides a fōte aganippidis.

qua ratione Romulus ter-
 minis. Non sa. si. non satis
 viator cum videt iter ex om-
 ni via cōueniunt. ¶ Stat
 ¶ Sic ego ignoro qua fera
 dicam. Quia datur posse
 sa co. no. quia reddit me d
 tenetis fontem aganippid
 crochorynthi pyrenem for-
 eo in loco a Bellorophon
 de gorgonis execto guttur
 erupisse cum subitam ibi
 multi vocauere ex at a
 factus: dicitur aganippis a
 aganippes. ¶ Vallibus el
 crinem nam hippos equus
 tem esse in boetia: sed ob-
 cerēt. Poeta vtrumq; per a
 gaseum in elycone Grata
 menta equi: quo vngula te
 ¶ QVARVM. po. cce. Pri

Dissensere deæ quar
 Prima silent aliæ
 Pñ chaos vt primum
 Inq; nouas spēs o
 Pondere terra suo su
 At cœlum leuita
 Sol quoq; cum stellis
 Et vos lunares ex
 Sed neq; terra diu co
 Sidere cedebant

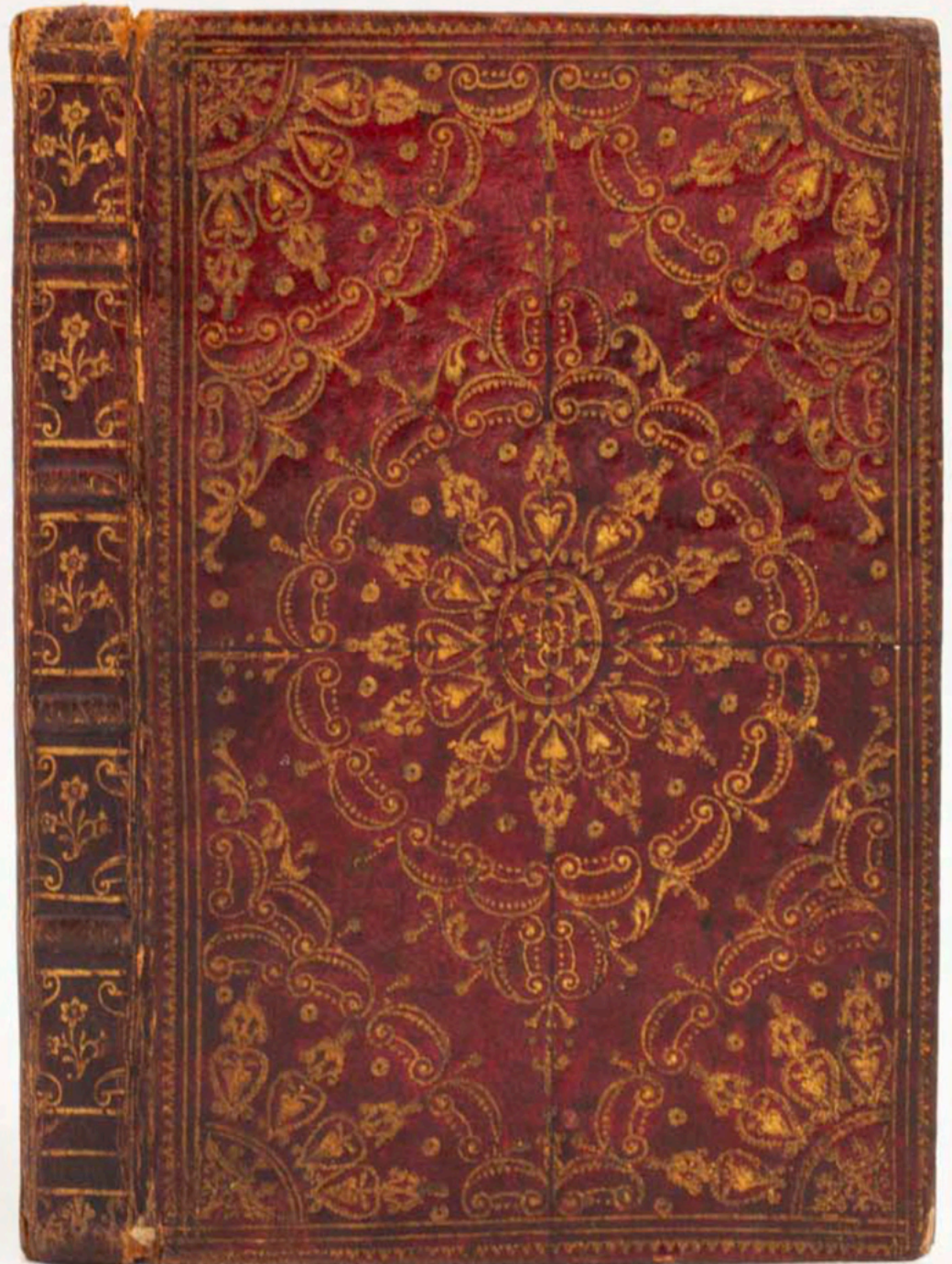
PRAYERS TO THE PROFESSOR OF MIRACLES

1. **[ANTHONY OF PADUA, *Saint*.]** Cultos de devoção, e obsequios, que se dedicão ao thaumaturgo Portuguez Sto Antonio de Lisboa em os dias da sua nova trezena ... ordenados por hum devoto do mesmo santo, para se praticarem na sua propria casa. *Lisbon, Miguel Manescal da Costa, 1766.*

8vo, pp. [4], 187, [1 blank], with engraved frontispiece of St Anthony, printed music to pp. 77-140, woodcut initials, head- and tail-pieces; some light staining to lower margins, first quire projecting slightly; overall very good in contemporary red morocco, covers and spine richly gilt, gilt edges; small loss at foot of spine, some rubbing to extremities, small mark to lower cover; private collector's book label to front pastedown.

£450

Second edition (first 1761) of this devotional work dedicated to St Anthony of Padua, 'Professor of Miracles', in an attractive contemporary Portuguese binding. Born in Lisbon in 1195, Anthony joined the Franciscans and became famous for his preaching and miracles, being canonised less than a year after his death at Padua in 1231. He is the patron saint of lost things, being said to have himself recovered a stolen psalter through prayer.





The volume opens with a frontispiece of the saint in Franciscan habit with his traditional attributes of a book, the infant Jesus, and a lily. The text that follows, in Latin and Portuguese, comprises prayers and devotions for each of the thirteen days up to and including St Anthony's feast day of 13 June, including reflections on the virtues and on various miracles performed by the saint. Pages 77-140 contain music for various antiphons, hymns, responses, and prayers, and the volume ends with a commentary on the popular devotional prayer to the saint, 'Si quaeris miracula'.

The binding incorporates gilt centre- and cornerpieces composed of repeated small tools, one of which represents a flaming heart, another of St Anthony's attributes, while the floral tool decorating the spine compartments is perhaps intended to evoke the lily. The preliminary vertical and horizontal crossed lines on the covers made by the binder to help him centre the design correctly can clearly be seen.

This edition not on OCLC.

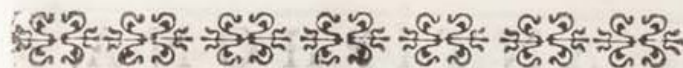
Oremus.

Deus, cujus misericordiæ non est numerus, & bonitatis infinitus est thesaurus, piissimæ Majestati tuæ pro collatis donis gratias agimus, tuam semper clementiam exorantes; ut qui petentibus postulata concedis, eosdem non deserens, ad præmia futura disponas. Per Dominum nostrum Jesum Christum Filium tuum, qui tecum vivit, & regnat in unitate Spiritus Sancti Deus per omnia sæcula sæculorum. R. Amen.

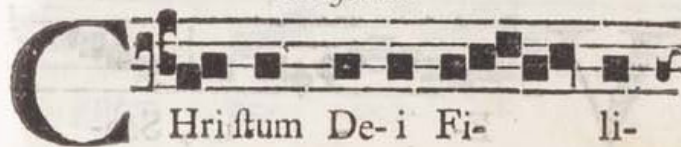
Dar-se-ha fim com as trez Jaculatorias, pag. 23. e 24.



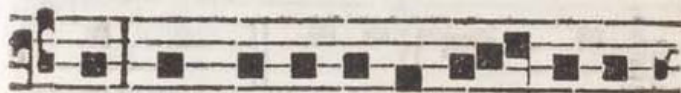
IN-



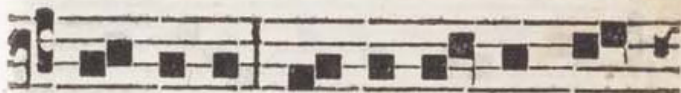
INVITATORIO.

Musicos.

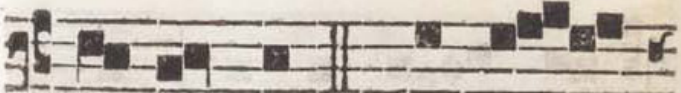
Christum De-i Fi-li-



um, qui Be-a-ti An-to-ni-i



bra-chi-is col-lo-ca-ri di-



gna-tus est, * Ve-ni-



te, a-do-re-mus.

F

AN-

THE FIRST SPANISH 'ORLANDO FURIOSO'

2. ARIOSTO, Ludovico, and Jéronimo Ximénez de URREA (translator). *Orlando furioso ... traduzido en romance castellano por don Ieronymo de Vrrea. [Antwerp, Martin Nuyts, 1549 (colophon)].*

4to, ff. 260, [2]; large woodcut title incorporating Spanish Royal arms, half-page woodcut portrait of Urrea, woodcut illustrations to the text illustrating each Canto and woodcut ornate initials, text in two columns; sig. F misbound, short closed tear to F6, some wormwork affecting mostly sigs A, O and P (entering two of the woodcut vignettes, and text) then becoming smaller through to the final signature, margins cropped closely, shaving the edges of the title woodcut border and occasionally shaving the edges of the running titles, some soiling, more pronounced in places, and light foxing; bound in modern stiff vellum, gilt filleting and lettering to spine. **£7500**

The momentous and rare first edition in Spanish of Ariosto's masterpiece, translated by the Aragonese writer Jéronimo de Urrea. This key publication allowed Spanish-speaking readerships to encounter and enjoy one of the most important pieces of Renaissance literature – which has been identified as one of the sources of inspiration for Cervantes in writing *Don Quixote*.

'There can be no doubt that Cervantes viewed Ariosto's work as a significant intertext in his tale of a mad hidalgo turned knight errant. There are echoes of the *Furioso* everywhere in Cervantes's narrative, including but not limited to: the 1605 volume's opening and closing series of poems; the author's choice of a madman/knight as protagonist for his parody (a madman who, moreover, speaks constantly of Ariostan characters as if they were real people); Don Quixote's explicit, if brief, adoption of Orlando as a model during his stay in the Sierra; and the famous intercalated novella *El curioso impertinente*. Cervantes even ends the first volume of his novel with the verse cited in the above epigraph—a verse borrowed, slightly mangled, from the *Furioso*, where Ariosto had used it to invite other writers to continue the story of Angelica and Medoro' (Farmer, 'Cervantes, Ariosto, and the Art of Reading' in *Hispania* 101, no. 1 (2018), p. 137). Cervantes does refer to Urrea's translation in less than flattering terms in the *Quixote*, when the village priest, busy burning books, tells the barber that the version does not do justice to the original; but the priest qualifies this disregard: he extends his remark to most verse translations.

Exceptionally rare on the market: only 2 other copies appear in auction records, dating back to 1978 and 1980. Agnelli-Ravignani 1549, vol. II, p. 331 'Ediz. ... assai rara'; Palau 16596.



Mientras aqui tienen animo deuoto,
En perdones y en obras muy loadas,
Vn Griego pelegrino lazo y roto
A Grifon nueuas da harto pesadas,
Del parecer primero y luengo voto
Diuerſas harto y bien diferenciadas,
Y tanto el pecho aqui le han inflamado,
Que la ſanta oracion le han deſuiado.

Amaua el triſte por ſu deſuentura
Vna dama que Origel ſe dezia,
Del mejor talle y mas gentil figura,
Qu'entre mill otras viſto alguno auia,
Pero ſin ſe y tan mala de natura,
Que ſu yqual en el mundo no biuia,
Ni en la mar ni en la tierra no naciera
Muger tan falſa, ingrata y liſongera,

En la ciudad de Coſtantin doliente
A caſo la dexo con fiebre braua,
Y quando mas hermosa, y mas plazierte
Al tornar vella y gozar penſaua,
Oyó qu'en Antiochia muy ardiente
Tras vn ſu nueuo amante caminaua,
Porque le parecio ſer fuerte coſa,
Sola dormir en tierna edad hermosa.

Deſpues que aquella triſte nueua vino,
Grifon combate con cien mill cuydas
El plazer de los otros a el mohino
Le tiene y con peſares muy peſados.
Pienselo aquel que caſo tal le auino,
Si amor tiene ſus dardos bien templados.
Graue era ſobre otro algun tormento,
Pues verguença tenia al penſamiento.

Y era por que mill vezes adelante
Lo auia deſte amor reprehendido
Su hermano muy mas q'el ſabio Aquiles
Buſcando de ponerſe en oluido
Aquella que a ſu creer fuera baſtante,
Para ſer la peor que auia nacido
Grifon la eſcuſa, aunq' a ſu hermano eſta
Qu'el parecer a vezes propio engaña.

Por eſto ſin hablar piensa partiſe,
Del hermano muy ſolo y no auisalle,
Y ſacar de Antiochia (y lexos yrſe)
A quien ſu coraçon quiſo arrancalle,
Y con quien ſe la tenga combatirſe
Vengança uſando que jamas ſe calle
Dire como ſu empreſa fue acabada
En orro canto y toda ſu jornada.



CANTO QVINTODECIMO

De como Grifon topo con la falſa Origile y del ſucceſſo
que oyo el combate y batalla de Paris.



RAVESPE-
nas de amor
ſon ya
proua-
das,
QVE PADE-
cido he yo la
mayor
parte,
Y en daño mio han ſido en mi juntadas,
Que bien puedo hablar como por arte.
Aſſi que ſi hable en oras paſſadas,
Quando en eſcrito, y quando por otr'arte
Que vn mal ſea bládo y otro azedo y fiero
Creed ami juyzio verdadero.

Digo dixere y dire mientras yo biua,
Que quien en digno lazo eſta prendido,
Si bien halla ſu dama muy eſquiua,
Si aduerſa y dura a ſu deſſeo encendido,
Si bien amor de todo el bien lo priua,
Y aunque aya el tiepo en daños deſpedito
Pues que alta mente puſo el penſamiento,
No lllore aunque ſe halle en grã torméto.

Deue llorar aquel qu'es hecho ſieruo,
De bellos ojos y cabellos digo,
Do vn coraçon ſ'eſconde muy proteruo,
Con poco bueno y dello no ay teſtigo,
Quiere huyr el triſte y como ciego
Herido va la flecha alli conſigo,
Y ha de ſi y de ſu amor verguença pura
No oſa deſzillo, en vano buſca cura.

En eſte caſo eſta Grifon conſuſo,
Y ve ſu hieſto y nunca vee ſu enmienda,
Ve quan vilmente ſu coraçon puſo,
En Origel ſin ſe, y en gran contienda
Ve la razon vencida del mal uſo
Y que a apetito da aluedrio la rienda
Perſida ſea ingrata y fementida
Por fuerça ha de buſcalla o dar la vida.

Digo la bella hiſtoria yo narrando,
Que fue de la ciudad ſecretamente
Hablar no oſo al hermano deſpues qu'ado
En vano le reto muy blandamente.
Hazia Rama ala yzquierda declinando,
Via tomo mas llana y mas corriente
En ſeys dias fue a Damasco de Suria,
D'alli para Antiocha tomo via.

Topó cerca Damasco el cauallero,
Qu'el coraçon d'aquella falſa tiene
Auienſe en coſtumbres por entero
Que la yerua con flor bien ſe conuene,
Cada qual era d'animo ligero:
Traydor vno, falſo otro, y aſſi auiene,
Que cubre el vno al otro ſu deſeto
Con daño d'otros ſo cortes aſpeto.

Qual dixere el cauallero aſſi venia,
En grã cauallo y con gran pompa armado
Y Origile maluada en compañia
Con vn veſtido azul d'oro bordado,
Y dos pajes de quien el ſe ſeruiua,
Que eſcudo y yelmo lleuan a ſu lado,
Como quien parecer bien deſſeaua
En Damasco a vna juſta que ſe armaua.

Vnas ſolenes fieſtas pregonadas
Por el rey de Damasco aquellos dias
Fueron cauſa de verſe alli juntadas,
Muchas caualleroſas compañias,
Mas quando la vellaca las piſadas
Vio de Grifon temio nueuas porſias:
Y vio ſu amante ſer no tanto fuerte
Que contra el pueda eſcuſar la muerte.

Pero como audaciſſima y taymada
Aunque de gran temor eſta temblando
Se adereço el roſtro y ala voz canſada
Ayuda, el miedo bien diſſimulando,
La aſtucia ella y ſu amigo ya ordenada
Corre (mucha alegria en ſi moſtrando)
Hazia Grifon teniendo abierto el pecho
Con lagrimas lo abraça muy eſtrecho.

LI STVPENDI, E GLORIOSI
MIRACOLI DEL SANTISS.

CROCEFISSO

D I

SANTA TECLA in Valentia.

*Fatti mentre fù preso in un Vascello
da Turchi, riscattato in Algie-
ri da un deuoto Christiano.*

Opera noua, deuota, e bellissima.
Composta da FRANCESCO Aleo-
ni Napolitano, e data in luce ad
istanza di Gioseffe dal Borgo
Sansepolcro.



In Perugia. & in Ronciglione, per il
Menichelli 1664. Con lic. de'Sup.

– UNRECORDED –

A CRUCIFIX SAILS FOR AMERICA, THEN THE PIRATES...

3. **ASCIONE, Francesco (or Ascioni).** Li stupendi, e gloriosi miracoli del Santissimo Crocefisso Di S. Tecla in Valenza. Fatti mentre fu preso in un vascello da Turchi, riscattato in Algeri da un divoto Christiano. *Perugia and Ronciglione, Menichelli, 1664.*

Small 8vo, ff. [vi]; woodcut vignette on title showing the Crucifixion, and woodcut vignette at end showing Christ being crowned with thorns; some uniform browning, two short closed tears in the outer margins of the last leaf, far from text; recased in modern boards, leaves detached at gutter; near-contemporary ink foliation (86-91) indicating that this pamphlet was part of a substantial miscellany early on after its production. **£800**

A unique survival: the apparently unrecorded first appearance of an *ottava rima* account of the miracles and deliverance of a precious crucifix bound for the new mission lands of America. The tale sings of a ship crew's hopes in following in Columbus' trail, their jaunty boarding and preparations, and their utmost care for the venerable crucifix they carried, destined to play a major part in Christianizing the Americas. It tells of the ship's falling into the hands of Muslim sea raiders, of the fantastical attempts on the part of the Muslims to understand the power and the price of the crucifix, and on the part of the Christians (crew as well as the valiant captain of a ship from Valencia) to ransom the single most precious item of their cargo. Forty-one stanzas of fast-paced adventure crowned with the triumphant victory of the true faith would have certainly pleased the readership of this example of popular ephemera. The author, from Naples, was proficient in the genre, being especially remembered for his *ottava rima* rendition of the much-reprinted tragic story of Fiore and Filomena.

Only a nineteenth-century reprint seems to be recorded – in very few copies. No remainder sheets were noted in the inventory of the Menichelli printing press made in the 1730s, when the business was closed.

QUADRO

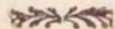
ossia

SAGGIO EPILOCATO

DEL SISTEMA DI LIBERTA'

PROCLAMATO

DAI FRANCESI.



IN MILANO

Nella Stamperia in Strada Nuova vicino
al Regio Palazzo di Giustizia.
Con approvazione.

LIBERTY – WHAT LIBERTY?

4. [BENDISCIOLI, Faustino.] Quadro ossia saggio epilogo del Sistema di liberta' proclamato dai Francesi. Milan, Stamperia [dei Patrioti d'Italia] di Strada Nuova, [1799].

8vo, pp. 16; a very good, clean copy recently wrapped using early nineteenth-century patterned paper. £200

An impassioned tract attacking the claims of a new life of liberty promoted in Europe after the French Revolution, very rarely to be found in any of the three editions published in the same year.

The *Quadro* first appeared in Brescia published by Bendiscioli, father of the author, in 1799 (Peroni, *Biblioteca Bresciana* I, p. 120). The French Revolutionary enthusiasm promoted in Northern Italy had given rise to short lived versions of Cisalpine Republic. The author takes issue with the violence, pretence of freedom and, ultimately, oppression that marked the experiment, revealing Northern Italy as little more than a playing card in the hands of the interest of Austria-Russia and France.

IT\ICCU\MILE\050152 (2 copies in Italy, none elsewhere).

OPERA BERNARDI.

'DOCTOR MELLIFLUOUS'

5. **BERNARD of Clairvaux.** Opera omnia divinae institutionis refertissima. Lyons, [Jean Mareschal for Nicolas Petit], 1538.

Folio, ff. [xxxii], 315, [4], 1, [24], 6, [77]; title printed in red and black with ornamental woodcut border and printer's device, small woodcut initials throughout; title a little stained and with small repair to lower margin, two thin worm tracks, one to an early quire and one to the final index, neither affecting legibility, light uniform toning; early eighteenth-century stiff vellum; joints cracked and weak, edges bumped, some soiling; sixteenth-century ownership inscriptions (Giulio Cesare Ghiringhelli, from a prominent Lombard family) to the title, some early underlining, **with 3 pp. sixteenth-century neat manuscript version of two medieval liturgical compositions bound at the end (see below).** £700

Early edition of the complete works of St. Bernard of Clairvaux (1090-1153), with editorial contributions from the humanist Josse Clichtove (1472-1543). The founder of the Cistercian order, canonized within a few years of his death, Bernard was soon celebrated as Doctor of the Church, and referred to as the 'Mellifluous Doctor' for his gift of eloquence. He features as the last of Dante's guides through the Empyrean in the Divine Comedy, by virtue of his contemplative disposition, his mysticism, and his Marian devotion – all themes which infuse his writing, from verse to the many sermons, where the main tenet of his spirituality, namely that God is to be loved in order to be known, because it is in love that man is most deeply engaged, is fully explored.

The texts of two liturgical chants are transcribed in manuscript in the last three blank pages of this copy by an early hand. The first is the long hymn *Iesu dulcis memoria*, traditionally attributed to St Bernard and used as liturgical hymn for the Feast of the Holy Name, marked by a single rhymic scheme for a stanza. The second is *Veni Sancte Spiritus*, the Medieval sequence called the 'Golden Sequence', prescribed for the Masses of Pentecost and its octave, usually attributed to either the thirteenth-century Pope Innocent III or to the Archbishop of Canterbury, Cardinal Stephen Langton.

USTC 147481. Not in STC or Adams.



ph. p. & a. s. Ghiringhelli
July 1538

RICHARDVS MONACHVS de Grandislaa diocesis Tholofanensis ordinis Cisterciensis, carmen de laude Clareualis & de religiosa ibidem claustrina.

Audias qui mundi uis spernere uana rotundi,
Et contemplari Christi iubat, & meditari.
Tunc loc' aptior ad bona propior est adit' 9.
Quae dirat bonitas, pietas, bona p'ia, fundus.
Ad quem si properas, cunctis uirtutis amore,
Sedes aetherae scandes uincens in honore.
Hic locus est magnus, ubi pascit calicis agnus.
Cuius & hic nomen, pariter panditur & cimen.
Qui requiem caeli quæris cum mente fidelis.
Ad claram ualem properando dirige callem.
Est uia recta post similes super omnia soli.
Vrens & lucens, ad regni praxia ducens.
Vni peccata, dist' lach' munera grata.
Et mites ung't, grauiorū crimina pungit.
Blandit mectit, nec disciplina tepefcit.
Percutit ignauos, arcia a crimine prauos.
Instruit ignaros, p'ntens ad gaudia gnaros.
Et peccatores iumentis fordidiores
Abiuit & mundat, ut per dāta dona refundat.
Sic depuratos ac totos mundificatos
Ad cælam multos mittit pueros & adules.
Qui domino grati uiuunt sine fine beati.
¶ Grex clareualis, qui cuncta decentia psallit.
Angelico mere lai des fers semper in ore.
Qui disciplinx peccatorum medicinx
Iugiter intendit, & sic ad gaudia tendis
Qui uigilas multum, qui nil dimittis inultum.
Qui corpus punit, qui te cælestibus unis.
Dum tali cura, uita uis uiuere pura.
Efficeris eius caeli sic uiuere qui uis.
Dum clauitro refides, tua Christo tempora si des.
Regna tibi lata tribuentur in arce beata.
Angelisq; cheris sociaberis omnibus horis
Cum quibus in superis, dabitur tibi quod modo quæris.
¶ O felix uallis que nullum de grege fallit
Sed cunctos ducit ad uere praxia lucis.
Qualis plena morum probitate serena,
Vallis deuota, uallis pia, congrua tora.
Ordine nobilis atq; probabilis ac populosa,
Spiritalibus aprach' fratribus ac spectosa.
Vallis dilecta, iunendi regala recta.
Per celarem cursum, tua dirigis agmina fertum.
Vallis claustralis, & nansio spiritalis.
In qua claustrales, homines quoq; spirituales
Degunt absq; ualis, dominūq; teguntur ab aliis
A quibus inanis tentator uadat inanis.
¶ O uallis clara, diuini numinis ara
Valde deo clara, uallis talis quia rara
Non est in mundo, sic credo corde profundo
Hinc uallis similes, ad bona sic habilis.
¶ O uallis læta, uallis bonitate repleta
Vallis iucunda, uallis bona, lucida, munda.
Vallis habens ora diuina uoce sonora.
Vallis regalis, Christi domus est specialis
In qua cum patre Iesus est & uirgine matre.
¶ O uallis sancta, redolens dulcedine tanta
Vallis non ficta, uallis semper benedicta.
Felix qui tecum degens scit uiuere secum

CARMEN.

In se collectus, crucifixi sub cruce testis
Paupertas Christi tunc effugundior isti,
Quam colmen regum, uel quam sapientia legum
Hic in ualle sag' acaro marida, pallida, macra
Impinguit mentem cælestia regna percitem
Cælesti uita uisitur caro uerbere trita,
Et patiens anima paradisi carpit opima.
Sic homo paucos filiat deniq; totus.
Vallis sacra, genitura germinis lata
Semen sparsit sanctum, sanctos genuit
Et generans crescit, nec adhuc generare quiescit
Incorrupta paris quos sacris dedicat aris
Præful sublimis, qui cælica patrat in imis.
Currit ad hanc uallem sapiens, ubi uiuere mallet
Pauper paucos, quam diues delictosus.
Vallibus & uallis hæc est circumdata uallis
Nullius incursum timet hæc uallis: quia finem
Cor gerit in cælis, hostis non peruit telis.
Vallis secura, Christi sub perpe'te cura
Te consecrauit te religione beaui
Sanctus Bernardus bona sectans, ad mala tardus.
¶ Clara ualle uallis, plus claris clara metallis.
Tu nisi me fallis, es rectus ad aethera callis.
¶ Si recto calle penetrare uoles paradysum
In clara ualle tibi consulo dirige usum.
En tibi Bernardus uix monumenta beate
Edocet, ut nardus uia redolens probate.
En tibi ueraces fama librante sequaces
Eiusdem, castes furientes & arma fugaces
Cosinica spernentes, quæ Christi corde gerentes
Sunt inter gentes, ut flos per prata, uirgates
Eloquar an flicam flos ut non præstat odor
Omnia ne taceam, bonitas nec cedit honor
Virtutum dotes scrutandoci culmina ueri
Quos imitan do potes cælum post fata mereri.

¶ Deo gratias.

REGESTVM

aa bb cc dd a b c d e f g h i k l m n
o p q r s t v x y z A B C D E F G
H I K L M N O P Q R S T V A A
B B C C D D A a B b C c D d E e F f Omnes
sunt quatuordecim, præter dā, qui est quintentio, cc
uerō V D D & F f sunt gemiones.

¶ De uoti mellissimū doctoris dñi Bernardi Clareualis
aobatis, seraphica scripta diligentissime cum archetypis
bibliothecæ Clareualis a quibusdam eiusdem domus no
nachis emendata, atq; ita recognita, ut quæ uera ipsius
auctoris, quocq; ascripta fuerint lector quam facillime
agnoscat, quāquam ea & phrasia & spiritus ac uis dicenti
di facile fecerant. Nunc demum in optimi uinis codicis
Caeluti palam conu't formā redacta, sedula ac diligenti
cura & industria Nicolai Petri artis impressoris peni
tissimi, & bibliopole Lugdani impressa. Anno nostris
latis. M.D.XXVIII.

Jesu dulcis memoria
bens uera cordis gaudia
Eet super meli gnomia
¶ **J**esu dulcis presentia
¶ **N**il carit' suauis
¶ **A**udet nil uicidius
¶ **N**il cogitat dulcius
¶ **J**esu dei filius
¶ **J**esu spes p'gentibus
¶ **Q**ui pius es petentibus
¶ **Q**ui bonus te querentibus
¶ **S**ed quid inuenientibus
¶ **J**esu dulcedo cordium
¶ **F**ons uiuus, lumen metiu
¶ **E**xcedis omne gaudium
¶ **E**t omne desiderium
¶ **N**ec lingua ualet dicere
¶ **N**ec tra exprimere
¶ **E**xperius pot' noscere
¶ **Q**uid sit Jēsu diligere
¶ **J**esum quæra in lectulo
¶ **C**lausio cordis cubiculo
¶ **P**riuatim et in publico
¶ **Q**uæra amore sedulo
¶ **C**um Maria dilectulo
¶ **J**esum quæram in tumulo
¶ **C**lamore cordis querulo
¶ **M**entis quæra non oculo
¶ **T**umba profunda fletibus
¶ **L**ocum reges gemitibus
¶ **J**esu prouoluat pedibus
¶ **S**trictis heres amplectibus
¶ **J**esu rex admirabilis
¶ **E**t triumphator nobilis
¶ **D**ulcedo ineffabilis
¶ **T**orus desiderabilis
¶ **M**ane nobiscu, dñe
¶ **E**t nos illustra lumine
¶ **P**ulsa mentis caligine
¶ **M**undū reple dulcedine
¶ **Q**uando cor nūm uisitas
¶ **T**ūc lucet ei ueritas
¶ **M**undi uilescit amans
¶ **E**t meus feruet charitas
¶ **A**mor Jēsu dulcissimus
¶ **E**t uere suauissimus
¶ **P**ius miles gratissimus
¶ **Q**ui dicere suffocissimus
¶ **H**oc probat eius passio
¶ **H**oc sanguinis effusio
¶ **P**er quam nobis redemptio
¶ **D**atur, et dei iussio

Jesu oes cognosce
¶ **A**more tuu percipe
¶ **J**esu ardentem querente
¶ **Q**uerendo mardescite
¶ **S**ic amantem dilige
¶ **A**moris uicem redde
¶ **I**n hūc odore curree
¶ **E**t uota uotis redde
¶ **J**esus auctor clementie
¶ **T**otius spes letitie
¶ **D**ulcoris fons et gra
¶ **V**era cordis letitia
¶ **J**esu mi bone sentiam
¶ **A**moru tui copiam
¶ **D**a mihi per gratiam
¶ **T**ua uidere gloriam
¶ **C**um digne loqut nequam
¶ **D**e te tamen no sileam
¶ **A**mor facit ut audeam
¶ **C**ui solu de te gaudeam
¶ **T**ua Jēsu dilectio
¶ **G**rata mens refectio
¶ **R**eplet sine fastidio
¶ **D**ans famem desiderio
¶ **Q**ui te gustat esuriunt
¶ **Q**ui imbue adhuc situnt
¶ **D**esiderare nesciunt
¶ **M**isi Jēsum quem dilige
¶ **Q**uem tuus amor ebruit
¶ **H**omine quid Jēsu sapit
¶ **Q**ui felix ē qui sanat
¶ **N**ō ē ultra quid cogitat
¶ **J**esu deus angelicum
¶ **I**n aure dulce canicu
¶ **I**n ore mei mirificum
¶ **I**n corde necar celicu
¶ **D**esiderate milles
¶ **M**i Jēsu qñ uenies
¶ **M**e Jēsu qñ facies
¶ **M**e de te qñ sates
¶ **A**mor Jēsu continuis
¶ **M**ibi langor amarus
¶ **M**ibi Jēsu mellissimus
¶ **F**ructus uite perpetuus
¶ **J**esu summa benedictas
¶ **M**isa cordis dicenditas
¶ **I**ncoprensā & bonitas
¶ **T**ua mi strigat charitas
¶ **B**onū mihi diligere
¶ **J**ēsu, nil ultra querere
¶ **M**ibi prorsus deicere
¶ **P**er illi quæ uiuere
¶ **J**esu mi dulcissime
¶ **S**pes suspirantis anime
¶ **T**e quæra pie, lachryma
¶ **E**t clamor mens inamo

Quocumq; loco fueris
¶ **M**en Jēsu deuotus
¶ **Q**ui Jēsu cu muereto
¶ **Q**ui Jēsu cu reuereto
¶ **T**uā simplici fuit oscula
¶ **Q**ui uincit melis pocula
¶ **T**ua felix Christi copula
¶ **S**ed in ijs poria morula
¶ **I**am quod quæuis uideo
¶ **Q**uod concupis teneo
¶ **A**more Christi languo
¶ **E**t corde totus ardeo
¶ **J**esum cum sic dilige
¶ **H**ic amor nō est inamo
¶ **N**ō reuertit nec moritur
¶ **P**ius crescit & accendit
¶ **H**ic amor ardet dulcor
¶ **D**ulcescit mirabiliter
¶ **S**apit delectabiliter
¶ **A**delectat & felicitat
¶ **H**ic amor motus celitus
¶ **H**eret mihi medicinalis
¶ **M**erit intendit penitus
¶ **H**oc, delectatur spiritus
¶ **O** beatus merendum
¶ **O** ardet desiderium
¶ **O** dulce refrigerium
¶ **A**mare dei filium
¶ **J**esu filius matris uirginis
¶ **A**mor mōe dulcissimus
¶ **T**ibi laus honor numerus
¶ **R**egnum beatitudinis
¶ **J**esu sole seruior
¶ **E**t balsamo suauior
¶ **O**mnī dulcore dulcor
¶ **P**ro cunctis amabilior
¶ **C**uius gustus sic afficit
¶ **C**uius dolor sic reficit
¶ **I**n quē mēs mea deficiet
¶ **S**olus amonit sufficit
¶ **T**u metis delectatio
¶ **A**moris casumano
¶ **T**u mea gloriano
¶ **J**esu mundi saluano
¶ **S**equar quocumq; ieris
¶ **M**ibi reli nō potes
¶ **C**u me cor afflueris
¶ **J**esu laus nū generis
¶ **D**ilecte mi reuerere
¶ **C**osory potius a deo
¶ **I**stis iussis prope
¶ **I**am celi regno fruere
¶ **C**eli cuius aeternit
¶ **P**ortas uias aeternit
¶ **T**riumphatore dicite
¶ **S**alutē Jēsu rex inelyt

TWO
DISCOURSES.

I. Concerning

The Different WITS of MEN:
Written at the Request of a Gentleman Eminent in Vertue, Learning, Fortune.

II.

The Myserie of VINTNERS,
Or a Discourse concerning the Various *Sicknesses* of *Wines*, and their Respective Remedies at this Day commonly Used.

Delivered to the

ROYAL SOCIETY,
Assembled in *Gresham-Colledge*.

LONDON,

Printed by R. W. for William Whitwood at
the Sign of the Golden-Lion in Duck-
Lane, near Smithfield, 1669.

THE BRAIN AND 'THE SICKNESSES OF WINES'

6. **CHARLETON, Walter.** Two Discourses. I. Concerning the different Wits of Men: written at the Request of a Gentleman eminent in Virtue, Learning, Fortune. II. The Myserie of Vintners, or a Discourse concerning the various Sicknesses of Wines, and the respective Remedies at this Day commonly used. Delivered to the Royal Society, assembled in Gresham-Colledge. *London, Printed by R. W. for William Whitwood ... 1669.*

8vo, pp. [14], 230; divisional title-pages to each part, dated 1669; pale dampstain to the preliminaries and outer margin, else a very good copy in early nineteenth-century half calf and marbled boards, rubbed, joints cracked but cords sound. **£1600**

First edition, the rare first issue. The work is usually found with a cancel title-page on which the titles of the discourses are abridged and mention of the Royal Society is omitted (possibly because only the second tract was so delivered).

Locke is supposed to have been seriously influenced by the first Discourse, which the original DNB nevertheless dismissed as 'a very trivial essay'. Hunter & Macalpine rightly point out that Charleton was the first English writer to formulate a concept of brain function, noting the similar anatomic structure but different cognitive capacity of the brain among humans and other animals.

The second treatise is on the putrefaction of wine, and methods to ameliorate defects in wine. At the end (pp. 201-230) are 'Some observations concerning the ordering of wines' by Christopher Merret (1614-1695), with advice on the stages of fermentation and the time to rack wines. Merret was the first person to document that the addition of sugar to wine caused a secondary fermentation that turned it into a sparkling wine.

Of this issue ESTC records three copies only: American Antiquarian Society, UCLA, and Texas.

Wing C3694; cf. Bitting, p. 84 (the second edition of 1675); Simon, *Bibliotheca Gastronomica* 335.

ARTILLERY, MINING, & FIREWORKS

7. **COLLADO, Luis.** *Pratica manuale di Arteglia. Venice, Pietro Dusielli, 1586.*

Folio, ff. [vi], 92; woodcut architectural title-page, woodcut initials and ornaments; a few light stains, minor foxing throughout, but a very good copy, wrapped in modern carta rustica; eighteenth-century ecclesiastical stamp to title. **£2200**

Rare first edition, splendidly illustrated, of this important work on artillery by Collado, who served as an engineer in the Spanish army in Italy during the last quarter of the sixteenth century.

The work covers a wide range of subjects related to artillery: the moulding of cannons, metal alloys, the various shapes of cannons, bombards, mortars; the introduction of gunpowder, mixtures, ingredients and their fabrications; it also contains general instructions on the use of artillery and the art of mining.

‘The first really detailed, well-illustrated technical manual on both the theory and practice of artillery’ (Hall). ‘Very rare, and one of the earliest works, if not the earliest, dealing exclusively with artillery. The numerous types of cannon figured are of great interest, while the work itself represents a fine specimen of typography’ (Sotheran). ‘The greatest interest of this work as far as pyrotechnics are concerned is contained in Chapter 11 This book contains some of the earliest and fullest descriptions of recreative fireworks’ (Philip).

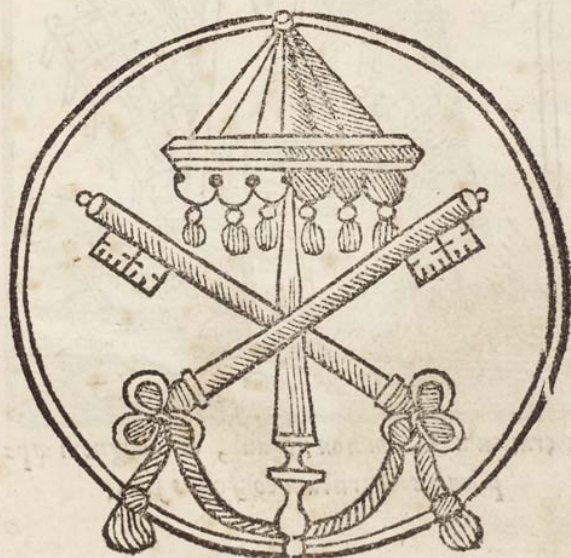
Cockle 664; Hall, *Ballistics in the Seventeenth Century* (Cambridge, 1952), p. 46; Philip C 070.4; Sotheran, *Bibliotheca Chémico-Mathematica* I, 6987; Zeitlinger 6897.



ROCCA FRANCA
VTILE A TVTTI MASSIME
A CATHOLICI ET

Spirituali.

Composta per il Reuerēdo M. Laurentio
Dauidico Predicatore Apostolico
a laude di Giesu Christo,
Giesu amore,
Giesu
porto al peccatore.



In Roma per Valerio Dorico.

THE ANTI-HERETICAL WORK OF A HERETIC

8. **DAVIDICO, Lorenzo.** *Rocca franca* utile a tutti massime a catholici et spirituali. Rome, Valerio Dorico, [1554].

8vo, pp. '444' [i.e. 445], [3], with four large woodcuts depicting St Lawrence, St John the Evangelist, St Paul, and the mystery of transubstantiation; woodcut arms of the Holy See *sede vacante* on title, arms of Cardinal Marco Vigerio II della Rovere on dedication and Jesuit crest at the end of the address to the reader; small marginal worm-track in pp. 400–418, occasionally touching a few letters but not affecting legibility, nevertheless a beautiful copy in contemporary limp vellum with yapp edges, lacking ties, title in manuscript on spine and along lower edges; a few contemporary marginalia. £3000

First edition, extremely rare, of a vernacular devotional work with a strong anti-heretical flavour, by Lorenzo Davidico (1513–1574), Barnabite cleric and inquisitor who, one year after the publication of the *Rocca franca*, would himself be imprisoned by the Roman Inquisition.

Divided into two parts, the first deals with a large number of spiritual issues, with attacks on heretical views such as those of the Lutherans, while the second part deals with the misinterpretation of Saint Paul's writings by supposed heretics.

Davidico's conflicts with the Holy Office and with powerful contemporaries like Cardinal Morone sprung from the content of his spiritual handbooks, inspired by the much-criticised 'spiritual libertinism' of Battista da Crema, as much as from Davidico's activities as a persecutor of heretics (Morone himself was among the high clerics whom Davidico repeatedly accused of philo-Protestantism). After being expelled from the Barnabite order for his worldly life, Davidico became closer to the Jesuits and their founder Ignatius of Loyola, with whom he corresponded frequently (Loyola even wrote to the Barnabites recommending that they take Davidico back). Arrested by the Inquisition in 1555, Davidico regained freedom only in 1559 when, following the death of Paul IV, the Roman people launched an assault on the Palace of Inquisition, allowing him, amongst many other prisoners, to escape; he then resumed the life of a wandering preacher.

Del sacrificio della Messa 314

eterno padre una oblatione del suo dolcissimo figliuolo, e di se stesso reale sacrificio.



LAV. Vn'altra pazzia dicono alcuni de moderni heretici cio è che tutti li battezzati sono sacerdoti & per consequens tutti quanti potere celebrare.

Two variants of the *Rocca franca* are known, both simultaneously printed in Rome, one with 'Valerio Dorico' as imprint and another with 'Vincenzo Luchino'; the two are identical, with the same numbering mistake.

OCLC and Library Hub Discover (Copac) record no copies of either variant outside Italy. ICCU records three copies in Italy with the Dorico imprint (Milan Biblioteca Ambrosiana, Cagliari and Rome Casanatense) and a further six copies of the Luchino variant.

Firpo, *Nel labirinto del mondo: Lorenzo Davidico tra santi, eretici, inquisitori*, p. 243; Anne Jacobson Schutte, *Printed Italian vernacular religious books 1465–1550: a finding list*, p. 426 (listing only the Luchino variant).





THE ROMANTIC DEATH

9. **[DEATH NOTICES.]** A collection of 118 broadsheet death notices. *Venice, Brescia, and Milan, 1822-1877.*

118 broadsheets, various dimensions (140 x 100 mm to 275 x 335 mm approx.), printed on different papers; woodcut and lithographic vignettes and frames; some with manuscript addresses to *verso*, some folded and sent as letters; in excellent condition. **£1250**

An extraordinary collection of 118 death notices, spanning over fifty years, an important testimony to the change in printing techniques, materials and styles, from Neoclassicism to Romanticism.

Mostly printed in Venice, with a handful of examples from Milan and Brescia, the majority of the notices are concentrated between 1836 and 1857, with other examples spanning almost uninterruptedly from 1822 to 1877. Over twenty different presses are represented, in particular the Venetians Kier, Barozzi, Merlo, and Dejè. Other printers included in the collection are Ripamonti Carpano, Longo, Corradini, Bianchi, Draghi, Prosperini, Antonelli, Cecchini, Emiliana, Pellegrini, Grimaldo, Hennert, Fontana, Santini, Gasperi, and Rizzi.

Alle ore 11 antim. del giorno
Cessò di vivere nell'età
Munito dei conforti della santa

**Il Nobile GIROLAMO V
PATRIZI**

*Cessò
alle ore 11 antim. del giorno 19
nell'età di anni 75
nella sua casa
dei Martignengo
Munito di tutti
Religione.*

*La Vedova ed
marito, prego*

Nel 20 Gennaio
CESSÒ DI VIVERE
in età d'anni

Margherita
nata degli



*Dopo alcuni giorni di malattia
alle ore 4 1/2 circa ant. del giorno 18 Febbrejo 1847
Spirò nel bacio del Signore
nell'età d'anni 75 mesi 3 circa*

PAULINA M
VEDOVA MARTINENGHI

Figlia del fu. N. D. L. ANDREOTTI
Procuratore di S. M.



*Le Figli, e la Sorella dolentissimi
e raccomandano che si preghi*



CARLO MORO

*partecipa la mancanza di vivi
della propria Moglie*

SILENE FERRARI

Morta nel giorno 29 Novembre 1824
la Nobil Baronessa MASSIMILLA GALVAGNA
nata Contessa GIDBORST VISCONTI, il
Marito dolente ne comunica
notizia.

Non si accettano visite di condoglianza

**VENCESLAO E FEDERICO
DALLE PALLE**
*partecipano la mancanza di vivi
della loro*

**TERESA GRITTI Moglie
ED I FIGLI MARTINENGHI**
*Partecipano la mancanza a' vivi
DEL RINCHIETTO MARITO E PADRE
MARCO FELICE DOTTOR*
CARLO MARTINENGHI VILLAGANA
Senza disconferma

**GIAMBATISTA ZOO
VENCESLAO e FEDERICO NINOTI
MARTINENGHI DALLE PALLE**
*partecipano la mancanza a' vivi
DELLA RINCHIETTA MARITO E PADRE
MARCO FELICE DOTTOR*
ANNA MARTINENGHI ALEMAGNA
Senza disconferma

Nella quiete con pace
CESSO DI VITA
nell'età di anni 74
con tutte le conforti della Religione
IL NOBILE VENEZIANO
GIOVANNI BATTISTA
PIETRO

Con edificante rasse-

NEL GIORNO 2 MARZO 1852
ALLE ORE CINQUE POWER
MORIVA
DOPO LUNGA MALATTIA
E MUNTO
DE' CONFORTI DELLA RELIGIONE
IL NOBILE SIGNORE
VINCENZO I. DETTO GIROLAMO
CONTE DELL' IMPERO AUSTRO
NELL' ETÀ DI ANNI LXX CX

IL NOB. SIG.
GIUSEPPE C. RANGONE
Cavaliere della Segnion di Croce
della Corona di Ferro
Morto con Conforti di Religione
Casa di vivere la Mattina del giorno
24 Gennaio 1856
nell'età compiuta di anni 71
Il Nobilito del testamento avanti
si da il testamento

Tramite la morte con pace
NEL GIORNO 12
MORIVA
Tra i conforti della Cattolica Religione
IL COMENDATORE
GASPARO LIPPOMANO
DEL FU FRANCESCO
nell'età d'anni 82

MORI IN BRESCIA
LA VIRE SIGNORE
ANGELA MALLAPEDRO MONTENGO
NELL' ETÀ DI ANNI 72
DOPO LUNGA MALATTIA
E MUNTO
DE' CONFORTI DELLA RELIGIONE
IL NOBILE SIGNORE
VINCENZO I. DETTO GIROLAMO
CONTE DELL' IMPERO AUSTRO
NELL' ETÀ DI ANNI LXX CX

diane
gosto
cosissima
I
ligione
NINI

NEL GIORNO 12
MORIVA
Tra i conforti della Cattolica Religione
IL COMENDATORE
GASPARO LIPPOMANO
DEL FU FRANCESCO
nell'età d'anni 82

IL 6. DICEMBRE 1840
DOPO 91. MESE DI SOFFERENZA
SPIRO' IN DIO
COME ANGELO, CHE PASSA,
LA VERGINE CATTOLICA
CHIARA CORREI
DI GIACOMO DI TETTOR,
NOBILE VENEZIANA
LA MADRE E FAMIGLIA

Dopo lunga e penosa malattia
Mori in Asolo
nell'età di anni 67
IL NOB. SIG. CONTE
GIROLAMO ZEN
viveva Co. Antonio Cambi di SDR.
D'anni 60 compiuti
La disdetta di vita, ne pergo il testamento
che si preghi per l'anima sua
LITZAROZZI

Tramite la morte con pace
NEL GIORNO 2 MARZO 1852
ALLE ORE CINQUE POWER
MORIVA
DOPO LUNGA MALATTIA
E MUNTO
DE' CONFORTI DELLA RELIGIONE
IL NOBILE SIGNORE
VINCENZO I. DETTO GIROLAMO
CONTE DELL' IMPERO AUSTRO
NELL' ETÀ DI ANNI LXX CX

POI QUASI ALESSANDRO ANNO DI VITA CRISTIANA ED ILLIBERATA
E DOPO UN DECURTO DI ANNI 71
Morto con Conforti della Cattolica Religione
NEL GIORNO 12
MORIVA
Tra i conforti della Cattolica Religione
IL COMENDATORE
GASPARO LIPPOMANO
DEL FU FRANCESCO
nell'età d'anni 82

Nel 20 Gennaio 1848
CESSÒ DI VIVERE
in età d'anni 34
Margherita Foscolo
nata degli Orefici.

alle ore 12 del mattino
il giorno 20 ottobre 1837.
i conforti della nostra Santa Religione
Nobile Signora Contessa
ETTA DANDOLO
Figlia del vivente
TE SILVESTRO
come al suo desiderio si vuole sepolta
in Italia.

Confortato dalla Religione
la le lagrime della disolata famiglia
Moriva
nella vecchia età di trentadue anni
dopo una e penosissima malattia
sufferta con cristiana virtù
NICO CARMINATI
Nobile Veneto
residente Nobile Costantin
presso L'EM. MAGISTRATO GENERALE

ALLE NOTTE POMERIDIANE
DEL 14 DICEMBRE
YVANE BEUDO SALVONI
SCORSE IL DECIMO LUSTRO
TRENTI RELIGIOSI CONFORTE
SPIRITO A DIO

Cessò di vi
Nel giorno 19. Febbraio 1840, alle
ore 12, dopo una e penosissima
malattia, assistito dai conforti della Santa Religione
PER I MORIBILI DEI
Contro
CUTARA BARBARIG
VEDOVA DI PALAZZO DI S. M. PIER
Il marito di tutti le conforti

Dopo lunga e penosissima
malattia, assistito con
conforti della Santa Religione
in età di anni 63
alle ore 12 pomeridiane del giorno
La Nobile Contessa
MARGHERITA DI
Vedova del Conte Carlo
Antonio Riva
Il marito di tutti le conforti

DOPO
lunga e penosissima
malattia, assistito con
conforti della Santa Religione
in età di 44 anni circa
il 20 dicembre alle ore 12 pomeridiane
del Nobile Signor Conte
GIUSEPPE BOLDI
PODESTA
della Regia Città di Venezia
Brigadiere dell' R. Guardia Nobile
Assistente della Commissione di Sanità
del R. Sanatorio di S. Maria della Salute
La Nobile Signora di tutti le conforti

PASSO A MIGLIA
IN MILAN
il giorno 28. Aprile
il Nobile Signor
LEONARDO GIUSE
del suo
Nob. Sig. G.
di anni
La Nobile Signora di tutti le conforti

CESSO' DI VIVERE
il giorno 2. Aprile 1837, alle ore 2 antimeridiane
nell'età di anni 64.
La Nob. Sig. Contessa
LUCKREZIA SANGIANTOFFETTI
VEDOVA DEL CONTE LORENZO
NATA NANI
DANIELLA CROCE STELLATA
maritata di tutti le conforti della Religione
Il figlio dolente in pianto di tutti le conforti

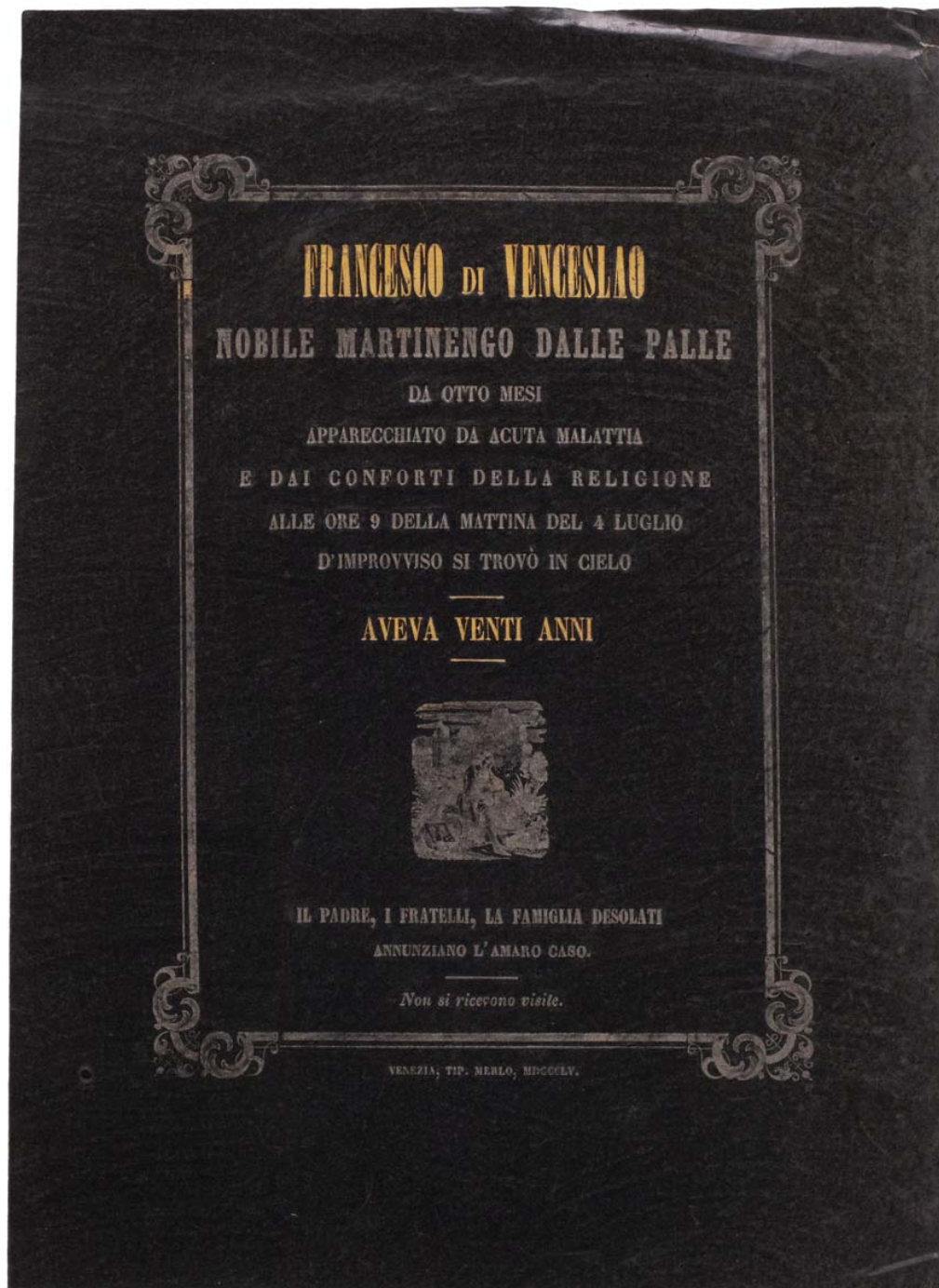
Nel giorno 15. Marzo 1846 alle ore 8 1/2
anti meridiane
dopo lunga e penosa malattia
assistito dai conforti della Santa Religione
PASSO AGLI ETERNI RIPOS
il Signor
GIUSEPPE CARMIGLI
del fu Pier Giovanni
nell'età di anni 37, tempo appena
Preghate pace all'anima
L'angoscia dolentissima

Con
con parole di vera
gli affetti
e implorando da
al Fratello e
ANGELINA DI
non ancora
sul declinare del
nel bo
dopo lunga e pen
sufferta
della Religione e la

CESSO DI VIVERE.
alle ore undici mezza pomeridiane
il giorno 19 dicembre
nell'età di anni 81, meno
nella sua vita di 40
dopo breve malattia
il Nobile Cavaliere
GIUSEPPE CO
FU VALENTINO
Marito di tutti i Conforti della
Religione, e con la più ed

GIU

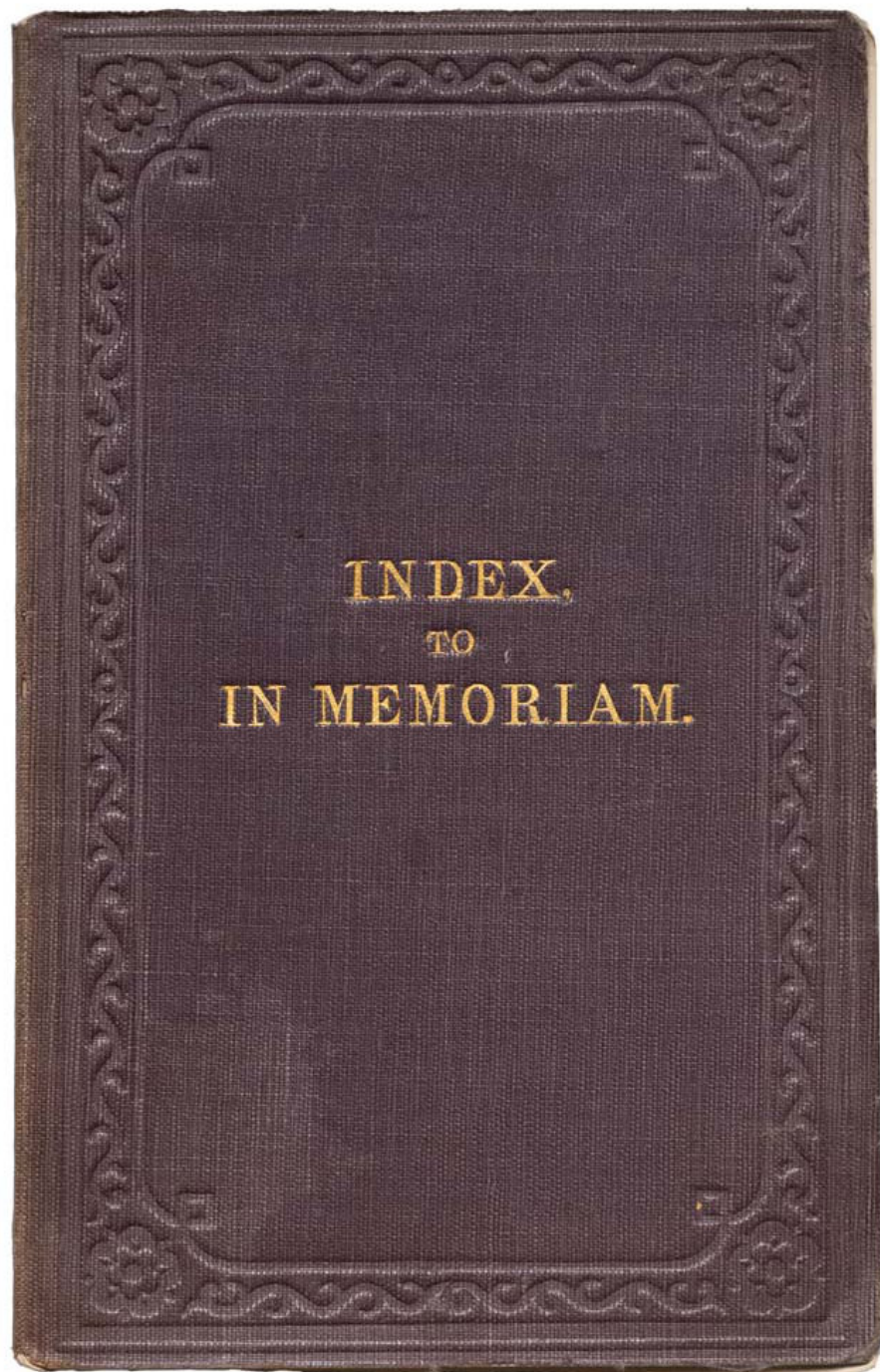
Dopo breve e penosa malattia
sufferta con religiosi rassegnazione
il giorno 14 dicembre
nella nostra Santa Religione
in età di
anni 84.
moriva in Venezia
con la prima del giorno 15. Gennaio 1845
IL NOB. GIO. BATT. SCERIMAN
Conte dell' Impero
Vice presidente della Commissione Generale
di S. Maria della Salute
Il figlio dolentissimo
con la prima del giorno 15. Gennaio 1845
con la prima del giorno 15. Gennaio 1845



The collection is particularly interesting for the history of printing, tracking the evolution from letterpress to lithography, as well as the use of different paper stocks and colours, including blue, pink, and black papers; *vêlin*, Bath, and porcelain papers; and examples of notices printed in gold and silver.

The notices were collected by different members of the Martinengo dalle Palle family, originally from Brescia, and particularly by Countess Maria, Lucia, and Count Venceslao (1797–1880); many are addressed to their palace in S. Marcuola in Venice. They refer to various Martinengo family members as well as to various other families of the Venetian nobility.





LEWIS CARROLL AND TENNYSON

10. [DODGSON, Charles Lutwidge]. An Index to "In Memoriam." *London: Edward Moxon & Co. ... 1862.*

Small 8vo, pp. [4], 40, 8 [adverts.]; slight smudge on title-page from erasure, pencilled notes on endpapers, but a very good copy in the original maroon ribbed cloth, lettered in gilt on the front cover. **£425**

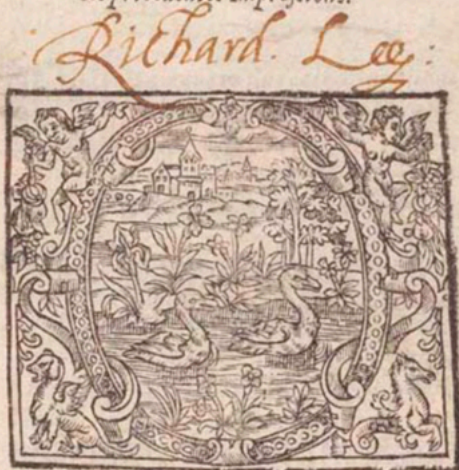
First edition. The preface refers to 'compilers', and while it is known that Lewis Carroll suggested and edited the *Index* it was originally begun for the use of his sisters, who did much of the work. Each passage is indexed under the most important noun or verb, and the references are made to sonnets and stanzas rather than pages and lines so that it may be used with any edition.

Tennyson gave his personal permission for the publication, and Moxon advertised it not only in limp cloth (at 2s.), but also in sheets (1s. 6d.) for binding with the poem.

The Lewis Carroll Handbook (rev. Roger Lancelyn Green) 31.

Richard Lee
COMMENTAIRES
SVR LA
SEPMAINE DE LA CREA-
TION DV MONDE, DE
Guillaume de Saluste
sieur du Bartas.

Le tout diligemment reueu & corrigé outre
les precedentes Impressions.



A ROVEN,
Chez THOMAS MALLARD, pres
le Palais, à l'Homme Armé.
M. D. XCVII.

WITH CONTEMPORARY ENGLISH PROVENANCE

11. DU BARTAS, Guillaume de Salluste, and Simon GOULART.
Commentaires sur la Sepmaine de la creation du monde, de Guillaume de Saluste sieur du Bartas. Le tout diligemment reueu et corrigé outre les precedentes impressions. Rouen, Thomas Mallard, 1597. [with:]

—. La Judith de G. de Saluste seigneur du Bartas. Reueue et augmentee d'argumens, sommaires et annotations. A Madame Marguerite de France, royne de Navarre. Rouen, Thomas Mallard, 1597.

2 parts in one vol., 12mo, ff. [12], '228' (i.e. 328), [16 (index)], with folding table at end; 83, [1 (blank)]; woodcut printer's device to titles, woodcut initials, head- and tail-pieces; blank corner of ã3 neatly repaired; very good in contemporary stiff vellum, yapp edges, author, title and date inked to spine; 'Richard Lee' inscribed in ink twice to first title, 'Richard Lee 1597 pretii - ii s' to front pastedown. **£850**

A handsome edition of Du Bartas' epic masterpiece *La Semaine*, together with other poems, with extensive commentary by the humanist and poet Simon Goulart (1543–1628).

La Semaine, a poetic account of the creation of the world, was first published, to great acclaim, in 1578. While its popularity in France was comparatively short lived, the poem made a lasting impression in England, partly on account of its Protestant leanings, influencing the likes of Spenser, Sidney, and Milton. It is found here with Du Bartas' first Biblical epic, *Judith* (1574), along with *L'Uranie*, *La Triomphe de la foi*, and a poem addressed to Marguerite, wife of Henri IV.

This copy was purchased by one Richard Lee, presumably an Englishman, in the year of its publication, for the sum of two shillings. While we have not been able to firmly establish his identity, it is possible that he is Richard Lee (c. 1548–1608), M.P. for Canterbury, ambassador to Russia, and friend of Sir Thomas Bodley. In any case he does not appear to have any connection with Dr Richard Lee (1611–1684), whose substantial library was auctioned at Hatfield in 1685.

DELIVER US FROM CROP FAILURE

12. [FAMINE AND CROP FAILURE]. [Bill issued for all parishes of Milan by the chancery of the Archbishop of Milan proclaiming a solemn procession to fend off crop failure]. *Milan, 12 April 1710.*

Single sheet, quarto (250 x 170 mm); large woodcut stamp of the Archbishopric of Milan at head; single minute hole, else a very good copy. **£300**

A poignant and apparently unrecorded witness to an all-too-common ancestral fear: the real possibility of crop failure following a frosty spring.

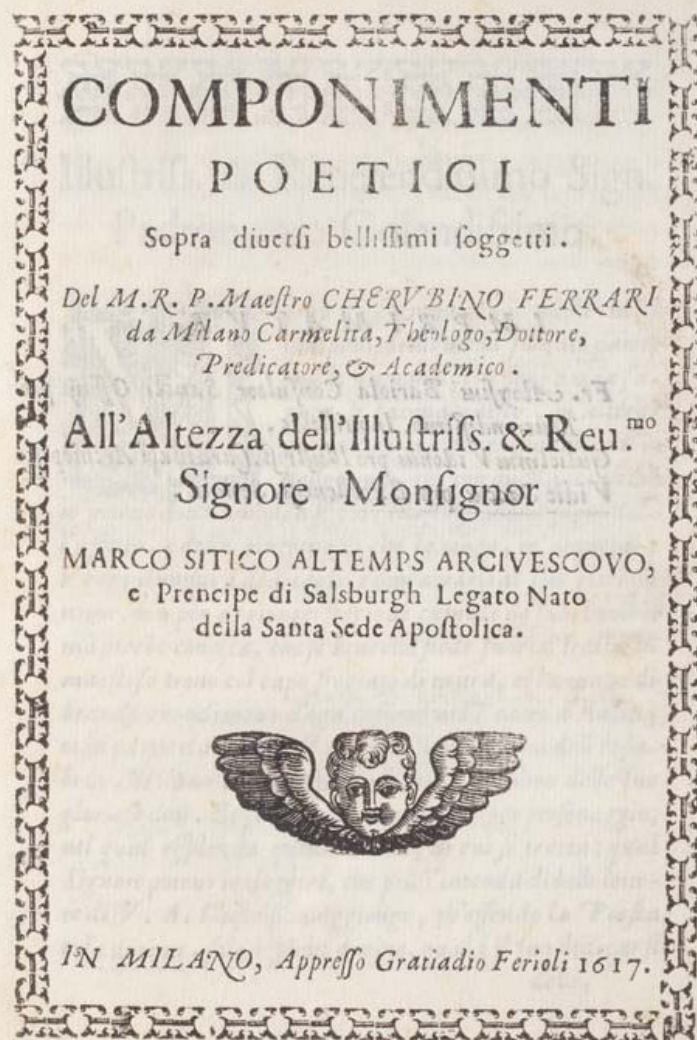
In April 1710 lingering frost must have caused great anxiety. The Archbishop of Milan orders a solemn procession to be held by the entire clergy of the diocese, starting from the Cathedral towards the ancient church of S. Ambrose, with the singing of the penitential psalm Miserere.



TEmendo questi Signori Vicario, e Dodici di Provisione, che le brine nella presente stagione possano recare danno notabile alle Biade, & ad altri frutti della Campagna, hanno fatta istanza all' Eminentiss. Sig. Cardinal Arcivescouo d'intimare vna solenne Processione, per implorare con publiche preghiere dalla Misericordiosa Prouidenza di Nostro Signore la conseruazione de' medemi frutti; Però d'ordine di S. E. si auuisa il Clero Secolare, e Regolare, che Lunedì a' ore 14. precise sia in Duomo per accompagnare la Processione, che d'indi si farà alla Basilica di S. Ambrogio, oue si canteranno le consuete Letanie con le Orazioni a tal fine ordinata, alle quali dourà l'vn, e l'altro Clero star presente sin' alla fine, e durante la Processione cantare, o recitare il Salmo *Miserere*.

Dal' Arcivescouato di Milano li 12. Aprile 1710.

*Antonius Reyna Can. Ord.
Cancell. Archiep.*



MADRIGALS BY A CLOSE FRIEND OF MONTEVERDI –
UNRECORDED

13. FERRARI, Cherubino. Componimenti poetici sopra diversi bellissimi soggetti. *Milan, Gratiadio Ferioli, 1617.* [bound with:]

[—.] Fiori delle gratie et delle bellezze di Maria Vergine colti nel giardino della scrittura santa... [dedication dated Milan, 1613].

2 parts in one vol., small 4to, pp. [4], 88; 32; each part with individual title page within typographic frame and woodcut vignette; woodcut initials, typographic headpieces and woodcut tailpieces throughout; a beautiful, clean copy, in a contemporary long-stitch cartonnage binding, sewn through two vellum reinforcements to spine; later manuscript title label to front cover; contemporary manuscript corrections to pp. 42 and 64, likely authorial. **£3500**

First edition, seemingly unrecorded, of this collection of poetry by a Carmelite theologian and music enthusiast, and close friend of Monteverdi.

Cherubino Ferrari (d. 1625), Carmelite preacher, theologian to the duke of Mantua, Greek and Latin scholar, madrigalist, and a member of the Accademia degli Inquieti in Milan under the pseudonym of Etereo, likely met Claudio Monteverdi (1567–1643) during the latter's first visit to Milan in 1589.

Ferrari immediately 'took the young composer under his wing' and, following bitter criticism moved against Monteverdi's still unpublished madrigals by the Bolognese music theorist Giovanni Maria Artusi (1546–1613), intervened in his defence with two madrigals of his own invention. These compositions were then included in Monteverdi's first printed edition of the *Quinto libro dei madrigali a cinque voci* of 1605, a milestone of the *seconda pratica*, 'to serve, first, as a preface to the publication and thus spare Monteverdi the reply to Artusi and the rankling polemics, and also as a kind of document to be circulated in the

Alla Sig. Chiara Tetona bella Can-
tatrice, e suonatrice.

Sio miro il vostro viso
Parmi vn'Angel veder di Paradiso;
S'odo il soave canto
S'erge al Ciel l'alma dal terrestre manto,
Se suonate il Liuto
Dolce, graue, ed acuto
Il mio cor fatto vn'Eco
Sempre risuona seco;
Talche'n me l'occhio, l'alma, e'l cor gioisce
Se'l viso, il canto, e'l suon di voi fruisce.

Alla Signora Flaminia;

Fiamma Flaminia sei,
E ouunque gli occhi giri
Ardente fiamma spiri;
Ma fiamma si soave,
Che dolcezza maggior Amor non haue;
Ond'io sol per morir ne tuoi bei lumi
Farfalla esser vorrei,
E beato farei,
Che in fiamma si felice
Farfalla ardendo, forgerci Fenice.

K

Ad

world of the learned where it would blunt Artusi's attack on Monteverdi'. Another proof of the strong relationship between the two would come in 1607 when, following the first performance of *Orfeo* in Mantua, Monteverdi rushed to Milan seeking Ferrari's approval of his opera. 'After hearing the work, Padre Ferrari was virtually bursting with enthusiasm until he could write to Duke Vincenzo the letter (known to us) of August 10, 1607, in which he declared *Orfeo* a masterpiece and poured out his admiration for the creative genius of Monteverdi and for the perfect comprehension between the poet (Alessandrino Striggio) and the composer' (see: Claudio Sartori and Alice Levin (*trans.*), 'Monteverdiana' in *The Musical Quarterly* 38, no. 3 (July 1952), pp. 401-403).

The first work, *Componimenti poetici*, dedicated to Mark Sittich von Hohenems (1574-1619), Prince-Archbishop of Salzburg, includes devotional and eulogistic poems, sonnets and madrigals, some printed here for the first time. Alongside poems dedicated to Philip III of Spain ('King of the New World') and his wife Margaret of Austria, Felice Orsina Peretti Sforza, wife of Muzio II Sforza di Caravaggio (1576-1622), and their three daughters, and many other noblemen and women of the time, **we find a large number of madrigals with a distinctive musical connection.** Among the recipients, in fact, we find various Milanese and Mantuan noblewomen, many of whose names appear also in Negri's *Nuove inventioni di balli* (Milan, 1604); Francesco Lucino, renowned bass in the choir of the Duomo of Milan; Serafino Cantone (c. 1565-1627) and Giulio Cesare Ardemanio (c. 1580-1650), composers and organists; Andreana Napolitana and Chiara Tetona, musicians and singers at the court of the Duke of Mantua.

F I O R I
DELLE GRATIE,
ET DELLE BELLEZZE
DI MARIA VERGINE

Colti nel Giardino della
Scrittura Santa

Dal M.R.P. Maestro CHERVINO FERRARI
da Milano Carmelita di Sacra Teologia
Dottore, Predicatore, & Theologo

Del Sereniss. Sig. Duca di Mantoua.



Finally, the collection includes the two poems dedicated to and celebrating Claudio Monteverdi ('un Musico ver del Paradiso'), which had already introduced Monteverdi's *Quinto libro dei madrigali* of 1605, but were excluded from all subsequent editions; in the first, Ferrari describes the composer's devotion to the duke of Mantua; in the other, he praises Monteverdi and the power of his music, while responding to Artusi's criticisms. 'Although one might dismiss them as mere "occasional" poetry flattering [...] Monteverdi, as well as [his] patron, close reading suggests that these encomia represent attempts to claim the high ground not just on musical but also on philosophical and even religious terms.' (Tim Carter, 'Cerberus Barks in Vain: Poetic Asides in the Artusi-Monteverdi Controversy' in *Journal of Musicology* 29, no. 4 (October 2012), pp. 461-476).

The second work, *Fiori delle gratie*, is dedicated by Giovan Chiappani, nephew of the author, to Giuseppe Caravaggio, and comprises a collection of twenty-six devotional madrigals celebrating the Virgin Mary.

Interestingly, the musical 'flavour' of the text seems to be reflected in the choice of binding; Nicholas Pickwoad remarks that cartonnage bindings, probably because of their low cost as well as their ease of opening and flexibility, 'made it also suitable for music books, as the pages would lie open without trouble at any opening, a necessary virtue for use by a musician' (Ligatus online).

No copies recorded in OPAC nor ICCU. ICCU records only a single copy of an earlier edition of the *Fiori delle gratie* (Casale, Pantaleone Goffi, 1610). Unknown to Picinelli, *Ateneo dei letterati milanesi* (Milan, Vigone, 1670, p. 145), which mentions only an unidentified edition of the *Fiori delle gratie*.



14. FULVIO, Andrea. *Illustrum imagines.* Lyons, Anthoine Blanchard for Jean Monsnier and François Juste, 2 September 1524.

Small 8vo in 4s, ff. cxv, [1]; 204 white-on-black woodcut portrait medallions, each page within elaborate woodcut border (of 11 designs), title printed in red and black with Juste device; very subtle repairs to lower margin of title and last leaf and to worming in final leaves (the print in places skilfully reintegrated in manuscript); a good copy in recent morocco over wooden boards to period style, portrait medallion blocked in gilt to each board within roll-tooled panel with gilt corner-pieces, spine gilt-ruled in compartments with central fleuron gilt to each, edges gilt; bookseller's label of C.E. Rappaport, Rome, to lower pastedown. **£2250**

First French edition, second overall, of the first printed collection of reproductions of ancient coins. First published in Rome in 1517 by Giacomo Mazzocchi, the work illustrates over two-hundred figures of the ancient world, the majority being Roman emperors and their wives; the medallions, 'certainly the result of a master at work' (Mortimer), are copied from the Rome edition, which reproduced images from the personal numismatic collection of Mazzocchi, who served with Fulvio on the Papal Commission for Antiquities.

The 'remarkable title-page' (Fairfax Murray), strikingly printed in two colours with the device of Juste, is new to the Paris edition, replacing the simple border employed by Mazzocchi. Mortimer refutes the suggestion that Juste served only as editor, rather than publisher, of this work, noting that 'the wording of the colophon and the use of his device on the title-page would seem to identify this as his first publishing venture, however isolated from his active period as a publisher'.

Scarcer than the first, this edition is recorded by USTC in only six copies worldwide (Le Mans, Lille, BL, Bodleian, All Souls, and Harvard), and we could only trace two copies at auction.

USTC 145654 (duplicate 155610); Brunet II, col. 1423; Fairfax Murray, *Early French Books* 182; Mortimer 242 (cf. *Italian Books* 203).



RECUEIL
DES POINCTS
MARQUEZ
POUR
COVSTVMES
du Pays de Liege.

Par le Sr. PIERRE DE MEAN, Conseiller de Son
Altesse Serenissime, Eschevin de sa Haute Justice, &
son Commissaire Decisuer à Maestricht, &c.

Reveuz l'An 1642. par les Deputez de Son
Altesse, & de ses Etats.

SECONDE EDITION.



Du Pont
1678

A LIEGE,
Chez G V I L L A U M E H E N R Y S T R E E L, Imprimeur
de Son Altesse Serenissime, 1667.
Avec Privilege.

ANNOTATED BY A PRACTISING LAWYER

15. GROESBEECK, Gerard van. Statuts et ordonnances touchant le stil et maniere de proceder, en l'administration de justice, devant et par les cours et justices seculieres du pays de Liege ... Edition sixiesme. *Liege, chez la veufve Leonard Streel, 1657.* [bound with:]

MÉAN, Pierre de. Recueil des poincts marquez pour coustumes du pays de Liege ... Reveuz l'an 1642 par les deputez de son altesse, et de ses estats. Seconde edition. *Liege, Guillaume Henry Streel, 1667.*

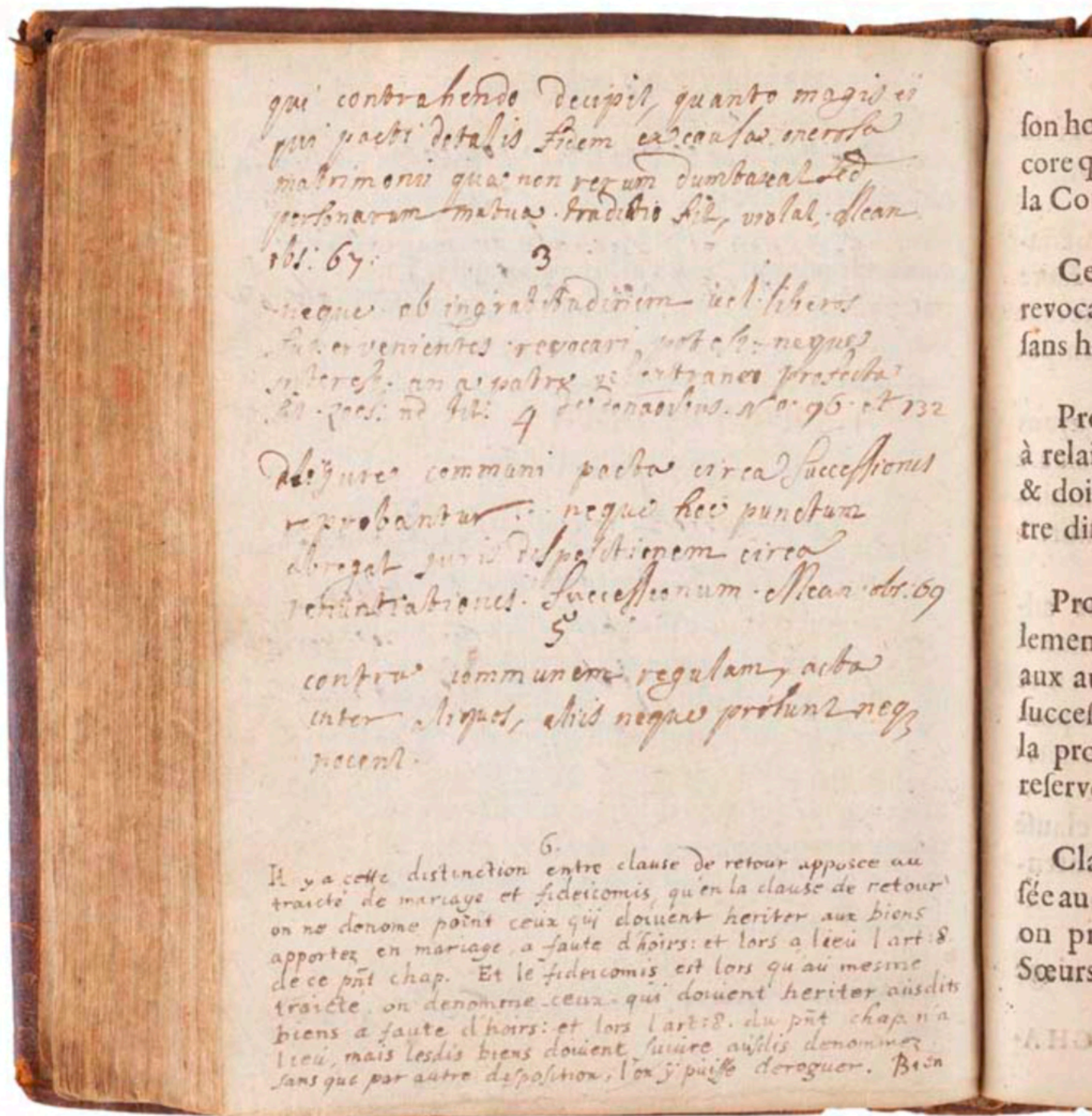
2 works in one vol., 4to, pp. [4], 135, [5]; [4], 110, [2]; woodcut vignette to title of second work, woodcut initials; a very few light marks; very good in contemporary sheep, gilt tooling to spine; upper joint split at foot, some rubbing to boards and spine and wear to corners; 'Du Pont 1678' inscribed to titles (crossed through on the first); interleaved with blank leaves throughout with seventeenth-century ink annotations in French and Latin to 58 pages; private collector's bookplate to endpapers. £650

Two scarce works on legal procedure in the Belgian province of Liège, annotated by a late seventeenth-century Liègeois lawyer.

The *Statuts et ordonnances* was first compiled by Gerard van Groesbeeck (1517–1580), Prince-Bishop of Liège, in 1572, and encompasses, *inter alia*, the responsibilities of various officers of the law, wills, marriages, sentencing and punishments, and taxation. The *Recueil*, composed by the lawyer and counsellor Pierre de Méan and edited by his son Charles (1604–1674), first appeared in 1650. Organised into sixteen chapters, it covers, for example, marriage and children, merchants, goods, rents, prescription, inheritance, fiefs, and criminal cases.

The annotator of our volume, who gives his name as Du Pont, has made notes in French and Latin to almost sixty of the interleaved pages. He shows a particular interest in the sections in both works on withdrawal from sales contracts ('Des retraicts'), and has also annotated chapters on marriage contracts, citizens' privileges, moveable and immovable assets, the transfer of property, and inheritance and intestacy. In addition, he notes where actual practice is contrary to that described in the text, and makes occasional references to the Dutch jurist Hendrik Zoesius.

OCLC finds only a single copy of each of these editions in the US, at George Washington University. Library Hub records only one copy of the first work, at the British Library.



qui contrahendo deupit, quanto magis ei
qui pacti detalis fitem ex causa inerte
matrimonii quia non regum dumberat. Sed
personarum matux. traditio fil, volal, dlean.
161. 67.

3

neque ab ingratitudinem iustitiam
fuerunt venientes revocari, ut est neque
inter. an a patre et extraneis prorecha
161. 68. de fili. 4 de inatibus. n. 96. et 132

de iure communi pacta circa successiones
reprobantur. neque hoc punctum
abrogat iuris dispositionem circa
restitutiones. Successionum. Necan. 161. 69

5

contra communem regulam acta
inter aliquos, alios neque proferunt neque
procent.

6

Il y a cette distinction entre clause de retour apposee au
traicte de mariage et fideicomis, qu'en la clause de retour
on ne donne point ceux qui doivent heriter aux biens
apportez en mariage, a faute d'hoirs: et lors a lieu l'art. 8
de ce pnt chap. Et le fideicomis est lors qu'au mesme
traicte on donne ceux qui doivent heriter ausdits
biens a faute d'hoirs: et lors l'art. 8. du pnt chap. n'a
lieu, mais lesdits biens doivent suivre ausdits denoms
sans que par autre disposition, l'on s'y puisse deroguer. Bien

THE RETURN OF THE KING

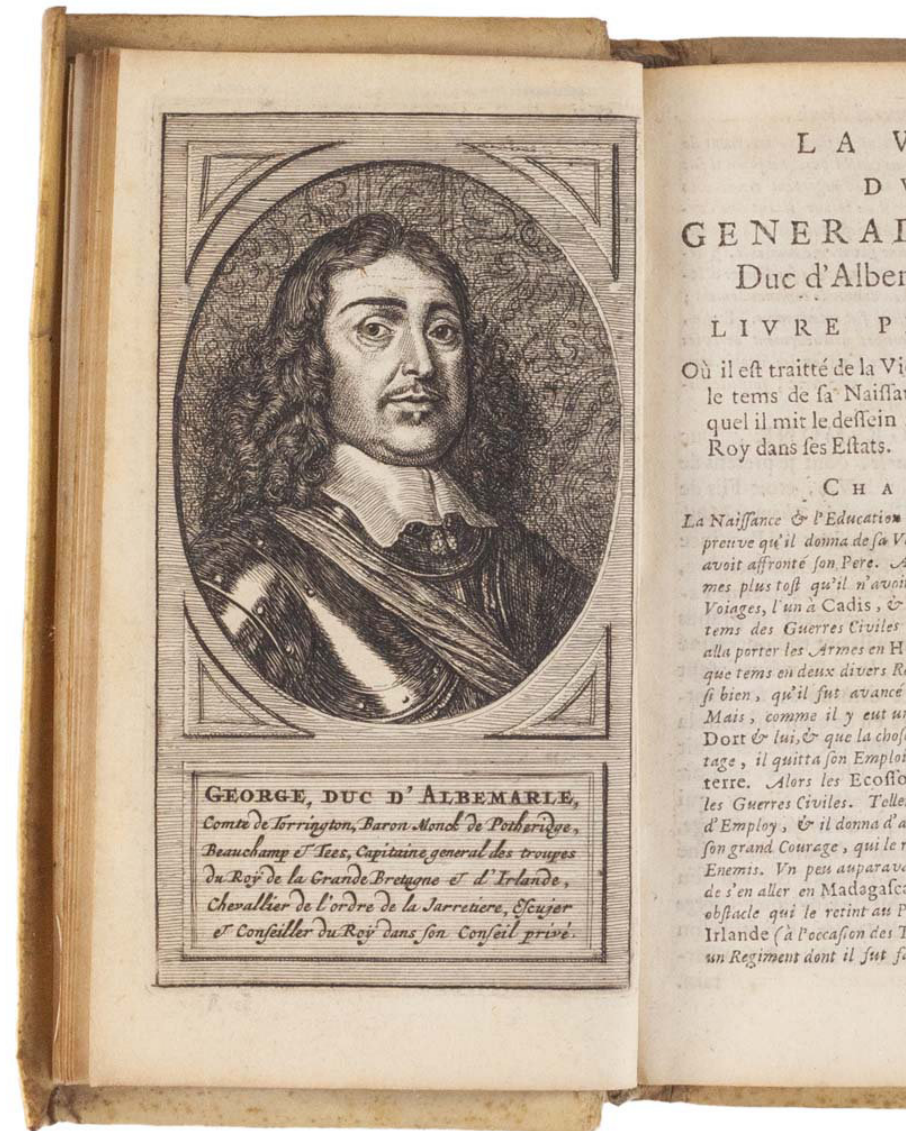
16. GUMBLE, Thomas [and Guy MIEGE (translator)]. *La vie du General Monk d'Albemarle, etc. Le restaurateur de Sa Majesté Britannique, Charles Second. London, chez Robert Scot, 1672 [corrected to 1673 in manuscript].*

12mo, pp. [12], 406, [2, blank]; engraved portrait of the Duke of Albemarle to verso of last leaf of preface; a beautiful, clean copy, in contemporary ivory vellum, fore edge turn-ins, red morocco lettering piece to spine; engraved armorial bookplate of Amadeus Svajer (Venice, 1727–1791) to front pastedown; pencil ownership inscription of Sarah Otway-Cave, third Baroness Braye (1768–1862), and twentieth-century bookplate of Robert J. Hayhurst to recto of front endpaper. **£250**

First French translation by Guy Miege of Gumble's *The life of General Monck, Duke of Albemarle* (London, 1671).

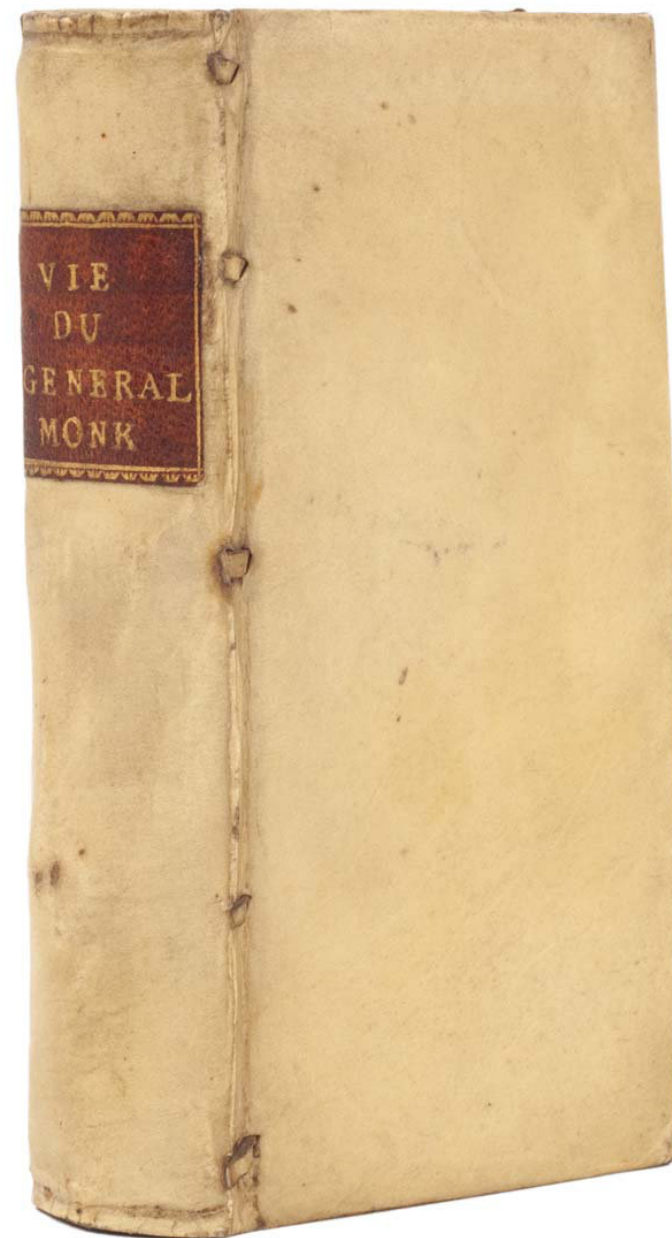
George Monck, first Duke of Albemarle (1608–1670), a soldier and cunning politician, was a key figure in the English Civil War, first as a (somewhat dubious) Royalist under Charles I, then fighting alongside Oliver Cromwell, and finally playing an important role in the restoration of the monarchy under Charles II in 1660.

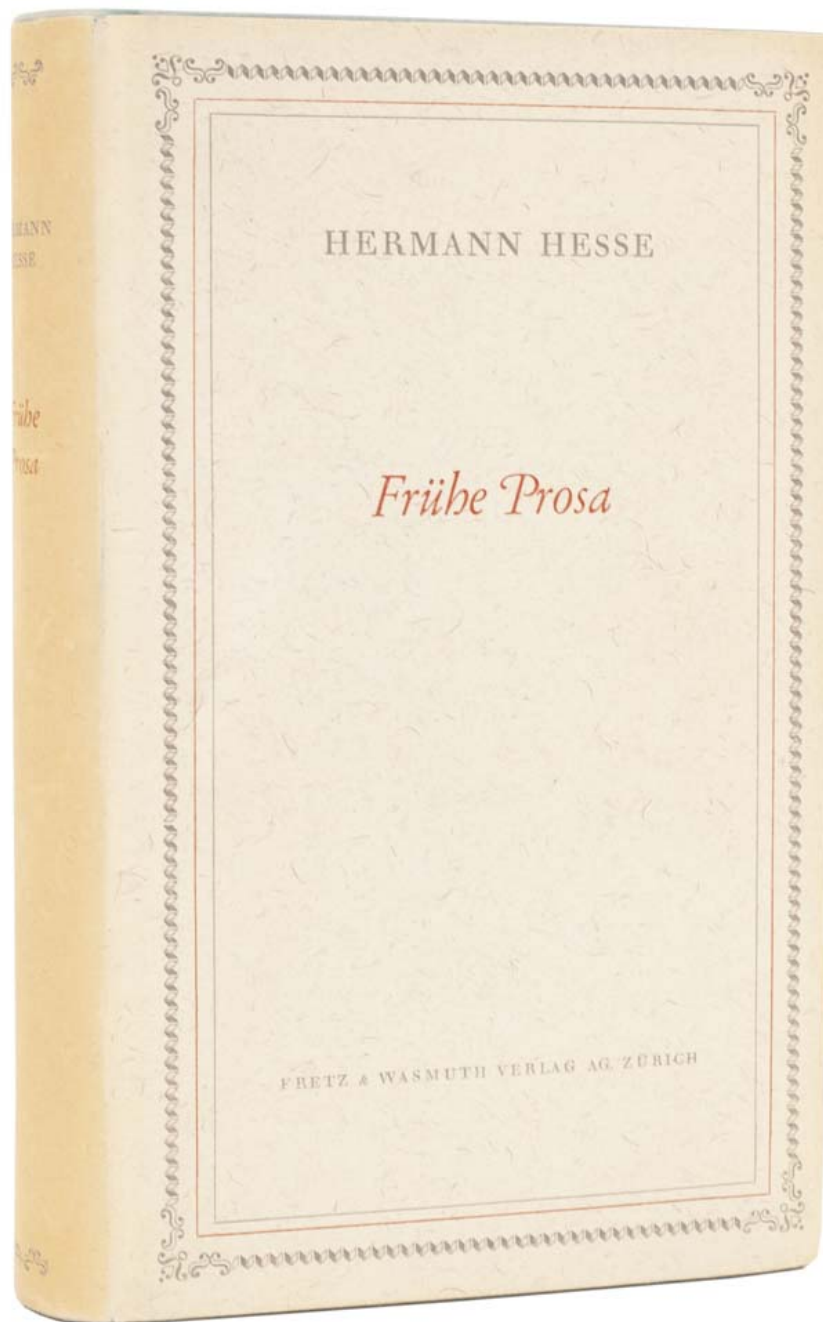
The author, Thomas Gumble (d. 1676), 'was appointed chaplain to Monck, then in Scotland, at the end of 1655. Monck, finding him an excellent man of business, entrusted him with many delicate commissions' (DNB). The translator, Guy Miege (1644– c. 1718), was a Swiss lexicographer and translator who spent most of his life in Britain, where he first arrived in 1661 in time to witness the coronation of Charles II. First in the household of the Earl of Elgin, Miege later obtained the post of under-secretary to Charles Howard, Earl of Carlisle, ambassador-extraordinary to Russia, Sweden, and Denmark, whom he accompanied in many of his diplomatic travels.



Provenance: 1. Amadeus Svajer (1727–1791), a member of the prominent Schweyer Lutheran family of merchants, who had moved from Augsburg to Venice in the late seventeenth century, was a celebrated collector and bibliophile. In 1794, after his death, his collection of books was divided into two parts by Iacopo Morelli; the first part (*Catalogo di libreria posta in vendita in Venezia nell'anno MDCCXCIV*) was largely acquired by the Biblioteca Marciana, while most of the second part was acquired by doge Ludovico Manin. 2. Sarah Otway-Cave, third Baroness Braye (1768–1862), was a prominent collector of Jacobite materials. In 1807, at the death of Henry Benedict Stuart (Cardinal Duke of York), Otway-Cave acquired a large number of Stuart portraits which had hung in his palaces in Rome and Frascati. She also acquired a substantial collection of Stuart papers, which are now at the British Museum (it is not clear if Otway-Cave acquired this volume through the trade in England or if it had entered Henry Benedict Stuart's library first). 3. Robert James Hayhurst (1929–2016), retail chemist and book collector, whose extensive library was dispersed at auction in 2019.

ESTC R29861.





17. HESSE, Hermann. Frühe Prosa. Zurich, Fretz & Wasmuth, [1948].

8vo, pp. 303, [1]; a fine copy in the original publisher's cloth, upper edge stained red, with the dust-jacket. **£100**

First edition of this collection, with new prefatory material by Hesse himself.

It brings together three prose works from before the publication of *Peter Camenzind* (1904): *Eine Studie hinter Mitternacht* (1899), *Der Novalis* (written 1899–1902, published 1907), and *Hermann Lauscher* (from 1896, published 1907).

Wilpert/Gühning 319.

WITH A NEW PREFACE BY LUTHER

18. **HUBERINUS, Caspar.** Vom Zorn und der Güte Gottes. Wittenberg, [(colophon:) Georg Rhau, 1534].

8vo, ff. [ii], 124, [1], [1 (blank)]; gothic letter, title within elaborate woodcut border; capitals touched in red throughout, paragraph marks supplied in red; **annotations in Latin and underlining in a contemporary hand, further notes in the same hand covering final blank leaf and four fly-leaves at beginning of volume, a small piece of paper bearing further notes tipped onto f. 95**; some browning, especially towards beginning of volume, first fly-leaf stained and mostly torn away, the other fly-leaves lightly damp-stained; mid nineteenth-century cream boards, title in manuscript at head of spine; soiled and rubbed, head and foot of spine chipped. £3000

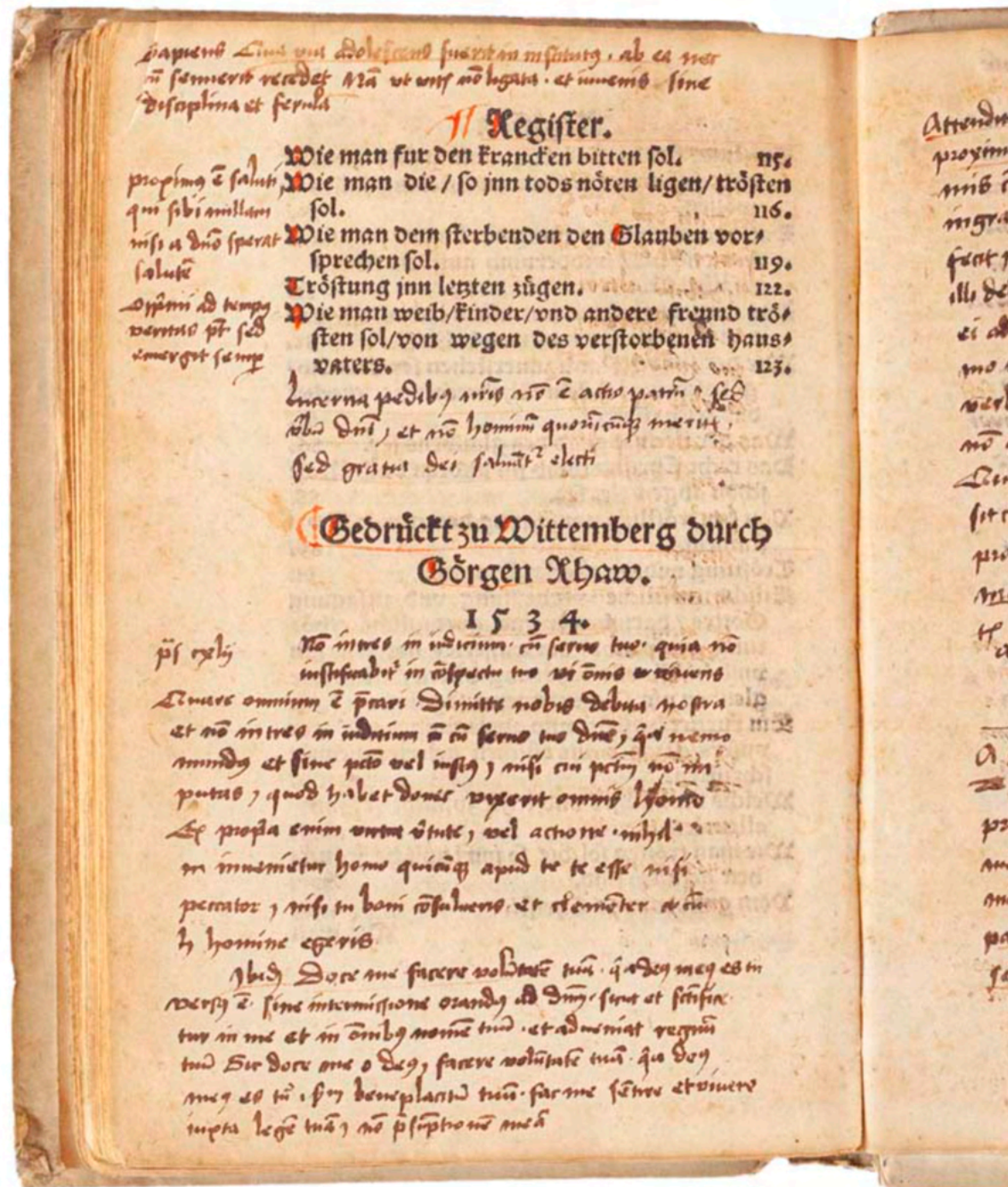
Very rare fourth edition of Caspar Huberinus's Vom Zorn und der Güte Gottes ('Of the anger and the goodness of God'), with a preface by Martin Luther which appears here for the first time. The work was first published in 1529. At the end (ff. 108–124) is Huberinus's widely-read Protestant Trostschrift *Wie man den Sterbenden trösten und ihm zusprechen solle*.



Our copy has been read throughout by a contemporary reader who has, besides leaving numerous notes (exclusively in Latin) and markings in the text, covered the flyleaves, the verso of the title, and the foot of the final leaf with notes and excerpts from Church Fathers and the most orthodox of medieval theologians: Augustine (*De vera innocentia, De sancta virginitate*), Jerome (*Commentaria in Matthaeum*), Bernard of Clairvaux (*In psalmum Qui habitat*), Ambrose (*Expositio Evangelii secundum Lucam*), and so on. This all strongly suggests a religious rather than lay reader, as does the script itself. Intriguingly, at the head of the title he or she has written: 'No[n] omnis error e[st] heresis' ('Not every error is heretical', from Augustine's prologue to his *De haeresibus*).

Provenance: 'Ex Libr. W Krafft Bonn 1856' (inscription on front free endpaper); Dr. G. J. Jaspers, with bookplate. Loosely inserted is a letter, dated 6 April 1892 at Gmünden and addressed 'Lieber Herr Professor', from the Lutheran pastor and historian Josef Friedrich Koch (1838–1929; see *Osterreichisches Biographisches Lexikon*), concerning the various editions of Huberinus's works.

Benzing 3098, recording a copy at Munich; VD16 H 5467, recording the Munich copy only. Benzing 3097 and VD16 H 5468A record a variant bearing a colophon naming the printer Peter Seitz the Elder.



Samst 7:

Quia odiosum est nobis terra apparebit avaris
mens in umbra et periculosus fuerit eis
voluptas et non omni animi quod carne vegetatur
et non comit ultra aq dolum ad delendam
universam carnem

Concedensque totius missae dei et opere dei, rationem
 tamē naturaliter in nobis, ut quae ratio apparet
 ut, ratione facere fidelis debet missae missam dei,
 quod rationem autem promittenda non est, sunt et ho-
 minum illius praecepta, per fidem et religiose nihil
 minus promittenda agnoscere, et venerari debet.
 Divine pietatis ad nos, qui praecepta autem sit missae
 veri vult, ut cum indignum promittit id nos esse
 fuisse capi. Et dicit Species coeli, gloria stellae
 in mundum illuminat, et praeceptum dei in vultu
 et benedictio eius, qui facit illa valde speciosa et in
 splendore suo, exerat coeli, in arcum glorie sue,
 manus coeli apparetur illi. Sic dicit Christum
 in vultu vultu, ut rationem praeceptum suum, ut divine
 pietatis, misericordiae et vultu vultu, in vultu
 creaturam armari in vultu creatoris, nisi
 dei pietatis promittit. Christum quoniam sunt vultu illi,
suam rationem a deo patre nobis donat,
qui pro nobis adiuvant, constituit, respicit, cum
illius misericordiae supplicat, et in fide implorant.

Nō omnis hereticus error ē huius hereses multarum et quidam sunt

Vom zorn
vnd der güte

Gottes.

Apologia ex schismate

Laspar

Duberinus.

I. Samuelis. 2.

Der Herr tödtet vnd gibt
das leben/füret inn die hell/
vnd widder heraus.

Wittenberg.



Quicquid gl'rie et omnijs p'sentiu uoluptat' et nomi n' spernit. Que u'm'm
quod hodie p'se scribit. publicari nō timeat q'uid aui quod h'p'p'e ē
et inhon' f'ci. prohibere pudore nō p't publicari

MANIPV. LVSORATIO.

NVM QVIBVS
CHRISTI DOMINI

Sacerdotes.

Tum ad Preparationem, tum ad gratitudinem
Ante et Post
Sacrosanctum Missæ Sacrificium exerci-
tare se possint:

Ab omnium humillimo

FRATRE DIDACO AIESV
Ordinis Eremitarum S. P. N. Augustini.
Ex sanctis, atq; probatissimis Ecclesiæ
Patribus, et Doctoribus Collectus.

Ac (*) intermi-
Deuotionis suæ cingulo stricte

Legatus

(*) Et (*)

Sancto Thomæ à Villanova Archiepiscopo
Valentino

D. C. O.

Fortè nouum quæres, quid proferatiste Libellus?
Quod non spectasti, Lector Amice, refert.
Manilæ Collegij S. Thomæ Aquinatis. anno 1675.

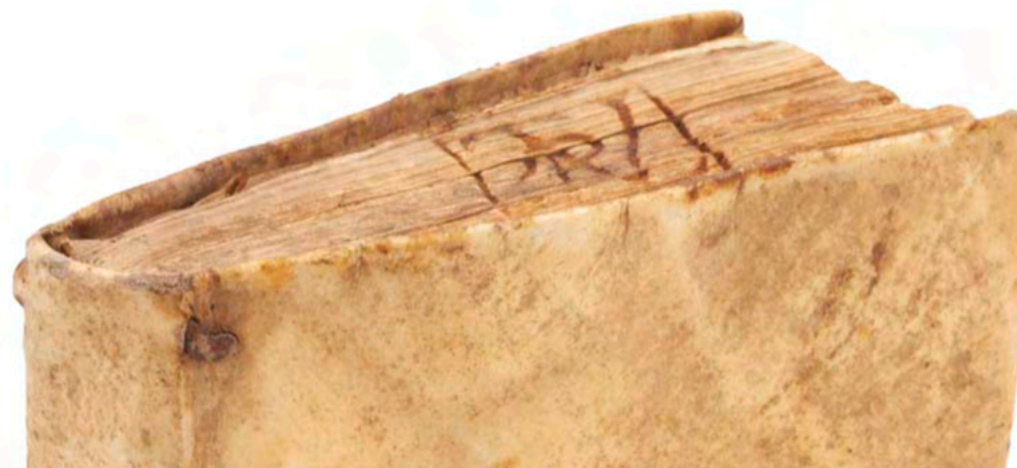
MANILAN MISSIONARY PRINTING WITH MEXICAN MARCA DE FUEGO

19. JESÚS, Diego de. Manipulus orationum quibus Christi domini sacerdotes. Tum ad Pr[a]eparationem, tum ad gratitudinem ante et post sacrosanctum misse sacrificium exercitare se possunt ... *Manila, College of St Thomas Aquinas, 1675.*

8vo, ff. [12], 216; printed on a mixture of rice paper (ff.1-160) and Chinese paper (prelims and ff. 161-216), and consequently somewhat fragile; some gatherings toned, edges occasionally chipped (notably on the title-page, though without loss); withal a very good copy in contemporary limp vellum; *marca de fuego* to top edge of the Hospicio de Nuestra Señora de Guadalupe de Real y Minas (Tlalpujahua, Michoacán). **£2750**

First edition, a collection of prayers for before and after Mass, printed in the Philippines on a mix of Asian paper stock. Diego de Jesús, of the order of discalced Augustines, had arrived in the Philippines in the 1660s and was by 1675 prior of the convent of Pasig. In 1680 he was appointed Provincial of the order. 'He was a zealous religious, very observant, and enamored of poverty; and had great learning, prudence, and discretion. He was fifty-eight years of age, a native of Pejar in Extremadura, and a son of the convent at Salamanca - where, and in that of San Felipe at Madrid, he had been for many years master of the novices' (in E. H. Blair, ed. *The Philippine Islands, 1493-1898, Explorations by early navigators etc.*)

Medina, Manila 441; Palau 123523.



HANDBUCH
DER
GEWEBELEHRE
DES MENSCHEN

FÜR AERZTE UND STUDIRENDE.

VON

A. KÖLLIKER,

PROFESSOR DER ANATOMIE UND PHYSIOLOGIE IN WÜRZBURG.

MIT 313 HOLZSCHNITTEN.

LEIPZIG,
VERLAG VON WILHELM ENGELMANN.
1852.

THE FIRST COMPREHENSIVE TREATISE ON HISTOLOGY

20. KÖLLIKER, Albert von. Handbuch der Gewebelehre des Menschen für Aerzte und Studierende. Leipzig, Wilhelm Engelmann, 1852.

8vo, pp. x, 637, [1], with 313 wood-engraved illustrations in the text; a trifle browned; a very good copy in contemporary half calf, extremities a little worn; ownership inscription of the noted British surgeon and ophthalmologist John Whitaker Hulke (1830–1895) on front paste-down. **£650**

First edition, scarce. 'A Swiss by birth, Kölliker received his medical education by attending Müller's lectures in Berlin and studying at Heidelberg where he graduated. After serving as prosector for Henle in Zurich, Kölliker was called to Würzburg where he remained for half a century. A genius, possessing remarkable powers of observation, he made enormous strides in the understanding of human and animal tissue. He was the first to apply Schwann's cell doctrine to embryology and to isolate smooth muscle fiber ... *Handbuch der Gewebelehre des Menschen*, one of Kölliker's most important works, may be considered the first textbook of histology' (*Heirs of Hippocrates*).

'Kölliker wrote the first comprehensive treatise on histology (1852), and likewise the first on comparative embryology (1861). He was the first to state that hereditary characters are transmitted by the cell nucleus. In 1845 Kölliker showed that nerve-fibres are secondary to nerve-cells, and that at least some of them are processes of nerve-cells. He thus anticipated the neuron theory, which was definitely formulated in 1891 by Heinrich Wilhelm Gottfried Waldeyer-Hartz (1836–1921), usually referred to as Waldeyer' (Singer and Underwood).

Garrison-Morton 546; *Heirs of Hippocrates* 1848.

und Nerven der Drüse sich ausbreiten. Die ersteren verhalten sich genau wie bei der *Parotis*, nur dass die Lymphgefäße zahlreicher erscheinen, und was die letzteren anlangt, so begleiten dieselben, wie es scheint,



compacte Masse bildet und daher in ihren einzelnen Theilen nicht so gut zu überschauen ist.

Die Untersuchung des *Pancreas* bietet keine Schwierigkeiten dar, nur stört beim Menschen das Fett in den Epithelzellen der Drüsenbläschen oft und muss man daher auch das *Pancreas* von Säugethieren (Kaninchen, Maus), das meist weniger Fett enthält, untersuchen. Die Drüsen an den Gängen sieht man mit Essigsäure am besten.

Von der Milz.

§. 165.

Die Milz, *Splen s. Lien*, ist eine sogenannte Blutgefäßdrüse, die in einer gewissen Beziehung zur Erneuerung des Blutes und wahrscheinlich auch zur Gallenabsonderung steht. Bezüglich auf den Bau, besteht dieselbe aus einer fibrösen und serösen Hülle und einem weichen Parenchym, das vorzüglich aus netzförmig verflochtenen festen Balken, den Milzbalken und einer von denselben umschlossenen rothen Sub-

Fig. 225. Gefäße des Pankreas des Kaninchens. Vergr. 45.

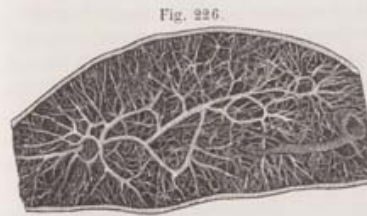
stanz, der Milzpulpa, zusammengesetzt ist. In der letzteren sind ausserdem noch viele besondere weissliche Körperchen, die Milzkörperchen, enthalten und in dem ganzen Innern verbreiten sich viele Gefässe und eine gewisse Zahl von Nerven.

§. 166.

Hüllen und Balkengewebe. Die Peritonealhülle überzieht die ganze Oberfläche der Milz mit Ausnahme des *Hilus*, wo sie, die Milzgefäße und Nerven einschliessend, als *Ligamentum gastrolienale* zum Magengrunde sich fortsetzt, und des oberen Endes, von dem sie als *Lig. phrenico-lienale* sich abhebt und hängt beim Menschen, nicht aber bei Wiederkäuern, so fest mit der Faserhülle zusammen, dass sie nur in Fetzen von dem Organe sich abziehen lässt.

Die Faserhülle (*Tunica fibrosa, albuginea s. propria*) umhüllt als eine mässig dünne und halbdurchsichtige, aber doch recht feste Haut die Oberfläche der Milz vollständig und geht am *Hilus* auch ins Innere, um die Milzgefäße in Form besonderer Scheiden, *Vaginae vasorum*, ähnlich der *Glisson'schen Kapsel*, bis zu den feineren Ramificationen zu begleiten. Beim Menschen besteht dieselbe aus gewöhnlichem Bindegewebe mit vielen Netzen elastischer Fasern, während meinen Untersuchungen zu Folge bei gewissen Thieren, wie beim Hund, dem Schwein, Esel, der Katze (nicht beim Kaninchen, Pferd, Ochsen, Igel, Meerschweinchen und der Fledermaus) auch glatte Muskeln in ziemlicher Zahl in derselben sich finden.

Die Milzbalken, *Trabeculae lienis*, sind weisse, glänzende, abgeplattete oder cylindrische Fasern von einem mittleren Durchmesser von $\frac{1}{10}$ — $\frac{1}{8}$ mm, die in grosser Zahl von der inneren Fläche der Faserhülle und in geringer auch von der Aussenfläche der Gefässcheiden entspringen und mit ähnlichen Balken im Innern der Milz so sich vereinen, dass ein durch das ganze Organ sich erstreckendes Netzwerk entsteht. Die



Maschenräume, die dasselbe umschliesst, hängen alle mit einander zusammen, enthalten die rothe Milzsubstanz und die Milzkörperchen und sind, obschon keiner dem andern gleich, doch in Form und Grösse bis zu einem gewissen Punkte einander ähnlich. Die älteren Anatomen betrachteten dieselben als regelmässige, von einer Membran ausgekleidete Cavitäten, analog denen der *Corpora cavernosa* des *Penis*, mit denen sie aller-

Fig. 226. Querschnitt durch die Mitte der Ochsenmilz ausgewaschen, um die Milzbalken und ihre Anordnung zu zeigen. Natürliche Grösse.

BREVE NOTITIA

DELLA TRASLATIONE

D E L

CORPO DI S. PAOLO

PRIMO EREMITA,

E DELL'ORIGINE DELLA SUA RELIGIONE.

DEDICATA ALL' ILLUSTRISSIMO SIGNOR

BALTHASAR BATTYANI

Conte perpetuo in NemethVivar , Rohoncz ,
Szalonok , Borostyan , Bosok , Kormend ,
Rakicfany , SzentGrot , &c.



IN ROMA; MDCCII.

Nella nuova Stamperia , e Gettaria di Giorgio Placho Intagliatore,
e Gettatore di Caratteri alla Piazza della Chiesa di S. Marco.

CON LICENZA DE' SUPERIORI.

Biblioteca Carmelit. Exalt. Brixia

HERITAGE OF THE FIRST HERMIT

21. [KRIŠTOLOVEC, Ivan.] Breve notitia della traslatione del corpo di S. Paolo Primo Eremita. *Rome, Giorgio Placho, 1702.*

8vo, pp. 14; a clean copy recently wrapped using early nineteenth-century patterned paper; late eighteenth-century ink inscription to title, from the library of the Carmelites in Brescia. **£350**

First and only edition, very rare, of this account of the translation of the remains of St Paul of Thebes, known as Paul, the First Hermit or Paul the Anchorite (third/fourth century), the first Christian hermit. It was compiled by the theologian who would become prior of one of the most important monasteries of the entire Pauline Order (founded in Hungary in the thirteenth century), the Monastery of the Blessed Virgin Mary in Lepoglava, Croatia. Krištovec (Christolovecz, Kristolovec, Kristolovecz, Kristolovez, or Krisztolovecz, 1658–1730) was Vicar General of the Order in the year of this publication, and became instrumental in negotiating the separation of the Croatian Paulines from the Hungarian province. The account is in fact a brief history of the order itself, built around the key event of the (contested) translation of the Hermit's remains from Venice to Hungary in the fifteenth century and culminating with the dispersal of the body following Turkish incursions.

ICCU and OCLC show no copies. KVK finds one, at Kreisbibliothek Bodenseekreis Salem.

LA
MVR TOLEIDE
FISCHIA TE
DEL CAVALIER MARINO
CON LA
MARINEIDE
RISATE DEL MVRTOLA.

Aggiontoui le Strigliate
A TOMASO STIGLIANI,
E l'Innamoramento
DI PVPOLO, E LA PVPOLA.
Et altre curiosità piaceuoli.



NORINBERGH.

Per Ioseph Stamphier.
clb. lb. c. xlx.
Esperiti

THE MANIFESTO OF ITALIAN BAROQUE VERSE

22. MARINO, Giambattista. *La Murtoleide* fischiate del cavalier Marino con la Marineide risate del Murtola. *Norinbergh* [i.e. Venice], *Ioseph Stamphier*, 1619.

12mo, pp. 1-142, [22], 143-146, [168]; small typographical ornament to title; a little uniform browning and some light waterstaining to the lower portion of sheets; contemporary mottled calf, spine gilt in compartments, red morocco lettering-pieces; joints cracked but holding, spine ends a little chipped, corners worn, some rubbing and abrasions to the surface; purchase note of Francesco Saverio Esperti dated 1813 to rear endpaper and Esperti's ownership inscription on title. **£900**

Rare first edition of the manifesto of Italian Baroque poetry, appearing in the bitterly satirical 'literary feud' between the leading Italian baroque poet Giambattista Marino and his adversary, Gasparo Murtola. Marino, who revelled in his notoriously misbehaving public persona, had been banned from several courts, while his opponent Murtola had enjoyed a formal position with the Savoy, and indeed used it to have Marino jailed. Released through the offices of several influential friends in 1615, Marino took refuge in France. His collection of anti-Murtola verse, *Murtoleide*, circulated widely in manuscript before appearing in print for the first time in 1619. Murtola's in-kind reply, the *Marineide*, asserted the latter's position immediately and was published alongside it.

The *Murtoleide* is articulated in 'whistles'. It is in the thirty-third 'whistle' that we find a tercet that has since been seen as the manifesto of Italian baroque poetry: 'The aim of the poet – I speak of the excellent, not of the clumsy – is to arouse wonder. He who cannot astonish: go and work in the stables.'

Vinciana 2965 ('prima ediz. assai pregiata'); Gay III, 295; RMRE 001149; VD17 12:636496G; USTC 4011740. OCLC finds no copies in UK or US, and only a handful in Continental Europe.

*Comprato dal Sig. G. S. G. G. G.
qua 30. a R. nov. 1813
Francesco Saverio Esperti*

P. Ovidii Nasonis Fastorum libri diligentti emenda

• tione parisiis impressi aptissimisq; figuris ornati cōmentatoribus Antonio Constantino Fanensi: Paulo Marso piscinate viris clarissimis additis quibusdā versibus qui deerant in aliis codicibus: insuper græcis characteribus ubi deerant in aliis impressionibus appositis rebus notabilibus quibusdam in margine vna cum tabula inordinea phabeti: quo nullo in alio codice impressa reperies.



WITH INTERLINEAR ANNOTATIONS

23. OVID. P. Ovidii Nasonis fastorum libri diligentti [sic] emendatione parisiis impressi aptissimisq; figuris ornate commentatoribus Antonio Constantino fanensi, Paulo Marso piscinate viris clarrissimis additis quibusdam versibus qui deerant in aliis codicibus... [Paris,] Ponset [Poncet] le Preux, [c. 1512].

Folio, ff. [14], 'CCLXII' [i.e. 264]; sig. y bound before x, mistakes in pagination; title in red and black, with large woodcut device of Ponset le Preux; 6 woodcut illustrations, each depicting two or three scenes, woodcut initials throughout, text surrounded by commentary on three sides; largely inoffensive worming throughout, occasional marks, but for the most part clean; overall a good copy, sewn at an early date on 5 pairs of cords, recovered circa 1800 with boards with non-pareil marbled sides combed over the spine, paper label in one compartment lettered in ink (misdated '1496'); author and title in contemporary ink to fore edge; binding worn but firm; contemporary manuscript interlinear glossing on c. 180 pp.; illegible early nineteenth-century ink ownership mark to title and spine. **£1250**

A beautifully illustrated, uncommon edition of Ovid's *Fasti*, with commentaries by Antonio de Fano and Paolo Marso da Pescina, and extensive manuscript interlinear glossing.

Tabu'a Aalphetica

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variae de amulio opinioes pullo re: clxiii
variae de morte remi opinio. clxiiii
varia est vnde dicat manus opinio ma: clxv
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nam permittitur ex. f. u. d. e. r. e. t. o. m. u. l. t.
f. u. d. o. c. u. m. f. a. b. i. c. ccl.
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FINIS. Tabule



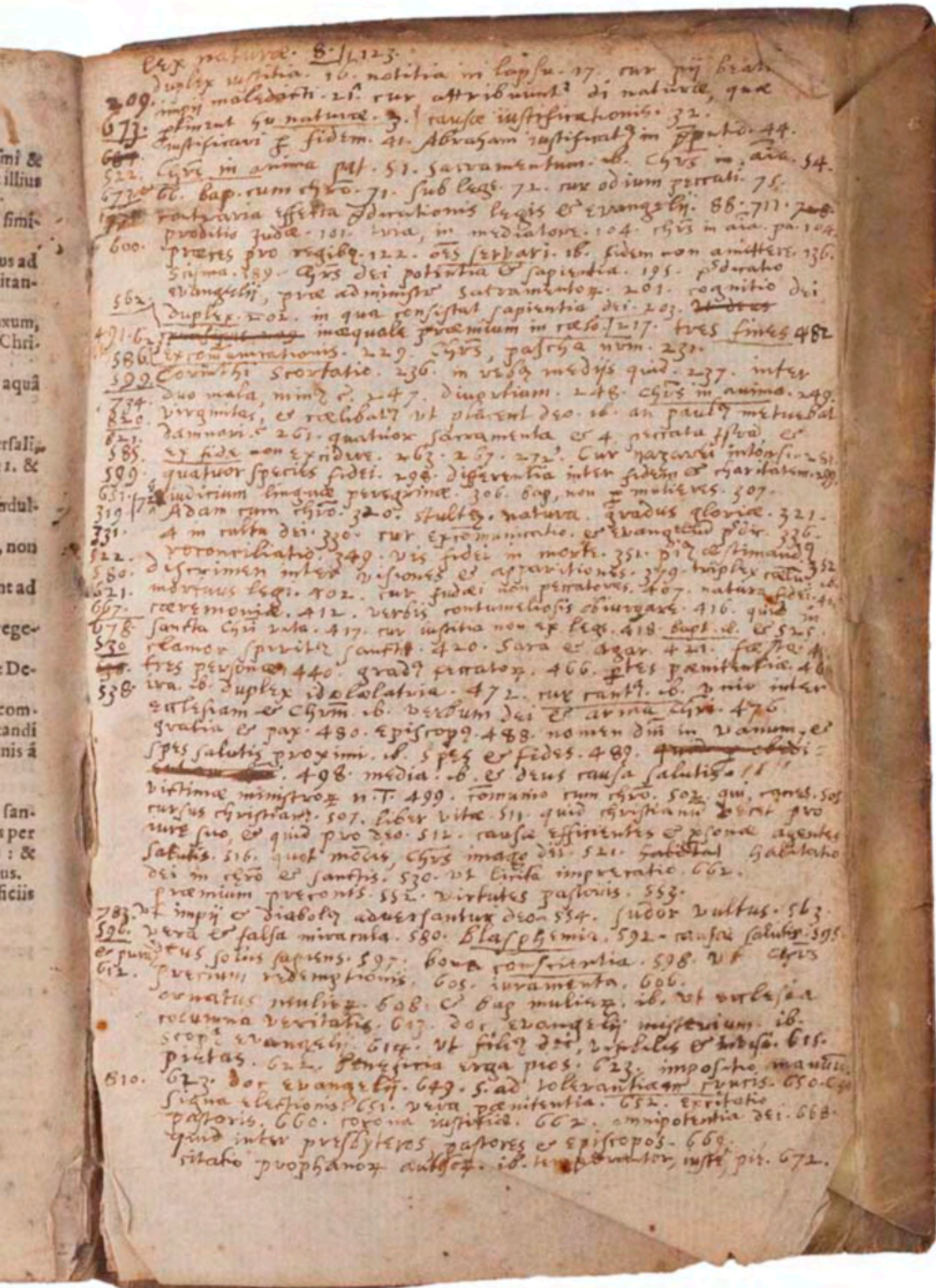
**CVBLIOVI
DINASONIS
FASTORVM,**

**EMPORA Cum
Causis latium digesta
per annum.**

celo & a quibusdam philosophis tempus diffinitur celestis motus dimensio. Id secundum Varronem duo
rum generum facimus. Vnum annale quod circū tu suo fuit. Alterum mensurum quod luna a quorum
tenore temperato is auctor temporis nomen inditum putat. Platovero cum tempus celi motum esse dicat
diem ait noctem mensurum & huiusmodi cetera esse temporis partes. Est autem haec propositio summae
tius operis bipartitamam & dictum se tempora pollicetur et ortus occasu q. signorum: vt quis verat & stel
las vt quae portiturg caditq. Dicere ppositi pars fuit illa m. i. Hos ortus occasusq. signorum scire debem
modo esse chronicos: modo heliacos: modo cosimicos: quibus eos quidam scriptores duorum tantum ge
nerum tradant: lege libellum qui sphaera inscribitur. Neq. n. quae cuncta vel pueri norunt huic operi plac
inerte ne crescat in immensum & nos quod minime sumus ampullosi atq. offentatores videmur: qui
magis eos probare conueuimus: qui multa breuiter: quā q. pauca dicere copiose. **Latium digesta per
annum.** Quam latini duodecim mensibus explicant: ab oluuntq. diebus. cccxv. & quadrate. qualem Per
fas iam pridem receperunt. Q. Curtius docet: vt Magi proximi patrium carmen cantabant & cccxv. iuuenes
sequabantur punicis amiculis velati diebus totius anni pares numero. Quipe Persis quoq. in totidez
dies deceptus est annus. Nam aegyptios constat annum aliquando habuisse mensium quatuor: Anta
des trium: Acarnanes sex. Nec nos moueat Cleboli aenigma: quod de anno duodecim mensium tale fer
ur. Vnus pater est isq. duodecim filios habet: eorum singulis triginta sunt filiae: quarū aliae cadiat: aliae ni
grae sunt: immortales vero sunt & moriuntur omnes. Vbi paucos dies anno subtractos mirari non debe
mus: q. & Clebolum scimus longe ante Iulium caesarem vixisse Roma regibus seruiente: & legimus apd
Plinium Phalerio Demetrio athenis dedicatas esse statuas. cclx. nondum anno hunc dierum numero ex

**EMPORA Cum
Causis latium digesta
per annum.**

Empora cum causis. Duode
cim anni n. dies & dies festos
cum eorum causis: quamuis
nou omnium celestiatu cau
se redduntur vt ledor videbit: euoluti
enim fastorum libris a Nafone desidera
ta sunt cum illi omnia non iugerent. Sa
ne possidonus teste Laetio scripsit tem
pus esse incorporeum q. nichil aliud q.
interuallu mundani motus. Vñ Satum
celi fili? dr p. que accipim? tepus ortu a
rum generum facimus. Vnum annale quod circū tu suo fuit. Alterum mensurum quod luna a quorum
tenore temperato is auctor temporis nomen inditum putat. Platovero cum tempus celi motum esse dicat
diem ait noctem mensurum & huiusmodi cetera esse temporis partes. Est autem haec propositio summae
tius operis bipartitamam & dictum se tempora pollicetur et ortus occasu q. signorum: vt quis verat & stel
las vt quae portiturg caditq. Dicere ppositi pars fuit illa m. i. Hos ortus occasusq. signorum scire debem
modo esse chronicos: modo heliacos: modo cosimicos: quibus eos quidam scriptores duorum tantum ge
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inerte ne crescat in immensum & nos quod minime sumus ampullosi atq. offentatores videmur: qui
magis eos probare conueuimus: qui multa breuiter: quā q. pauca dicere copiose. **Latium digesta per
annum.** Quam latini duodecim mensibus explicant: ab oluuntq. diebus. cccxv. & quadrate. qualem Per
fas iam pridem receperunt. Q. Curtius docet: vt Magi proximi patrium carmen cantabant & cccxv. iuuenes
sequabantur punicis amiculis velati diebus totius anni pares numero. Quipe Persis quoq. in totidez
dies deceptus est annus. Nam aegyptios constat annum aliquando habuisse mensium quatuor: Anta
des trium: Acarnanes sex. Nec nos moueat Cleboli aenigma: quod de anno duodecim mensium tale fer
ur. Vnus pater est isq. duodecim filios habet: eorum singulis triginta sunt filiae: quarū aliae cadiat: aliae ni
grae sunt: immortales vero sunt & moriuntur omnes. Vbi paucos dies anno subtractos mirari non debe
mus: q. & Clebolum scimus longe ante Iulium caesarem vixisse Roma regibus seruiente: & legimus apd
Plinium Phalerio Demetrio athenis dedicatas esse statuas. cclx. nondum anno hunc dierum numero ex



24. PISCATOR, Johannes [i.e. FISCHER]. Analysis logica omnium epistolarum Pauli ... uná cum scholiis & observationibus locorum doctrinae ... editio secunda, priore limatior & auctior, praesertim in quasdam epistolas observationum accessione; & omnes, marginalium notarum adjunctione. London, George Bishop, 1594. [bound with:]

— . Analysis logica septem epistolarum apostolicarum, quae catholicae appellari solent: videlicet Jacobi I., Petri II., Johannis III., Judae I., una cum scholiis et observationibus locorum doctrinae. London, John Wolfe, 1593.

2 works in one vol., 8vo, pp. 1: [16], 821, [3 (blank)], 2: [7], [1 (blank)], 192; part-titles, woodcut initials and ornaments; lightly browned throughout, the first title detached and 2X4 detached at lower sewing stations, occasional marginal paperflaws, touching a few letters at lower edge of 2I7 but without significant loss and through 5 lines of text on ²N1, marginal ink-stain pp. 247-464; nonetheless a good copy in contemporary limp vellum with yapp fore-edges, vestigial ties, sewn two-up on 3 thongs laced in (detached at upper joint), spine later lettered in ink; worn; early ink underlining throughout with a few marginal annotations (largely corrections and references), extensive manuscript indexing to endpapers (with some losses), deleted ownership inscription to title. **£650**

Two early London editions, scarce, of Piscator's exegeses on the epistles of Saints Paul, James, Peter, John, and Thaddaeus, with manuscript notes. The analyses of the German protestant scholar and Professor of Theology at Herborn Johannes Piscator (1546–1625) on the epistles of Paul were first published at Herborn as several separate works in 1589, and gathered into one book by the London printer George Bishop in 1593 before a much expanded second edition of the following year, as here; the *Analysis logica septem epistolarum Apostolicarum* first appeared in Herborn in the same year as this first London edition.

This copy has been carefully corrected and indexed by an early reader, whose manuscript notes also extract (on the lower pastedown) a series of maxims and mottos from the text.

Both works are scarce in North America, with ESTC recording only two copies of the first (Houghton and Huntington) and three of the second (Houghton, Huntington, and Folger). ESTC S114833 and S114893.

vita aeterna debet
in se, et in Chro. 18.
usus legis. 40.

¶ Adamum, dicitur peritum mortem.
¶ Chro, iustitiam et vit. 64.

233

fimus sancta vita et portis Chri. 408.
Error 504. qui quarunt scientiam ex philosophia.
529. 530. 535. 614. 630. et Job. 59.

Servandum est doctrinam pistor. 568. 579.
Necessitas utriusque naturae Chri. 605. 766.

Ratio mundi. 607. et vit. eiusdem.

¶ quos prohibere parum et riuuq. 621.

Quia sunt fidei et inhiat infidelium. id. Tit. 1.

Impi, etiam si uiuunt, tamen mortui sunt deo. 628.
¶ non renouantur peccatis aliam. 629.

De redditur egressia rectoribus. 634. mar. 10. 29.
mat. 6. 33. 16. 6. 10. 741. 16.

Vox dauidis prophetarum, vox est spiritus
sancti et Chri. 720.

puritas videtur tribu. 608.

consolatio vite dei prole. ita. 784.

Duo sacrificia sunt, laudis et beneuolentiae. 41.
¶ Opium et pueri. patrifamilias.

Nulla saluatio verbo. 28.

¶ Des peritum Adamo sicut Laui derimatus
in lumbis ppha. 63.

Lex sine spiritu. 60.

sapientia mundi, et dei. 194.

Chri, fidei inditum, et gratis pulchritudo. 195.

Tentatio bona et diabolica. 267.

examinata facta ranam. 267.

¶ quaedam nata in ipsis
quae legem sunt non.

¶ breu. de fidei. 419.

et charitate. 466.

id.

Jacob. 57.
et. 101.

ANALYSIS LOGICA
OMNIVM
EPISTOLARUM PAULI,

ad

Videlicet

ROMANOS.
CORINTHIOS PRIORIS,
CORINTHIOS POSTERIORIS.
GALATAS.
EPHESOS.
PHILIPPENSES.
COLOSSENSES.
THESSALONICENSES PRIORIS.
THESSALONICENSES POSTERIORIS.
TIMOTHEUM PRIORIS.
TIMOTHEUM POSTERIORIS.
TITUM.
PHILEMONEM.
HEBRAEOS.

Una cum scholiis & observationibus
locorum doctrine.

AUTORE

M. JOHAN. PISCATORE, SACRARUM
literarum in illustri schola Her-
bornensi Professore.

EDITIO SECUNDA,

Trorsum limatur & auctior, praesertim in quasdam epistolas
observationum accessione; & omnes margi-
nalia notarum adiectione.

LONDINI,

Impensis Geor. Bishop.

CLIO IO XCIIII.

SERBIAN EIGHTEENTH-CENTURY POET

25. [RAJIC, Jovan.] [*Title in Serbian:*] *Sobranie raznih nedelnykh i prazdnichnykh npravouchitel'nykh pouchenii, v trekh chastekh...* [*Collection of various edifying weekly and feast day sermons, in three parts...*]. Vienna, Stefan Blagorodnom i Novakoviche, 1793.

3 parts in one vol., folio, ff. 4, 92, 87, 75; printed 39 lines to a page in pre-Revolutionary Russian Cyrillic characters, title with engraved vignette and within ornamental border, engraved initials and type ornament throughout; a very good, fresh copy, small wormhole to gutter of first few gatherings not affecting text; in a ?Serbian contemporary binding of mottled sheep with striking eastern European block-printed endpapers, gilt border, spine gilt in compartments; rubbed and worn, front hinge starting, top section of spine defective, lettering now illegible. **£1750**

First edition in Serbian, very rare, of the collected sermons of the influential Serbian historian, poet and theologian, Jovan Rajic (1726–1801), translated from Church Slavonic. In 1794/5 Rajic published his monumental *History of Various Slavonic Peoples, especially the Bulgarians, Croats and Serbs* (*Istoriia raznykh slavianskikh narodov, naipache bolgar, khorvatov i serbov*), which was a synthesis of all earlier Serbian historiographic literature and remained an important source for national history well into the nineteenth century.

OCLC cites a copy at New York Public Library (previously no. 786 in the Fekula Collection), and an imperfect copy at Cambridge.



Во Слабѣ и Тѣлѣ, Единноушныя, Животворѣща, и мѣлазѣ-
лимыя Трои, Оца, и Сѣна, и Сѣга Дѣла: напечатана Книга сѣла:

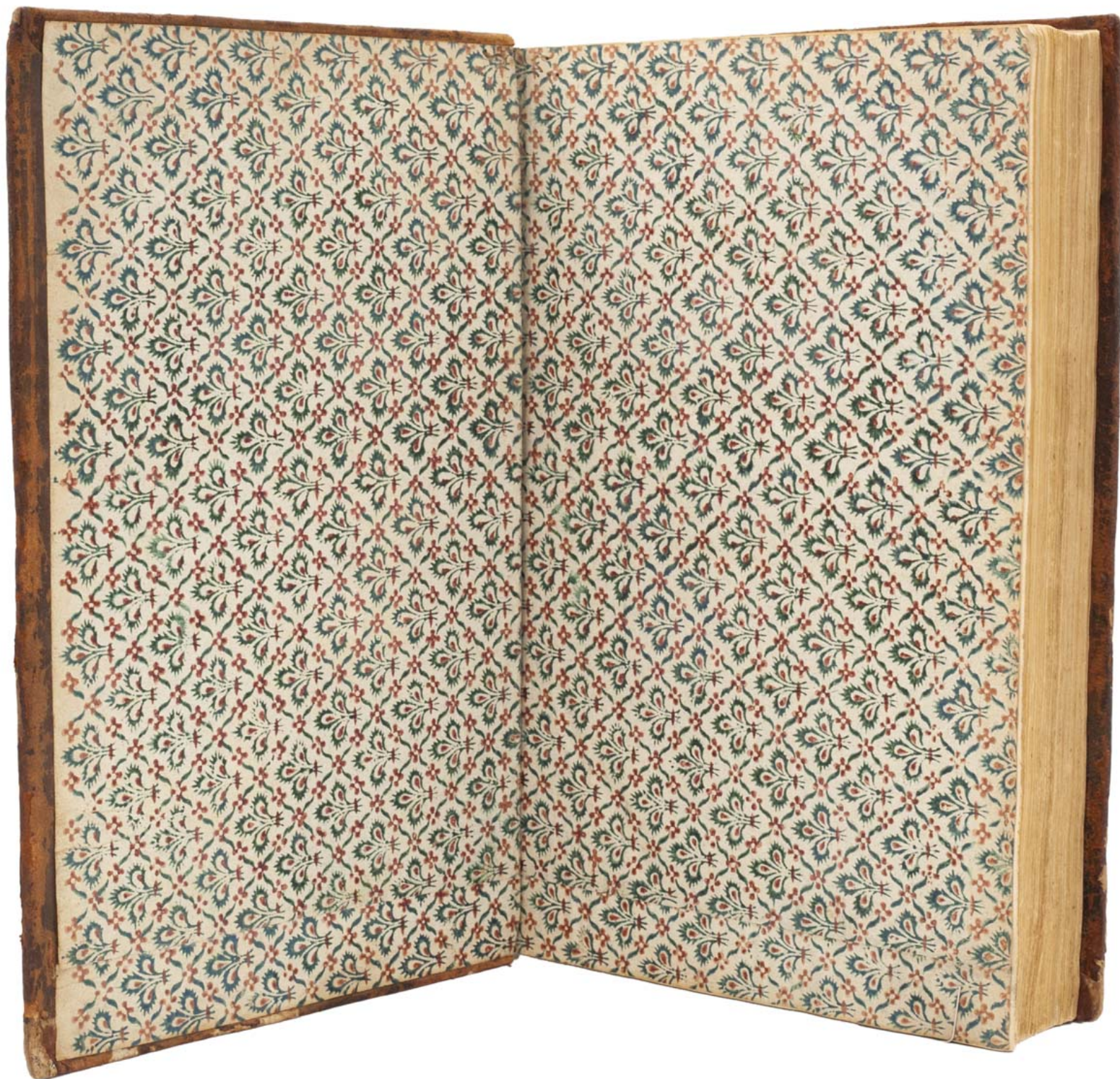
СОБРАНИЕ
РАЗНЫХЪ НЕДЕЛЬНЫХЪ И ПРАЗДНИЧНЫХЪ
ПРЯВОУЧИТЕЛЬНЫХЪ
ПОУЧЕНИИ
ВЪ ТРЕХЪ ЧАСТЕХЪ
ПО СЛОВУ
ГОСПОДИНУ.

ОДЪ ДОЗВОЛЕНІЕМЪ ПРАВИТЕЛЬСТВУЮЩИХЪ.

Благословеніемъ же православнаго
АРХІЕПИСКОПА И МИТРОПОЛИТА
КАРЛОБАЧКАГО
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ВЪ ЦАРСТВУЮЩЕМЪ ГЛАДѢ ВІДНИИ.

При Стефанѣ Благородномъ и Новакевичѣ въ Лѣтѣ ѡ сотворѣ-
ніа мѣлазѣ и рождѣніа жи, по слову Бга слова Лѣтѣ. Индѣста а.



REPUBLICAS
DEL MUNDO

DIVIDIDAS EN LOS VII LIBROS.

ORDENADAS POR F. HIERONYMO

Roman, frayle professo, y Cronista de la orden de S. Augustin.

Natural de la ciudad de Logroño.

DIRIGIDAS ALA S.C.R.M. DEL REY DON PHILIPPE,

Rey de las Españas, nuestro Señor.



CON PRIVILEGIO.

En Medina del Campo, por Francisco del Canto.

M. D. LXXV.

CENSORED

26. ROMAN Y ZAMORA, Jerónimo. Republicas del mundo divididas en XXVII [changed to 'los VII'] libros ... Medina del Campo, Francisco del Canto, 1575.

Folio, ff. [12], 414; wanting ff. [2-7], 11-14, 31-38, 47-48 (ff. 46 and 49 pasted together), 51, 52, and 69-72 which have been excised by the censor; large woodcut royal arms to title, divisional titles with woodcut borders, woodcut initials, head- and tail-pieces, text in two columns; closed tears to ff. 42, 129 and 414, old repairs to title verso and verso of last leaf, occasional marginal worming and damp-staining, browning and spotting throughout; in recent vellum boards, author, title and imprint to spine; some passages crossed through in ink or pasted over with paper (ff. 30v, 225v), a few manicules, marginal notes and some underlining; inscriptions to title: 'Ex libris Michaelis Payssa'; 'Ex libris Ludovici Palau J.U.D.' (crossed through); '... et correxit ex commissione sancti officii Ludovicus ... 1630' (crossed through). £850

First edition of the first of three volumes of Jerónimo Román y Zamora's important and controversial study of the 'Republics of the world', much influenced by the work of Bartolomé de las Casas, this copy thoroughly censored, with passages crossed through and pasted over, and whole sections excised.

'Within a few months of its publication, the Council of the Indies asked Philip II to have the work withdrawn from circulation because it dishonored the first conquistadores and cast doubt on the legitimacy of Spanish rule in the New World. In 1583 the *Republicas* appeared on the Spanish Inquisition's index of prohibited books, and in 1584, on its index of books to be expurgated' (Rolena Adorno, 'Censorship and its evasion: Jerónimo Román and Bartolomé de las Casas' in *Hispania* 75 (1992), p. 812).

The bulk of this first volume is devoted to the *republica Hebraea* and to the *republica Christiana*, with the former receiving most of the censor's attention. 'It is clear that Román was challenging Inquisitorial censorship with his lengthy account of Jewish culture. He was not put off by the stipulations of the *Indices* of 1551 and 1559 that strictly forbade the publication of works ... that contributed to the remembrance of Jewish rituals' (*ibid.*, p. 813). Our volume appears to have been subjected to the same censorship as that described by Adorno in the Lilly Library copy: 'Suppressed are the accounts of rituals and traditions that the censors considered dangerous because they portrayed sympathetically the customs destined for eradication. The censors obviously also objected to the author's statement of sympathy for the Jewish people and the assignment of guilt to Spain for crimes committed against them' (*ibid.*, p. 814).

USTC 341427.

Libro segundo

4. Reg. ca. 11.
y 12.

Los de la Biblia, te amo, y viejo, y no
toma se este noble de la dictio. He
ca es Berith, q es lo mismo q test
to, o co federacion entre los q viuen,
asi Laha hizo testameto co Jacob q fue
con federacio. 1. Abrahã tomo ojeas
y bruyas y de los Abimelech, y hiza
ro testameto y co federacio. Quando di
Dios la circuncisio, dixo, en quẽs
la carne de vfo prepucio, y esto sera
de la confederacio q ay entre mi y vo
sotros. Y S. 1. q. a los Hebreos vfa dñe
bre de testameto en este sentido: y por
a q lo q Dios madaua era señal de lo q a
uia entre el y el pueblo Hebreo, por
se llama testameto, o testimonio y co
federacio, y de esta misma manera se
despues testameto nuevo el S. Euangelio,
y los demas libros canonicos, por q hizo
cofederacio el hijo de Dios co los q vi
ellen ala fe, q si guardaua la ley, y
mandam. 1. no se daria el cõu, q hasta
entonces se le auia abierro mi ama sub
do a el radi. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

1022.4.

republica

H A L L A M O S en el viejo testa
mento memoria de otros libros sagra
dos de los quales por diuersas partes se re
fieren y remiten al lector a el en cosas
harto dignas de ser sabidas. Así sabemos
q el libro de los juezes haze mencio al li
bro de los iustos, y ala pphcia de Nathã,
ay memoria en los libros del Paralipo
menon y de Gad en el primero del Para
lipomenon, y Salomon haze mencion
del libro de Augur y de otros. Tambien
ay libros de Cozaz, Semeas y de Addo,
y de Iehu, hijo de Cananã, y en fin Ahias
Salonites, y así se podria traer otros mu
chos libros que se alegan en las diuinas
letras, y si me preguntassen q como no
parecen responderia de dos maneras, q
o se perdieron despues de la captiuidad
de Babylonia y se quemaron con otras
cosas preciosas, o que viendo que no era
de eficiencia para la auctoridad de la ygle
sia y synagoga no los pusieron entre los
libros canonicos, y así perecieron con
otros muchos libros, y esto me parece q
basta para los libros tocante al testamen
to viejo.

F A L T A N aqui dos puntos para
lo tocante a este argumento, y el prime
ro es quanto tiempo estuuieron los sa
grados libros ascondidos ala gentilidad
y como fueron trasladados, y el otro co
mo a dia se atreuió a aprouechar se de
la escriptura sancta para cosas proph
nas que Dios no lo castigasse con mani
fiesto milagro: pero esto sera bien que
sea en otro capitulo, porque no quiero
canfisar al lector, y así lo procurare hazer
en todo el corriente desta obra, si se pu
diere hazer sin hazer agrauio ala disposi
cion que pidiera la materia.

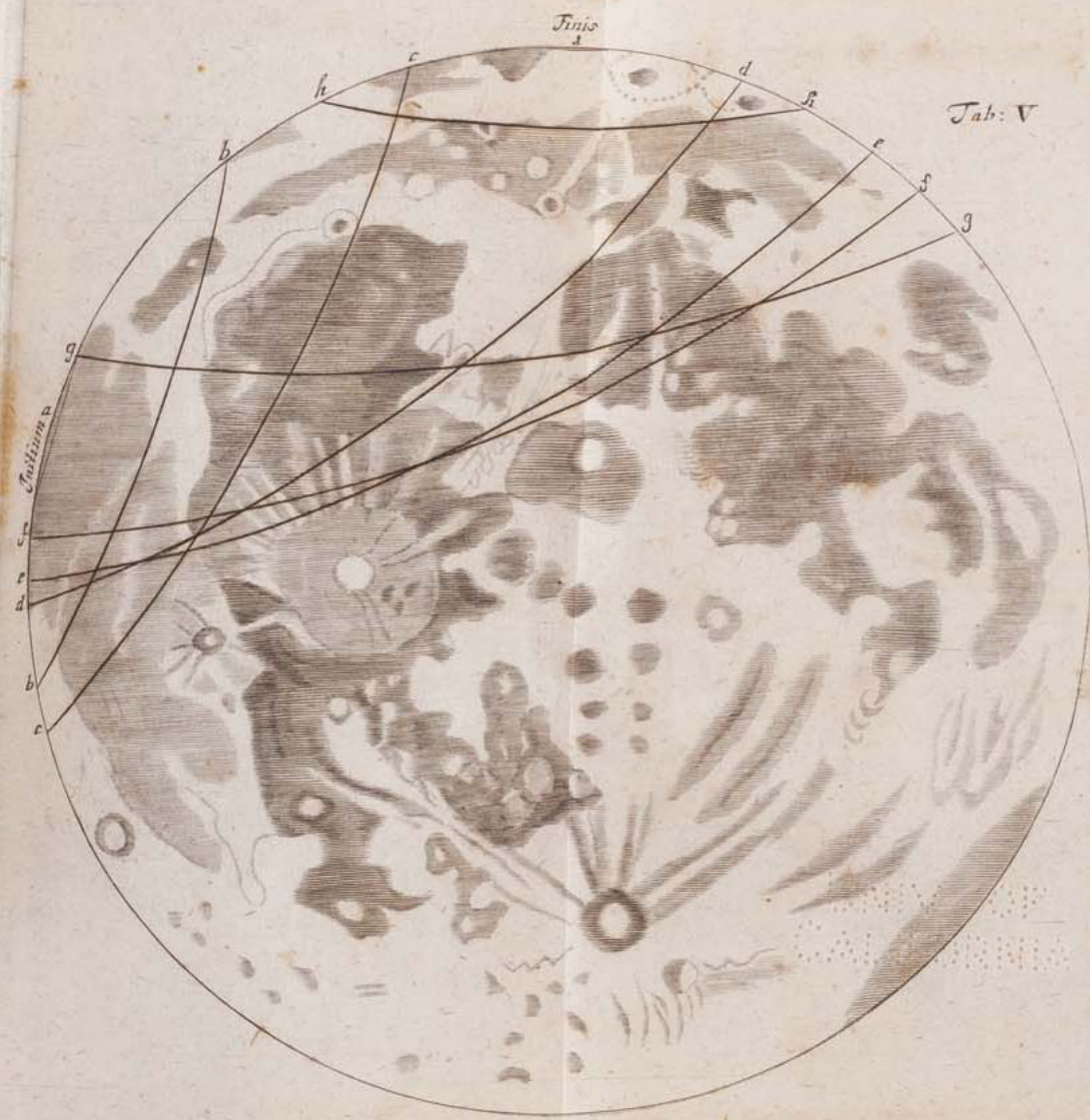


27. [ROYAL PRUSSIAN SOCIETY OF SCIENCES.] *Miscellanea berolinensia ad incrementum scientiarum, ex scriptis societati regiae scientiarum exhibitis, edita, continuatio I. cum figuris et indice materialium.* Berlin, Johann Christoph Papen, 1723.

4to, pp. [10], [2 (part-title)], 160, [4 (woodcut)], 161-188; with folding engraved frontispiece and 8 folding plates; foxed with offsetting; contemporary vellum over boards, edges speckled red and green, sewn two-up on 5 cords; dust-stained and a little rubbed, slight rust-marks to upper board; nineteenth-century bookseller's label (Ostinelli, Como) to upper pastedown, bookplate of the University of California, with duplicate release stamp to upper pastedown and inobtrusive perforated stamp to title and plates.

£575

First continuation of Leibniz's *Miscellanea berolinensia*. First appearing in 1710, the publication of the *Miscellanea* was revived in 1723 as the official journal of the Royal Prussian Society of Sciences after the death of Leibniz, its founding President. The *Continuatio* comprises articles on literature, mathematics, and mechanics, with contributions by the astronomers Johann Wilhelm Wagner, Johann Philipp von Wurzelbauer, and Christfried Kirch, the mathematicians Chrisoph Langhansen, Jakob Hermann, and Philippe Naudé the younger, and the linguists Gisbert Cuper, Johann Georg Wachter, and Justus Christoph Dithmar.



Der entdeckte Nutzen des Seegrases zum Füllen der Küssen und Polster

von

M. S. S. Lehmann Dr.

Königl. dänischem Justizrathe, Committirten des General-
Landes Oekonomie und Commerz-Collegii, Fabrik-Director,
mehrerer gelehrten Gesellschaften Mitgliede.

Auf allerhöchstem Befehl herausgegeben
durch *Thornd*
das Königl. Gen. Landes Oekonomie u. Commerz-Collegium.



Kopenhagen bey Sehnböthe.
1814.

GET STUFFED... WITH SEAWEED!

28. [SEAWEED.] LEHMANN, M.C.G. Der entdeckte Nutzen des Seegrases zum Füllen der Küssen und Polster. *Copenhagen, Sehnböthe, 1814.*

12mo, pp. 23, [1]; with an attractive engraved title-page vignette; a very good copy in contemporary yellow wrappers; slightly faded; contemporary ownership inscription to half-title and title. **£200**

First German edition of a curious work extolling the use of sea-grass, or seaweed (*zostera marina*), for stuffing cushions, pillows, mattresses, and upholstery.

Considerably cheaper than horse-hair, Lehmann states that sea-grass, if harvested correctly, did not rot, but curled when dry, remaining firm and springy, and the pungent smell easily rinsed away. He then proceeds to give detailed instructions for harvesting it, as illustrated on the title-vignette, and describes the correct procedure for filling mattresses.

OCLC and KVK together record two copies of an earlier Danish edition, dated 1812, both in Denmark (Royal Library and Botanisk Centralbibliotek).



29. [SNOWDON, Antony Armstrong-Jones, Earl of]. [Susie Bick for Complice as Mary Poppins]. [1988].

Suite of 10 photographs (275 x 240 mm.); vintage color C-print; very good specimens, from the Nando Miglio collection. **£3,200 + VAT in UK**

Outstanding collection of original photographs of the 1988 advertising campaign starring Susie Bick impersonating Mary Poppins, by Antony Charles Robert Armstrong-Jones, first Earl of Snowdon (1930–2017). Lord Snowdon was one of the most notable British photographers of the second half of the twentieth century and an honorary Fellow of the Royal Photographic Society.

‘Snowdon was influential in bringing an informal approach to royal portraiture. His post-war fashion photographs were credited for ‘enlivening’ *Vogue*, for which he has been working for over six decades. He is also celebrated for his pioneering photo essays during nearly thirty years at *The Sunday Times Magazine* (from 1962 to 1990), documenting the arts and social issues’ (National Portrait Gallery). An important retrospective of Snowdon’s work was held by the National Portrait Gallery in 2000.



The group has a distinguished provenance, coming from the collection of Nando Miglio, celebrated artistic director of advertising campaigns for fashion designers such as Chanel, Dior, Versace, Valentino, Armani and Fendi.



TEMPESTA'S ENGRAVINGS CYCLE

30. TASSO, Torquato. Il Goffredo overo Gierusalemme liberata del sig. Torquato Tasso. Con le figure intagliate in rame dal Tempesta. Rome, Filippo de Rossi, 1657.

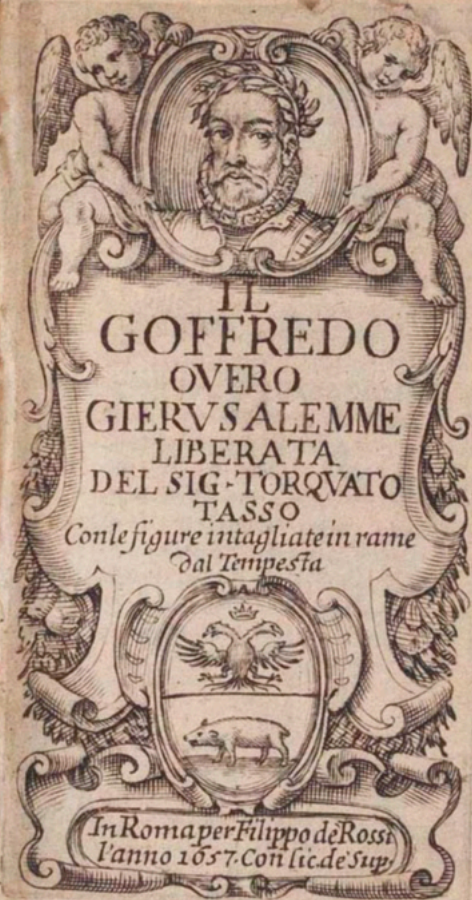
12mo, pp. [xvi], 521, [1]; woodcut cartouche title, **21 full-page engravings by Tempesta**, head- and tail-pieces; small marginal loss to the upper corner of title, not touching text or woodcut, else a very good, clean, unsophisticated copy in contemporary vellum, ink titling to spine, edges sprinkled blue; bookplate of Eric Underwood (1912–1952, Oxon., Christ Church), a barrister, an advocate of Anglo-American relations, and a journalist who wrote under the pseudonym of Peter Simple. **£400**

Attractive copy of the 1657 illustrated pocket Gerusalemme liberata, reprinting the successful Rome edition of 1607. It includes Tasso's *Allegoria del poema*, printed as introduction to the poem, and is enlivened throughout by one of the famous cycles of engravings produced by Tempesta.

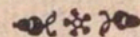
Tasso's epic poem first appeared in 1581, portraying a real conflict (albeit with large additions of fictional and fantastical elements) between Christians and Muslims, thus resonating with contemporary readers at a time when the Ottoman Empire was advancing through Eastern Europe. Its engaging combination of warcraft with the erotic and the exotic was vastly successful, with its scenes borrowed in all arts throughout the following centuries. In England, Edmund Spenser honoured Tasso as an 'excellente poete' and employed elements from the poem in *The Faerie Queene*. The *Liberata* was also a source for Milton's portrayal of Satan and the demons in the first two books of *Paradise Lost*.

See Gamba, 948. IT\ICCU\LO1E\002036.





CANTO DECIMOTTAVO.



ARGOMENTO.

Prima i suoi falli piange; e poi l'impresa
Del bosco tenta e vince il buon Rinaldo.
Del Campo Egittio s'è nouella intesa,
C'homai s'appressa; però astuto e baldo
Và à spiarne Vastrino. aspra contesa
Falsi intorno à Sion ma tanto è saldo
L'aiuto, e han dal Ciel l'armi Christiane,
Ch' à noſtri in preda la Città rimane.

I

Giunto Rinaldo, oue Goffredo è sorto
Ad incontrarlo, incominciò: Signore,
A vendicarmi del Guerrier, ch'è morto.
Cura mi spinse di geloso honore.
E s'io n'offesi tè, ben disconforto
Ne sentij poscia, e penitenza al core.
Hor vengo à' tuoi richiami, & ogni emenda
Son pronto à far, che grato à tè mi renda.

2

A lui, e'humil gli s'inchinò, le braccia
Stese al collo Goffredo, e gli rispose:
Ogni trista memoria homai si taccia,
E pongansi in oblio l'andate cose.
E per emenda io vorrò sol, che faccia,
Quai per vſo faresti, opre famose:
E'n danno de'nemici, e'n prò de'noſtri
Vincer conuienti de la Selua i mostri.

L'an-

Θ Ε Ο Φ Ρ Α Σ Τ Ο Υ
ΧΑΡΑΚΤΗΡΕΣ
Η Θ Ι Κ Ο Ι.
THEOPHRASTI
CHARACTERES
ETHICI.
EX RECENSIONE
PETRI NEEDHAM,
ET VERSIONE LATINA
ISAACI CASAUBONI.
GLASGUAE:
IN AEDIBUS ACADEMICIS
Excudebat ROBERTUS FOULIS Academiae
Typographus. MDCCXLIII.

UNIVERSITY PRINTER

31. THEOPHRASTUS. Theophrastou charakteres ethikoi. Theophrasti characteres ethici. Ex recensione Petri Needham, ex versione Latina Isaaci Casauboni. *Glasgow, Robert Foulis 'academiae typographus', 1743.*

12mo, pp. [2], 105, [2 blank]; text in Greek and Latin on facing pages; a few light marks; very good in contemporary calf, gilt border to covers, spine richly gilt with lettering-piece, red edges, marbled endpapers; extremities and boards lightly rubbed. **£150**

Handsomely printed Foulis edition of Theophrastus' *Characters*, with the Greek text established by Peter Needham (1680–1731) and the Latin version of Isaac Casaubon (1559–1614).

The successor to Aristotle as head of the Peripatetic School, Theophrastus (c. 370–285 BC) wrote on a wide range of subjects, notably botany, but is best remembered for his *Characters*, entertaining descriptions of the nature and qualities of various types, including the 'flatterer', the 'idle chatterer', the 'shameless', the 'sponger', the 'penny-pincher', the 'gripping', the 'squalid', the 'fraudulent', and the 'cowardly'. The *Characters* became a paradigm for European literature, and in the seventeenth and eighteenth centuries found translators and imitators in England, France, and Germany.

Robert Foulis (1707–1776) worked as a bookseller in Glasgow before turning to printing in 1742. In 1743 he successfully petitioned to become printer to the university, proudly stating that he had 'provided himself with types both Greek and Latin of such exactness & beauty that can execute printing work in either language, in such manner as will be no dishonour to one who bears the character of University-Printer' (*ODNB*). This is the first book in which Foulis described himself as 'academiae typographus', and the first to employ his parallel-text scheme, with Greek and Latin on facing pages.

ESTC T153066; Gaskell, 40 (variant). Another Foulis edition of the same year, in octavo, has the Greek text preceding the Latin.

LB. 38.

32. [VENICE.] PRIULI, Girolamo, Doge. Document regarding the sale of land at Rimini. *Venice, 6 November 1561.*

Manuscript on vellum, in Latin, 120 x 300 mm approx., mounted on red embroidered cloth in glazed wooden frame 250 x 420 mm; 8 lines of text in cursive hand in light brown ink, notarial signature to bottom right; lead bulla on two cords depicting St Mark and the Doge; a few small wormholes, creases from folding, very good; newspaper cutting (detailing provenance) pasted to back of frame. **£450 + VAT in UK**

A document issued by Girolamo Priuli (Doge of Venice 1559-1567) approving an instrument of sale executed by the notary Marco Antonio de Cavaneis, on 9 October 1546, transferring 270 'tornaturas' (a measure of land) at Rimini ('Arimino'), on Italy's Adriatic coast, from doctor Aurelio Superchio to Simone Bonamini.

Simone Bonamini (1503-1579) served as the *majordomo* of Guidobaldo II della Rovere, Duke of Urbino and patron of Titian.

Provenance: from a collection of documents presented in 1939 by count Decio Bonamini-Pepoli to the archives of the Ca' Granda Ospedale Maggiore in Milan, and later dispersed.

It on

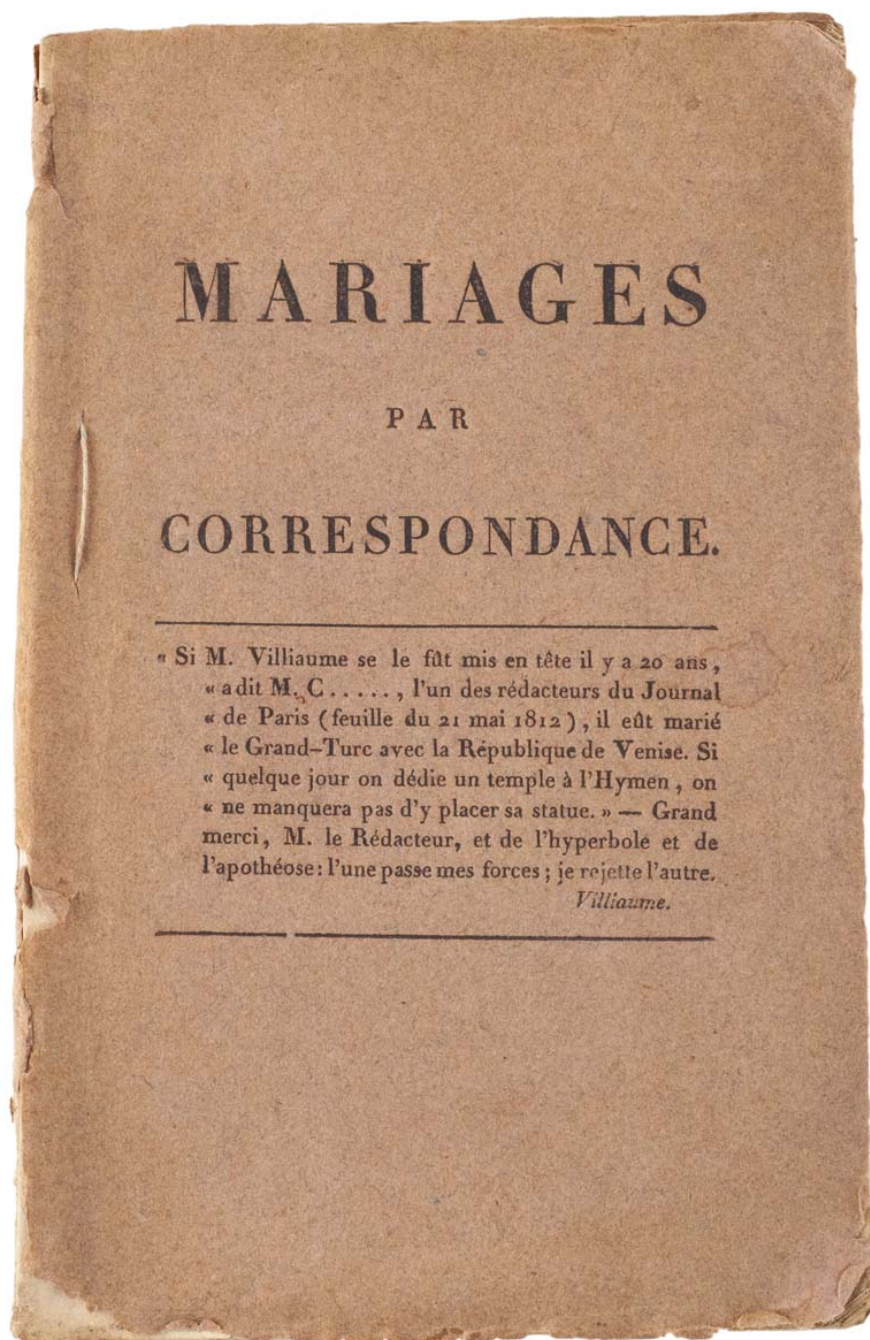


...miuorati, et singulis tam a
...de Cananensis p. l. l.
...scripsi, et publicauit
...vendidit, circa q. m.
...in famul., cuius m. m. m.
...palatii de societate nation
...L. T.



DOGE PRIULI
VENEZIA-1561





33. [VILLIAUME, Claude]. Extrait du porte-feuille de M. Villiaume, précédé d'un opuscule sur son agence et ses mariages. Libre 1er [all published]. *Paris, chez M. Villiaume, 1813.*

8vo, pp. iv, 5-62; minute paper flaws to 2 leaves, marginal chip to another, title-page lightly frayed in the lower margin; original printed brown wrappers, bearing the title 'Mariages par correspondance'; wrappers chipped at foot, more so the lower wrapper, a chip to the spine, edges and corners a little frayed. **£350**

First and only edition, rare, of an extraordinary document: the self-published prospectus, including a selection of match-searching correspondence, of what is believed to have been the first French marriage agency.

During a spell in the asylum at Charenton, a result of his involvement in a plot to assassinate Napoleon, Claude Villiaume had the idea of marrying the inmates off to one another, and profiting from the matchmaking. Although this did not meet with much success in the asylum, he persevered with the plan on his release, establishing himself in Paris and placing advertisements in the *Petites Affiches*. These were so successful that he was able to set up shop on the rue Neuve-Saint-Eustache, trading as the Agence Générale et Centrale pour Pais et l'Empire, acting not only as a marriage agency but an employment agency and more. The present volume contains an essay on the theory and practice of Villiaume's enterprise, together with a selection of letters addressed to Villiaume by clients recommending themselves and setting out their requirements: a spectacular portrait gallery of Parisian bachelors' and bachelorettes' lives and desiderata.

Villiaume's agency was not uncontroversial, but his success eventually became international: in 1829, the Belfast Commercial Chronicle noted, 'In every country of the world he assures he has emissaries of the most insinuating address, attractive person, and polished manners; and in the course of his extended practice, he has been the means, in the hands of Providence, of uniting Americans with Europeans; English, Dutch, Swedes, Russians, Italians, Poles, and Germans, with persons of every nation and of every clime!'

See A. Mansker, "Marriages by the Petites Affiches": Advertising Love, Marital Choice, and Commercial Matchmaking in Napoléon's Paris' in *French Historical Studies* 41 (2018), pp. 1-31. OCLC records four copies only, at Cornell, NYPL, Geneva, and the BnF.

CAROLVS MAGNVS IMP.

CARLEMANNI

FRATER.



Vis Carolo magno vixit, q̄s Cæsare maior?

Plura quis à victa gente trophæa tulit?

Sarracenigenas qui Christi miles & vltor

Sperato Christi contudit auspicio.

Submotis toto qui reddidit orbe Britannis

Regem cum Regno reddita scepra suo,

Qui Sardos, Boios, Lombardos, Saxonas, Hunnos

Compulit Imperij fræna subire sui.

G

34. [WOEIRIOT de Bouzey, Pierre (*engraver*).]
 CLÉMENT de Treille, Nicolas. Austrasiae reges et duces
 epigrammatis. 'Cologne' [Nancy or Pont-à-Mousson?], [s.n.], 1591.

Small 4to, pp. [8], 130 [2 (blank)]; 63 copper-engraved portrait medallions printed in text, engraved device to title and woodcut initials throughout; title stained, light damp-staining to top margin, pagination occasionally minimally trimmed; modern half vellum with marbled sides over older boards, spine lettered in ink, edges stained red; washed inscription to title verso, final blank with early eighteenth-century manuscript notes adding biographical records of some of the subsequent dukes. £650

First edition of a scarce collection of portrait medallions of the kings of Austrasia and dukes of Lorraine, from Theuderic I to Charles III. A native of Lorraine, Pierre Woeiriot de Bouzey (1531–1596) practised as a goldsmith in Lyons before moving into painting and sculpture and becoming one of the most important engravers in sixteenth-century France. The sixty-three splendid portrait medallions in the present work are testament to Woeiriot's subtle attention to detail and finish, qualities also shown in his medals of Catherine de' Medici, Simon Costière, and Charles III of Lorraine (1572). He executed the present plates, of which many are likely derived from coinage and commemorative medals, around 1572–3; the dedication is dated 1573, but the death of Nicolas Clement delayed publication until 1591 when the manuscript and plates were rediscovered by Sieur de Blondfontaine and published.

Two versions of the work were issued simultaneously: the present edition in the original Latin, and a French translation by Guibaudet. In the latter, Guibaudet states that the engravings were executed by 'Bozey'; Woeiriot often signed his work 'Bozaeus', after his mother's maiden name. Subsequent Latin editions appeared in 1593, 1610, and 1619.

In this copy Charles III is portrayed without the plumed bonnet which appears in another issue.

VD16 C4083; USTC 2212677; Cioranesc0 6701; cf. Lipperheide Fa5; not in Adams.

FLEMISH SEALS

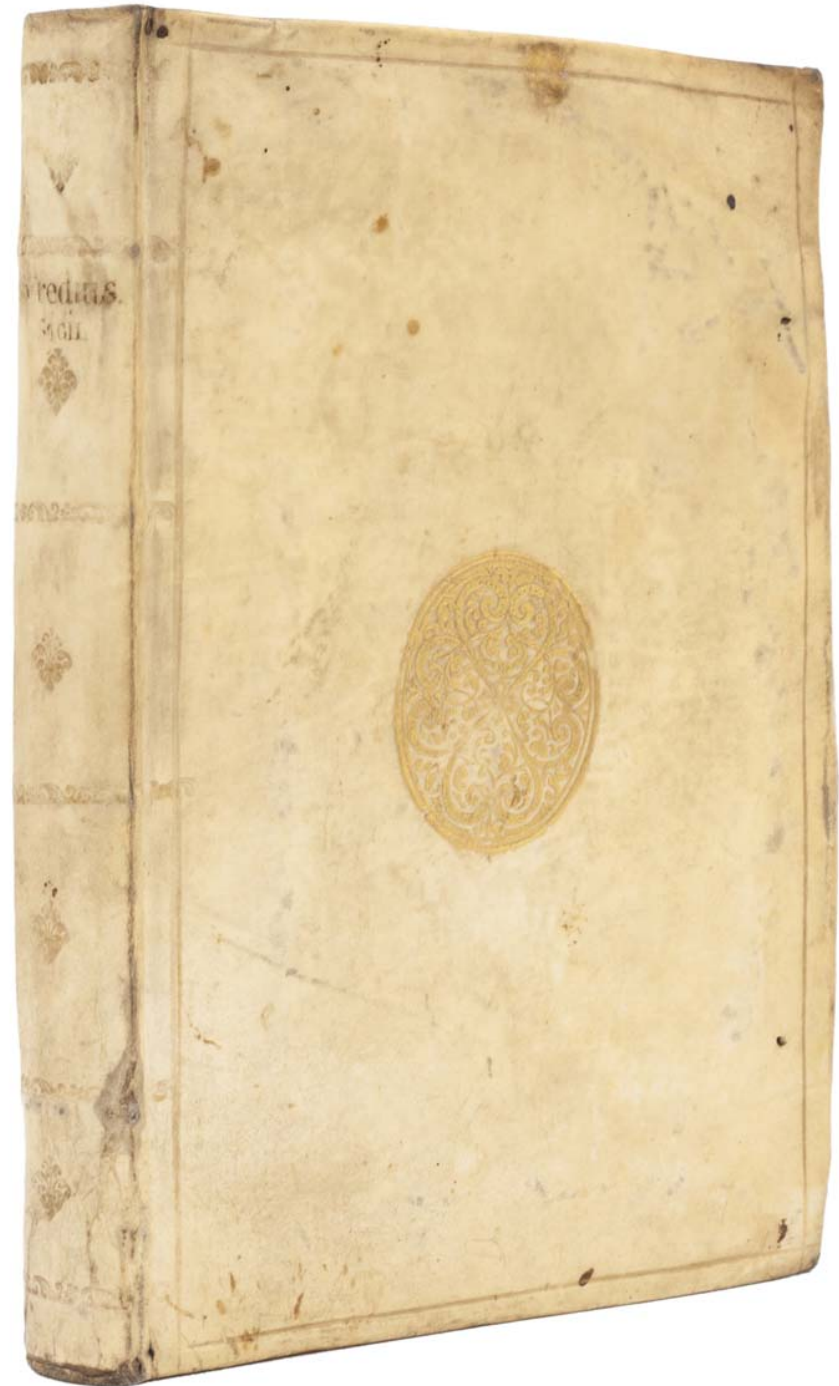
35. WREE, Olivier de. Sigilla comitum Flandriae et inscriptiones diplomatum ab iis editorum, cum expositione historica. *Bruges, Jan-Baptiste van den Kerchove, 1639.*

Folio, pp. [8 (of 12)], 308, [96]; partially printed in blackletter; copper-engraved seal to title, with copper-engraved map, family tree, chart of coat of arms, and illustrations of seals (of which 2 full-page) in text; bound without (:):3.4 (dedication); light damp-stain to later leaves, a few tears (seldom affecting text) with old repairs, occasional marginal paper-flaws; otherwise an attractive copy in contemporary Dutch vellum with central gilt block, spine gilt in compartments, yapp fore-edges with vestigial ties, gilt edges; lightly bumped with a little dust-staining; early nineteenth-century inscription of Jan-Jacques Lambin to title, 'Lambin, archiviste van Ypres'. **£750**

First edition of de Wree's authoritative catalogue of Flemish seals, an attractive copy in contemporary vellum gilt. Exquisitely engraved by Samuel and Adriaen Lommelin and François Schelhaever the elder and younger, the illustrations offer an accurate and elegant record of the seals of the counts of Flanders from Baldinus in the ninth century to the contemporary Philip IV.

An earlier edition is almost certainly fictitious: a single copy dated 1630 is recorded at the National Library of Scotland, likely an erroneous transcription.

USTC 1004367; STCV 6687928.



In arch.
urb. Brug.

PO, & MARGARETÆ sunt conciliati; ita uterq;: PHILIPPE fils &c. Ut ante. Et MARGVERITE Duchesse, Contesse, & Dame des diz payz & lieux &c. En tesmoing de quelles ches, nous Duc & Duchesse dessusdis; & nous I E A N N E par la grace de Dieu Duchesse de Luccembourg, de Brabant, de Lembourg; nous Duc A V B E R T Bailz, Gouverneur, & Heretier des pays de Haynau, de Hollande, de Zelande, & de la Seigneurie de Frise &c. auons fait mettre nos seaux a ces lettres. Donnees a Tournay, le XVIII jour de Decembre, l'an de grace M. CCC. LXXXV. Par Monf. le Duc & Madame la Duchesse. Gerbode.

Vidum quoque reperio PHILIPPVM altero sigillo, à superiore, si ornatum fundi sigillaris, uniusque scuti Regutetenfis transpositionem excipias, vix diverso.



Diplomatibus, hoc sigillo confirmatis, inscriptum est, ut solius
PHILIP-

PHILIPPI superioribus: hac verò formulâ subscriptum: Donne a Oudenarde, le penultime jour de l'annier, l'an de grace mil trois cens quatre vins & neuf. Par le conseil estant a Oudenarde, ou quel vous estiez. Gerbode. Vnde apparet illud fuisse concilii ejus privati.

Exstat aliud præterea sigillum, scutis iisdem, situ tamen utrobique diversis, exaratum: adjecto in circumscriptione marginali, Paris Francia titulo, quo sigillo in Gallia est usus.

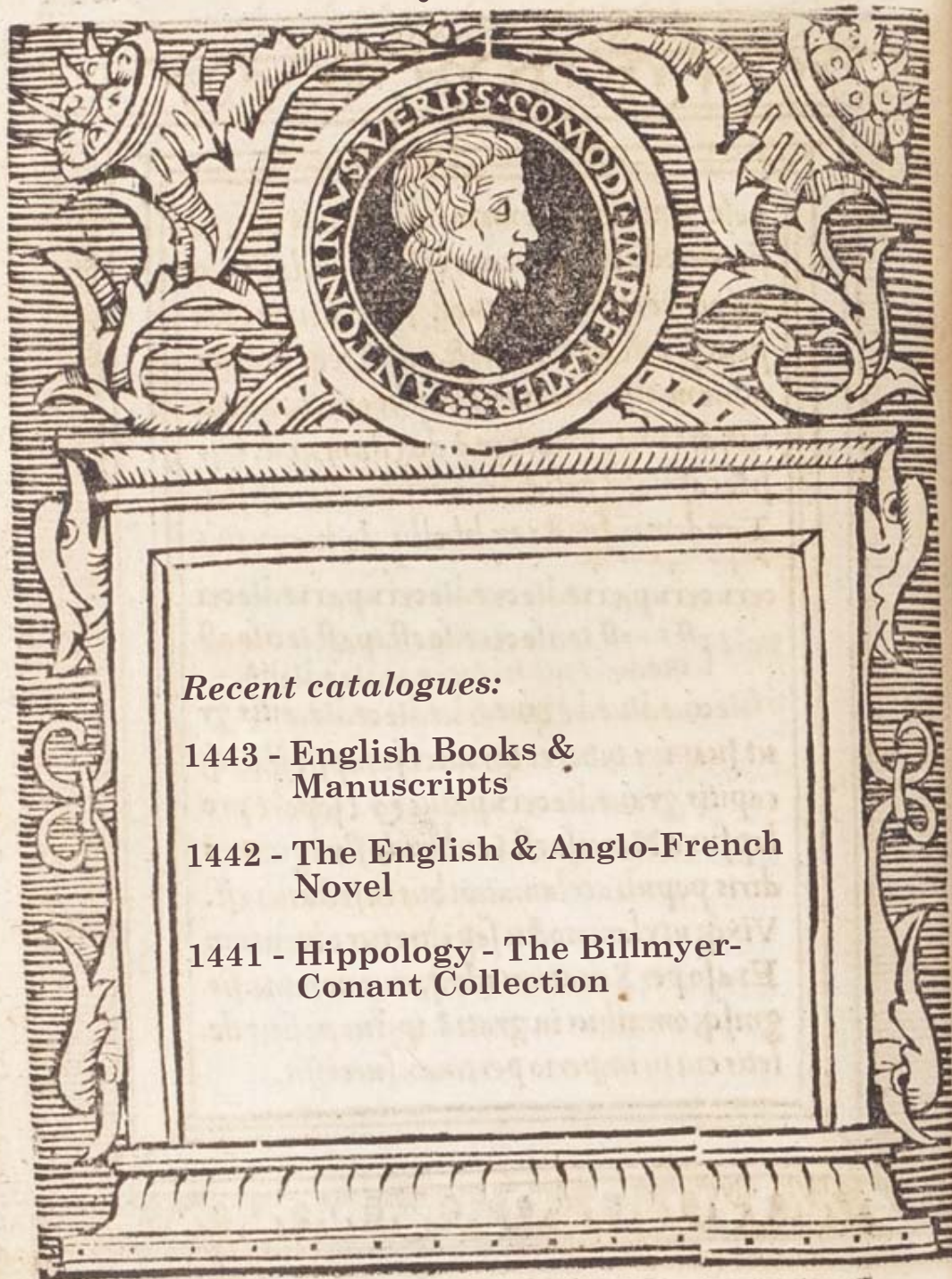
Id appensum vidi diplomati, cujus etiam principium erat, ut supra PHILIPPI solius; hic verò finis: Donne a Vernon sur Seine, le derrain jour de Juillet, l'an de grace M. CCC. LXXXVII. Par Monseigneur le Duc, a la relation de son conseil, ou quel vous estiez. Gillis.

Brug. in
Hospitat.
S. Ioann.

In arch.
urb. Brug.



Solus hic inter Comites Flandriæ, quod ego quidem deprehendi Patrij vulgò Paris Francia, titulum in sigillo suo expressit;
F 4 cum

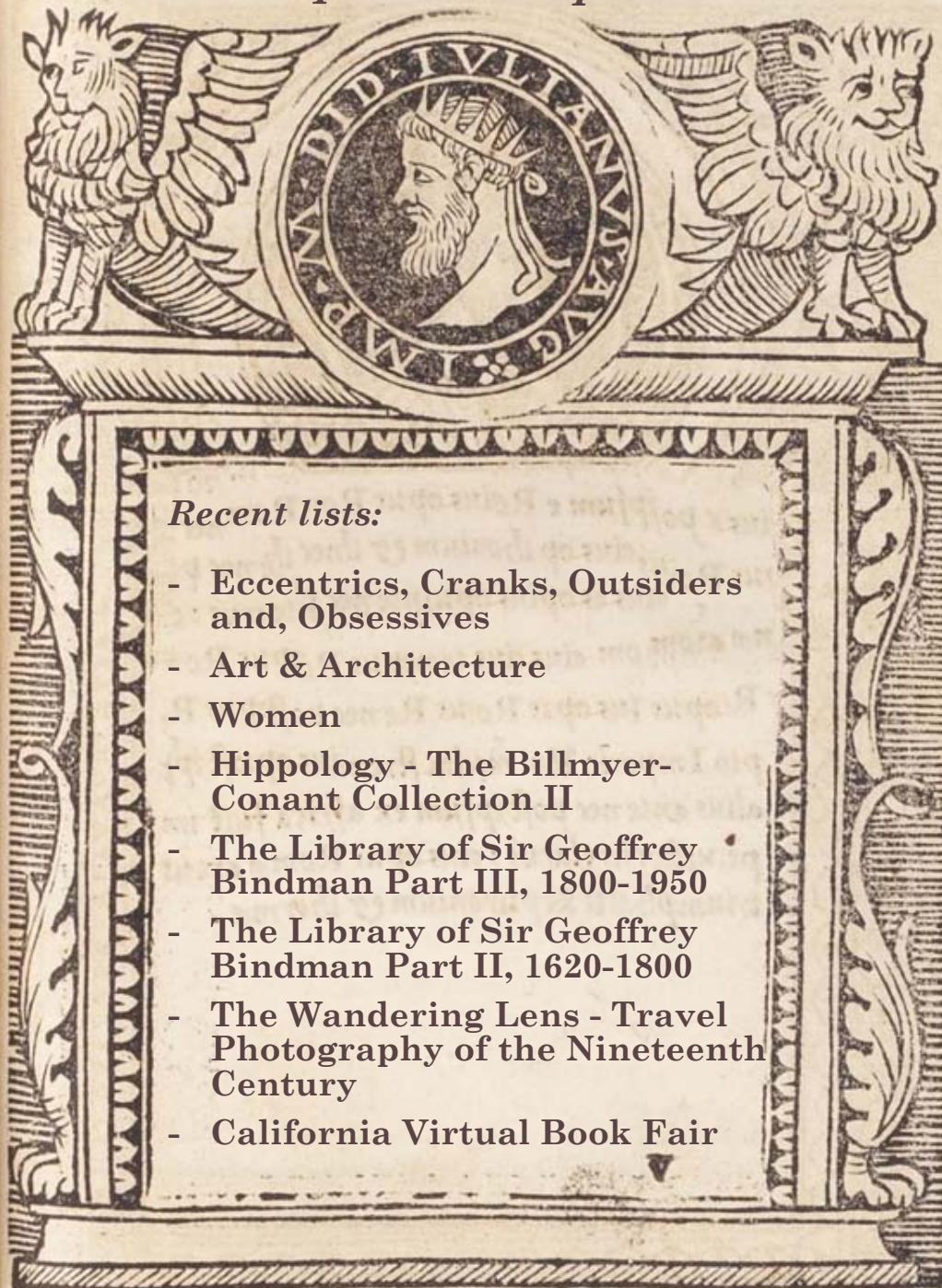


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