

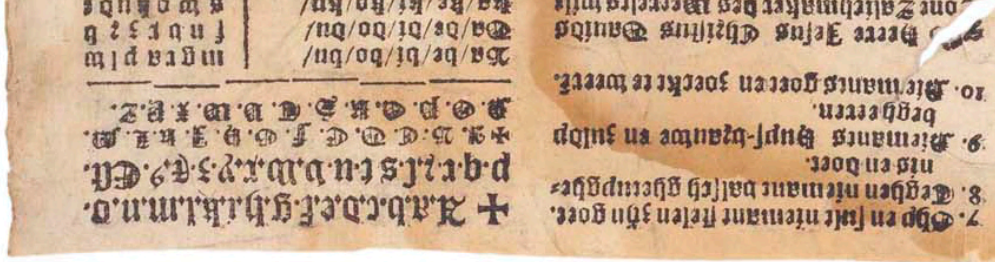
Humilitas.

NEW  
ACQUISITIONS  
QUARITCH - JUNE 2021



Gloria.





AN INCREDIBLY RARE ABC  
 PRINTED BY A WOMAN AND USED AS BINDING WASTE

1. [ABC.] + A. a. b. c. d. e. f... *Ghent, the widow of Jodocus Dooms, 1639* [(colophon:) *Ghedruickt Te Ghent, by de Weduwe von loos Dooms, wonende op de Craen-leye, 1639*].

Partial single sheet, 200 x 310 mm approx., comprising three copies of a booklet, each 16mo, ff. [2]; printed in blackletter; one quarter (corresponding to one booklet) in good condition, with only a tear to lower outer corner, with no loss; the other two quarters stained and with a few marginal tears, with small loss of text; one quarter cut away. £750

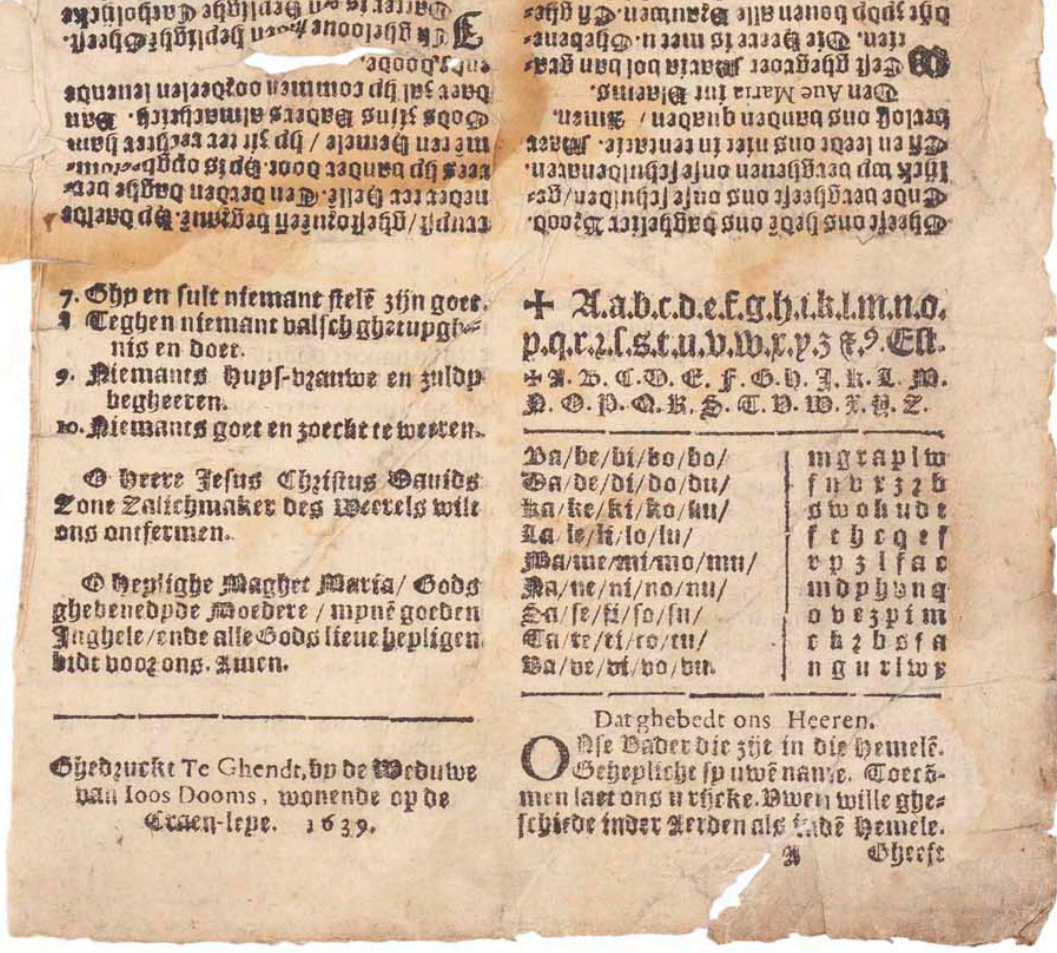
A substantial fragment of a single sheet imposition comprising three copies of an extremely rare four-page abecedar, printed in Ghent in 1639 by Jacqueline Uutenputte.

An important printing specimen and a rare survival, this sheet was designed to be cut in four, and each quarter, when folded in two, would form a four-page booklet. The booklet, intended as a primer for young children, includes an alphabet in both large and small letters, various combinations of consonants and vowels, the Lord's Prayer, the Hail Mary, the Credo, the Ten Commandments, and two additional short prayers.

This is one of only two known titles published by Jacqueline Uutenputte, the widow of Jodocus Dooms (active 1620-1636), the other being a broadside celebrating a theatre performance at the local Augustinian college, also published in 1639.

This sheet appears to have been used as binding waste, which would explain the overall poor condition, stains, and folds. Only one other copy of this ABC is known to have survived; both USTC and Short Title Catalogue Flanders (STCV) locate a single copy, at Ghent University Library.

*Bibliographie Gantoise* 12400; STCV 6826116; USTC 1004749.



7. Ghy en sult niemant stels zjin goet.
8. Teghen niemant valsch gherupgnis en doet.
9. Niemants hupf-vrantwe en zuld begheeren.
10. Niemants goet en zoekt te weeten.

Gheere Jhesus Christus Davids Zone Zalichmaker des werelts wille ons ontfemen.

Gheylighe Maghet Maria/ Gods ghebenedpde moeder / mpuē goeden Inghel/ ende alle Gods lieue hepligen bidt vooz ons. Amen.

Ghedruickt Te Ghendt, by de Weduwe van loos Dooms, wonende op de Craen-leye. 1639.

+ A.a.b.c.d.e.f.g.h.i.k.l.m.n.o.  
 p.q.r.s.t.u.v.w.x.y.z. Et.  
 + A. B. C. D. E. F. G. H. I. K. L. M.  
 N. O. P. Q. R. S. T. U. V. X. Y. Z.

Da/be/bi/bo/bo/	mg rap l w
Da/de/di/do/du/	f u b r z z b
ka/ke/ki/ko/ku/	g w o k u d e
la/le/li/lo/lu/	f e h e g e f
ma/me/mi/mo/mu/	v p z l f a c
na/ne/ni/no/nu/	m d p h u n g
sa/se/si/so/su/	o b e z p i m
ta/te/ti/to/tu/	c h z b o f a
va/ve/vi/vo/vu/	n g u r l w y

Dat ghebedt ons Heeren.  
 O nse Vader die zijt in die hemel.  
 Ghepelicke spuwtē name. Coerden  
 laet ons v rieke. Dwen wille gheschiede inder Aerden als in die hemel.  
 Gheest





MOUNT PATTEH FROM BANGADEH.

London: Published by J. Murray, 1845. Coloured by J. G. Heath.

Allen dedicated the work to Prince Albert and attracted 150 subscribers, who are listed at the end of the volume. In addition to Macgregor Laird and Trotter, the list includes several notable names: the abolitionist Sir Thomas Foxwell Buxton; the Arctic explorers Sir Edward Parry and Sir George Back; Elizabeth Fry, Lady Franklin, and Lady Sophia Raffles; the German explorer Sir Robert Schomburgk; the botanist Sir William Hooker; and the Society for Extinction of the Slave Trade.

Abbey Travel 284 ('apparently only a few copies were issued coloured').

The opening map, showing 'a part of the Rivers Niger & Chadda', is marked with crosses showing where Allen sketched his views *en route*. The excellent plates (in spite of the artist 'suffering severely from the effect of the climate') include a stunning folding panorama showing 'the confluence of the Rivers Niger and Chadda', as well as, for example, 'Procession to Ibu', 'Cliffs at Attah', 'Mountains & market canoes near Bokweh', 'Huts at Jogguh', 'Mount Patteh from Bangadeh', 'The king giving judgement at the gate of his palace', 'The interior of the Chief Malem's house', 'Beaufort Island', 'The Terry Mountains', and 'The Rennell Mountains'.



PROCESSION TO IBU.

London: Published by J. Murray, 1845. Coloured by J. G. Heath.

FRANCISCI  
BACONI,  
BARONIS DE  
VERVLAMIO, VICE-COMITIS  
SANCTI ALBANI, OPERVM  
MORALIVM ET CIVILIVM

Tomus.

Qui continet  
{ Historiam Regni Henrici Septimi, Regis Angliæ.  
{ Sermones Fideles, sive Interiora Rerum.  
{ Tractatum de Sapientiâ Veterum.  
{ Dialogum de Bello Sacro.  
{ Et Novam Atlantidem.

Ab ipso Honoratissimo Auctore, præterquam  
in paucis, Latinitate donatus.

Curâ & Fide *Guilielmi Rawley*, Sacræ Theologiæ Doctoris, olim  
Dominationi suæ, nunc Serenissimæ Majestati Regiæ, à Sacris.

In hoc volumine, iterum excusi, includuntur

{ Tractatus de Augmentis Scientiarum.  
{ Historia Ventorum.  
{ Historia Viæ & Mortis.



Cum Privilegio.

LONDINI.

Excusum typis *Edwardi Griffini*; Prostant ad Insignia Regia in Cæ-  
meterio D. Pauli, apud *Richardum Whitakerum*. 1638.

THE POPE'S BACON

3. **BACON, Francis.** Francisci Baconi, Baronis de Verulamio, Vice-Comitis Sancti Albani, operum moralium et civilium tomus ... cura et fide *Guilielmi Rawley* ... London, *Edward Griffin* [and *John Haviland*] for *Richard Whitaker* [and *John Norton*], 1638.

2 parts in one vol., folio, pp. [16], 176, 179-386; [16], 475, [1 (blank)]; engraved portrait printed to [π]1<sup>v</sup>, large woodcut initials and ornaments throughout; sig. A inverted and sewn within sig. [π], likewise inverted (resulting in the collation [π]2, A4-6, A1-3, [π]1), numerous part-titles but paginated and collated in 2 continuous parts, pp. 299-300 mispaginated '301-302' and pp. 2351-356 '387-392', complete despite the error in pagination; A2 perhaps a cancel; a few sections foxed, very occasional insignificant paper-flaws or ink-and scorch-marks, never affecting legibility; contemporary vellum, yapp edges, title inked to spine in later hand, blue edges, later endpapers; split at head of upper joint, some wear to extremities and marks to boards; ink stamp of the Albani Library to first title; inscriptions and ink stamps of James Condamin (1917) to front free endpaper and titles. £4500

**First edition, first issue, a copy from the celebrated Albani library: tangible witness to the early and fecund reception of Bacon's thought in the circles of Galileian science in Italy.**

This was the first appearance in Latin of Bacon's historical, moral, political, and philosophical works. Edited by William Rawley (c. 1588–1667), who served as Bacon's chaplain and 'amanuensis, or daily instrument' (ODNB), the book opens with Bacon's work of humanist historiography, *The History of Henry VII*, dedicated to Charles I as Prince of Wales, and encouraging its royal reader to seize the opportunities offered by fortune. Then follow the *Essays*, Bacon's most popular work, here numbering fifty-six, from *De veritate* to *De vicissitudine rerum*. The *De sapientia veterum* then collects and interprets thirty-one ancient myths, including those of Cassandra, Orpheus, Prometheus, and Icarus, and is followed by Bacon's unfinished treatise on 'holy war', *Dialogus de bello sacro*. The first part ends with the utopian *Nova Atlantis*, in which Bacon describes an island society and its scientific community. The second part comprises *The Advancement of Learning*, with its powerful defence of the importance of learning in all aspects of life, its survey of the state of human knowledge, and suggestions for improvement, as well as Bacon's natural-historical work on winds, *Historia ventorum*, and treatise on life and death, *Historia vitae et mortis*. A third part appeared only when a second issue was later published.

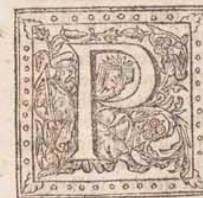
*Provenance:* from the Albani Library of Urbino and Rome, the core of which was acquired in 1714 by Pope Clement XI Albani from the famous collector, personal secretary to Cardinal Barberino and member of the Academia dei Lincei, Cassiano



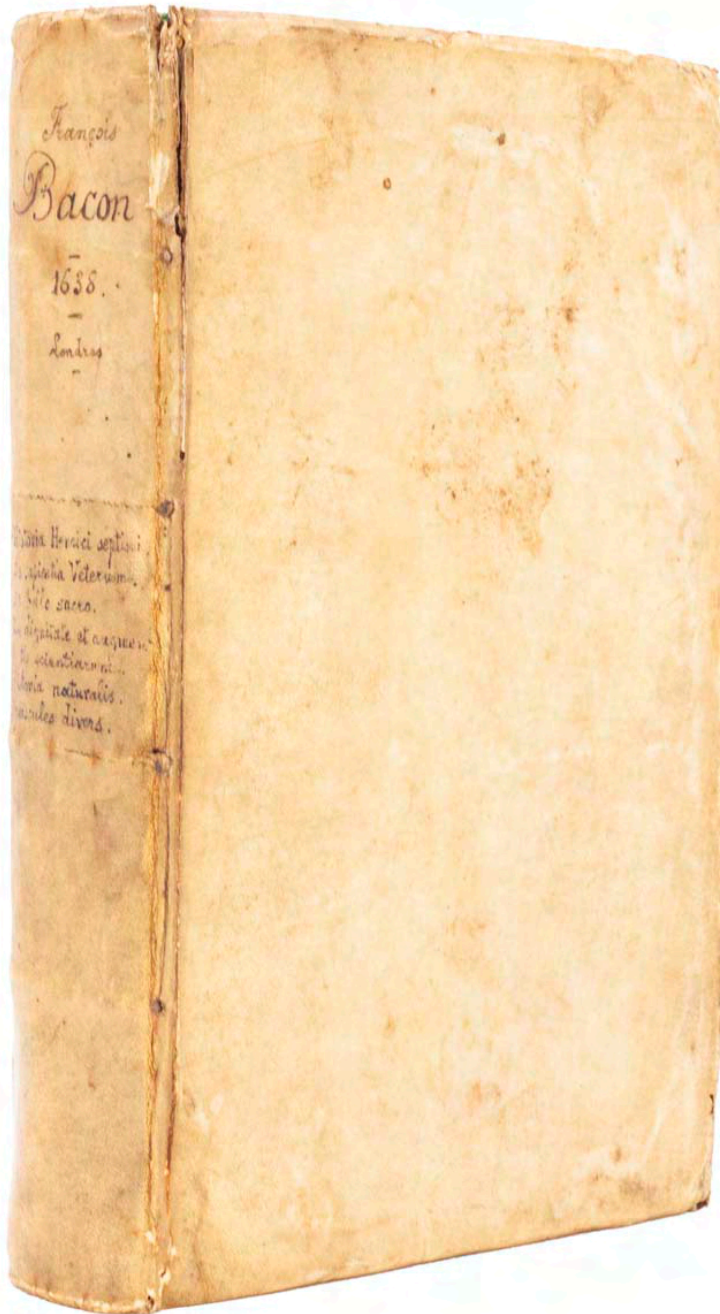
HIST

Henri

Reg



Oste  
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fu  
Co  
Se  
ri  
vo  
ductu, Sacris operandis ded  
lemmiter iulit; toto exercitu  
fuerat. Ipse autem, magnu  
Militari quadam Electione,  
terim, Corpus Richardi, post  
Commemorationibus Funer  
nos, esse consueverunt) obse  
qua fuit Nobilitate, Fratribus  
norificè humaretur, attamen  
immunes) hoc facere neglex  
Reprehensionem aut Censur  
minie aut Contumelie Ger  
stimaret, qui propriis Mani  
mi) Carnifex fuisset; Qui n  
curasset; Qui Nepotes suos, p  
tempore Rex eju erat Legi



dal Pozzo (1588–1657), the assembler of the famed Paper Museum now in the Royal Collection.

It seems very likely that this book had been acquired by dal Pozzo. Since the halcyon years of the Lincei, he had been a keen promoter of international harbingers of the ‘new science’. During Barberini’s French mission, dal Pozzo wrote to fellow bibliophile and Lincean Johann Faber about the great impression he had received from Bacon’s works, and of his desire to induct Bacon into the Accademia: ‘A book has come into my hands by an author whom, if he were not in England, I would like us to make every effort to recruit; it is the author who has published *Essays* and *De sapientia veterum*, Francis Bacon, who less recently also published *De dignitate et augmentis scientiarum*, a splendid work from which great benefit can be derived for the advancement of speculation in all the sciences [...]’ (quoted in Galluzzi, *The Lynx and the telescope* (2017), p. 338). He owned the 1618 Italian translation of some of Bacon works – this is attested in the (rather summary) catalogue of the dal Pozzo books prepared at the time of the Albani acquisition. Such an enthusiastic admirer is unlikely to have missed the publication of Bacon’s work in Latin, the universal language of science at the time.

The library continued to thrive after the acquisition, in the possession of Clement XI’s nephew Cardinal Alessandro Albani (1692–1779), and then of Cardinal Gianfrancesco Albani (1720–1803) and Cardinal Giuseppe Albani (1750–1834). The dispersal of the library started with the French invasion in 1797; it was subsequently sold in various stages, both privately and through public auctions, including the unfortunate portion sold to the Prussian Government in 1862, sadly lost when the ship transporting it sank off Gibraltar (see Clought, ‘The Albani library and Pope Clement XI’ in *Librarium: Revue de la Société Suisse des Bibliophiles* 12 (1969), pp. 11-21, and Hobson, *Apollo and Pegasus: an enquiry into the formation and dispersal of a Renaissance Library* (1975), pp. 119-121). The book came later into the possession of James Condamine (1844–1929), priest and professor of literature at the Catholic University of Lyons.

ESTC S106899; Gibson, *Bacon*, 196.

MANUALE  
CONFESSARIORUM  
DIÆCESIS  
GENEVENSIS

*In quo juxta disciplinam ejusdem Diœcesis  
ea proponuntur & explanantur quæ ad  
utiliorem & faciliorem Sacramenti  
Pœnitentiæ administrationem magis  
conferre visa sunt.*



ANNECII,  
Ex Typ. J. B. BURDET, Illustrissimi  
ac Reverendissimi Episcopi Typ.

CUM PERMISSU.

CONFESSOR'S MANUAL

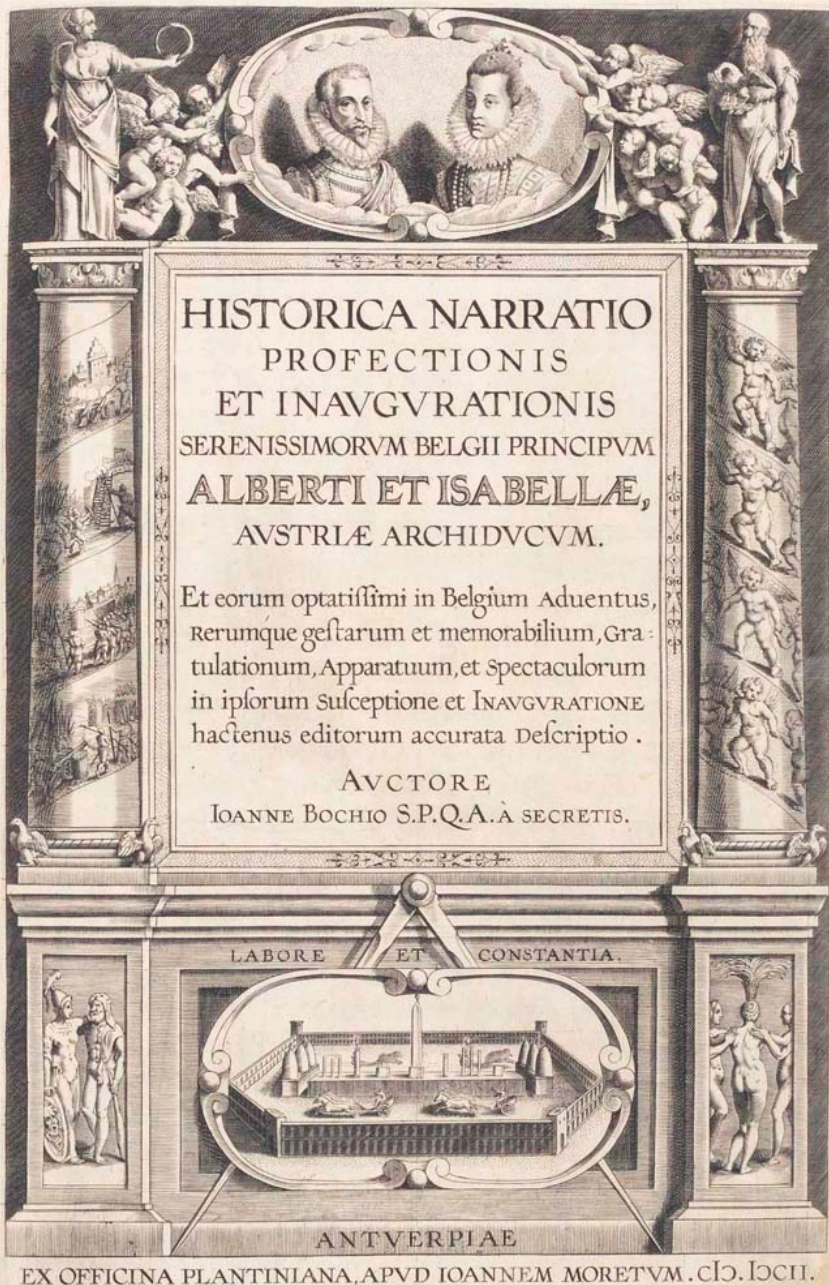
4. [BIORD, Jean-Pierre.] *Manuale confessoriorum dioecesis Genevensis in quo juxta disciplinam ejusdem dioecesis ea proponuntur et explanantur quæ ad utiliorem et faciliorem sacramenti poenitentiae administrationem magis conferre visa sunt. Annecy, ex typ. J.B. Burdet, [1766].*

12mo, pp. xii, 7, [1 (blank)], 179, [1 (blank)]; woodcut arms of Biord to title, initials and head-pieces; a very good uncut copy in contemporary *carta rustica*; a few light marks to covers. £300

**Very rare first edition of this confessor's manual for the diocese of Geneva-Annecy, a very nice copy in its first binding.** The composition of the *Manuale* was instigated by Jean-Pierre Biord (1719–1785), the industrious bishop of Geneva from 1764 until his death. Biord was instrumental in the canonisation of Jeanne de Chantal, foundress of the Visitation Order, and had a tumultuous relationship with Voltaire, who, being resident at Ferney, came within his jurisdiction. Biord accused the writer of blasphemy for undertaking a mock Easter service in 1768, prompting Voltaire to refer to the prelate as a 'fanatique imbécile'.

In addition to explaining rules on hearing confessions and granting absolution, this pocket-sized manual advises confessors on all manner of cases they may encounter e.g. the wilful hurting or killing of clerics, monks or nuns ('prompted by the devil'); simony; duelling; escaping the cloister; heresy; reading prohibited books; forging papal bulls; breaking the vow of chastity (including kissing, and the touching or exposure of breasts or genitals); drunkenness; abortion; arson; bestiality or sodomy; incest, adultery or rape; the use of magic; theft or perjury; and even the employment of heretical wet nurses.

**No copies traced in the UK or US.** OCLC finds only two copies, both in France (BnF and BM Lyons).



FINEST PLANTIN FESTIVAL BOOK

5. **BOCHIUS, Joannes.** Historica narratio profectionis et inaugurationis serenissimorum Belgii principum Alberti et Isabellae, austriae archducum, et eorum optatissimi in Belgium adventus, rerumque gestarum et memorabilium, gratulationum, apparatusum, et spectaculorum in ipsorum susceptione et inauguratione hactenus editorum accurata descriptio. *Antwerp, Plantin for Jan Moretus, 1602.*

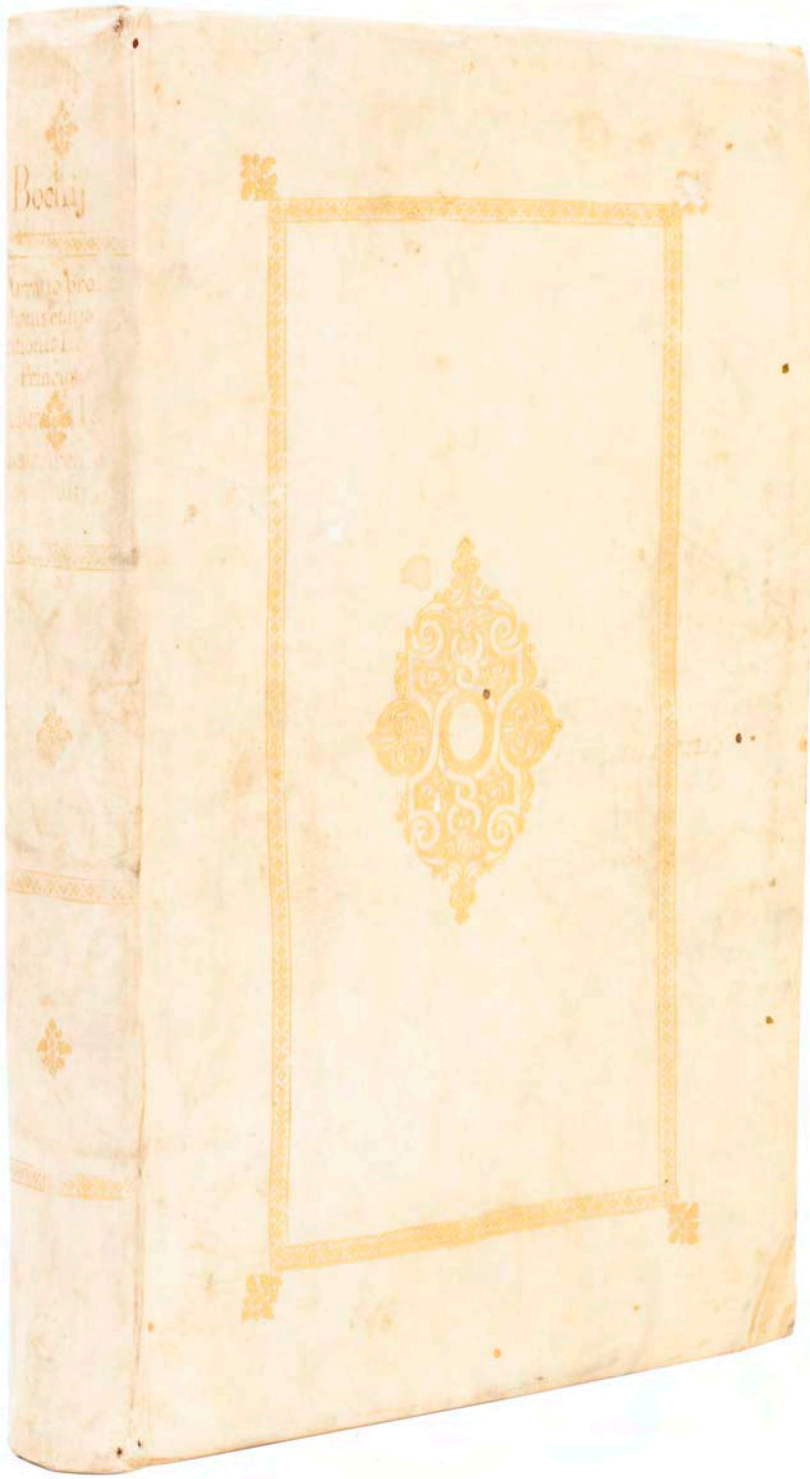
Folio, pp. 500, [10], [2 (woodcut device on recto)]; with 4 copper-engraved titles and 28 copper-engraved plates (within pagination), of which 15 double-page, large woodcut initials, 2 pp. woodcut music; some browning due to paper quality (as usual); an excellent copy in contemporary Dutch vellum, central arabesque blocked in gilt within roll-tooled panel with gilt corner-pieces, spine gilt and lettered in ink, yapp edges and vestigial ties to fore-edge, edges stained blue; a little bumping; seventeenth- or eighteenth-century ink stamp and ownership inscription to title. £6750

**First and only edition of the most splendid Plantin festival book, with thirty-two engravings celebrating the arrival of Albert VII of Austria and Isabella of Spain in the Spanish Netherlands.** Bochius's laudatory verse recounts in detail the festivities for the triumphal entry of Albert and Isabella into Brussels and Antwerp, where he served as city clerk, and is followed by poems by Henri d'Outreman and Maximilien Vriendt celebrating entries into Valenciennes and Ghent respectively. Printed in only 775 copies, the text is accompanied by plates by Pieter van der Borcht, a pupil of Pieter Breugel, showing views of Antwerp and Ghent, the portraits of the archducal couple, and architectural structures erected for the festivities in their honour.

Landwehr, *Splendid Ceremonies* 62; Lipperheide Sd14 (formerly 2657); Simoni B195; STCV 160202; USTC 1003316.



INAUGVRATIO EXTRA VRBEM.





SKETCHES BY A DESCENDANT OF EDWARD III

6. **BURROUGHES, Ellis Phillips.** Album of pencil drawings documenting his travels. *Switzerland and Italy, 1837-1838 and 1843.*

Oblong album (120 x 210 mm), ff. [45] with 28 accomplished pencil drawings, mostly captioned and dated, one signed 'E.P.B. 1843', and 8 unfinished pencil sketches; very good in contemporary half brown cloth and marbled boards; spine ends and corners rubbed; ink inscription to first leaf 'Ellis Burroughes Geneva 1837', some pencil notes to endpapers, modern book label of Gwyneth Anne Kenney (wife of the Latinist E.J. Kenney). £750

**A charming album of pencil drawings recording a journey undertaken in Switzerland and Italy** by the young Ellis Phillips Burroughes (1824-1843), a direct descendant of Edward III, King of England from 1327 to 1377.

The majority of the drawings capture Burroughes' trip to Switzerland and northern Italy between June and October 1837, encompassing lakes Morat, Brienz, Lucerne, Maggiore (including the Castelli di Cannero), and Como, and views of the towns of Thun, Gersau, Lugano, and Lodi (showing troops crossing the bridge over the Adda), as well as of the village of Giornico. There is an attractive sketch of the waterfall at Staubbach, and a double-page panorama across Lake Lucerne taking in the Rigi and Titlis mountains. Later drawings record his subsequent visit to Naples between March and May 1838, with views of Vesuvius, from Virgil's tomb, and of the Camaldoli Monastery.

Burroughes served in the Thirty-Fifth (Royal Sussex) Regiment of Foot and died in August 1843, aged only nineteen, at Baden-Baden, Germany. He was the eldest son of the Rev. Ellis Burroughes of Long Stratton (1797-1854), a graduate of Corpus Christi College, Cambridge, and Deputy Lieutenant of Norfolk, who is described in Burke's *The Royal Families of England, Scotland, and Wales* (1851) as '19th in direct descent from Edward III, King of England'. The sketches here were executed by Ellis junior when in his early teens; the captions appear to be in a more mature hand, and may have been written in by his father.





read the *Sentences* by Mrs. A. P. P. - I certainly is not  
to compare with any of her other three though I should  
call it interesting upon the whole. It would have  
been much more so if Julia's had been feeling's  
towards Harleigh had been made a little plainier  
though she might not have been so perfect a charac-  
ter. but this I don't mind. heroines are always  
perfect enough. Harleigh is a good well drawn  
& interesting character. - I it makes one mad  
that she does not feel more for him. - It said  
my truly that Mrs. A. P. P. shows the outward  
marks of feeling but does not let one into  
the heart of her character. therefore she deserves  
no nuances of feeling which make a person so  
interesting. - I say that Ellis is a feeling  
character but she does not strike me as such  
I know though too much exaggerated is well done  
though I don't know if it was quite consistent  
for her to be so anxious about effect.  
The latter end of the 4<sup>th</sup> & beg of the 5<sup>th</sup> vol. I liked  
the best. he wandering in the forest I think is  
very interesting & beautifully written. though she  
was but an eye wit to think of her stealing at  
Wat Misson's cottage.  
I have been extraordinarily idle & have read  
nothing lately till I am got into a habit of  
inattention & I cannot fix one thought to my  
book. - I read a little life of Dante born 1277  
thousand & 80 something I believe. - He was broken  
with little hindings in his life but sometime after  
his death when men began to find out the  
beauties of his poem a man was found  
for writing a hardy upon part of the Inferno.

Emma, as she was known, was the daughter of James Caldwell (1759-1838) of Linley Wood, Staffordshire, and Elizabeth *née* Stamford. James worked as a potter for Josiah Wedgwood and later established a pottery business with Enoch Wood; he also trained as an attorney, Wedgwood making him one of his executors. James built up a considerable library at Linley Wood, from which Emma evidently profited. Emma married the eminent physician and globetrotting traveller Sir Henry Holland (1788-1873) in 1822. Anne Marsh Caldwell (1791-1874), the popular Victorian novelist, was one of her sisters.

As a record of her reading, Emma's diaries are simply remarkable, her summaries and reviews of works she read (many only recently published) often running to several pages. 'Good reading is absolutely necessary to keep ones heart right and deep reading to keep ones head in repair', she states emphatically at one point. Emma is no particular fan of Jane Austen: of *Sense and Sensibility* she writes 'in this book there is no wit no conversation no particular incident but it is amusing from the characters being so well drawn'; and on *Pride and Prejudice*, 'not interesting ... prejudice in the character of Elisabeth Bennett is ill made out, all but Darcy have ugly vulgar names and I cannot endure a novel that has ugly names it takes off half the pleasure'. Her critical eye is directed at other big names too: of Southey's *Omniana* she writes 'I wonder any man had ever the vanity to suppose it worth publishing'; on Coleridge's *Remorse*, 'there is a boldness of thought and fancy that is very striking ... though I think it fails in the expression of remorse'; on Maria Edgeworth's *Patronage*, 'her pedantry is very tiresome and constantly in view'; and on Johnson's verse, 'I think it strange that so clever a man did not write better poetry'. But she enjoys Byron's *Childe Harold's Pilgrimage* and *The Giaour*, and Frances Burney's *Camilla*, and Madame de Staël is a particular favourite, especially *Corinne* and *Sur le suicide* ('this book might have been written for me').

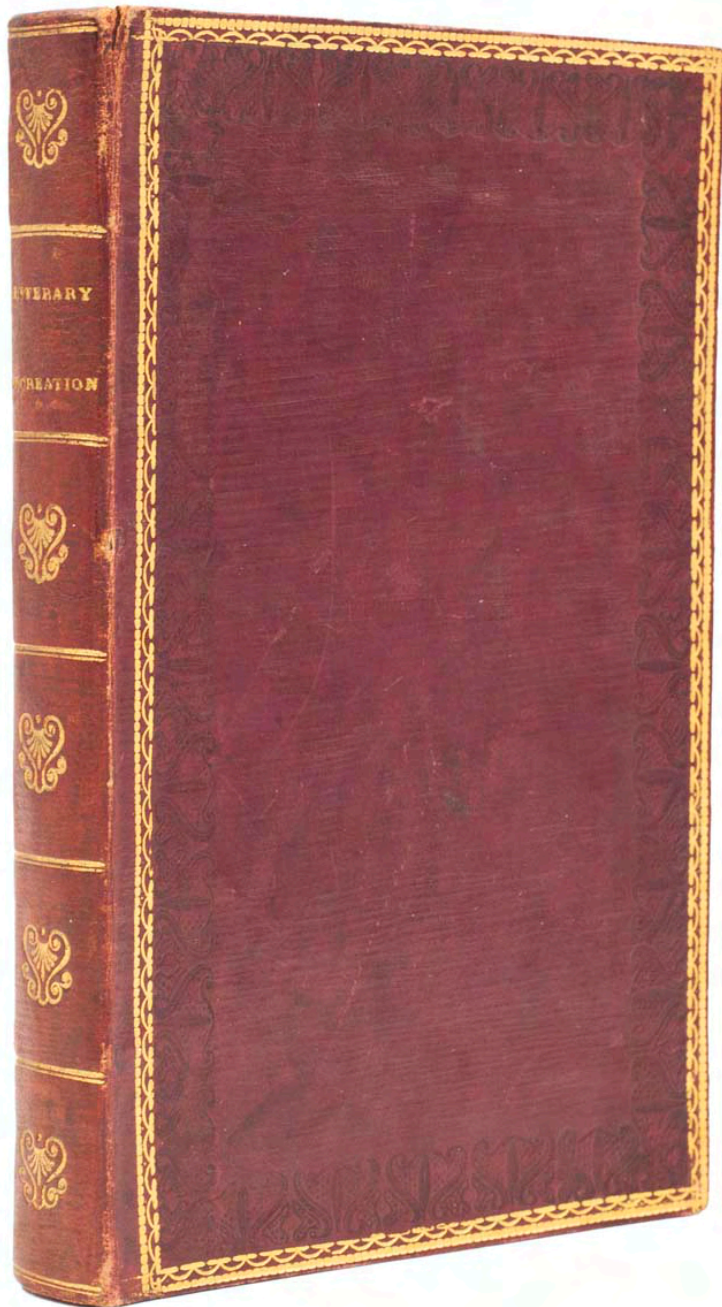
together &  
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quired -  
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of others  
Dear  
e ought  
in proper  
in brother  
topical  
of the  
Dinner  
called  
was being

an immense beard hangs down & makes hair  
too black looking & intensely white. He had a  
hook in his hand & looked to the open window  
He is an extraordinary linguist he speaks  
Hebrew, Syriac, Chaldee, English, Italian, Greek  
Latin, French, Italian, Spanish, and Persian &  
Spanish - If anyone gives him a shilling  
he instantly gets it out in a boat & when he  
has read it he sells it again - He sings Mass  
song in Hebrew & has a Greek ode - He speaks  
French & Italian & promises them very well  
Mr. Nassau has tried in vain to put his  
arguments to some use but he is in vain  
& has not a particle of common sense for  
did you know he was taken care of properly  
stayed fed & lodged in hopes that he might  
be made to do some thing for his living  
but he is not correcting the pulp or the part  
of putting or copying the pulp or the part  
beautifully & the old character perfectly  
But it was all in vain - He had no notion  
of doing anything for himself. He would like  
an ideal in everything, he could not come  
wash his own hands - He never leaves in a  
house but has always been going about  
& when young used always to be in a boat as  
his father was a fisherman on the Welsh coast  
when taken to his paternal lodgings he did not  
understand the slave & was against the  
will to get out - He makes very clear com-  
ments upon books & put to sleep in Hebrew  
criticism that he got quite beyond

Emma reads plenty of biographies, enjoying, for example, Boswell's *Life of Samuel Johnson*, Alexander Stephens' *Memoirs of John Horne Tooke*, and lives of Henry Martyn and Toussaint Louverture ('it filled me with such indignation and anger against the French'). She reads plenty of 'serious' books too: Dugald Stewart's *Elements of the philosophy of the human mind*, Beccaria's *On crimes and punishments* ('It is clear precise and appears to me extremely clever ... I think I must agree with him about the punishment of death that it is neither lawful, just, politic or humane'), Elizabeth Hamilton's *Letters on education*, and Sismondi's *Nouveaux principes d'economie politique*. And Emma's interest in religion leads her to such works as Joseph Priestley's *Discourses on the evidence of revealed religion* and William Paley's sermons, as well as to the Bible.

Besides her reading, Emma's diaries record the numerous visitors to Linley Wood, as well as trips to Etruria (Stoke-on-Trent), Newcastle-under-Lyme with the Wedgwoods, London with the Hollands, Scarborough, Brighton, and Liverpool with the Roscoes. Her frequent introspective reflections on her own character and faults, as she struggles to find happiness and a balance between the worldly and the spiritual, make Emma's writing most interesting psychologically. She is delightfully frank in her opinions too: 'Mr G came - I was delighted to hear this man stand up for blivism in women ... It also shows that a man is not afraid of being outwitted by his wife which is a despicable feeling'; 'What immense good might be done in the world if in all discussion truth was the object ... this will never be done while there is such an insatiable desire of applause.'





ON WOMEN, METHODISTS, AND BASTARDS

8. **CARD, Henry.** *Literary Recreations ... London: Printed by W. Wilson ... for Longman, Hurst, Rees, and Orme ... 1809.*

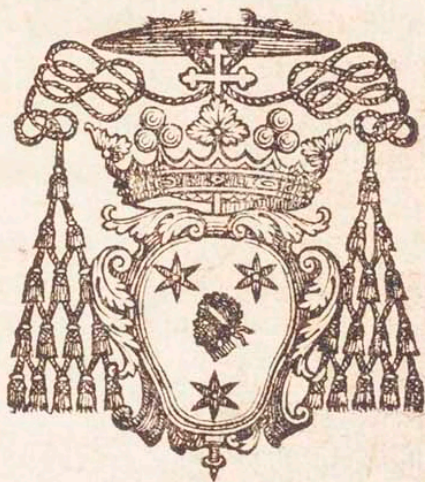
8vo, pp. [4], 299, [1 (blank)], [4 (advertisements)]; some occasional spotting, offset from a spool of thread (no longer present) to pp. 236-7, else a very good copy in early maroon roan, covers tooled in blind and gilt, spine gilt in compartments; ownership inscription to title-page of Robert Courtenay. £650

**First edition of a scarce collection of miscellaneous essays** on such topics as 'the Condition and Character of Women in different Countries and Ages' (pp. 51-118), the 'Rapid Growth of Methodism' (pp. 131-187), and 'Bastards' (pp. 199-227).

Card (1779-1844), then resident in Margate, had previously published a *History of the Revolutions of Russia* and works on the Papacy and education; evidently one to try his hand in all fields, he later wrote a novel, *Beauford* (1811), and a play, *The Brother in Law* (1817).

Library Hub (Copac) shows copies at the BL, Society of Antiquaries, and Manchester only.

REGLEMENS  
D E  
L'HOPITAL  
GENERAL,  
LA CHARITE'  
D'ALBY.  
*l'An 1689.*



A A L B Y,  
Chez Jean & Guillaume PECH,  
Imprimeurs de Mr. l'Archévêque,  
du Clergé, du Diocèse, &c.

CARING FOR THE POOR

9. [CHARITY FOR THE POOR.] Reglemens de l'hopital general, la Charité d'Alby. L'an 1689. *Albi, chez Jean et Guillaume Pech, [1689].*

12mo, pp. 251 (i.e. 252), [8]; woodcut arms to title, woodcut initial; closed tear to fore-edge of title without loss (neatly repaired to verso), closed tear without loss to C3, small loss to corner of K2 touching one letter, small worm track to pp. 215-240 touching a few letters, occasional light marks; overall very good in early twentieth-century vellum, gilt lettering-piece to spine, red edges, marbled endpapers; binder's ticket to front free endpaper, bookplate of Dr Noyer to front pastedown. £550

**Very rare set of regulations for a charitable hospital in Albi, providing a fascinating insight into care for the poor in the south of France in the late seventeenth century, and in particular for poor children.**

La Charité hospital was founded by Charles Le Goux de la Berchère (1647-1719), archbishop of Albi (whose arms appear on the title-page) in order to tackle begging and idleness in the town, and to serve as a 'religious house, seminary, and place of manufacture'.

The general regulations that begin the text reveal that the hospital was open to both sexes and to children over the age of nine; all residents were to be taught a trade, as well as to read, write and do sums, and were to be provided with books of hours and rosaries; boys were to work with wool, leather and canvas to make stockings, hats, and slippers, and girls were to learn embroidery, weaving, lace making, baking and cooking, and all were to be provided with uniforms of blue and musk respectively; the male and female refectories offered soup, bread, wine, and a bit of meat; and offences were to be punished by flogging, imprisonment, or expulsion.

Much of the text is devoted to the duties of the hospital's numerous office holders, which are remarkable in their detail. The bursar was to look after the hospital's sheep, cows and pigs, and to ensure there was sufficient straw for the beds; the syndic was to look after the archives, the door to which was provided with three locks; the director of the 'ashamed poor' provided alms in secret; the spiritual director was to look out for 'new and dangerous' books; the director of prisoners was to keep men and women separate, stop them getting drunk, and ensure they kept warm in winter; the distributor of bread made sure that it was of good quality and of the right size for swift distribution; chaplains selected appropriate books for reading in the refectories (e.g. lives of the desert fathers, or of the saints); the inspector of children was to teach them table manners, buy them combs, ink and paper, and ensure they took baths; and the governess was to prevent wig makers from secretly cutting the girls' hair.

The volume ends with timetables of daily activities for the poor. Working days began at 5 am and encompassed prayer, work, recreation, and meals. On holidays they enjoyed an extra hour in bed, undertook religious instruction, went for walks, and could visit their parents.

OCLC finds only one copy, at the Wellcome Library.

l'Autel ; avertissant les Sacrificines de tenir les Chapelles & les Ornaments propres.

## XXIV.

Il ne gênera point les Pauvres pour la Confession, prenant garde sur toutes choses de donner atteinte au secret, en avertissant les Messieurs des desordres, ou en voulant les corriger lui-même.

L'INSPECTEUR DE  
la Jeunesse.

I. Il ne quittera presque jamais les enfans, il sçaura ce qu'ils font en recreation, & verra toujours comment ils travaillent.

## II.

Il les tiendra dans l'ordre & dans le silence, d'une manière, que leur modestie fasse connoître sa vigilance & son application.

## III.

Il les fera travailler, sans les

tourmenter, & sans diminuer les exercices de piété.

## IV.

Il leur apprendra à tous, à écrire, chiffrer, jetter, servir la Messe, chanter, leur Catechisme, les Prières du soir & du matin.

## V.

Il fera le Catechisme matinal, le soir, à l'heure marquée, pour au moins un quart d'heure, si quelque autre ne le fait en sa place; & le fera d'ordinaire dans les Fabriques pendant le travail.

## VI.

Il ne leur pardonnera jamais rien contre la civilité, l'honnêteté, l'éducation: il doit les élever d'une manière qui contente & qui est utile à toute la Ville, & les faire profiter François.

## VII.

Il couchera auprès d'eux, pour qu'ils ne fassent point de bruit la nuit.

## VIII.

Il sera toujours au Réfectoire

L'INFERNO EL PURGATORIO  
EL PARADISO DI  
DANTE ALIGHIERI.

INFERNO

El mezzo del camin di nostra vita *Sono allegorici*  
n Mi riuouai per vna selua oscura; *in il poeta. L'ia.*  
Che la diritta via era smarrita: *fermo come a il vi*  
Et quanto a dir qual era, è cosa dura *ho il qual confuso*  
Esta selua seluaggia & aspra & forte; *in purga, et per se*  
Che nel pensier rinnoua la paura. *fu il purgatorio.*  
Tant'è amara, che poco è piu morte. *onde purgato viene*  
Ma per trattar del ben, ch'io u'ho scorte. *il paradiso ch'io*  
Diro de l'altre cose, ch'io u'ho scorte. *è altro ch'la via*  
I non so ben ridir, com'io u'entrai;  
Tant'era pien di sonno in su quel punto, *in posto*  
Che la verace via abbandonai.  
Ma poich'io fui al pie d'un colle giunto *la virtù*  
La, oue terminaua quella valle, *il vito*  
Che m'hauea di paura il cor compunto;  
Guarda' in alto; & vidi le sue spalle  
Vestite già d'è raggi del pianeta, *per teo*  
Che mena dritt'altrui per ogni calle.  
Alhor fu la paura un poco queta;  
Che nel lago del cor m'era durata  
La notte, ch'io passai con tanta pietà.  
Et come quei; che con lena affannata  
Vscito fuor del pelago alla riuu  
Si volge al'acqua perigliosa, & guata;  
Cosi l'animo mio, ch'anchor s'uggiua,  
Si vols' a retro a remirar lo passo;  
Che non lascio giamai persona viuua.  
Po e'hei posar' un poco'l corpo lasso;  
Ripresi via per la piaggia diserta,  
Si che'l pie fermo sempr'era'l piu basso.

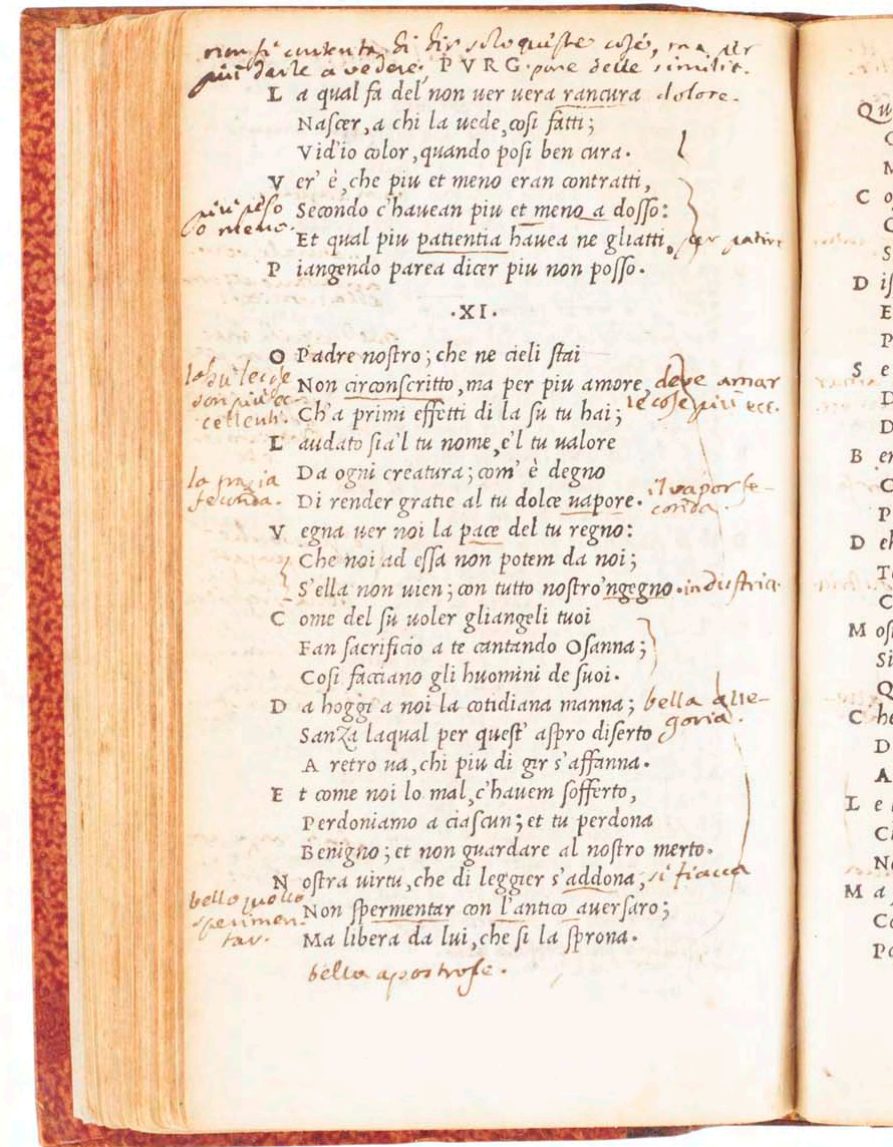
DANTE ANNOTATED

10. DANTE Alighieri [and Pietro BEMBO (editor)]. [Le terze rime] Col sito, et forma dell'Inferno. Venice, Aldus, August 1502.

8vo (154 x 87 mm), ff. [244]; a-z8, A-G8, H4; L2 blank, Aldine device to H4<sup>v</sup>; a very good copy in early nineteenth-century Italian speckled calf-backed boards with paste-paper sides, spine gilt in compartments with green and red morocco lettering-pieces; sewn on 4 sunken cords; extensive seventeenth-century annotation throughout (see below). £15,000

A fully annotated copy of the celebrated first Aldine edition of Dante by Pietro Bembo. This is the first and only time that Dante's *Commedia* was given the title *Le terze rime*, a decision by the editor.

Pietro Bembo (1470–1547) was a young Venetian patrician and humanist who, thanks to his classical education and his scholarly interests, was closely involved with the Aldine press from the late fifteenth century. In July 1501 and August 1502, he edited for Aldus the first Petrarch and the first Dante to appear in the sixteenth century; these two pivotal editions appeared in the famous pocket-format series of Latin and vernacular texts launched by Aldus in April 1501, after some years spent printing Greek and Latin works. ‘The series set out to be radically and provocatively innovative. It used a completely new typeface, the first ever Italic. The format was octavo, unheard of for printed texts of this kind. It accorded to Petrarch and Dante the same status as Latin classics such as Virgil and Horace, and it presented the work of all of these authors uncluttered by commentaries and other extraneous matter for the first time in some twenty to twenty-five years. This must have restricted the readership of these editions, but it allowed those who did not need help with the interpretation of the texts to approach them with a fresh mind... These two editions marked a radical overhaul and purification of the text of the Tuscan poets. They were to prove of central importance for the development of Italian vernacular literature in the sixteenth century, in which Pietro Bembo took a leading part.’ (Davies, pp. 46–48).



non d'alto, l'altre il fuoco, abbandona il  
che e non in P A R terra: ma tu solo di ad  
non se in terra, si come tu credi: in via più prof.  
Ma folgore suggendo l' proprio sito, in su nel suo  
Non corse, come tu, ch'ad esso riedi. forse non vien  
i sui del primo dubbio disueltito; allegato.  
Per le forrisse parolette breui  
Dentr' a un nouo più su irrento:  
t' disti; già contento requieui  
Di grand' ammiration: ma hor ammiro  
Com' i trascenda questi corpi lieui.  
nd' ella appresso dum pio sospiro  
Gliocchi drizzo uer me con quel semblante,  
che madre fa sopra figliuol deliro:  
com) ponde  
t' comincio; le cose tutte quante  
Hann' ordine tra loro; & questo è forma,  
che l' uniuerso a Dio fa simigliante. a Dio effendi a  
ni neggion l'altre creature l'orma uenne a Dio che  
De l'eterno ualor; ilqual è fine; e' il lor fine  
Alquale è fatta la tozata norma. a' loro  
e l'ordine, ch' i dico, son accline  
Tutte nature per diuerse sorti  
Piu al principio loro & men uicine:  
nde si muouon a diuersi porti  
Per lo gran mar de l'esser, et ciascuna  
Con instinto a lei dato, che la porti.  
Questi ne porta l' fuoco inuer la luna:  
Questi ne cuor mortali è promotore: <sup>dele affetti</sup>  
Questi la terra in se stringe & aduma. <sup>adito</sup>  
e pur le creature, che son fore  
D'intelligentia, quest' arco saetta; <sup>l'arco d' amor</sup>  
Ma quelle, c'hanno intelletto & amore.  
La parte speculativa: amori: la fruitiva.

P A R .

L a providentia che cotanto affetta,  
Del su lume fa' l' ciel sempre quieto,  
Nelqual si uolge quel, c'ha maggior fretta:  
E t' hora li, com' a sito decreto, <sup>providenza a porta su,</sup>  
Cen' porta la uirtu di quella corda; <sup>facenda d' un' amara</sup>  
Che ciò che scorta, drizza in segno lieto. <sup>porta su.</sup>  
V er' è, che come forma non s' accorda <sup>mente uolte non</sup>  
Molte fiata a l' attention de l' arte, <sup>di questo non aiunt</sup>  
Perch' a risponder la materia è sorda; <sup>copli' homenti</sup>  
C osi da questo corso si diparte <sup>la natura così a</sup>  
Talhor la creatura, c'ha podere <sup>porta su.</sup>  
Di piegar così pinta in altra parte. <sup>era unificata,</sup>  
E t' si come ueder si può cadere <sup>ha bene cause</sup>  
Foco di nube, se l' impeto primo <sup>e' tras, uerba</sup>  
A terra è torto da falso piacere; <sup>riamente in su</sup>  
N on dei piu ammirar, se bene stimo, <sup>sare' maniglia</sup>  
Io tu salir; senon come dum riuo, <sup>s' allena in uice</sup>  
Se d' alto monte scende giu so ad imo. <sup>fosse tornato in</sup>  
M arauiglia sarebbe in te, se priuo <sup>l' u. aspando</sup>  
D' impedimento giu ti fossi assiso, <sup>u. jehyan.</sup>  
Com' a terra quieto foco uiuo. <sup>come foco</sup>  
Quinci riuolse inuer lo cielo il uiso.

. II .

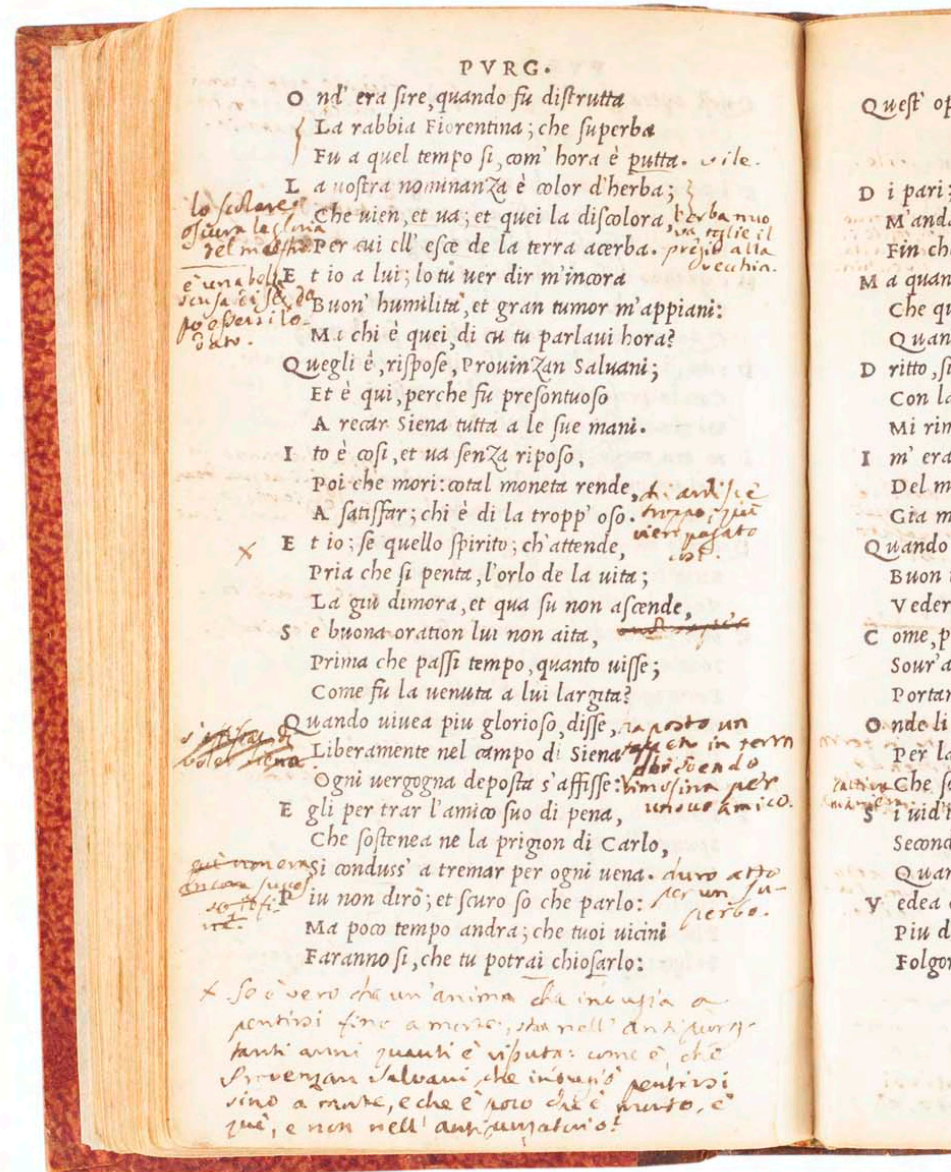
Q uoi; che sete in piccioletta barca <sup>ardito.</sup>  
Desiderosi d' ascoltar, seguiti <sup>ella alle</sup>  
Retr' al mi legno, che cantando narra; <sup>gonia.</sup>  
T ornate a riueder li nostri liti: <sup>l' altro in parua</sup>  
Non ui mettete in pelago; che forse, <sup>gl' altri in parua</sup>  
Perdendo me rimarrest' smarriti. <sup>l' altro grande</sup>  
<sup>l' altri sono arditi.</sup>  
tratta di speculativa: canta d' cosa che  
non e poesia. uerba la poesia  
tratta di materie sensibili.

This edition of Dante's masterpiece was based on the text provided by a mid-fourteenth-century manuscript with a distinguished story: the so-called 'Petrarchan Code' was sent by Boccaccio to Petrarch in 1351-1353 and later purchased by Bembo's father, Bernardo, whose important library included some of the texts previously owned by Petrarch himself. Both the Petrarchan Code and the copy Pietro Bembo made from it in his own hand survive in the Vatican Library (as Codices Vaticani Latini 3199 and 3197 respectively). In supplying the printers not with a corrected earlier edition of the text, but with a manuscript he had copied himself, Bembo broke the editorial conventions of his time. Bembo also possessed a personal copy of the Florentine *editio princeps* by Cristofor Landino (a gift from Landino himself to Bernardo Bembo, dating from 1483), which he largely followed when departing from the Petrarchan text.

This Aldine edition remained hegemonic throughout the Renaissance: none of the sixteenth-century editions of Dante, not even the Crusca Academy edition (Florence, 1595), ever altered the basic setting of the text established by Bembo.

The book is thoroughly and copiously annotated in the vernacular by a single seventeenth-century Italian hand. Annotations are both marginal and interlinear, and appear to reflect three main concerns of the reader. The first is the unpacking of the hundreds of allegories carried by countless lines and even single words: sometimes relatively simple, more often complex – ‘under allegory’ is in fact the very first phrase we read in the annotations, and its uncovering is the reader’s most pressing preoccupation. At the same time, the annotator appears concerned with clarifying the allusions to sometimes obscure historical characters, and giving brief explanations. At a further level that goes beyond paraphrastic textual clarification, the annotator strives to bring out the often-hidden philosophical references which, taken systematically, place every assertion within the Aristotelian principles of philosophy, cosmology and theory of knowledge. This reveals to us the reader’s intimacy with contemporary sophistications of logic and with pre-Galileian physics. There is then a third strand of interest, which is purely aesthetic, and very personal: several passages are marked as ‘bello’, or ‘bellissimo’, sometimes with notes as to why they should be remembered as outstanding pieces of poetry. **The body of annotations reveals a deeply original and fruitful interaction between Dante’s *Commedia* and an engaged and very personally committed reader, who clearly cherished this copy and planned to use it again and again, possibly for teaching, and certainly for pleasure.**

Renouard, pp. 34-35; Richardson, *Print Culture in Renaissance Italy* (1994); Davies, *Aldus Manutius: Printer and Publisher of Renaissance Venice* (1999); Mecca, ‘La tradizione a stampa della *Commedia*: dall’Aldina del Bembo (1502) all’edizione della Crusca (1595)’ in *Nuova Rivista di Cultura Italiana* 16 (2013), pp. 9-59.



Dars la pace alla chiesa, e amiche in capi  
muro, e laro la du PVRG. o. s. a. s. D'vnuu ricca.

**S**i ricoperse, et sine ricoperta  
Et luna et l'altra rota e'l temo in tanto;  
Che piu tien un sospir la boata aperta.  
**T**rassormato cosi'l dificio santo  
Mise fuor teste per le parti sue  
Tre soursal temo, et una in ciascun canto.

**L**e prime eran cornute, come bue:  
Ma le quattro un sol corno hauen per fronte:  
Simile monstro in uista mai non fue.

**S**icura, quasi roata in alto monte,  
Seder sour' esso una puttana sciolta  
M'apparue con le ciglia intorno pronte.

**E**t come perche non li fosse tolta,  
Vidi dicost' a lei dritto un gigante:  
Et basciavans' insieme alcuna uolta.

**M**a perche l'occhio cupido et uagante  
A me riuolse; quel feroce drudo  
La flagello dal capo insin le piante.

**P**oi di sospetto pieno et d'ira crudo  
Disciolse'l monstro, et trassel per la selua  
Tanto, che sol di lei mi fece scudo

A la puttana et a la muona belua.  
La selua re/ta N. XXXIII.

or se' h'ed eus uenerunt gentes, alternando pianzeuano p'v  
or la q' Hor tre hor quattro dolce salmodia  
cantavano Le donne incominciaro lagrimando:

**E**t Beatrice sospirosa et pia  
Quell' ascoltana si fatta; che poco  
Piu a la croce si cambio Maria.

coj un poche piagne.

PVRG.

**M**a poi che laltre uergini dier loco  
Allei di dir; leuata dritta in pie  
Rissose colorata, come foco;

**M**odicum, et non uidebitis me: la chiesa in augum,  
Et iterum Sorelle mie dilette  
Modicum, et uos uidebitis me.

**P**oi le si mise innanzi tutte sette:  
Et dopo se sol accennando mosse  
Me et la donna e'l sanio, che ristette.

**C**osi sen' gina: et non credo che fosse  
Lo decamo su passo in terra posto;  
Quando con gliocchi gliocchi mi percosse:

**E**t con tranquillo aspetto, uien piu tosto,  
Mi disse, tanto; che s'i parlo teo,  
Ad ascoltar mi tu sie ben disposto.

**S**i com' i' fui, com' i' douena, seco;  
Dissemi; Frate, perche non t'attenti  
A dimandar homai uenendo meco?

**C**om' a color, che troppo reuerenti  
Dinanz' a su maggior parlando sono,  
Che non traggon la uoce uina a i denti;

**A** uenne a me: che sanza'ntero sono  
Incominciai; Madonna, mia bisogna  
Voi conosete, et cio' ch' ad essa e' bono.

**E**t ella a me; da tema et da uergogna  
Voglio che tu homai ti disuiluppe;  
Si che non parli piu com' huom che sogna.

**S**appi che'l naso, che'l serpente ruppe,  
Fu; et non e': ma chi n'ha colpa, creda  
Che uendetta di Dio non teme suppe.

costume, chi in termine di x  
di mangia' sulla sepultura di quello  
che ha amato, non puo' da lui  
esser morto.

DANTE ILLUSTRATED – WHEN DANTE MET BEATRICE

11. [DANTE.] Dante and Beatrice. [*Early nineteenth century?*]

Watercolour on paper (355 x 495 mm, the sheet approx. 450 x 580 mm); pencil, white lead and watercolour; pasted on a white sheet of paper (probably contemporary); with the sonnet 'Tanto Gentile e Tanto Onesta Pare' pasted on the passe-partout (previously hand written on the white sheet and subsequently excised); in good condition. **£2000 + VAT in UK**

**A beautiful and delicate drawing**, most likely from the first half of the nineteenth century, depicting Dante and Beatrice. Dante is gazing at Beatrice, who pretends not to have seen him, while behind her two women, possibly her servants, gossip about the scene, one pointing at the hapless poet.

The scene seems to be inspired by chapter X of Dante's *La Vita Nova*, where he states that Beatrice stopped greeting him when he saw her, leading him to despair ('la qual fu distruggitrice di tutt'i vizi e reina de le vertudi, passando per alcuna parte, mi negò lo suo dolcissimo salutare nel quale stava tutta la mia beatitudine', *Vita Nova*, chapter X). This hypothesis is supported by the sonnet that the artist wrote on the lower margin of the white sheet on which the drawing is pasted (later cut off and pasted to the passe-partout), 'Tanto Gentile e Tanto Onesta Pare' (So Gentle and So Honest She Seems), which comes from the second part of the *Vita Nova*, in which the poet describes his life after losing the beatification which his beloved Beatrice's greeting bestowed.

The two characters are standing on the banks of a river – almost certainly the Arno, as the Palazzo Vecchio, one of the most important buildings in Florence, is visible in the background in front of some distant hills. Some artistic licence has been used for the backdrop: the Palazzo Vecchio is in fact further from the river and the hills are drawn closer to the city.

Other artists have taken inspiration from this passage of the *Vita Nova*, such as Henry Holiday, with his painting *Dante and Beatrice*, dated 1883 and located in Liverpool at the Walker Art Gallery.



*Santa Giuliana e le sue sorelle appaiono*

Donello

*Donello, Santa Giuliana e le sue sorelle appaiono*



RIFLESSIONI CRITICHE

SULLA LETTERA

DI UN CANONICO

AD UNO DE' SUOI AMICI

RISGUARDANTE LA VICINANZA DELLA FINE

DEL MONDO

COMPILATE

D A

T. M. M. N.

---

*Veb Prophetis insipientibus, qui sequuntur spiritum  
suum, et nihil vident. Ezech. XIII. 3.*

---

SINIGAGLIA, MDCCXC.

PEL LAZZARINI IMP. VESC, E PUEB.

*Con Permesso.*

13. [END OF THE WORLD.] Riflessioni critiche sulla lettera di un canonico ad uno de' suoi amici riguardante la vivinanza della fine del mondo compilate da T.M.M.N. Sinigaglia, Lazzarini, 1790.

8vo, pp. viii, 53, [1 (blank)]; some light foxing and spotting throughout, but otherwise fresh; in contemporary patterned wrappers; old handwritten shelf-label at foot of upper cover; spine worn, but an attractive copy nonetheless. £325

A good copy of this rare set of reflections on Remusat's *Lettre d'un chanoine à un de ses amis, sur la proximité de la fin du monde*, which had first appeared in 1786 and been translated into Italian in 1790. Remusat, a canon at the cathedral in Marseille, had, basing his calculations on both Old Testament prophecy and on the book of Revelation, argued that the world was likely to end in 1860. The anonymous author of these reflections was not convinced: would, he asks, the population of the world suddenly and permanently be dispersed in seventy years? In a response that ranges from biblical exegesis to Augustine, via an examination of Islamic beliefs and Ottoman history and a look at other past dates on which similar calculations had suggested the world should have ended, the author concludes, along with Augustine, that there is nothing in Scripture that can give any hint to a date of the end of the world.

Not in Melzi; not in OCLC; ICCU records five copies in Italian libraries.

III. II

**IL**  
**MONUMENTO**  
DELL' ILLUSTRE ED EGREGIA SCULTRICE  
*MADAMIGELLA*  
**FELICITA DE FAUVEAU**  
*ILLUSTRATO*  
**DAL P. B.**  
SOCIO CORRISPONDENTE DI VARIE ACCADEMIE  
*E DEDICATO*  
ALLA NOBILE DI LEI GENITRICE  
*LA SIGNORA*  
**IPPOLITA DE FAUVEAU**

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PRINTED ON BUTTERSCOTCH PAPER

14. [FAUVEAU, Felicie de]. Il monumento dell'illustre ed egregia scultrice madamigella Felicita de Fauveau illustrato dal P.B. socio corrispondente di varie accademie e deciato alla nobile di lei genitrice la signra Ippolita de Fauveau. [S.l., s.n., c. 1859.]

8vo, pp. 16; printed on butterscotch paper; clean and fresh, in slightly later marbled wrappers. £350

Very rare commemoration, published anonymously, of the sepulchral monument made by the Franco-Italian sculptor Félicie de Fauveau for her mother, found in the cloister of Santa Maria del Carmine in Florence. De Fauveau (1801–1886), called 'the new Canova' by Stendhall after her participation in the Paris Salon in 1827, had lived in Florence since 1834, having exiled herself from France after the Revolution of 1830. There she became widely sought after as a sculptor, and was commissioned by the likes of Nicolas I of Russia; her works include a font at the Palazzo Pitti and funerary monuments in Santa Croce and the English Cemetery in Piazzale Donatello. The monument to her mother, created in 1859, is perhaps her best known work; the author here places it in the context of Florentine art, describing the whole as 'mirabile e istraordinario'.

OCLC records copies at the BnF and the Uffizi only.

MANIFESTE  
DE TOUS LES PEUPLES,  
CONTRE  
LA RÉVOLUTION  
FRANÇOISE.



---

Juillet 1792.

15. [FRENCH REVOLUTION.] Manifeste de tous les peuples, contre la révolution françoise. [S.l., s.n.,] July 1792.

4to, pp. [2], 37, [1 (blank)]; slight dust-staining to title, a short tear (25 mm approx.) to foot of front free endpaper, but otherwise clean and fresh; in recent wrappers. £325

**Rare printing, one of several to have appeared throughout Europe in the same year, of the Brunswick Manifesto**, an anti-revolutionary proclamation issued by the chief of the Prussian army, Karl Wilhelm Ferdinand, Duke of Brunswick, in the hope of intimidating the population of Paris.

The manifesto, issued in combination with the invasion of France by Austrian and Prussian troops, stated that if no harm came to the French royal family, then French (and especially Parisian) civilians, and their property, would not be harmed; the threat if this were not the case was obvious, but was still made explicit: Paris would be subject to 'an exemplary and ever-memorable vengeance'. Far from intimidating the revolutionaries, however, the manifesto appears either to have radicalised them further or merely attracted ridicule.

See Elizabeth Cross, 'The Myth of the Foreign Enemy? The Brunswick Manifesto and the Radicalization of the French Revolution' in *French History* 25, no. 2 (June 2011), pp. 188-213; **this printing seemingly not in OCLC or Library Hub (Copac).**

STORIES  
OF  
SPANISH LIFE,

FROM THE GERMAN OF HUBER.

EDITED BY LIEUT.-COL. CRAUFURD,

OF THE GRENADIER GUARDS.

IN TWO VOLUMES.

VOL. I.

LONDON:  
HENRY COLBURN, PUBLISHER,  
13, GREAT MARLBOROUGH STREET.

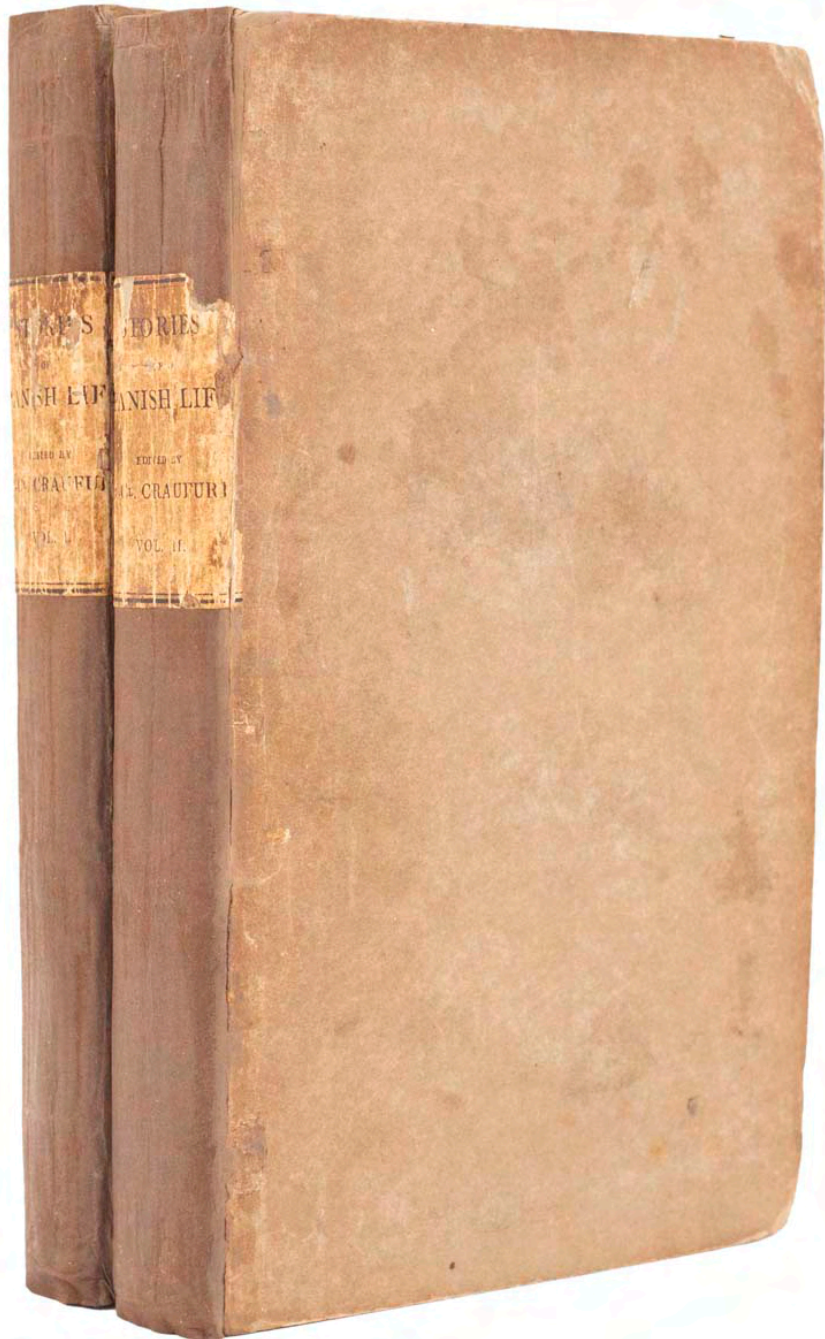
1837.

16. HUBER, Victor Aimé (*and James Robertson CRAUFURD, translator*). Stories of Spanish life, from the German of Huber. Edited by Lieut.-Col. Craufurd of the Grenadier Guards. London, Henry Colburn, 1837.

2 vols, 8vo, pp. I: viii, 264 (pp. 257–264 typeset music), [4 (advertisements)], II: iv, 339, [1 (blank)], [2 (advertisements)]; some occasional light soiling or spotting, but a very good copy, untrimmed in the original grey boards; rubbed, neatly rebaced preserving original printed spine labels. £525

**First edition in English; rare.** In his *Hand-book*, Richard Ford described it as ‘one of the best sketches of this original people and country’. The German original, *Skizzen aus Spanien*, had appeared in 1828.

‘Selections from Huber’s *Skizzen aus Spanien*, appeared in the *Athenaeum* in the winter of 1835, and were remarked by some persons well acquainted with the Peninsula, as affording, even in the imperfect form of extracts, so lively and faithful a picture of the manners and customs of the people, that they were anxious to possess an English version of the entire work. The translator’s attention was in this way invited to the perusal of Huber’s work, and, completely satisfied of the accuracy of the delineations of life in Spain, from their perfect agreement with the impressions and recollections which two visits to that country have left on his own mind, he was induced to undertake the task of giving it to the English public. Huber was, undoubtedly, thoroughly acquainted with Spain, particularly with the south. He has observed, with great accuracy the interesting localities of the country, and must have associated familiarly with the different classes, to have described their character, feelings, and manners, with so much spirit and fidelity’ (preface, pp. vii–viii).

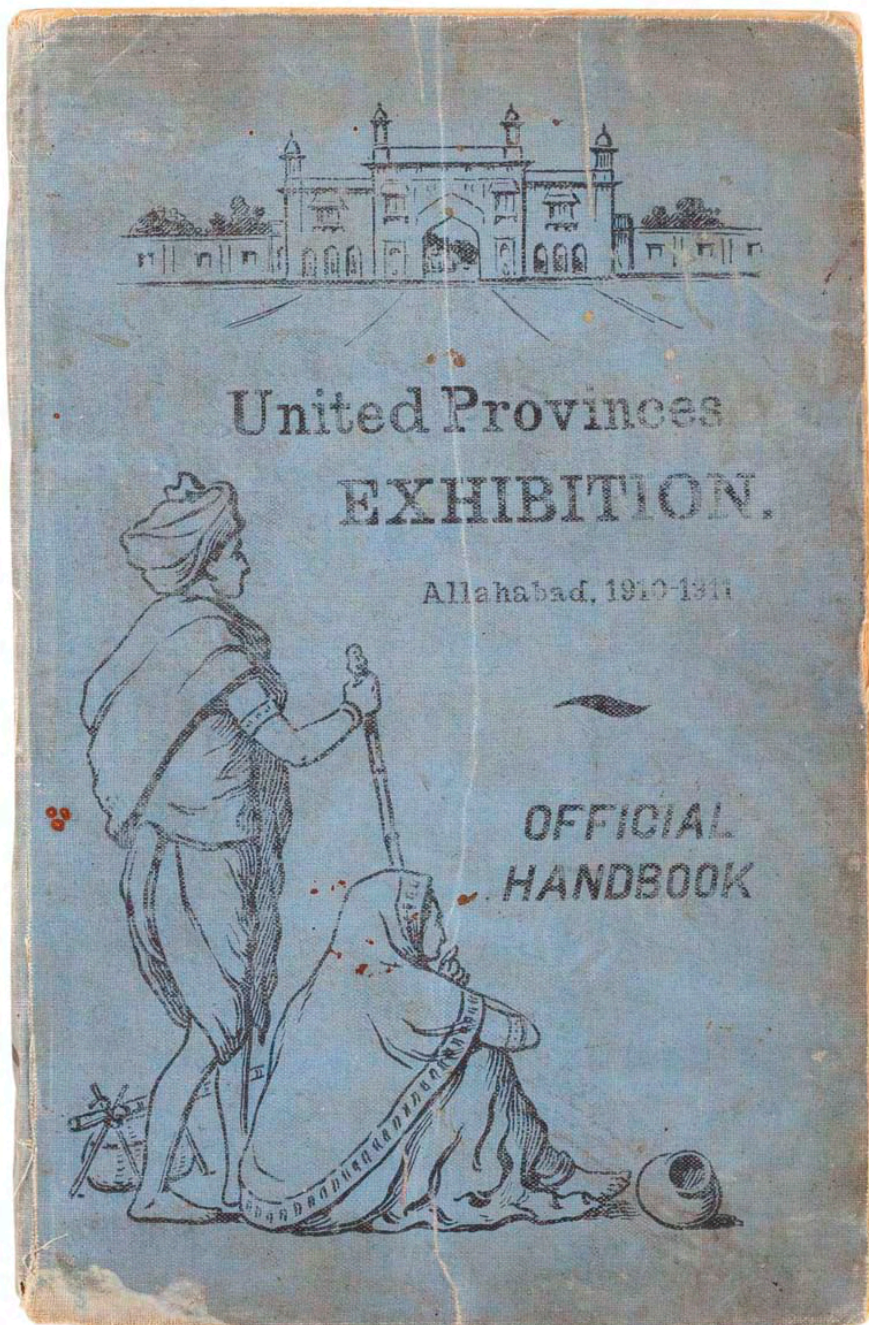


Huber (1800–1869) was also the author of *Madrid, Lisboa, und die Refugiados in London* (Bremen, 1833). The translator James Robertson Craufurd (1804–1888) was commissioned into the Grenadier Guards and saw service during the Crimean War. He was promoted to lieutenant general in 1863 and to general in 1871.

*Provenance:* Christ's College Cambridge, with armorial blindstamp to titles and withdrawal stamp on front free endpapers.

Library Hub (Copac) records four copies only: Bodleian, BL, CUL, and NLS. OCLC adds Biblioteca Nacional, Brown, Chicago, Halle, Illinois, and Library of Congress.

Alberich 575; Palau 116544. See Robertson, *Los curiosos impertinentes* (1992), pp. 186–187.



ALL THE BEST INDIA CAN OFFER

17. [INDIA.] [Cover-title:] United Provinces Exhibition, Allahabad, 1910-1911: Official Handbook. [Lower cover:] Allahabad, F. Luker, 1910.

8vo, pp. i-1 (advertisements), [2 (contents, blank)], [2 (frontispiece verso)], 219, [1 (blank)], [1a]-39a, [1 (blank)], [4], li-liv, liv(a)-liv(f), lv-lviii, with 14 half-tone plates and 60 pp. advertisements interspersed in text; a few minor chips and creases; stab-sewn, as issued, and recased in publisher's printed blue cloth-covered boards; worn, with crease to upper board. £850

**First edition of a very scarce handbook to the agricultural and industrial exhibition held in Allahabad in 1910-11.** The Exhibition of 1910-11 was the first such event in the United Provinces of Agra and Oudh (later known as the United Provinces of British India, roughly corresponding to present-day Uttar Pradesh and Uttarakhand), following the success of similar fairs elsewhere in India in the previous decade. The handbook offers extensive introductory information on the circumstances of and arrangements for the Exhibition, and guides to each of the eleven 'courts' into which exhibitors were arranged, while over 120 pages of advertisements for wares (from pen-nibs and pianos to saddles and pharmaceuticals) provide an intriguing and invaluable record of commerce and manufacture in early twentieth-century India.

The name of the printer, not identified in catalogue records seen by us, is found on a printed cartouche on the lower cover; Luker had been Superintendent of the Government Press at Allahabad since the mid-1890s at the latest.

Library Hub (Copac) records one copy only in the UK (Cambridge University Library), to which OCLC adds two in North America (Harvard and Canadian Centre for Architecture); an apparent second edition, published in 1911, is recorded at the BL only (OCLC).

# R. DITMAR, CALCUTTA.

Branch of R. Ditmar, Brüner Bros., Ltd.  
WORKS: VIENNA AND MILAN.



BY IMPERIAL WARRANT  
TO

H. M. THE EMPEROR OF  
AUSTRIA.

## ELECTRICAL FITTINGS.

Fans, Motors, Dynamos  
and Machinery. Complete  
Installations for Rajas'  
Palaces, Residences, Clubs,  
Factories, &c.

## IMPORTANT.

Visitors to the Exhibition are respect-  
fully requested to see our Electrical  
Engineer or Representative at the *Ex-  
hibition Camp Power house*, who will  
be pleased to show them our Exhibits  
who are in use all over the grounds. The  
Complete Camp is *wired throughout and  
lit by us* and a separate Power house  
with *our own plant* (also an Exhibit)  
is supplying the Camp with current.  
Please call and inspect.



PATRONS.

Chairman of the  
Committee of Management.

Vice Chairman of the  
Committee of Management.

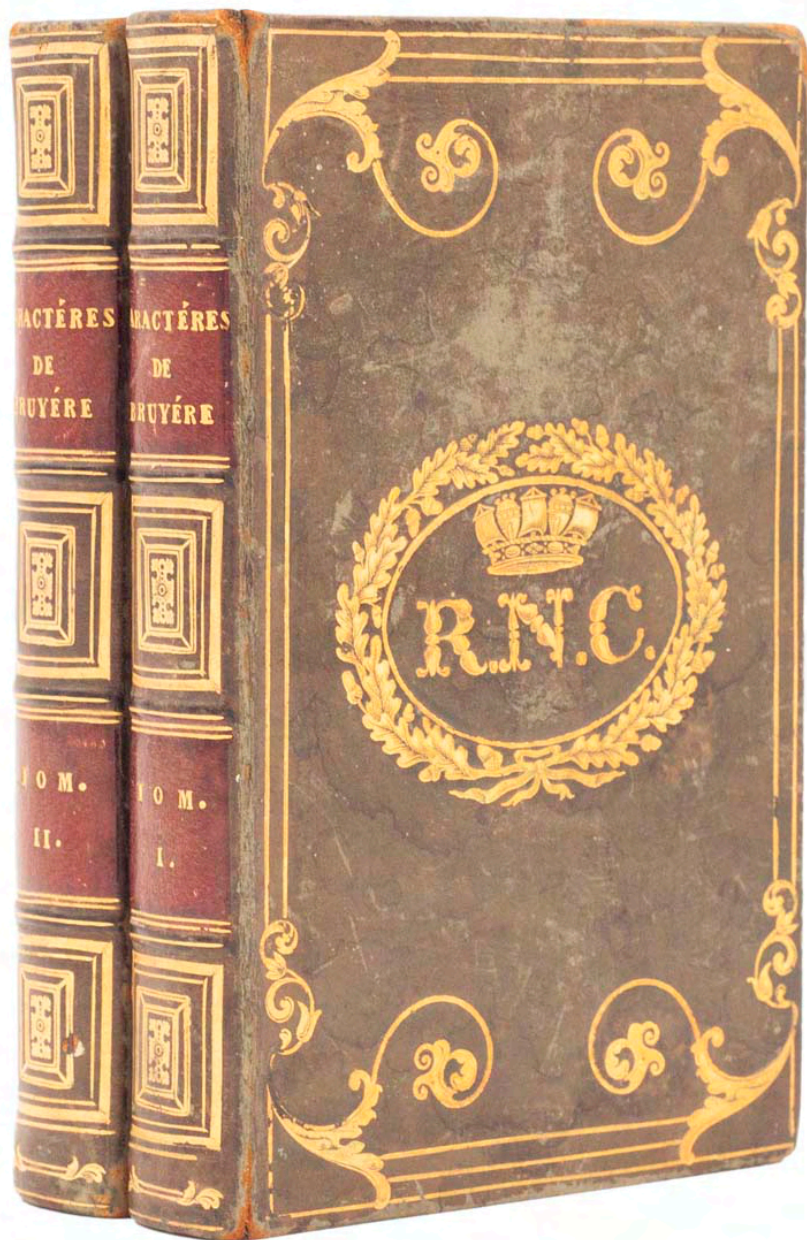


H.H. THE MAHARAJA OF BALRAMPUR.

One of the Council.

## INTRODUCTORY.

OF late years several Exhibitions have been held in  
different parts of India under the auspices of the  
National Congress. Of these the principal were at  
Benares, Madras and Bombay, the last having been held at  
Lahore in the cold weather of 1909-10. Most of these were on  
a modest scale, and generally speaking they hardly covered  
more than the period during which the Congress was holding  
its meetings. The only Exhibition on a large scale held in  
India of recent years, was that held at Nagpur in the year



#### NAVAL PRIZE BINDING

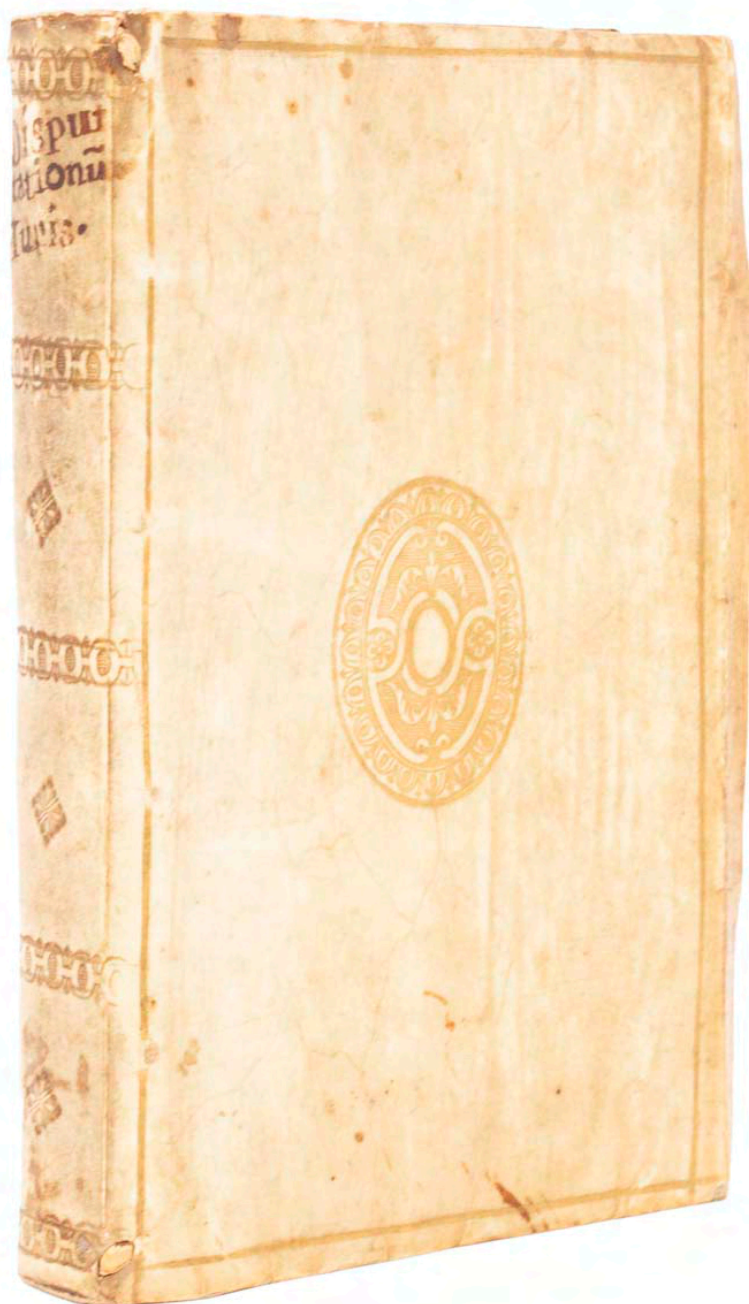
18. **LA BRUYÈRE, Jean de.** *Les caractères de La Bruyère suivis des caractères de Théophraste traduits du Grec par le même. Tome premier [- second].* Édition stéréotype. Paris, Firmin Didot, 1819.

2 vols, 12mo, pp. I: [2], xxiii, [1], 303, [1], II: [2], 353, [1]; bound without half titles; some foxing and spotting; good in contemporary prize bindings of green calf, spines gilt in compartments with maroon lettering- and numbering-pieces, gilt decoration to boards including centrepiece with initials 'R.N.C.' below crown within oval wreath, gilt edges and turn-ins, marbled edges and endpapers; some rubbing to extremities and boards; ink inscription to front free endpaper of vol. 1: 'Awarded to W. Crewe student of the R.N. Coll. for proficiency in French 17 Decr 1833 P.E. Laurent'. **£300**

**A prize copy of La Bruyère's famous *Caractères* awarded to a student at the Royal Naval College in Portsmouth by the educator and linguist Peter Edmund Laurent (1796-1837).** First published in 1688, the *Caractères* comprises illustrations of various human follies, corruptions, and abuses, and is followed here by La Bruyère's translation of Theophrastus' *Characters*.

The Royal Naval Academy was established at Portsmouth dockyard in 1733 to train officers for the Royal Navy, being renamed the Royal Naval College in 1806. Its numerous notable alumni included Jane Austen's brothers Francis and Charles, both of whom became admirals. The College closed in 1837.

The prize inscription here is signed by Peter Edmund Laurent, a native of Picardy, who, after teaching modern languages at Oxford, became French Master at the Royal Naval College in 1828, where he established a reputation as 'a most able teacher' (Dickinson, *Educating the Royal Navy* p. 49). In addition to *Recollections of a classical tour* (1821), Laurent 'published manuals on French and German grammar, an introduction to ancient geography, and a translation into English of Herodotus' (ODNB).



19. **LA REBERTERIE, Jean de.** *Disputationum iuris libri quatuor in libr. Institution. Imperatoriar. Quibus legum studiosi ad civilis philosophiae cognitionem facilis paret aditus. Cum indice locupletissime.* Paris, Balthazar Moreau, 1580. [bound with:]

—. *Topicōn iuris libri quatuor, quibus ad civilis philosophiae studium facilis patet aditus, in hisque lector plerosque locos corruptus in Topicis Ciceronianis suae integritati restitutos inveniet. Com indice locupletissimo. Hac secunda editioe ab autore aucti & recogniti.* Paris, Balthazar Moreau, 1580.

Two works in one volume, 8vo, ff. [xvi], 114; [iv], '116' [i.e. 106], [5], [1 (blank)]; second work with numerous engraved initials and headpieces; very light water-stain to fore-edge of a few leaves in the second work, otherwise a beautiful, clean copy; in contemporary French vellum, boards blocked with gilt oval centre-piece, spine gilt in compartments with manuscript title, yapp edges, all edges gilt; contemporary ownership inscriptions and purchase note dated 1582 to upper pastedown, later ownership inscriptions to verso of front free endpaper and head of title, nineteenth-century bookseller label to upper pastedown. **£850**

**A beautiful copy of the first edition of *Disputationum iuris*, bound as often with the second revised edition of *Topicōn iuris* (first 1575), two rare legal commonplaces by the Loches-born French jurist and professor at Paris, Jean de la Reberterie (c. 1517–1590).**

*ex libris majoris senin. cadom.*  
D.

IOANNIS A  
REBERTERIA TV-  
RONENSIS I.C. ET IN PA-  
RISIENSI ACADEMIA  
Legum Professoris.

Disputationum Iuris libri quatuor in libr.  
Institution. Imperatoriar. quibus legum  
studiofis ad ciuilibus philosophiæ cogniti-  
onem facilis patet aditus.

*Cum indice locupletissimo.*

PARISIIS.

Per Baltasarem Morellum.

1580.

CVM PRIVILEGIO.

The first work is dedicated to Anne de Joyeuse (1560–1587), Chamberlain to Henry III and a pupil of the author, and, like the second, provides an overview of the basics of civil law and of legal dialectics, sketching an outline of the nature of natural law and giving examples on matters ranging from marriage and inheritance to property rights; the second, which had first appeared in 1575, is more concerned with legal logic, and is a concerted attempt to reinstate Cicero's *Topica* as central to the understanding of legal reasoning (see Ramis-Barceló, 455). Both are intended, in common with a number of similar sixteenth-century works, 'to illustrate a [legal] skill for readers to practise on their own' (Scattola, p.10), allowing the reader to deal confidently both with the various types of legal reasoning and argument and with the use of authorities, in matters ranging from criminal law to contracts and inheritance.

1: OCLC records two copies, at Manchester and at the Staatsbibliothek zu Berlin. 2: noted by OCLC with no locations recorded; OCLC records one copy of the 1575 edition, at Harvard Law.

See Rafael Ramis-Barceló, 'La recepción de la obra de Rodolfo Agricola en los juristas (1500-1650)' in *Revue historique de droit français et étranger* 4 (2019), pp. 443-462, and Merio Scattola, 'Scientia iuris and ius naturae: the jurisprudence of the Holy Roman Empire in the seventeenth and eighteenth centuries', in Canale et al. (eds), *A History of the Philosophy of Law in the Civil Law World, 1600-1900* IX.

# DE NOVIS ASTRIS. ET COMETIS

Libb. Sex,

In quibus elementarium, caelestiumque stellarum recentium, tum sine  
coma, tum crinitarum in alto micantium affectiones primim addu-  
cuntur: Aliorum placita de ipsis deinde perpenduntur:

Earumdem loca, & causae naturales omnes e rei natura deinceps educuntur:  
Plurimaq; dubitationes e traditis ex orientes deniq; dissoluntur:

In Arist. doctrina receptis, & saluatis propositorum omnibus apparentijs:

A V T O R

FORTVNIVS LICETVS GENVENSIS

In Patauino Lyceo Philosophus Ordinarius

ILLVSTRISSIMO, AC EXCELLENTISSIMO D.D.

IO. BAPTISTÆ FVSCARENO

SVMMO SENATORI

Dedicat.



VENETIIS, Apud Io. Guerilium, M DC XXIII.

Superiorum permissu, & Præiulio.

## THE EARLIEST PUBLISHED ILLUSTRATION OF THE RINGS OF SATURN

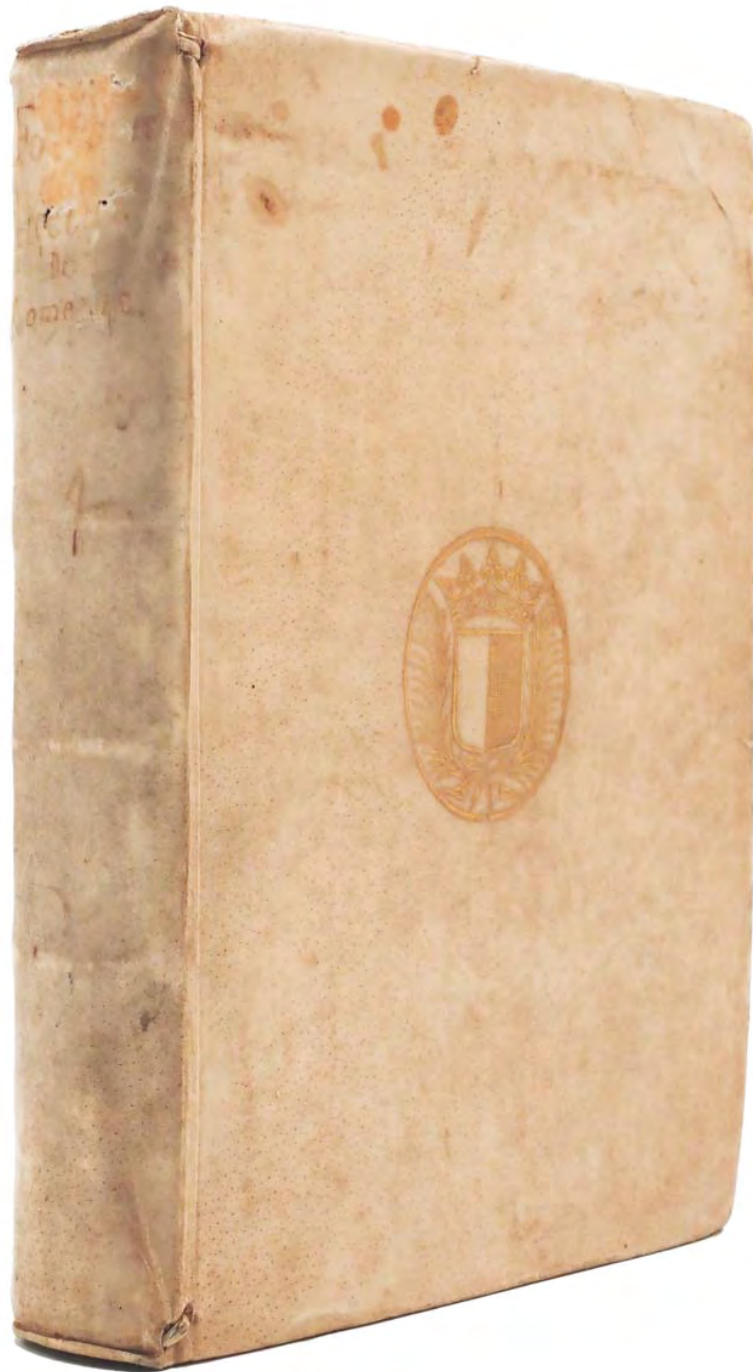
20. LICETI, Fortunio. *De novis astris, et cometis libb. Sex [...]* Venice, Jo. Guerilium, 1623. [bound with:]

— *Controversiae De Cometarum [...]* Venice, Georgium Valentinum, 1625.

Two works in one vol., 4to, pp. I: [54], 410, 2, with woodcut printer's device to title and 2 part-titles, woodcut illustration of the rings of Saturn to p. 194, II: [24], 77, [3], with woodcut printer's device to title; a few leaves with slight browning or very light waterstains, one leaf repaired; contemporary stiff vellum with the Abenperg-Traun arms blocked in gilt; minor defects to the spine, inside else in good condition. £28,000

The extremely rare first edition of *De novis astris*, containing possibly the earliest published illustration of the rings of Saturn, bound with the first edition of the *Controversiae De Cometarum*.

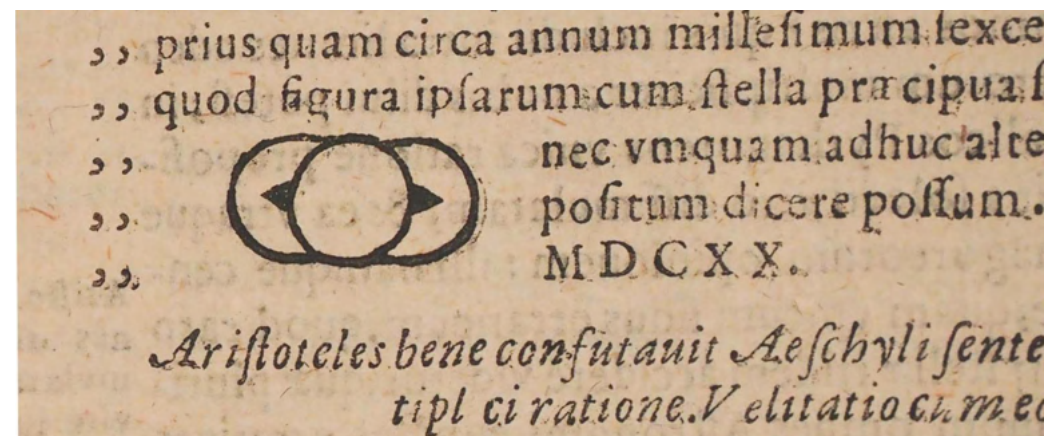
Saturn's rings were first observed by Galileo in 1610, as he described in a letter dated 30 July 1610, though he did not understand the significance of what he saw; Galileo thought the rings were handles or large moons, or that the planet was triple-bodied, and was astonished when in December 1612, due to being edge-on from Earth's perspective, the rings were no longer visible. In 1616 Galileo observed the rings in yet another shape, as two half ellipses, which he reported in his *Saggiatore* of 1623, and in a letter also sent to Liceti in 1617, describing his discoveries. Liceti published these discoveries, along with Galileo's illustration of Saturn, in his *De novis astris*. The illustration appears in the second part of the work, which has a sectional title dated 1622: it is therefore possible that the sheets were already in existence in 1622 and were published and distributed before Galileo's own publication of his drawing, in the *Saggiatore*, where the dedication leaf is dated October 1623.



The second work is a contribution to the bitter dispute that arose between Liceti and Galileo's successor at Padua, Giovanni Camillo Gloriosi. Gloriosi had argued, contrary to the received Aristotelian wisdom, that comets appeared in sublunary spaces, sparking a defence of the traditional view by Liceti, who was keen to maintain a geocentric cosmology. Gloriosi's vehement response to Liceti sparked the present vicious reply, in which Liceti nonetheless acknowledges some of the limitations of Aristotelianism in natural science.

Fortunio Liceti (1577–1657), was an Italian physician and philosopher. He was a colleague of Galileo Galilei, with whom he worked for nearly a year at the University of Padua, and the two men remained friends even after Galileo left Padua. There are thirty-three letters from Liceti to Galilei, and twelve from Galilei to Liceti, exchanged between 1610 and 1641 that Liceti inserted in his published works.

I: Carli-Favaro 20 (93); Riccardi II 38; Poggendorff I, 1451. II: Poggendorff I, 1451.



ARTS AND CRAFTS SOCIALISM

21. **MORRIS, William, E. Belfort BAX, and Victor DAVE.** *The Socialist Platform. No. 4. A short Account of the Commune of Paris.* London, Socialist League Office, 1886.

8vo, pp. [2], [59]-79, [1 (advertisement for the League's publications)]; woodcut device of the Socialist League to front wrapper; a very good copy, stapled as issued; wrapper with short splits at foot of backfold and around staple; pencil inscription 'Edward J. Walson' to front wrapper.

£650

**First and only edition of Morris's, Bax's, and Dave's account of the Commune of Paris of 1871, presented as 'the starting point of the irresistible Unity of Socialism in Europe and America'.**

An irregular complement to the Socialist League's journal *The Commonweal* (under Morris's editorship from its establishment in 1885 until his ousting in 1889), *The Socialist Platform* was 'intended in great measure to be a Commentary on the Manifesto of the League', which had itself been published with notes by Morris and Bax. The *Platform*, with its distinctive woodcut headpiece by Walter Crane (bearing the motto 'agitate, educate, organize'), ran to seven issues, of which four were authored by Morris. Among these, the *Short Account* appears to be by far the rarest; his other contributions are *Useful Work v. Useless Toil* (no. 2), *True and False Society* (no. 6), and *Monopoly: Or, How Labour is Robbed* (no. 7).

Scott, p. 24.

*Edward J. Walson*  
THE SOCIALIST PLATFORM.—No. 4.



A SHORT ACCOUNT  
OF THE  
COMMUNE OF PARIS.

BY  
E. BELFORT BAX, VICTOR DAVE  
AND  
WILLIAM MORRIS.

PRICE TWOPENCE.

LONDON:  
SOCIALIST LEAGUE OFFICE,  
13, FARRINGTON ROAD, HOLBORN VIADUCT, E.C.  
1886.

I, The Right Honorable Henry John Lord Viscount Palmerston Do hereby undertake and agree within Twelve Calendar months from the date hereof, and at my own Expence to procure a Probate of the Will of the Right Honorable Robert Jocelyn Earl of Roden in Ireland deceased or Letters of Administration with the said Will annexed to be granted by the proper Ecclesiastical Court in England to the Executors named in such Will or one of them or to some other person or persons and also to procure the residue of a Term of Five hundred years which was created by an Indenture dated the ninth day of June one thousand seven hundred and three being the Settlement on the Marriage of Henry Viscount Palmerston my great Grandfather with Anne Houblon in a certain Mansion house Lands and Hereditaments situated at East Sheene in the Parish of Mortlake in the County of Surrey now sold by me to Thomas Bernard of Wimpole Street in the County of Middlesex Esquire, so far as such Term affects the said premises to be assigned in the usual manner by such Executors or Administrators to a Trustee to be named by and for the said Thomas Bernard his Heirs and assigns so as to attend the Inheritance thereof  
Witness my hand this Twenty second day of July 1806. -  
Witness  
Jas Baggot Esq  
Palmerston.

22. **PALMERSTON, Henry John Temple, third Viscount.** Signed undertaking to procure an Assignment of Term from the Executors of the Will of the Earl of Roden. 22 July 1806.

One-page folio, on a bifolium, with integral docket; folded 3 times, with some browning to edges and creases; in very good condition.

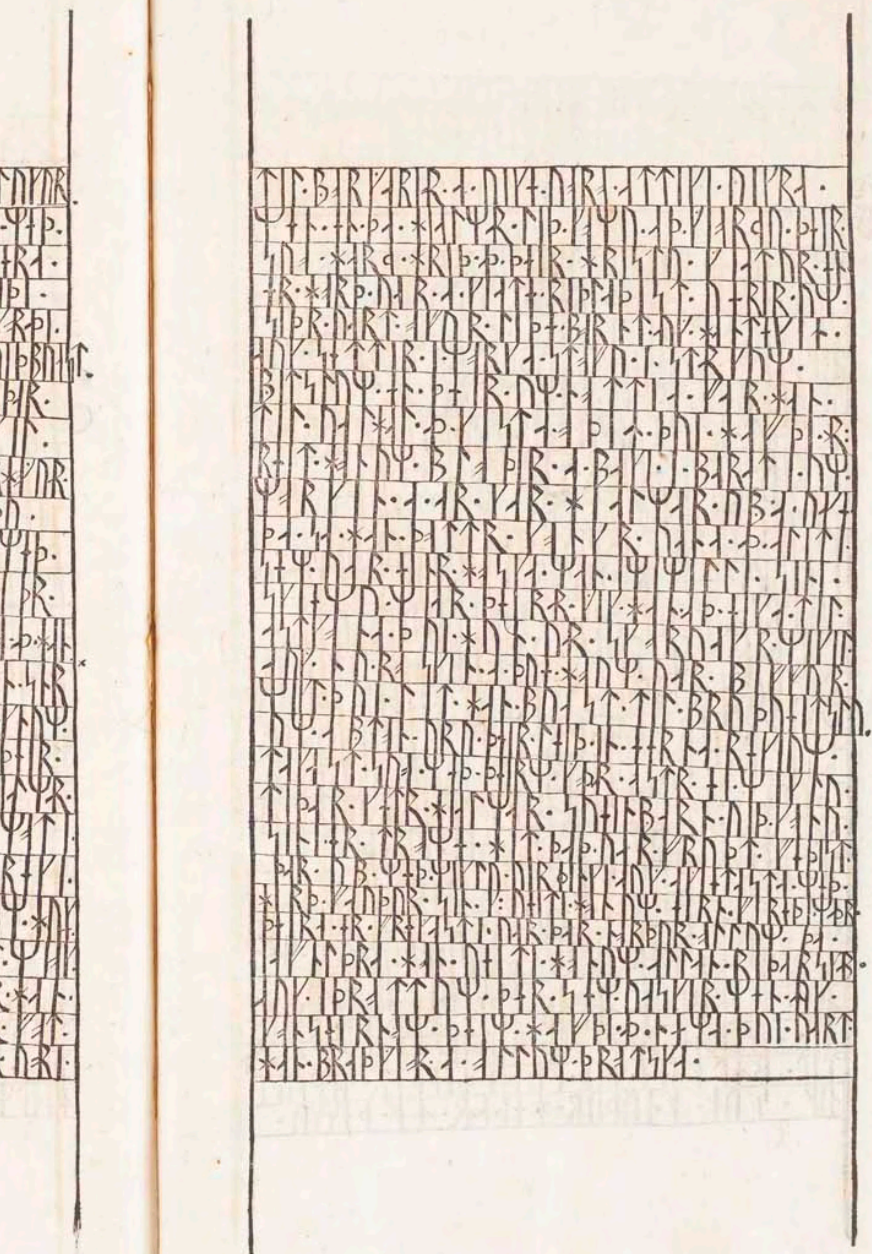
£750 + VAT in UK

**Document signed by the young Palmerston**, arising from the sale of his property at East Sheen, near Mortlake, to Thomas Bernard of Wimpole Street in 1805.

The property, known as Temple Grove, had been in Palmerston's family since his great-great-grandfather Sir John Temple purchased it in the latter part of the seventeenth century. This document states that, as part of the marriage settlement of Sir John Temple's son, Henry, first Viscount Palmerston, to Anne Houblon in 1703, a Term of 500 years was created on the property. At some stage this had presumably been assigned in Trust to an ancestor of the Earl of Roden. In 1728 Sir John Temple's granddaughter Harriet Bentinck married James Hamilton, first Earl of Clanbrassil and their daughter Anne went on to marry Robert Jocelyn, first Earl of Roden so this is the likely link between the two families.

The first Earl of Roden died in Ireland in 1797 and was survived by his wife (who died in 1803) and succeeded by his son Robert, the second Earl. On the sale of Palmerston's property in 1805 it was necessary for the residue of the Term to be formally assigned to a Trustee chosen by the purchaser and this presumably also required the Earl of Roden's Will to be probated in an English Ecclesiastical court. In this document Palmerston, who had just come of age, undertakes to secure the Probate of the Will of the first Earl of Roden and the Assignment of Term within twelve months.

Palmerston subsequently spent much of his time, when not in London, at the family estate of Broadlands in Hampshire, which had been extensively redesigned by Capability Brown and Henry Holland, under the instruction of Palmerston's father, the second Viscount.



MS.#  
Runic  
Folium  
V.

#### AN ELABORATE LITERARY FORGERY

23. [PERINGSKIÖLD, Johan.] Historia Hialmari regis Biarmalandiae atque thulemartkiae, ex fragmento runici ms. tiliteris recentioribus descripta, cum gemina versione Johannis Peringskioldi. [Stockholm, Olof Enaeus, 1701.]

[bound after:]

**PERINGSKIÖLD, Johan.** Ättartal för Swea och Götha konunnga hus, efter trowärdiga historier och documenter... Stockholm, Joh. L. Horrn, 1725.

2 works bound in one vol., folio; pp. [2], ff. 8 of runic woodcuts, with some printing in red, pp. [25], [1 (blank)]; pp. [4], 92, 95-140 (as called for), [74], with 17 plates (some double-page or folding, 16 engraved and 1 woodcut), 19 large woodcut illustrations in the text, 9 engraved illustrations pasted into the text, and 79 woodcuts of coins and badges in the text; very good, crisp and clean copies, bound in eighteenth century Swedish sheep, spine richly gilt; from the library of the Earls of Macclesfield, with armorial bookplate to front pastedown and blind stamp to first three leaves. **£1250**

**First edition of 'a facsimile of the alleged "Runic manuscript" of an apocryphal saga,** probably composed by Lucas Halpap, with Icelandic transcription and Swedish and Latin translations' (*Bibliotheca Fictiva*). The fragmentary text was discovered in 1690 and for a time considered a national treasure. In 1744, however, it was **unmasked as an elaborate forgery** by the scholar C.G. Nordin in his *Monumenta Suiogothica*.

ÄTTARTAL

För

Swea och Götha  
Konunga Hus,

Efter trovärdiga Historier och Documenter

i vnderdånighet vpräknadt

af

Cancellie - Rådet

JOH. PERINGSKIÖLD;

Och nu mera med Kongl. befohnd



Tryckt i Stockholm/

Hos JOH. L. HORRN, Kongl. Antiq. Archiv. Boktr.

Åhr 1725.

Bound before the *Historia Hialmari* is the first edition of *Ättartal för Swea och Götha konunnga hus*, an important contribution to the history of the Swedish Royal Houses, concentrating on the early history of Sweden and tracing its rulers and its many tribes from the beginning of time, through the Goths and Vikings, to the emergence of the Swedish kings in the Middle Ages up to the early eighteenth century.

Peringskiöld (1654–1720), an antiquarian of some standing, and curator of the archive of antiquities in Stockholm (a position he had inherited from his father), was also an accomplished draughtsman; he is the author of many fine engraved plates and illustrations included in the *Ättartal*, depicting runic stone monuments, medieval tombs, and *gisants*, as well as the equestrian tomb monument to Charles IX of Sweden.

*Bibliotheca Fictiva* 347 (illustrated at p. 167 and to front and rear covers).



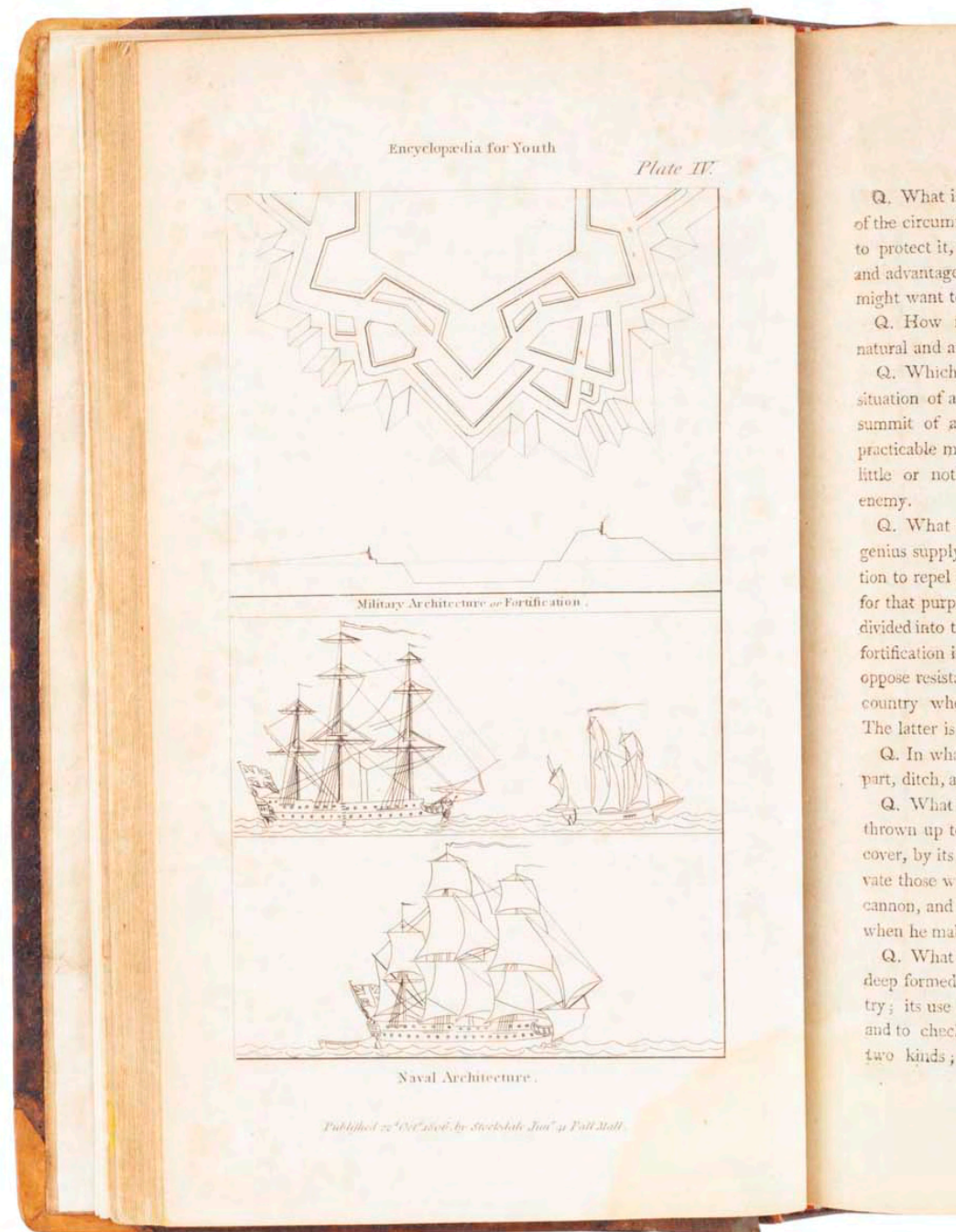
24. **STOCKDALE, John Joseph.** *Encyclopaedia for Youth; or, an Abridgement of all the Sciences, for the Use of Schools of both Sexes.* Translated from the French, arranged, and compiled, by John Joseph Stockdale. Illustrated with eleven Plates. Second Edition. *London: Printed for J. J. Stockdale ... 1807.*

8vo, pp. [8], 446, [10 (index)], with 11 plates, of which 4 folding; a very good copy in contemporary mottled calf, rebacked, endpapers renewed mounting the signature of Edmund Meysey Wigley of Shakenhurst (M.P. for Worcester, 1789-1802), cut from former endpaper; signature of Edmund Wigley Jr. to title. **£200**

**Second edition of Stockdale's first publication.** Although 'almost entirely translated from the French, yet so numerous are the alterations in arrangement, and so great the additions in some parts, and curtailments in others, that it may be termed a new work'. Set out as a series of questions and answers it ranges from geography and astronomy to physics, history, natural history, mythology, and the arts.

J.J. Stockdale was the son of the eminent eighteenth-century publisher John Stockdale.

Library Hub (Copac) records three copies (Nottingham, Wellcome, and BL), and only one of the first edition (1806) 'which was almost instantaneously sold off' (NLS).



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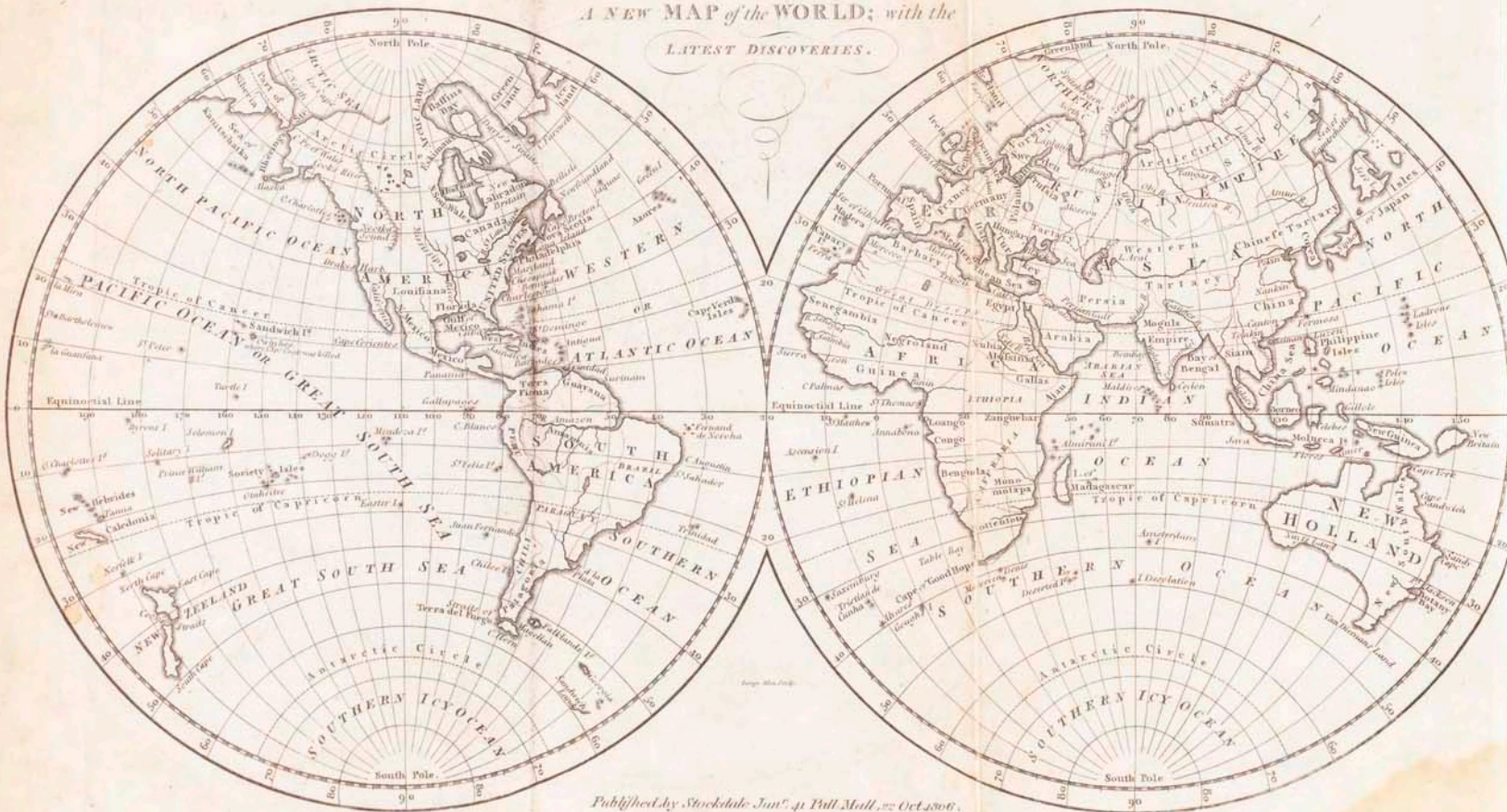
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two kinds;

Encyclopædia for Youth.

A NEW MAP of the WORLD; with the LATEST DISCOVERIES.



Published by Stockdale Junr. 41 Pall Mall, on Oct. 1800.

ENCYC

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ABRIDGMENT OF

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TRANSLATED FROM THE FR

BY JOHN JOS

ILLUSTRATED W

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PRINTED FOR J. J. STO

Price Ha

HAND-COLOURED COMMONPLACE BOOK FOR A YOUNG WOMAN

25. **STOFFEL VON MÜMPELGARD, Andreas [and Matthäus MERIAN (engraver).]** Figuren über die Geschichte und Wunderthaten unsers Heilandes und Seiner Apostel. [Erfurt, 1687-1688.]

Oblong 8vo (151 x 188 mm), pp. [12], [2], [138], [28], engraved title with manuscript inset and 69 engraved plates (first signed 'Matthaeus Merian fecit 1627'), all hand-coloured in different shades of yellow, orange, red, green, blue, pink and purple, with silver highlights, within black borders; a few short marginal tears, some repaired, a little rubbing to a few plates, colour transfer to a few leaves of text facing the engravings, but overall very well preserved, bound in contemporary calf over wooden bevelled boards, sides with single-fillet gilt frame, spine in compartments richly decorated in gilt, rebacked preserving original spine, all edges gilt; rubbed, corners a bit worn; various presentation and ownership inscriptions to front pastedown (*see below*).

£18,000

A splendid religious commonplace book, written and with engravings lavishly hand-coloured by Andreas Stoffel von Mümpelgard, the creator of the renowned 'Stoffel Bible' kept in Luther's cell, and presented by him to a young girl for her personal devotions.



Not much is known on the life of Andreas Stoffel: probably born in modern-day Montbéliard, as his name would suggest, he spent some time in Nuremberg, later moving to Erfurt, where he appears to have lived alone in a garden, almost like a hermit. It was here that his talent as a colourist came to prominence: 'Stoffel is most famous for having coloured and sumptuously bound in 1684-85 a copy of the Bible translated by Luther, printed by Stern in Luneburg in 1672, adorning it with jewels, and presented to the orphanage at Erfurt' (see *Allgemeines Künstlerlexicon*, p. 1750). This copy was kept in what had been Luther's cell in the same building, as the orphanage was housed from 1669 in St Augustine's Monastery, where Luther lived as a friar from 1505 to 1511.

As late as 150 years later the Bible was still a sensation, and was specifically mentioned by various travel guides and religious works describing Luther's cell: 'On the table are: the famous Stoffel Bible, [...] illustrated with large copper-engravings, which Andreas Stoffel from Mümpelgard, who lived alone in a garden in Erfurt, had splendidly coloured and the binding adorned with multiple cut stones and glass tiles, which he himself, as an accomplished chemist, had melted, so that they aroused admiration as a symbol of art and diligence...' (Johann Christoph Kröger, *Reise durch Sachsen nach Böhmen und Oesterreich, mit besonderer Beziehung auf das niedere und höhere unterrichtswesen* (Altona, 1840) I, p. 253 trans.).



'Particularly noteworthy is the Luther Bible [...]. Andreas Stoffel von Mümpelgard, who came to Nuremberg as a child, went to Erfurt as he grew older and lived quite alone in a garden, illuminated such things himself and, as a lover of the scriptures, venerated Luther in his cell. The binding is adorned with Bohemian diamonds that he cut and set himself. A certain duke of Saxony is said to have offered a thousand thalers for it'. (Friedrich Keyser and Johann Fr. Möller, *Reformations Almanach auf das Jahr 1821* (Erfurt, 1821), p. CCV trans.; see also Johann Daniel Falk, *Dr. Martin Luther und die Reformation in Volksliedern* (1830), 'Die Lutherszelle zu Erfurt', p. 112; and *Oberdeutsche allgemeine Litteraturzeitung im Jahre 1800*, Jan-Jun, cols 763-764).

The manuscript opens with an introductory text, giving the context of the book's creation, signed by Andreas Stoffel. After a few pious verses, the main part of the book begins, with a manuscript title framed by Merian's engraved border, the images of the Evangelists, each accompanied by a short biography, and sixty-nine beautifully coloured engraved plates set within dramatic black borders, taken from Merian's *Icones Biblicae* series, published between 1627-1630. The engravings depict scenes from the New Testament, including the Life of Christ, the Acts of the Apostles, and the Book of Revelation, and are each accompanied by a manuscript leaf with related quotes and scriptural paraphrase. The book then ends with a collection of words spoken by Christ, taken from the New Testament; a chapter on how prayers should be recited, according to Mosaic Law, the Prophets, and the Apostles; a few devotional recollections; the Lord's Prayer; and an index.



This commonplace book represents a splendid example of a widespread and long-lasting tradition in the compilation of such texts, which would often be used by women for their own personal devotion. It also represents a possibly unique witness to the work of one of the leading colourists of the time, an 'outsider' who devoted his life to the production of such objects. We have been unable to locate any other coloured book or composition clearly ascribed to Andreas Stoffel, nor have we been able to find out the current whereabouts of the famous Stoffel Bible which was last recorded, still in Luther's cell, in the 1840s, and was possibly destroyed in the fire which damaged the upper storey of the monastery (where the cell was located) in 1872.

*Provenance:* the compilation of the book started in Erfurt on 29 December 1687 by Andreas Stoffel von Mümpelgard, and was completed on 6 March 1688 ('Allhier in Ehrfurcht angefangen, im Jahr unsers Heils, 1687, den 29 December. Und has Lob und Dank gantz vollendet. Anno 1688, den 6. Marts'). Stoffel then presented it to his young cousin Ester Pfäfflin in Nürnberg on 14 April 1688 ('Andreas Stoffel von Mümpelgard verspricht dies Buch seiner lieben Jungfer Bassen Ester Pfäfflin in Nürnberg zum guten anngedenken. Datum Erfurt, 14/4 April Anno 1688'). A further ownership inscription records that this book was later given by Alexander de Weistermann to I.C.J. Flechtner, in Rostall on the 24 February 1777 ('Dono mihi dedit Alexander de Weistermann. Rostalli, 24 Feb, Anno 1777, I.C.J Flechtner, p.t. Diac.').





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