

## FÊTE BOOK FOR FRANCIS OF ANJOU

1. [ANJOU, Francis, *Duke of.*] La joyeuse & magnifique entrée de Monseigneur François, fils de France, et frere unicque du Roy, par la grace de Dieu, duc de Brabant, d'Anjou, Alençon, Berri, & c., en sa tres-renommée ville d'Anvers. *Antwerp, Christopher Plantin, 1582.*

Folio, pp. [4], 46, [2 (privilege, blank)]; copper-engraved title, with 17 etched and engraved plates (of 21, without II, V, VII, and XXI), of which 16 double-page, several with hand-colouring to arms and banners; text in the earlier state (*see below*); light dampstain to lower margin of a few leaves, 2 plates loose, otherwise a beautiful copy; bound in contemporary limp vellum, vestigial ties to fore-edge, sewn on 4 vellum thongs, vellum manuscript waste guard stubs (*see below*); in a recent cloth case with printed label to spine. £2750

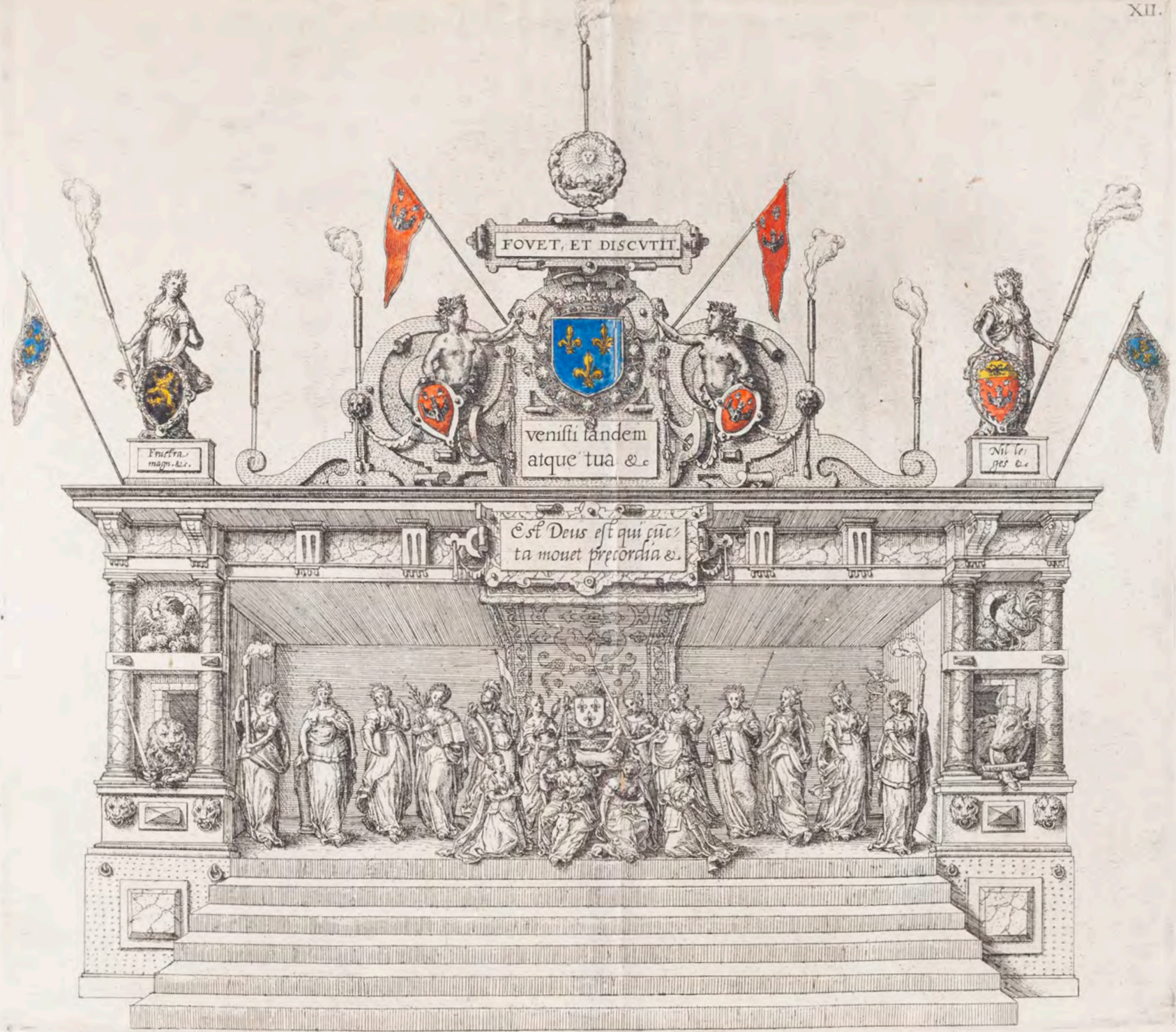
**First edition of Plantin's splendid celebration of the entry of Francis of Anjou to Antwerp.** Invited by William the Silent of Orange to assume suzerainty of the United Provinces as Duke of Brabant and Count of Flanders, Francis of Anjou was accorded a Joyous Entry to Antwerp upon his arrival from England in February 1582. With a series of fine etched and engraved plates, Plantin's fête book records in great detail the spectacular pageantry for the prince, whose career would end with his ambush by the local militia in the same city the following year.

Plantin printed the text both as an unillustrated quarto and in the present folio edition, which is known in two states. The first, as here, gives a date in March (p. 10), corrected in later copies to February; minor textual changes can be found elsewhere, and it is 'not impossible that the whole edition [was] reprinted' (Voet). Though not identified with certainty, the plates are likely the work of Abraham de Bruyn.

The binding incorporates fragments from a liturgical manuscript (likely a breviary), produced in Germany or France in the second half of the twelfth century.

Adams F910; Oxford Early Modern Festival Books 2683;  
USTC 7579; Voet 1211.





THE  
WORKS  
OF  
ARISTOTLE,

*The famous Philosopher.*

IN FOUR PARTS.

CONTAINING,

I. His COMPLETE MASTER-PIECE :

Displaying the Secrets of Nature in the Generation of Man.——To which is added, The FAMILY PHYSICIAN; being approved Remedies for the several Distempers incident to the Human Body.

II. His EXPERIENCED MID-WIFE :

Absolutely necessary for Surgeons,—Midwives,—Nurses, and Child-bearing Women.

III. His BOOK OF PROBLEMS;

Containing various Questions and Answers, relative to the State of Man's Body.

IV. His LAST LEGACY,

Unfolding the Secrets of Nature, respecting the Generation of Man.

A NEW EDITION.

ARBROATH:

PRINTED BY J. FINDLAY, AND SOLD BY THE BOOK-SELLERS.

1803.

PROVINCIALY PRINTED AND UNRECORDED

2. [ARISTOTLE'S MASTERPIECE.] The Works of Aristotle, the famous Philosopher. In four parts. Containing, I. His complete Master-Piece: Displaying the Secrets of Nature in the Generation of Man. – To which is added, The Family Physician... II. His Experienced Mid-Wife: Absolutely necessary for Surgeons, – Midwives, – Nurses, and Child-bearing Women. III. His Book of Problems... IV. His Last Legacy... A New Edition. *Arbroath, Printed by J. Findlay, and sold by the Booksellers, 1803.*

Four parts in one vol., large 12mo, pp. iv, 5-204, [2], 112; title page a cancel; last part with separate pagination and register; a few woodcut illustrations in the text; tear across B3 and B4, without loss, small paperflaw to D4, and small section of text neatly excised from G5 (corresponding to a recipe for an 'ointment for the itch', probably cut off to be added to a commonplace book) in the first part, minor worming to a few leaves, a few signatures badly sewn, resulting in some leaves protruding from the text block and consequent frayed edges, sometimes affecting last line of text; bound in contemporary sheep, leather patches to front board added at the time of binding; corners worn, some worming to spine. £850

An unrecorded Scottish issue of these four popular pseudo-Aristotelian manuals on procreation, gestation, and childbirth, printed in Arbroath, a small town on the North Sea coast.

MASTER-PIECE.

was but one fundament to disburden nature. It lived several years, but the one outlived the other three years, carrying the dead one (for there was no parting them) till the other fainted with the burden, and more with the stink of the dead carcase.



A child was born in Flanders which had two heads and four arms, seeming like two girls joined together, having two of their arms lifted up between and above their heads; the thighs being placed as it were across one another, according to the figure. How long they lived I had no account of.

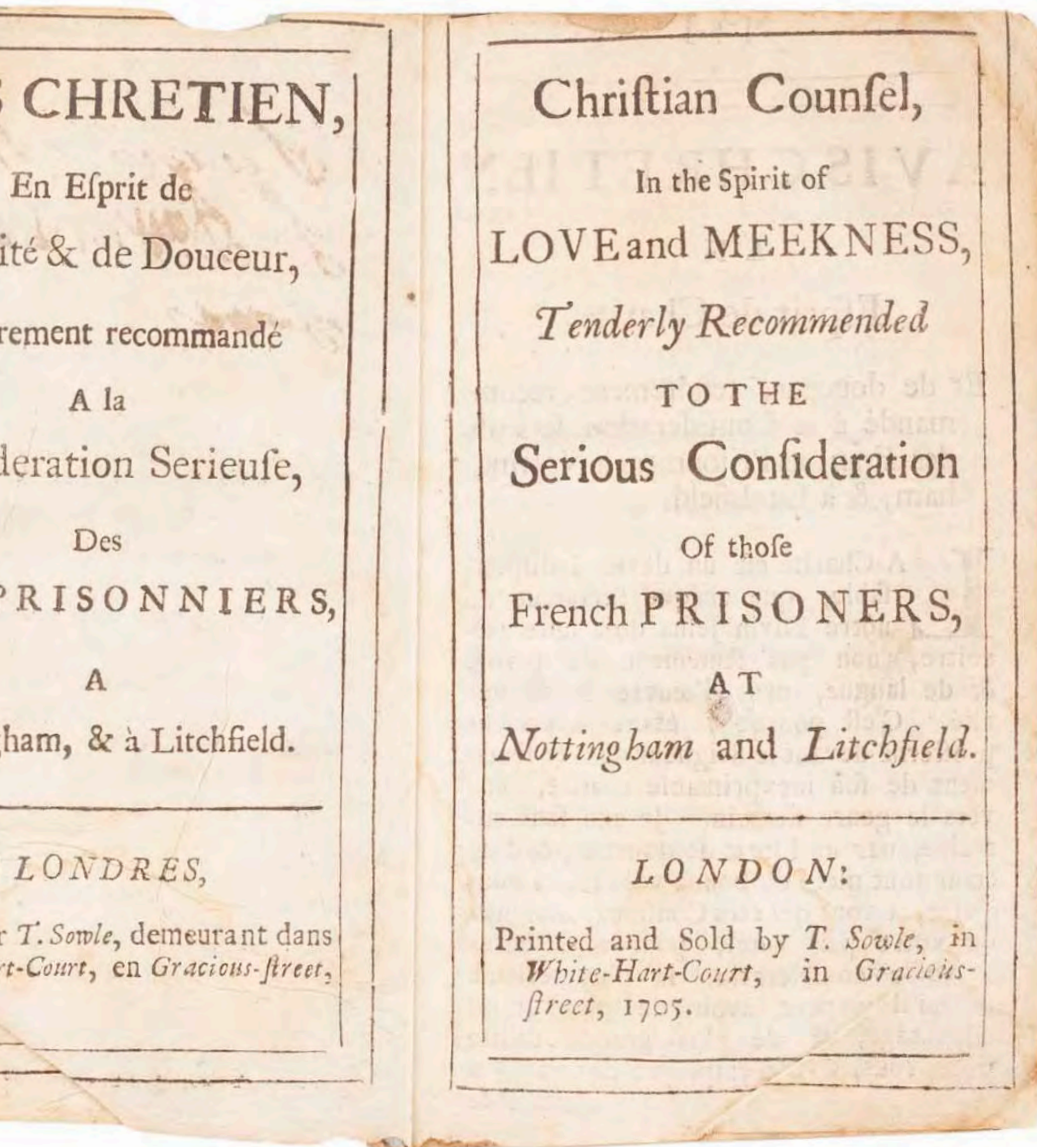
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*Aristotle's Complete Masterpiece*, the most influential of these texts, was the first sex manual in English when it first appeared in 1684, and was reprinted multiple times throughout the seventeenth and eighteenth centuries. It discusses various topics, from the purpose and pleasures of sex (groundbreakingly acknowledging women's sexual pleasure), virginity and fertility, to pregnancy, childbirth, and 'monstrous births' (exemplified by the woodcuts on pp. 61-64). *Aristotle's Experienced Midwife* (first 1700) was apparently 'translated' (i.e. edited, with some of the text drawn from Nicholas Culpeper) by the self-trained popular empiric William Salmon (1644-1713), a prolific author of domestic medical treatises. The *Book of Problems* was a medieval compilation of questions and answers on natural history, with only a few devoted to reproduction. The final part, *Aristotle's Last Legacy*, which first appeared in around 1720, was in effect a digest of the *Masterpiece*.

These texts were all frequently reprinted, but all printings are uncommon, and some have no doubt vanished entirely; surviving copies tend to be in mediocre condition at best.

This issue with this title page seems to be unrecorded, however it appears to be in fact a reissue with a new cancel title of some unsold or retained copies of the 1800 'London' edition printed by Findlay for J. Urquhart (ESTC T84330). John(?) Findlay seems to have operated only in Arbroath; he is recorded as both printer and publisher of *The Arbroath Magazine*, from October 1799 until September 1800. Although he had assistance from literary figures, the financial support he received was not sufficient, forcing him to abandon this publication after only one year.

OCLC records only two copies of a duodecimo edition printed in Arbroath by Findlay in 1801, at Harvard and the National Library of Scotland.



3. [ASHBY, Richard.] Avis Chretien, en esprit de charité & de douceur ... // Christian Counsel, in the Spirit of Love and Meekness, tenderly recommended to the serious Consideration of those French Prisoners, at Nottingham and Litchfield. *London: Printed and sold by T. Sowle ... 1705.*

12mo, pp. 23, [1], [10 ('Books Printed and sold by T. Sowle ... 1706')]; parallel French and English title-pages, French and English on facing pages; edges thumbed but a very good copy, stitched as issued in drab blue wrappers. £650

**First edition, rare.** After his decisive victory in the Battle of Blenheim in 1704, the Duke of Marlborough had taken thirteen thousand French prisoners, including around thirty officers, mostly aristocrats, who were brought back to England and imprisoned, for the next six years, in Nottingham and Lichfield. It was imprisonment in name only, and they were allowed to take rooms and roam freely. Most notable among them was the commander the Duc de Tallard, who lodged at Newdigate House, brought his own chef from France and introduced celery to English cuisine.

It is hard to imagine that Ashby's *Avis* would have had much impact on this group of military men, but it was at about this time that a group of French Quakers emerged known as the *Inspirés du Languedoc*; Quaker thought would later play a significant role in the French Revolution, and indeed Ashby's text was next re-printed in the 1790s.

ESTC shows four locations only: British Library, Library of the Religious Society of Friends; Swarthmore College, and Haverford College. The Sowle catalogue is not there mentioned and has a separate ESTC entry.

Smith I, p. 139.



THE  
WAY  
TO  
CHRIST  
DISCOVERED.

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By JACOB BEHMEN.

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In these TREATISES.

1. Of true Repentance.
2. Of true Resignation.
3. Of Regeneration.
4. Of the Super-rational Life.

ALSO,  
The Discourse of Illumination.  
The Compendium of Repentance.  
And the mixt World, &c.

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MANCHESTER:  
Printed by JOSEPH HARROP, at the Printing  
Press, opposite the Exchange. 1752.

MANCUNIAN MYSTICISM

5. **BÖHME, Jakob.** *The Way to Christ Discovered...* In these treatises. 1. Of true repentance. 2. Of true Resignation. 3. Of Regeneration. 4. Of the super-rational life. Also, the discourse of illumination. The Compendium of Repentance. And the mixt World, &c. *Manchester, Printed by Joseph Harrop, at the Printing Press, opposite the Exchange, 1752.*

8vo, pp. 360; each part with separate dated title page, but pagination and register continuous; some scattered light foxing, otherwise a very good copy, in nineteenth-century dark green panelled calf; evidence of earlier stab-stitching in the gutter; ownership inscription of William Priestley, of Offord D'Arcy, Huntingdon, dated April 3, 1900, to front flyleaf. £375

**First Manchester edition, one of only two editions published in the eighteenth century (the other printed at Bath in 1775), of the first published book and one of the principal works of the mystic and theologian Jakob Böhme (1575-1624).**

A  
DISCOURSE

BETWEEN A

Soul hungry and thirsty after  
the Fountain of Life, the  
sweet Love of Jesus Christ,

AND A

Soul enlightened.

Shewing which Way one Soul should seek after  
another, and Comfort another, and bring it in  
its Knowledge into the Paths of Christs Pil-  
grimage, and faithfully set before it as a look-  
ing-Glass, the thorny Way of the World, in  
which the fallen Soul walketh, which lead-  
eth into the Abyfs or Pit of Hell. Compo-  
sed by a Soul which loveth all that are the  
Children of Jesus Christ under the Cross.

Written in the German Language, Anno 1624.

By *JACOB BEHMEN*,  
Alias TEUTONICUS PHILOSOPHUS

MANCHESTER: Printed by *J. Harrop*. 1752

*Der Weg zu Christo* (1622) was first translated into English as *The Way to Christ* by Henry Blunden in 1648 (one epistle was translated by John Ellistone), and edited by John Byrom, poet and inventor of a shorthand system, who had been introduced to Böhme's writings by William Law.

After becoming enormously popular in England during the Civil War and Commonwealth, influencing among others the likes of Milton, Böhme's mysticism enjoyed further success in the second half of the eighteenth century, influencing Hegel, who lauded him as the first truly German philosopher, William Blake, who 'inherited from Boehme the ideas which formed the foundation of his philosophy and his myth' (Gerald Bentley, *William Blake and the Alchemical Philosophers* (Oxford, 1954), p. 233), Methodists, and Quakers in particular.

'Bohme's biblical and more orthodox perspectives found in *The Way to Christ* seem to correspond the closest to early Quaker Christology. Although B.J. Gibbons claims *The Way to Christ* is among the "least characteristic of Boehme's writings," (p. 123) I would regard it as the most fundamental, and the pivotal core of Boehme's teaching [...]. Some Quakers considered Boehme to be divinely enlightened in much of his work, but naturally differed with his more Lutheran understanding on the matter of the sacraments. And yet, Boehme's view of the inward light that mirrored Quaker views, challenged the authority of priest or church as the mediator between God and the individual person, and undermined the need for sacraments. (Carole Dale Spencer, 'James Nayler and Jacob Boehme's "The Way to Christ"' in *Quaker Religious Thought* 125 (2015), pp. 45-46).

Buddecke II, 62; ESTC T124476.

6. **CASTAIGNE, Gabriel de.** *Le Paradis Terrestre.* Auquel l'on trouvera la Pierre Philosophale et le vray Or Potable pour guerir toutes maladies incurables. *Paris, Charles Sevestre, 1613.*

[bound with:]

**ROCHAS D'AYGLUN, Henry de.** Usage des remèdes expérimentez pour la guérison de plusieurs grandes maladies, avec de bons advertissements pour prévenir les plus périlleuses. [*Paris,*] (colophon:) *'ils se distribuent à la rue Baillet ... chez ledit sieur de Rochas pres une sage femme', [c. 1630].*

2 works in one vol., 8vo, pp. 1: 14 (of 16, without final leaf of dedication), 88, 2: 15, [1]; second work with drop-down title; very good, clean copies, in nineteenth-century red morocco-backed boards, spine lettered directly in gilt, marbled endpapers, both works with evidence of earlier stab-stitching to gutters; one or two very minor surface scuffs. £3000

**First edition of this exceptionally rare work on spagyric, alchemy, and black magic. Castaigne's *Earthly Paradise* is here bound with an unrecorded edition of a work of remedies of even greater rarity.**

Castaigne's remedial science rests on the alchemical notions of the philosopher's stone, and potable gold. The search for the philosopher's stone, the agent for transmuting base metals into gold, shaped the course of the history of alchemy, and laid the groundwork for modern chemistry. Known by many and often fanciful names, the stone was described in varying terms of powers, property, colour, and requirements for transmutation. As well as its transformative power, the philosopher's stone in the form of 'potable gold' (*aureum potabile*) was also believed to possess the properties of a universal remedy conferring longevity and immortality. It is this specific power which Castaigne illustrates in this book, which includes discussions of immortality and resurrection.



## LE PARADIS

TERRESTRE DV R. P. GABRIEL de Castagne, Docteur en Theologie, Conseiller & Aumaisnier du Roy, & Conuentuel d'Auignon.

**A**V Paradis terrestre, l'on y trouvera la guarison de toutes maladies, par le moyen des arbres, fruitz, plantes, & autres sortes d'autres vegetaux, mineraux & animaux: Mais si quelque sage Païsan villageoy en auoit la cognoissance & l'experience ne luy seroit-il point prohibé & deffendu de s'en seruir, pour luy & pour son prochain en toutes occasions qui se presenteroient? Le dis que ouy? Par aucuns ignorants academistes, de quelque simple college de pretenduë medecine? Mais non pas des sages & scauantz Medecins, qui ayment & honorent les vertus. Or ie dis que tels ignorants ont esté bannis de la Grece en la ville d'Athenes, pour sept cens ans: car auparauant leur venuë le peuple viuoit

Alongside the elusive panacea, many remedies for common and non-lethal physical complaints are described and exemplified: elements like copper and iron, mercury, and sulphur in a variety of compounds; corrosive salts, particularly the vitriols (copper and iron sulphates); alums; chlorides; and more recent discoveries. As evidenced in the preface, Castaigne strove to place himself firmly in the Paracelsian tradition of medical chemistry: a large branch of alchemy had long been Christianised (Castaigne refers to Albert the Great as a predecessor) and was both fit for presentation to princes and cardinals – as is the case for this book – and a way to promote, in its anecdotal but much exemplified way, toxicology and pharmacy.

**Bound in at the rear is an unrecorded edition of Rochas d'Ayglun's *Usage des remèdes*.** Another edition is known in a single copy only, at the BnF, consisting of two parts: a twenty-four-page section listing common remedies with a price list, and a sixteen-page section expounding on less ordinary remedies, which corresponds to the text bound in this volume; the setting, however, is different, implying a separate (if chronologically close) edition. Given the more mundane nature of the first section, as well as its inclusion of prices (which would soon have marked it as outdated), it is not surprising that the compiler of this volume chose to include the second, more alchemical, section.

Castaigne: not in Dorbon Ainé, Duveen, Ferguson, Brunet, Wellcome – all of which cite later editions; OCLC finds three copies worldwide (BnF, BL, Harvard). For Rochas d'Ayglun, see BnF 31229948.



LA VERIFICATION  
DE L'OR POTABLE  
faict par Messieurs les Medecins de  
Veruille & Eglissem en la presence  
du Reuerend Pere Castagne Do-  
cteur en Theologie, Conseiller &  
Aumosnier ordinaire du Roy; du-  
quel sa Majesté en a eu vne petite phi-  
olle par les mains de Monsieur le  
Grand, Lieutenant General & Gou-  
uerneur en chef, pour sadite Ma-  
jesté en Bourgogne & Bresse, &c.

**L** faut noter que pour dissoudre  
le fin or en liqueur potable &  
tous les autres metaux avec cho-  
ses tres-precieuses qui se mangent  
à table, lesdits deux celebres Do-  
cteurs Medecins de Veruille & Eglissem n'ont  
leurs semblables en tout le monde & par ce que  
la verification d'iceluy Or Potable en a esté  
faicte, comme dit est, & donné à sadite Maje-  
sté; l'on trouuerra icy le nom & surnom de tous  
les amateurs de la vraye science de Medecine,  
lesquels ont frequenté & visité ledit de Ca-  
stagne.

Et premierement, Monsieur Hubert Con-

# AMUSEMENS

DES JEUNES ETUDIANS

POUR APPRENDRE LE FRANÇOIS.

OU

MÉLANGE AGRÉABLE

DE DIVERSES PIÉCES,

CONCERNANT

L'HISTOIRE DES PERSONNES CÉLEBRES,

LES ÉVÉNEMENS MÉMORABLES, LES USAGES

ET LES MONUMENS DES ANCIENS, LA

MORALE, LA MYTHOLOGIE, ET

L'HISTOIRE NATURELLE.



à LUND,

DANS L'IMPRIMERIE DU PROFESSEUR

J. LUNDBLAD, ET À SES DEPANS.

MDCXCII.

7. [CHOFFIN, David Étienne.] Amusemens des jeunes etudians pour apprendre le François. Ou mélange agréable de diverses pieces, concernant l'histoire des personnes célèbres, les événemens mémorables, les usages et les monumens des anciens, la morale, la mythologie, et l'histoire naturelle. *Lund, dans l'imprimerie du professeur J. Lundblad et à ses depans, 1791.*

8vo, pp. 143, [1 (blank)]; small vignette to title, head- and tailpiece; occasional small ink stains and creases to corners; overall very good in contemporary half calf, speckled paper covers, title inked to upper cover; a little wear to extremities, a few marks to covers; ink inscription to front free endpaper 'St Clara Schola 1804'. £250

**Rare edition printed in Sweden of the first part of Choffin's *Amusemens philologiques*, here recast as an aid to Swedish students learning French.**

The *Amusemens philologiques* by the French historian and teacher Choffin (1703-1773) first appeared at Halle in 1749-50, comprising several hundred choice literary morsels designed to instruct and entertain children and assist those responsible for their education. This edition, containing the first hundred paragraphs, was printed at Lund by the Swedish Latin professor, poet, publisher, auctioneer, and bookseller, Johan Lundblad (1753-1820).

In addition to fables by La Fontaine and extracts from Cicero and Epictetus, the delightfully wide-ranging contents found here encompass, *inter alia*, the seven wonders of the world, the postal service, the nature of water, Romulus and Remus, the English parliament, Alexander the Great, crocodiles, Egyptian mummies, the colour purple, ancient games, and the origin of pearls.

**No copies traced in the UK or US.** OCLC records only one copy in Sweden and one in Germany.



DEDICATED TO QUEEN ANNE

8. **ECHARD, Laurence.** A general Ecclesiastical History from the Nativity of our Blessed Saviour to the first Establishment of Christianity by humane Laws, under the Emperour Constantine the Great, containing the Space of about 313 Years, with so much of the Jewish and Roman History as necessary and convenient to illustrate the Work; to which is added, a large chronological Table of all the Roman and Ecclesiastical Affairs, included in the same Period of Time. *London, W. Bowyer for Jacob Tonson, 1702.*

Folio, pp. [14], 360, 369-472, [24 (table)], [10 (index)], with copper-engraved frontispiece by M. Vander Gucht after P. van Plaets and double-page map (trimmed within platemark at fore-edges, barely touching border on one side); small paperflaws to O4 and 2Q2 (touching 2 characters) and to margins of Y1 and 2K1, temoins to sig. 2K dust-stained where unfolded, small wax-stain to p. 285; contemporary Cambridge-panelled calf, gilt red morocco lettering piece to spine, edges speckled red; worn, upper board detached, preserved in a modern red cloth box with gilt calf lettering-piece; bookplate of Sir Nathaniel Curzon, Baron Scarsdale (1726-1804) to upper pastedown ('P. Mazell fecit', Franks 7705), later acquisition note dated 11 February 1885 to front free endpaper and a few annotations. **£250**

**First edition of Echard's compendious history of the early Church, dedicated to Queen Anne.** The work offers a concise and authoritative account compiled from a broad selection of authors, the preface noting: 'that my Book might want nothing that cou'd be procur'd from others ... I have borrow'd from them without Fear or Scruple, laying hold of any Thing that I thought wou'd contribute either to the Usefulness, or the Ornament of my Book. For in Matters of Plagiary, I shall always study my Reader's Profit before my own Reputation.'

ESTC T137774.

BEVERIDGE,

ON THE

LORD'S SUPPER,

EXTRACTED FROM HIS LARGER WORK

BY THE

REV. ROBERT FARQUHARSON,

VICAR OF TARRANT MONKTON.

BLANDFORD:

WILLIAM SHIPP, PRINTER, BOOKSELLER AND STATIONER.

1842.

LOCAL LITURGY – UNRECORDED

9. **FARQUHARSON, Robert (editor).** Beveridge, on the Lord's Supper, extracted from his larger Work. *Blandford, William Shipp, 1842.*

Small 8vo in 4s, pp. [4], 68, with printed errata slip tipped in; parts printed in 2 columns; foxing (mostly marginal) throughout, otherwise a very good copy; bound in contemporary maroon cloth embossed with a floral pattern, sewn on 2 sunken cords laced in; a little rubbed and bumped with tailcap chipped, light sunning, nonetheless well-preserved; front free endpaper inscribed 'Josiah Barratt // from Revd. J.A. West // 1. Cor. 10.16'.  
£175

**Unrecorded Dorset printing of a guide to Holy Communion, by the vicar of Tarrant Monkton.**

The stationer William Shipp appears to have been active from around 1839 until the 1860s, following a John Shipp and preceding Henry Shipp as printer in Blandford Forum. His surviving output consists largely of local sermons, including two preached by Farquharson in 1845 and 1853 respectively. Other than these two sermons, *On the Lord's Supper* is the only published work by the Reverend Robert Farquharson, vicar of Tarrant Monkton near Blandford Forum. The text, freely abridged from the work of William Beveridge (1637–1708), consists of 'Exhortations to the Lord's Supper', 'The Order for the Administration of the Lord's Supper' (the first part divided into parallel columns of 'Communion' and 'Reflections'), and 'A Short Explanation of the Lord's Supper'.



#### CUNNING AND STUBBORNESS

10. [FOPPA, Giuseppe.] *Furberia e puntiglio*; *La Maschera fortunata*. Drammi giocosi per musica da rappresentarsi nel nobilissimo teatro d'Udine l'estate dell' anno MDCCXCLX [sic]. Dedicati al regio delegato di polizia. [Udine?], 1799.

Two parts in one vol., 12mo, pp. 40, 32; some spotting and foxing throughout; juvenile scribbles (handwriting practice, perhaps) on title verso (showing through); in contemporary patterned paper over thin boards, green silk ties, remains of a brocade paper outer wrapper; some wear, but still an attractive copy. £185

**One of two printings in the same year, both equally rare, of these two opera libretti by the Venetian librettist Giuseppe Foppa (1760–1845).**

The two operas, *Furberia e puntiglio* ('Cunning and stubbornness') and *La maschera fortunata* ('The lucky mask') were performed as part of the summer season at the theatre in Udine, along with the ballet *L'avviso ai maritati*. *Furberia e puntiglio*, with music by Bernardini Marcello (c. 1730 – after 1799), had first been performed the previous year at the Teatro San Moisè, before going to Verona, Vicenza, and Udine in 1799. It continued to be performed until at least 1808. The second opera followed a similar path, although subsequent performances were further afield, with a performance in 1811 in Palermo. The music was by Marcos António Portugal (1762–1830), who is now best known for his version of the *Marriage of Figaro*.

**OCLC records just one copy, at the Biblioteca comunale di Trento.**



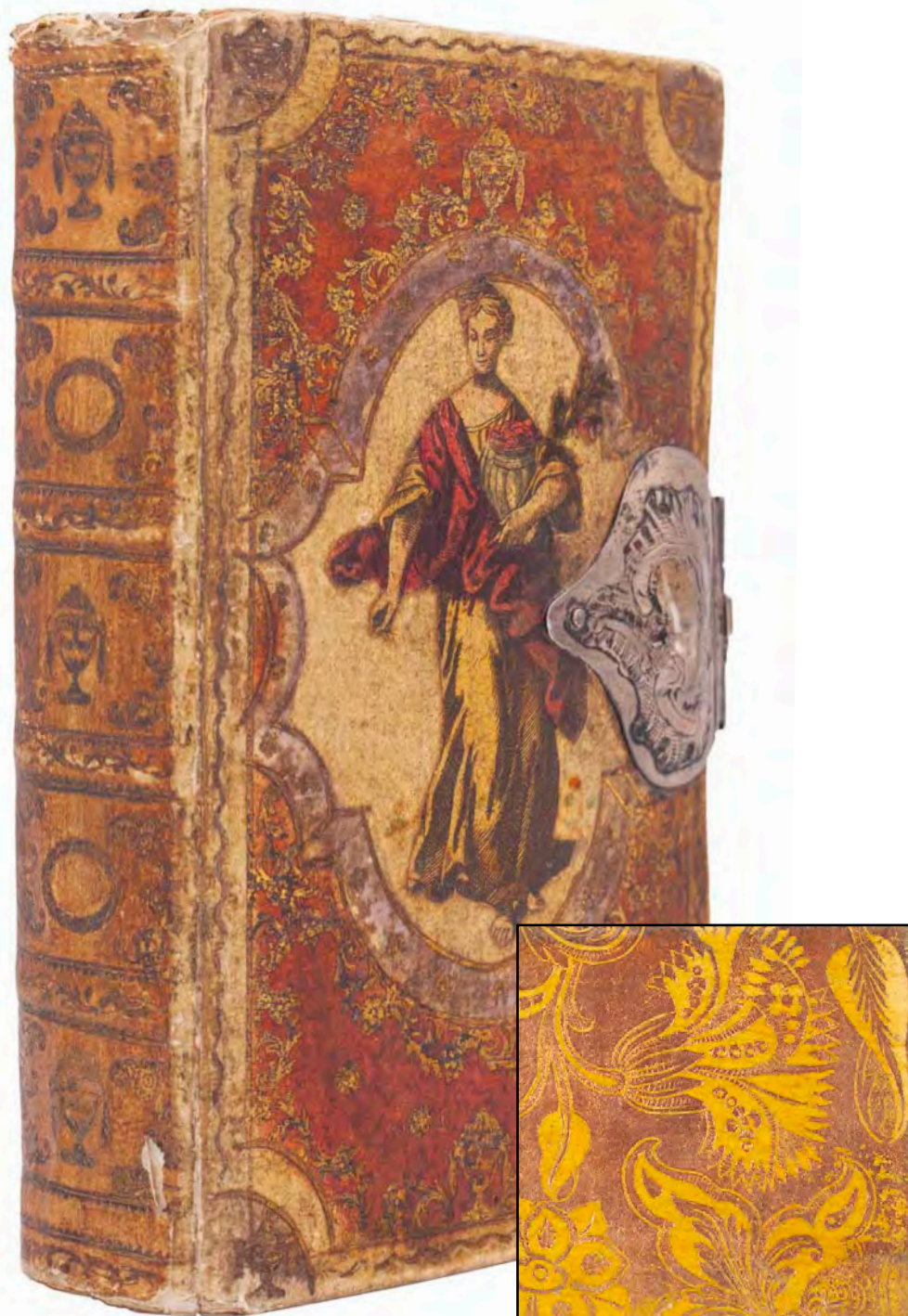
11. [FRENCH REVOLUTIONARY WARS.] Lo Stato Pontificio agli altri incliti co-stati d'Italia. [S.l.,] 1797.

8vo, pp. 68; slight browning with a few light spots throughout; in recent half vellum with marbled sides, spine lettered in black; modern book-label 'Castelli' to upper pastedown. £450

**Anonymous anti-French pamphlet**, which saw a number of printings in 1796 and 1797, and calls for a general insurrection against the French in Italy. The pamphlet draws very heavily, albeit without any acknowledgment of its debt, on Francesco Gusta's 1794 *Saggio critico sulle cruciate*, in which he argued both that the Crusades against the Turks were justified on the grounds that the Turks wished both to destroy Christianity and to enslave Europe, and that the Republican French wished to do the same; therefore he argued for a similar popular movement against the French. *Lo Stato Pontificio* presents itself as the Papal States' attempt to rally support for such a movement throughout Italy.

**Outside continental Europe, OCLC records only one copy of any printing**, a 1796 issue at Harvard.

See G. Schettini, '18th-Century Crusaders: The War against France and the Catholic Counterrevolution, 1789-99' in Pestel, Reboul, Lok (eds), *Cosmopolitan Conservatism: Countering Revolution in Transnational Networks, Ideas and Movements (c. 1700-1930)* (Leiden, 2021).



BAUERNEINBAND WITH DÉCOUPAGE FIGURES

12. [HYMNAL.] Allgemeines Gesangbuch, auf königlichen allergnädigsten Befehl zum öffentlichen und häuslichen Gebrauche in den Gemeinen des Herzogthums Schleswig, des Herzogthums Holstein, der Herrschaft Pinneberg, der Stadt Altona, und der Grafschaft Ranzau gewidmet und mit königlichem allerhöchsten Privilegio herausgegeben. Vierzehnte Auflage ... Kiel, Königliche Schulbuchdruckerey, 1805. [bound with:]

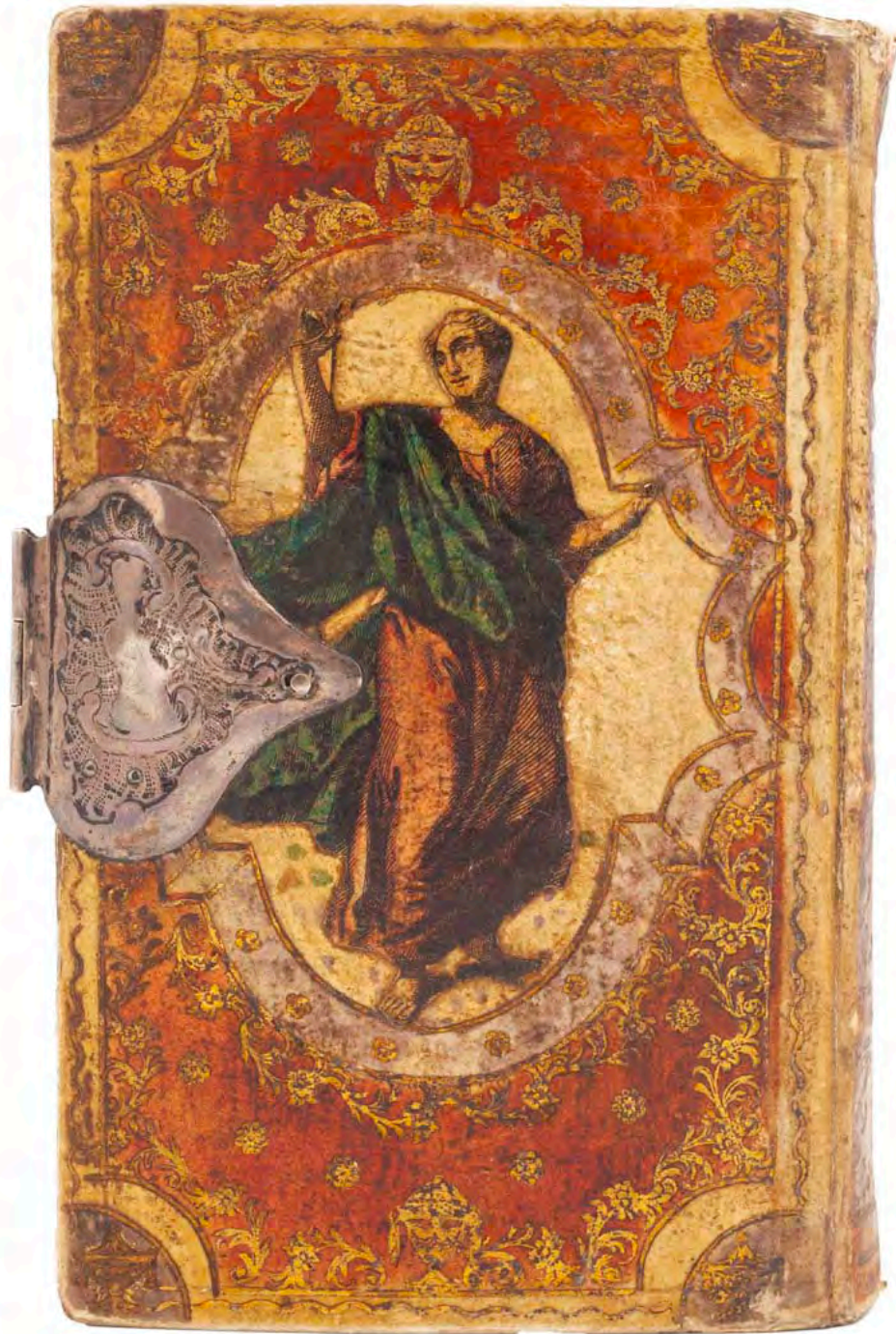
[PRAYERBOOK.] Tägliches Gebetbuch, bestehend in Morgen- und Abend-Segen auf alle Tage der Woche, nebst Buß-, Beicht-, und Communion-Gebeten. Altona, J.G. Salomon, [c. 1805].

[and:]

[LECTIONARY.] Episteln und Evangelia auf alle Sonntage und vornehmsten Feste durch das ganze Jahr. Nebst beyfügter Historie vom Leiden und Sterben Jesu Christi, wie auch die Beschreibung der Zerstörung der Stadt Jerusalem. Altona, J.G. Salomon, [c. 1805].

3 works bound in 1 vol., 8vo (167 x 100 mm), pp. 1: [24], 510, [10], 2: 31, [1], 3: 64; with woodcuts of the arms of Denmark printed to pp. [4] and [5] of the first work; very lightly toned; very good in contemporary vellum over thin wooden boards, stained red and purple and richly decorated in gilt, with cut-out hand-coloured copper engravings to each board within central cartouche, spine gilt in compartments, large silver catch and clasp (with hallmark 'JG' to each part), edges gilt and gaufered, endbands sewn with a single core through a woven support, Dutch gilt paper endpapers with floral design in yellow; a little wear to endcaps, corners and edges.

£1250



**A collection of Lutheran devotional texts in a charming north-German Bauerneinband, with cut-out hand-coloured engravings of female figures adorning the boards.** An ostentatious but affordable style popular around the second half of the eighteenth century, *Bauerneinbände* or ‘peasant bindings’ such as this were fashionable among the working class, but attracted criticism on the grounds that they were acquired more for public display than for pious devotion: Gregorius, a near-contemporary writer on binding, complains that ‘in these spoiled times, every peasant girl ... wants to have – purely for show – a hymn book with gilt edges’ (Foot, p. 76).

Most likely intended as a cheap means of adorning books, the use of printed images in the decoration of bindings is very rare indeed, and no equivalent examples could be found on the bindings databases of the British Library, Staatsbibliothek Berlin, or the Bibliothèque nationale. A small number of prayerbooks with similar designs have appeared at auction or on the market (though the majority with the prints lost), with the group centring on Altona, where the *Tägliches Gebetbuch* was ‘zu haben bey dem Buchbinder J.G. Salomon, in der kleinen Bergstraße’ (title).

No copies of this edition of the *Allgemeines Gesangbuch* recorded on OCLC outside Germany.

See Foot, *Bookbinders at Work* (British Library, 2006); cf. Quaritch, *New Acquisitions* (April 2019) 12.

# RITVALE

## ROMANVM

VRBANI VIII. PONT. MAX.  
IVSSV EDITVM

ILLYRICA LINGVA.



ROMAE

Ex Typographia Sac. Congreg. de Propag. Fide.

M. D. C. X L.

SVPERIORVM PERMISSV.

### FIRST CROATIAN MISSAL

13. [KASIC, Bartol, or Bartholomaeus CASSIUS.] Rituale Romanum Urbani VIII Pont. Max. iussu editum illyrica lingua. Rome, Congregatio de Propaganda Fide, 1640. [issued with:]

**KASIC, Bartol.** Ritual Rinski Istomaccen Slovinski. V Riimu, Iz Vtiestenicae Sfet; Skuppa od Razplodyenya S. Vierrae, 1640.

2 parts in one vol., 4to, pp. [34], 82; 450, [2]; *first work*: text printed in red and black, diagrams to text, engraved vignette on title, typographic tail-piece; *second work*: text printed in red and black, printed musical notation, large engraved vignette on title and several engraved vignettes throughout; very light toning to pages, but a very good copy, in contemporary stiff vellum, ink titling on spine; a few pencil annotations in the margins in Croatian; stamp of Cardinal Gabrielli to first title and p. 1 (*see below*), paper printed exlibris of C. Lacy Hulbert-Powell to the front paste-down. £5000

**First edition, rare especially complete with both parts as here, of the first Roman Missal in Croatian, an important association copy from the library of a Prefect of Studies of the Propaganda Fide.** The Missal is printed in Shtokavian (or Štokavian), the prestige dialect of the pluricentric Serbo-Croatian language and the basis of its Serbian, Croatian, Bosnian and Montenegrin standards, and adorned with many woodcuts and includes musical notation.

Ya.  
i

# RITVAL RIMSKI

ISTOMACCEN SLOVINSKI

po Bartolomeu Kafsichiu Popu Bogoslovu  
od Druxbæ Yefufovæ Peniten-  
çiru Apostolskomu.



V R I I M V, Iz Vtiesteniçæ Sfer: Skuppa od Razplodyenya  
S. Vierræ. 1640.

As well as publishing the first such translation of the Missal, Jesuit Bartol Kašić (Bartholomaeus Cassius, 1575–1650) published the first Croatian/Illyrian grammar and produced (but did not publish) a translation of the Bible. After his formative years in Pag (then Republic of Venice, now Croatia) and Rome, and after his ordination in the Society of Jesus, Kašić embraced the Catholic and Pan-Slavic propaganda activities of Aleksandar Komulović. He lived in Dubrovnik from 1609 to 1612. In 1612–13, disguised as a merchant, he went on a mission to the Ottoman provinces of Bosnia, central Serbia, and eastern Slavonia, whence he reported to the Pope Paul V. A second mission was carried out in 1618–19; details of both were included later in his (incomplete) autobiography. After a second stay in Dubrovnik (1620 to 1633) he returned to Rome, where he spent the rest of his life. There he published several works, the most remarkable being the long and detailed *Ritual rimski*, running to over four hundred pages, and soon used by all Croatian dioceses and archdioceses except for the one in Zagreb, which also accepted it in the nineteenth century.

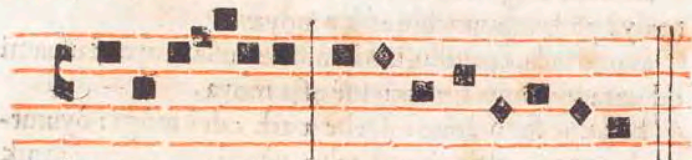
*Provenance:* from the personal library of Cardinal Giovanni Maria Gabrielli (1654–1711), esteemed theologian, Qualificator of the Inquisition, and Prefect of Studies at the Urbanian College of the Propaganda Fide in Rome, who famously defended François Fénelon during his Inquisition trial for sympathies to Quietism.

Sommervogel IV, col. 937. Though library records are sometimes unclear regarding the presence of one or both parts, a search through OCLC reveals three copies for the Latin part (BL, Glasgow, and NSW) and together five in the UK and US for the *Ritual rimski* (CUL, Yale, Harvard, Ohio, and Utah); some other copies are held in institutions in Continental Europe.

**S**po vidali tebi pùçi Boxe, spo vidali tebbi pùçi sfi: zè m' glaye dàla vochiè sfoye.

**B**lagòssorio nàsc, blagòssorio nàs Boog, Boog nàsc: blagòssorio nas Boog, i bòyalisè gnegà sfi krayi od zemglia.

**P**oxòy vijcni: i of.



**Ant.** Menèye primila desmiçça tvoya Gospodine.



**Ant.** Od vràta pakgliennih. E v o v a e.

Zacinka Ezekia. Isa. 38.

**Y**A rekòh: Nà poloviççi dàna moyih pòycchichiu k' vràtima od paklà.

**I**skah ostatak godiscta moyih: rekòh, NèchIU uzriti Gofpodina Bogga ù zèmgli od xivèchih.

**N**èchIU gledaticlovikka nà prid: ni pribivàoça od pokòya.

**P**orod mòy odnesèn yest, i odvåglien yest od menè, kakono pristàniscè od pastira.

**P**ristrixen yest, kako od cèchiega, xivòt mòy, dòciem yofèter snòvah, pristrigaye menè: od yutra do vece-

ra

ra sfarscittichiesc menè.

**V**ffah dò syura, kakono làv, takoye skarscio sfakostimoye. **O**d yutra dò ve èra sfarscittichie menè: kakono pticchi lastoviça, takochiu vapitti, razmilcgiliatichiu; yakogolu biçça.

**I**ztranciarufuse occi moyà, uzgledayucchi nà vifegne.

**G**ospodine sllu tarpim, odgo vorì zà menè, setochiu recchi, illi setochie odgvoritti mennj, bivsci on uciniò?

**R**azmilicichiu tebbi sfà godiscta moyà: ù gorkosti dufca moyà.

**G**ospodine, akose tako xivè, i ù raççih xivot dũha moga, pokàratichiesc menè, i oxivitichiesc: menè e v o ù miru gorkost moyà prigorka.

**A**tijli izvadio dufu moyù, dànebi poghinula: od vargaofì zà plecchij tvoya sfè grijhe moyè.

**Y**ere nèchiè pakao spovijdati tebbi; Nichie smart hvàliti tebè: nèchie cèkati, koyi slazze ù yammu, istinu tvoyu.

**X**ivècchi xivècchi onchie spovijdati tebi, kakono i yà danalka: otaç sinovom, poznannuchie uciniti istinu tvoyu.

**G**ospodine lahagnena menè ucijni: i psalme nassce pievvatichiemo sfè dni xivotà nasscega ù kucchi Gospodino voy.



**Ant.** Od vràta pakgliennih, izvaddi Gofpodine



INTENSIVELY READ AND MARKED WITH MNEMONIC SYMBOLS

14. **LACTANTIUS, Lucius Caecilius Firmianus.** Divinarum institutionum libri VII: De ira Dei, lib. I; De opificio Dei, lib. I; Epitome in libros suos; Liber acephalus; Carmen de phoenice; De resurrectione Dominica; De passione Domini. Lyons, Jacques Mallet for Thomas Soubron, 1615.

16mo, pp. 785, [44]; woodcut ornament to title, small woodcut initials; printed in italic types; a very good copy in contemporary calf, sides with multiple blind fillets, a thin chain gilt order and a centrepiece of laurel enclosing a fleur-de-lys (probably the arms of the city of Lille) crossed through in gilt (likely during the French Revolution), flat spine filleted in gilt; upper joint split, rubbed, endcaps chipped, some abrasion to the upper side with lower outer corner worn; **extensive contemporary note to front free end-paper, and extensive contemporary underlining and notes to the text**; early eighteenth-century fourteen-line lyric of Christian inspiration, signed 'MPG'; twentieth-century bookplate 'AIRTH' to front paste-down. £1250

**A thoroughly studied copy of the works of Lactantius, elaborately marked in the margins with a wide variety of symbols for mnemonic purposes.**

Born and brought up in North Africa as a pagan, Lactantius (c. 250 – c. 325 AD) studied and taught rhetoric in Numidia, making quick progress in public office to the point of earning emperor Diocletian's favour and a professorship in Nicomedia. It was there that Lactantius associated with imperial intellectuals, most notably Porphyry, and eventually converted to Christianity. He resigned just before Diocletian's ban of Christians from court, and before his anti-Christian general edict in 303 AD. He lived on very little until winning the patronage of Constantine I after his accession.





Lactantius' writings, composed mainly during his years of poverty and persecution, have for centuries been held up as exemplary, both as apologetic works and for his style, which since the Renaissance were acclaimed as exceptionally elegant and persuasive and earned the author the title 'Cicero Christianus'. Though dismissed as heretical in the turbulent early centuries when Christianity was wrestling towards some univocal orthodoxy, these works were singled out by humanists (they are among the very first works to have been printed upon the invention of the printing press) in their search for a quality of reasonableness in Christianity, which embraced aspects of pagan antiquity. The poem 'The Phoenix', included in this edition, can be described as Christian only in the most cryptic and indirect way, the story of the death and rebirth of that mythical bird echoing Eastern mythologies; it appears to have been the main source for the Old English poem 'The Phoenix' in the Exeter book.

Our copy bears the evidence of intense active reading on the part of a contemporary reader, offering an insight into the methods of academic mark-making that could be efficiently applied to small, portable volumes. They appear to be of four kinds: cross-references (with author, book and chapter written in the margin); underlining (allowing the eye to scan the small page in a single glance for key words); stars, single dots, and groups of small dots arranged in triangles of three or six; and the ligature NB (for 'nota bene'), crosses, and numbers (perhaps referring to note written *in extenso* in a notebook). The tantalizing precision and variety of coding – used to indicate different degrees of importance as well as to help memorise relevant passages – affords this book much potential, as a witness to early seventeenth-century reading practices.

Bryce, *Bibliography of Lactantius*, p. 5. Uncommon edition outside Europe; four copies in the US (Boston Athenaeum, Goucher College, Baldwin Wallace University, Wisconsin University).



*concordance*  
SYNONYMA  
ET ÆQUIVOCA  
GALLICA  
PHRASIBVS SENTEN-  
tiisque Prouerbialibus  
illustrata.

*In usum linguae Gallica studio-  
sorum digesta.*

Et Latina eorum interpretatione  
donata.

A PETRO DE LA NOUE.



CATALAVNI,  
Typis GVLIELMI DVBOIS.

M. DC. XLIII.

WHEN THE CAT'S AWAY...

15. **LA NOUE, Pierre de.** *Synonyma et aequivoca gallica phrasibus sentiis que proverbialibus illustrata. In usum linguae gallicae studiosorum digesta. Et Latina eorum interpretatione donata ... Châlons-sur-Marne, typis Gulielmi Du Bois, 1643.*

12mo, pp. [4], 513, [3]; woodcut ornament to title, woodcut ornament and initials; some very light marginal staining, a very little marginal worming, small ink stain at head of a few leaves, short marginal tear to C6, small hole to H8; overall very good in contemporary stiff vellum; a few marks to covers. £275

**Rare second edition (first Lyons 1618), provincially printed, of this charming French-Latin proverbial dictionary by Pierre de la Noue, aimed at students of French.** The contents cover, for example: chat ('les rats se promenant à l'aise la ou il n'y a point de chats'), experience ('l'experience passe science'), femme ('femme qui a mary mauvais a peu souvent le coeur en paix'), guerre ('qui terre a, guerre a'), jeunesse ('ieunesse et sagesse ne sont pas tousiours ensemble'), maison ('une maison est mal conduite ou la femme vend le bled et le mary l'achette'), oiseau ('a chaque oiseau son nid est beau'), and vin ('depuis qu'il a du vin en teste, il est pire qu'une beste').

La Noue's other works include a treatise on horsemanship.

**No copies traced in the UK; only one copy in the US on OCLC (Cleveland Public Library).**

16. [LAMEY, August.] Dekadische Lieder für die Franken am Rhein. Strasbourg, 'in dem Zeitungs-Komptoir auf dem Paradeplatz No. 2', '3tes Jahr der Republik' [1794].

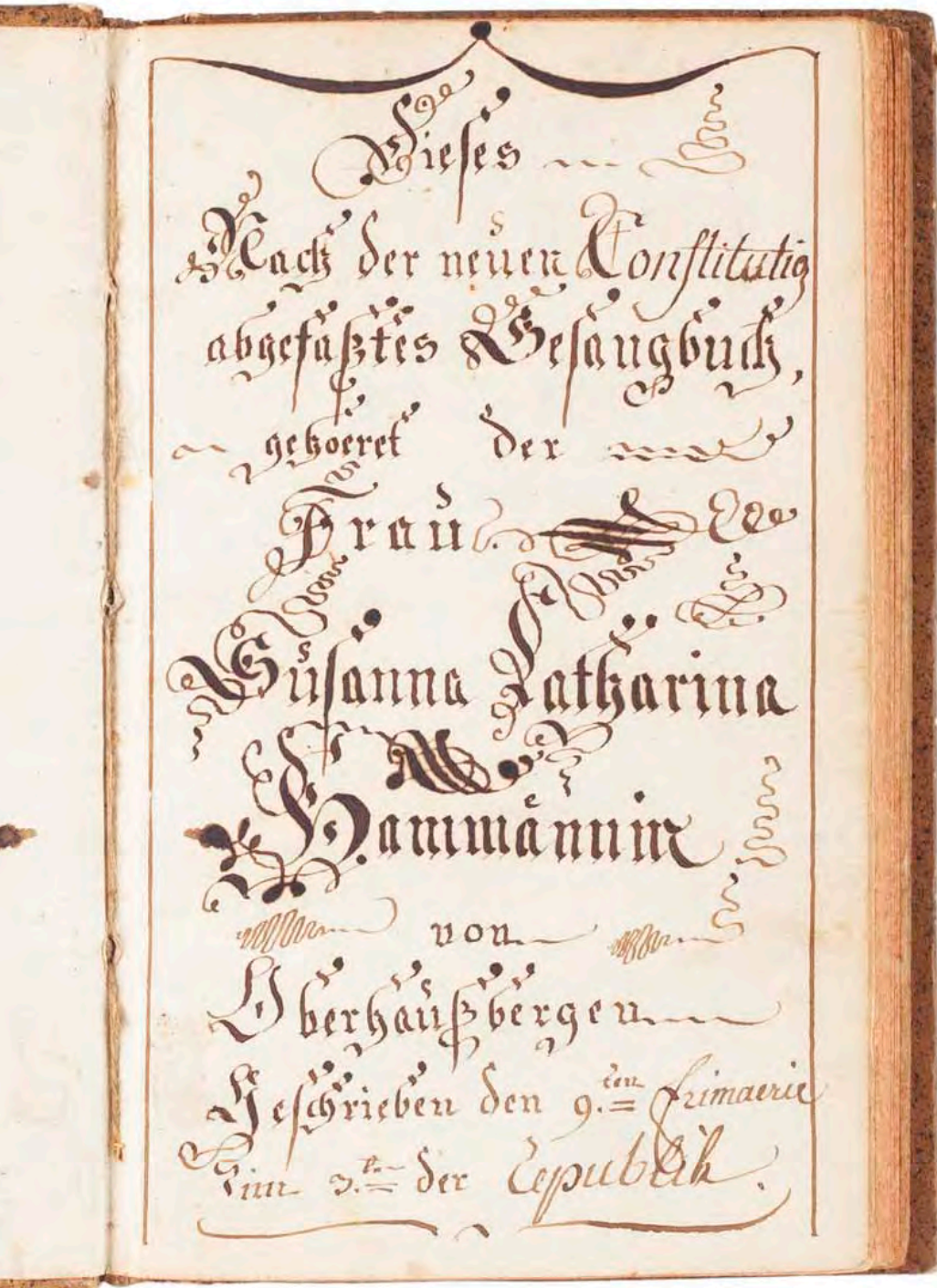
12mo, pp. [8], 134, [2 (contents)]; printed in blackletter; slight spotting and browning throughout, 2 small ink marks; front free endpaper with elaborate full-page manuscript ownership inscription dated 29 November 1794 (see below); in contemporary sprinkled boards; some wear, but an attractive copy. £450

First (and only?) edition of this very uncommon collection of hymns and patriotic songs printed in Strasbourg for the German-speaking population of the French Rhineland, by the prolific Alsatian writer, dramatist, and poet August Lamey (1772–1861).

The repurposing of well-known tunes for republican songs was an early product of the Revolution (and was echoed in liturgies rewritten to celebrate patriotic festivals), but this appears to be one of the first to be written specifically for German-speaking regions. The songs cover subjects ranging from the immortality of the soul to stoicism, the awakening of a Frenchman on the morning of 14 July to the martyrs for freedom. While the French-language equivalents tended to adopt French folk tunes, Lamey's German draws on the melodies of Lutheranism: the 'Lied von der Republic' is to be sung to 'Ein feste Burg'; the hymn 'An den Schöpfer' to 'Wie schön leuchtet der Morgenstern', and so forth.

This copy is notable for the elaborate ownership inscription: 'This Song Book, written after the new Constitution, belongs to Frau Susanna Katharina Hammännin of Oberhaußbergen. Written on the ninth of Frimaire in the third year of the Republic' (*trans.*).

OCLC records copies at Indiana, Harvard, Freiburg, Bern, Mainz, and the Staatsbibliothek zu Berlin.



TRIOMPHI DI CARLO DI MESSER  
FRANCESCO D'I LODOVICI VINITIANO.



THE TRIUMPHS OF CHARLEMAGNE AND THE GLORY OF VENICE

17. **LODOVICI, Francesco de.** *Triomphi di Carlo.* Venice, Matteo Pasini and Francesco Bindoni, 1535.

4to, ff. [4], 215; with full-page woodcut on title showing the author with the dedicatee, Doge Andrea Gritti, text printed in italics in two columns; title cut close at head with small old restorations to the margin, occasional slight staining and soiling; early nineteenth-century English diced russia with borders roll-tooled in blind and gilt, spine gilt in compartments and lettered directly in gilt, edges gilt, marbled endpapers; lower board nearly detached, upper board rejoined (now weak), lightly worn. £1250

**First and only edition, rare, of a Renaissance chivalry romance in one hundred cantos, singing the triumphs of Charlemagne and his knights.** Daring and unusual in its form, the poem rejects the *ottava rima* typical of its genre to embrace the *terza rima* canonized by Dante, asserting itself as an ambitious literary experiment. The author uses his preface to explain this choice, inviting the reader to move away from the references associated with Renaissance chivalrous novels, like Ariosto's *Orlando furioso*, and be alert instead to a different framework harking back to Dante and Boccaccio.

ano soliti  
lle cose è  
me simili  
ltre diuer  
che forse  
tanta pia  
ettori gra

DELLI TRIOMPHI DI CARLO DI M. FRANCE  
SCO D'I LODOVICI VINITIANO, ALL'ILLV  
STRISSIMO SIGNOR ANDREA GRITTI  
TI INVITTISSIMO PRINCIPE  
DI VINEGIA SVO Signore.

PRIMA PARTE,  
ET DI ESSA  
PRIMO CANTO.

**C**anto di Carlo magno imperatore  
I triophi, e'l ualor d'Orlādo cōte,  
Et di Rinaldo un uario e' lūgo errore.  
Tu dunque Amor che nela allegra frōte  
Di quella alberghi, ch' al cantar m' inuia  
Fa'l mio stil bello, e' le mie rime prōte,  
Accio ch' al fin de la fatica mia  
Io ne riporti per mio guidardone  
Piacerle, e poi il mio cor piu non desia.  
Chiunque scriue mai, canta, o compone,  
Sempre s' elegge un' huom famoso, a cui  
Face humil don di tutto'l suo sermone,  
I dunque che giamai d' altro non fui  
Che di uoi sol famosissimo GRITI  
Donar quest' opra non debbo ad altrui,  
Cosi fosse ella dentro i uostri liti  
Degna di uoi Signor, come uoi sete  
(Et fuor) del prio honor tra i piu gradi  
Ma quale ella sarā, con labbia liete (ti,  
Perch' ella è uostra Principe reale  
Lei e' con human cor grato prendete,

Ne ui sia a grado ponerla in non cale,  
Ma piacciaui signor ch' ella habbia loco  
Appo di uoi, so ben ch' ella nol uale,  
Et se sia il dono mio debile e' poco  
A l' altezza d' un' huom si ualoroso  
La tanta uostra humanitate inuoco,  
Quella m' ha spinto, quella m' ha fatt' oso  
Venirui a i piedi, e' di me darui tanto  
Quanto di me si pō ben destofo,  
Fido ch' a l' ombra d' un si degno manto  
Di Carlo magno li triomphi miei  
Possano al mondo star securi alquanto.  
Il bellissimo amante di colei  
Che di se' j' è n' T he saglia il primo alloro  
Cangiando in fronde gliaurati capei  
Nel suo bel carro rilucente d' oro  
Era salito a riscaldar le corna  
Del tauro, ond' Amor prēde il suo lauo  
Et gia la terra di bei fiori adorna (ro,  
Si rallegraua a la stagion nouella (na,  
Ch' egualmēte fra noi s' annotta e aggior

The key to the significance of this signalling is surely in the intents of this poem: not a diversion, not an entertaining evocation of a gilded past, nor a headlong gallop through adventures and exotic scenes, but rather a depiction of a model state, with a perfect constitution and an exemplary sovereign: a 'new Rome' and a 'new Caesar'. Though the poem brims with adventures and fun, Venice as a model city-state and as the terrain for Andrea Gritti's programme of restorative governance stands as the obvious protagonist.

Two issues of this edition are known: this, the earlier, with the large woodcut on title showing the author in the act of presenting his work to a formally-seated Doge Gritti; unsold sheets were reissued the following year, with a title dated 1536 within a grotesque border and with a short summary of the text (see Melzi).

Essling III, 664; Melzi, *Bibliografia dei romanzi e poemi cavallereschi italiani* 76 (noting the differences between this first impression and the second impression).

11

# ΔΙΑΛΟΓΟΣ

## ΟΙΚΟΝΟΜΙΚΟΣ.

FLORENTIAE ANNO MDCCXCVII.

APVD CAIETANVM CAMBIAGI TYPOGR. REGIVM

PRAESIDIBVS ANNVENTIBVS.

THE FATHER, A MEMBER OF THE HOUSEHOLD, AND A GIRL

18. [LUCHI, Michelangelo.] Διαλογος οικονομικος [Dialogos oikonomikos]. Florence, Gaetano Cambiagi, 1797.

8vo, pp. 16; printed in Greek types with text in Greek except for the preface ('Monitum', pp. 3-4, is in Latin, printed in Roman); a copy in excellent state of presentation, evidently once bound in a miscellaneous volume (with eighteenth-century ink small number 11 on title), recently in contemporary Italian patterned paper wrappers. £300

**Very rare first and only edition of a short eighteenth-century Italian tract on household economics** specifically written as a didactic resource to be used by students of Ancient Greek. Interestingly, given the general absence of female characters as prominent figures in the economic essays of the age, the dialogue involves the head of the house, a generic member of the household, and a girl, whose long speech (pp. 14-15) outlines the responsibilities and importance of women in the administration of the assets of an eighteenth-century wealthy household.

In his preface the author, Cardinal Michelangelo Luchi (1744-1802), presents this work as in some ways complementary to his previous essay on agriculture. He sees fit, he writes, to move from the economy of the fields to the economy of the household and its businesses. He credits 'many authors' with having dissected matters of administration, asset-management and business, and presents his essay as a summation of the best wisdom in this field. Aristotelian views combine with Cameralistic notions in a captivating and artfully written short overview.

Peroni, *Biblioteca bresciana* II, p. 187; *Biographisches Lexikon des Kaisertums Österreich* XVI, p. 130. ICCU counts only two copies (Florence and Palermo), to which OCLC adds a single copy, in Switzerland (Geneva).

F. HIERONYMI  
M A R A F I O T I  
P O L I S T I N E N S I S ,  
C A L A B R I T H E O L O G I  
Ord. Minorum obseruantia.  
D E A R T E R E M I N I S C E N T I A E  
per loca, & imagines, ac per notas,  
& figuras in manibus positas.

OPVS DELECTABILE, OMNIBVS QVE LITE-  
rarum Studiofis, & praeipue Oratoribus, Concionatoribus, & Scola-  
ribus, qui ad Doctōratus apicem ascendere satagunt apprime utile.

C V M P R I V I L E G I I S .



V E N E T I I S , Apud Io. Baptistam Bertonom. M D C I I .  
Sub insignia Peregrini. Superiorum permissu.

THE ART OF MEMORY – ACKNOWLEDGING THREE GENDERS

19. **MARAFIOTI, Girolamo.** De arte reminiscētiaē per loca, et imagines, ac per notas, et figuras in manibus positas. Venice, Giovanni Battista Bertoni, 1602.

12mo, ff. [8], 36; title printed within typographic border with woodcut device, four full-page woodcuts to text illustrating mnemonics using hands, woodcut initials and typographic headpieces; lower margin of title excised (touching border but with no loss to text), very mild foxing, but a very good copy; bound with another work (*see below*) in contemporary German or Eastern European vellum, large corner-pieces blocked in alloy, spine alloy-gilt in compartments, vestigial ties to fore-edge; light stains, a few minor worm-holes; eighteenth-century monastic ownership inscriptions (Karczówka Klasztor, monastery and church of Saint Charles Borromeo, near Kielce) to a5, A1 (partially covered and erased), and E3, later inscription ("Swarowskii?") to a2, nineteenth-century small oval stamp with initials JR on title, repeated on rear free endpaper. £1800

The first appearance of a Renaissance book on mnemonic, one of three editions to be published at the same time, furnished with four large full-page woodcuts illustrating ninety-two symbols meant to aid memory through word association.

Techniques of 'artificial memory' were handed down from Classical antiquity through texts devoted to the art of public speaking. In the Renaissance, artificial memory became a far more elaborate skill, incorporating imagery, symbolism, emblems, and hidden meanings. Imposing a meaning – inherent or conected – and a structure on large amounts of information was discovered to play a key role in aiding memory and recall. Marafioti's little handbook was written with this notion of meaning imposition in mind, as well as the skills of topical memory. Rather than using rooms in a building as the places where memories could be lodged and retrieved, Marafioti used both sides of both hands to identify ninety-two places, each marked with a symbol.

Unlike many illustrated books of its age, this was not a luxury production: it was instead printed for a more popular market, with the text organized schematically, almost in diagrams, and the woodcuts realized with purely practical intent, essential to the understanding of the text. One detail in the text might emerge as striking: in the diagram summarizing gender in humans (f. 12v), the author assumes as a norm not two but three genders: *masculus, foemina, androginus*.

Three editions appeared at the same time: Bertoni published this Latin as well as an Italian version simultaneously, presumably conceiving ours for the wider European market and the Italian for the home market (in line with the 'popular' intent of this publication), while another (pirate?) Latin edition appeared in Frankfurt am Main.



*Provenance:* The volume bears an inscription placing it at Karczówka Klasztor, the monastery of Saint Charles Borromeo near Kielce, in Poland. Karczówka's endower was Cracow's bishop Marcin Szyszkowski. The monastery was erected as a votive offering for the delivery of the city of Kielce from a plague, rampant in 1622, and entrusted to the Bernardine Brothers. The Swedish invasion of 1655 dispersed much of the monastery's patrimony; rebuilt in the eighteenth century, it was eventually shut down by Tsarist forces in the nineteenth century.

OCLC finds three copies in the UK (Edinburgh, Oxford, Wellcome) and seven in the US (NLM, Yale, Illinois, Duke, Getty, Folger, Philadelphia Museum of Art).

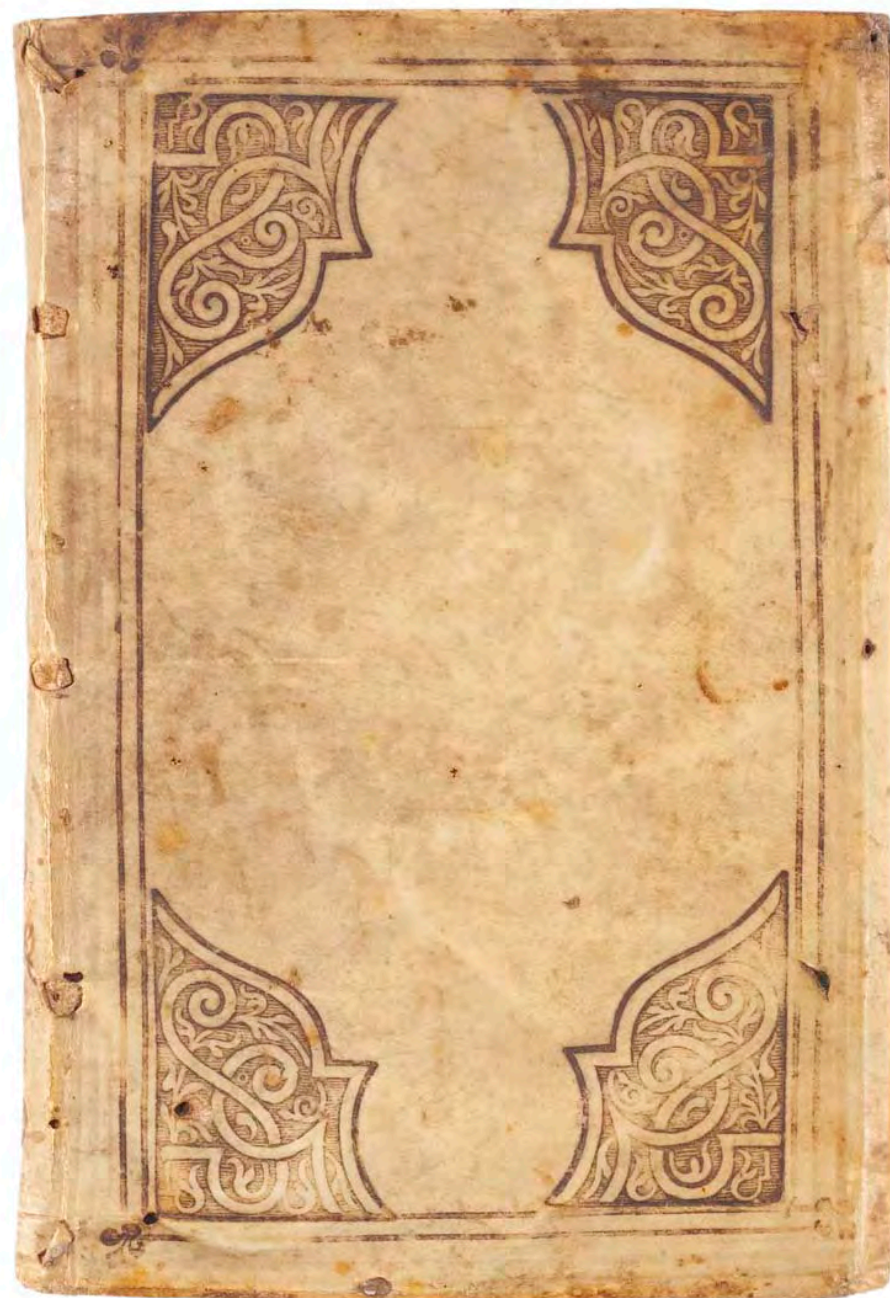


*Bound with:*

**DUVAL, Robert, and Joannes Chrysippus FANIANUS.** De arte chemica libri duo, quibus omnia, quae ad lapidis sive pulveris philosophici compositionem usumque spectant, breviter & aperte traduntur. ... Posterior Joan. Chrysippi Faniani de arte metallica metamorphoseos liber singularis. *Montbeliard, Jacques Foillet, 1601.*

2 parts, 8vo, pp. 3-51, [1 (blank)], [6], '67' (i.e. 69), [1 (blank)]; woodcut and factotum initials, woodcut tailpiece; bound without the title-page, small paper-flaw to az (with loss of a few characters), else a very good copy.

The printer, Jacques Foillet, here uses a factotum initial incorporating his name, a marketing ploy we have rarely seen elsewhere.



SAGGIO

DI

RIME, PROSE E ISCRIZIONI

DI

OLIMPIA MUZZI

FIRENZE

TIPOGRAFIA DI M. RICCI E C.

Via S. Antonino, 9

1868

A WOMAN EPIGRAPHER AND POET

20. **MUZZI, Olimpia.** Saggio di rime, prose e iscrizioni. *Florence, M. Ricci, 1868.* [bound with:]

**GHERARDI, Pompeo.** Epigrafi. *Urbino, Savino Rocchetti, 1874.* [and:]

**VIANI, Prospero.** Iscrizioni... LXXX (dal 1836 al 1850). *Turin, Stamperia Reale, 1850.* [and:]

**PARAVIA, Pier-Alessandro.** Iscrizioni. *Pinerolo, Giuseppe Chiantore, 1857.*

4 works in one vol., 8vo, pp. 1: 72, 2: 47, [1 (blank)], 3: [4], 48, 4: [4], 117, [1 (blank)]; last two works with light waterstain to lower edge, otherwise very good copies; bound in late nineteenth-century blue half morocco with red marbled sides, flat spine gilt in compartments, lettered gilt; authorial manuscript annotations and additions to third work (*see below*). £450

A sammelband of four rare collections of epigraphs, mostly first editions, of which one compiled by a woman, and one with unpublished authorial corrections and additions.

(301)

79.

Mariuccina d'Ugo Ficarelli  
angioletta deliziosissima  
adorata dalla famiglia  
poco men di 111. a.  
rivolo' al cielo in grembo a sua madre  
Maria Morinton  
a di v. marzo MDCCCL.  
Vale animetta innocentissima

(301)

80.

Aggio di Filippo Ficarelli  
visse lieto xxxvi. a.  
caro a' suoi e agli amici  
a' quali fu tolto improvvisamente  
a' v. d'apr. MDCCCL.

(301)

Olimpia Muzzi was an Italian poet and epigraphist, active in the 1850s and '60s. The daughter of Luigi Muzzi (1776–1865, member of the Accademia della Crusca) and Maria Camilla Guerra, Muzzi followed in her father's footsteps in the study of epigraphy while also writing poetry and short stories. Her *Saggio di rime, prose e iscrizioni* includes various samples of her work, mostly published here for the first time. Olimpia's papers are today preserved at the Biblioteca Roncioniana in Prato, together with her father's.

Muzzi's work is here bound with three other works by Italian epigraphists, among which is a unique copy of Viani's *Iscrizioni*, a collection of funeral and eulogistic inscriptions, corrected and annotated throughout by the author, bound with a manuscript letter with envelope addressed to Milanese publisher Giovanni Resnati, including a long note to inscription 75 and one additional leaf comprising three more epigraphs, intended to be added to a second edition which was never published.

Muzzi: OCLC finds only three copies, at Harvard, the British Library, and the National and University Library of Strasbourg.



*Cæsaris iram  
tristia fata gemit,  
ori in hęc videndũ,  
cum cęsus ora gerit.  
CNIIPPINGIUS.*



MARbled MARVEL BY MONTAGU

21. OVID. Opera omnia, in tres tomos divisa, cum integris Nicolai Heinsii ... lectissimisque variorum notis ... studio Borchardi Cnipplingii. Amsterdam, 'ex typographia Blaviana ... sumptibus societatis,' 1683.

3 vols, 8vo, with 3 engraved titles, engraved frontispiece portrait, and 15 copper-engraved plates (all printed integrally), woodcut initials and tail-pieces; marginal paperflaws to 4 ff. (the last touching one character of text), very occasional marks or slight foxing, nonetheless a clean and bright set; attractively bound in mid eighteenth-century red morocco by Richard Montagu, spines gilt in compartments with gilt morocco lettering- and numbering-pieces, edges speckled, marbled, and painted, marbled endpapers, endbands in 3 colours on 2 cores, green ribbon place-markers; a few scuffs and marks, minor loss to spine of vol. II; twentieth-century bookplate of Robert J. Hayhurst to upper pastedown vol. I. £850

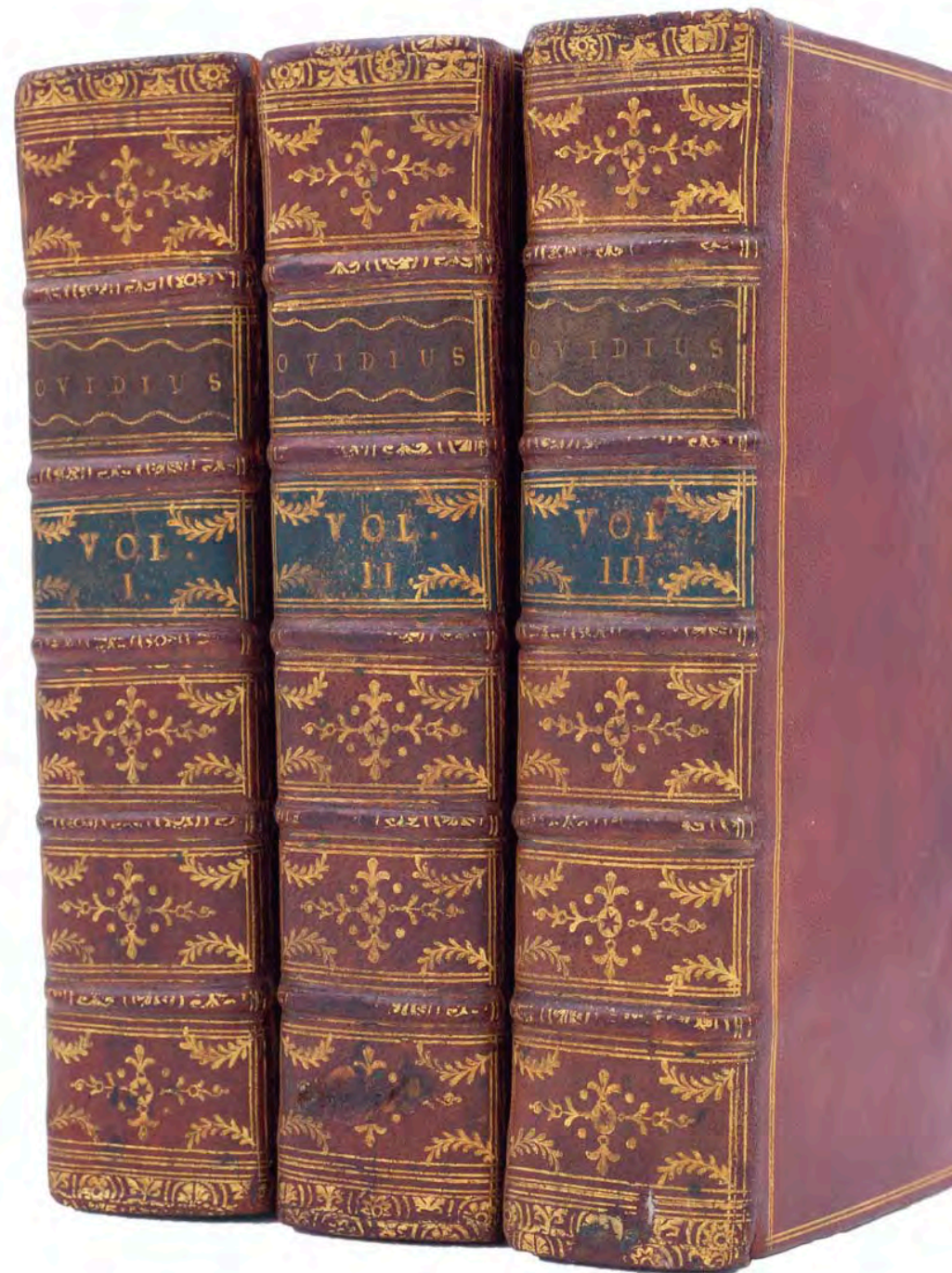
An attractive edition of Ovid's works, with extensive notes by Heinsius and Cnippling and a series of compelling engravings to accompany the *Metamorphoses*, strikingly bound by a leading London bookbinder of the eighteenth century.

Borchard Cnippling's notes were first added to the Hack edition of 1670, with engravings copied from an edition of 1662. The illustrations greatly augment Ovid's text: in addition to a frontispiece portrait and three theatrical engraved titles, each book of the *Metamorphoses* is prefaced by a composite image dramatically depicting numerous scenes from the text.



The bindings, with distinctive marbled edges and endpapers, are attributable to Richard Montagu of St Giles in the Fields (and later of Great Queen Street), a leading London bookbinder who flourished from the 1740s to 1760s and was one of the earliest practitioners of marbling in Britain, known particularly for his bindings for the collector Thomas Hollis. Despite his great reputation at the time, Montagu's identifiable works are now extremely rare.

Graesse V, p. 70; see Bond, *Thomas Hollis of Lincoln's Inn: A Whig and his Books*, Howe, *A List of London Bookbinders, 1648-1815*, and Nixon and Foot, *Decorated Bookbinding in England*, p. 87.



L E T T E R S

OF THE LATE

ALEXANDER POPE, Esq.

TO

A L A D Y.

Never before published.



L O N D O N,

Printed for J. DODSLEY, in Pall-Mall.

M D C C L X I X.

22. **POPE, Alexander.** Letters of the late Alexander Pope, Esq., to a Lady, never before published. *London, J. Dodsley, 1769.*

8vo, pp. vi, 7-87, [1 (blank)], with half-title; slight staining to E3-4; contemporary sprinkled calf, spine very prettily gilt in compartments, gilt green morocco lettering-piece, edges sprinkled red; lower corners of the boards worn away, nonetheless a very attractive copy; contemporary armorial bookplate of E. Smith to upper pastedown, later bookplate of Alfred Sutro. £475

**First edition of the twelve surviving letters from Pope to his young friend Judith Cowper in 1722-3.** She was a niece of William, Earl Cowper, the Lord Chancellor, and aunt of the poet William Cowper. She was still alive in 1769, but her editorial intervention seems to have consisted only in the blotting out of the personal names, including her own. The originals were then in the possession of James Dodsley; and more recently eleven of them were in the collection of Arthur A. Houghton jr (now dispersed). The twelfth ('Letter IX') is apparently lost.

In the letter of 18 October [1722] ('Letter I') Pope sends seven lines of complimentary verses written 'so long ago as the day you sate for your picture', verses which he was to revise in part and incorporate into the *Epistle on the Characters of Women*. The picture to which he alludes was a crayon portrait by Charles Jervas, intended for Lady Portland but appropriated by Pope for himself. He mentions it again, writing in the third person, in 'Letter IV': 'He has been so mad with the idea of her, as to steal her picture, and passes whole days in sitting before it, talking to himself'.

Other verse includes the last eight lines of the sonnet on his house and grotto addressed to Gay in 'Letter II', a variant beginning 'What are the falling rills, the pendant shades, // The morning bow'rs, the evening colonnades'; and a variant of the earliest version of the lines that he addressed 'To a Lady [Martha Blount], on her Birth-day, 1723' (in 'Letter V').

See Sherburn (ed.), *Letters* II, 136-209 passim; *Poems* (Twickenham) VI, 225-7, 244-7, 306, 308n; Rothschild 1648.

REGULATING THE APPEARANCE OF VENETIAN PROSTITUTES

23. [PROSTITUTION.] [VENICE, Senate of the Republic.] Parte presa nell'eccl. Cons.o di Pregadi. Adì 21. Febraro. 1542 Sopra il vestire, & ornamenti di casa delle metrice. [*Venice, in*] *Calle dalle Rasse, Rampazetto, [1543].* [offered with:]

[PROSTITUTION.] [VENICE, Senate of the Republic.] Parte presa nell'eccellentiss. Senato. 1653. Adì 11. Marzo. In materia di pompe per le meretrici. [*Venice,]* *Pinelli, [1653].*

2 edicts, 4to; 1: pp. [4], large woodcut vignette on title, text printed in italics; slight crease where once folded, but a very good, wide-margined copy, unbound; 2: pp. [4], large woodcut vignette on title, woodcut initial text; slight crease where once folded, but a very good, wide-margined copy, unbound. £1500

**A rare survival: two Venetian edicts, published over one hundred years apart but strikingly similar, regulating the life, appearance, and habits of Venetian prostitutes.** The earlier publication was the first such edict to appear in Venice and stands as the first detailed account of acceptable attire for female sex workers. Headed with an imposing woodcut vignette featuring St Mark's Lion, these kinds of edicts were part of a long-lasting legislative drive pursued by the Senate. In early-Renaissance Venice, contrary to what happened in most of Europe, sex work did not set women apart from the rest of the population: familial, social, and financial networks were open to prostitutes. As the tendency grew to marginalise sex workers on the basis of their occupation, Venice did not join most of the rest of Europe in banning or isolating these women, but rather chose a policy of legislation aimed at controlling them and making them easily recognisable.

P A R T E  
P R E S A

NELL'ECCELLENTISSIMO  
CONSEGLIO DI PREGADI  
Adì 21. Febraro. 1542.

Sopra il Vestire, & Ornamenti di Casa delle  
Metriche.



Stampata in Calle dalle Rasse,  
Per il Rampazetto.

The rules on attire and furniture drawn up in 1543 include injunctions against prostitutes wearing gold, silver, or silk (except for caps, which had to be of pure silk); they were not to wear necklaces, pearls, or rings; they were not allowed to own fabrics of any sort other than the unrefined kind woven in Brescia and Bergamo and were ordered to wear them unadorned. Reporting any contravention of these rules was highly encouraged and rewarded: remarkably, it would earn slaves their freedom.

A century later, fresh rules dictate no jewellery at all, including jewellery made from base metals; no embroidery or lace containing gold, silver, or silk can be worn by prostitutes; and fabrics such as satin, panne, velvet, and brocade are also placed beyond their reach. The edict goes on to legislate on the content of prostitutes' homes: furniture must be plain with no ornaments; handles ought to be simple; chairs and tables made from plain walnut with, at most, simple leather covering; chests are only allowed if they are without a luxurious lining; and beds may only be encased in pared-down upholstery. The edict ends with an exception: the only silver items allowed in prostitutes' homes are listed as spoons, salt-boxes, and coasters.

I: CNCE 075868; two copies recorded worldwide, both in Italy (Roma Casanatense and Venice); II: IT\ICCU\VEAE\003807; four copies, all in Italian libraries.

P A R T E  
P R E S A  
NELL' ECCELLENTISS.  
Senato.

1653. Adì 11. Marzo.

In materia di Pompe per le Meretrici.



Stampata per Gio: Pietro Pinelli,  
Stampator Ducale.

LE PRÊTEUR  
SUR GAGES,  
OU  
L'INTÉRIEUR

DES MAISONS DE PRÊTS,

*Ouvrage critique, historique et moral,  
formant suite à l'Optique du Jour.*

Par JOSEPH R\*\*\*\*Y.

---

..... Turpi frugerunt secula luxu  
Divitiis molles. ( JUV. )

---

A PARIS,

Chez ANDRÉ, Imprimeur-Libraire,  
rue de la Harpe, N<sup>o</sup>. 477.

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AN VII DE LA RÉPUBLIQUE.

'TAKE THIS RASCAL'S RAGS, FOR I'M DESPERATE FOR MONEY'

24. **ROSNY, Joseph de.** Le prêteur sur gages, ou l'intérieur des maisons de prêts, ouvrage critique, historique et moral, formant suite à l'Optique du jour. Par Joseph R\*\*\*\*y. Paris, chez André, an VII de la République [1798-99].

12mo, pp. [4], iii, [1]; with engraved frontispiece by Bovinet after Binet; some light toning and creasing to corners, marginal mark to pp. 77-78; overall very good in original marbled paper wrappers; spine mostly perished, upper cover almost detached, rubbed; ink inscriptions to half-title 'Albertine Rengers' and 'Charles d'Ablaing van Giesenburg'. £450

**Scarce first edition of this novelistic critique of money lending in Revolutionary France** by the writer and dramatist Joseph de Rosny (1771-1814).

*Le prêteur sur gage* tells the story of Destival and Herminie who leave their native Auvergne for Paris, hoping to win a fortune in a court case, falling in with the pawnbroker Floricourt. When Destival laments the misery caused by money lenders, Floricourt defends his trade and invites the young couple to spend the day in his pawnbroker's shop. A succession of characters come through the doors, with Floricourt asking Destival if they are really worthy of his pity, including a man seeking money to entertain his lover (who strips the clothes from his young servant to pawn them, leaving the boy 'crying from shame and humiliation'), an anguished young mother pawning the portrait of her dead husband, an unemployed actor forced to pawn his costumes, an addicted gambler who returns again and again, ever more desperate, and an impecunious young poet who tries, unsuccessfully, to pawn the works of Voltaire, which it had taken him a year to purchase. There is no happy-ever-after ending, as Destival and Herminie are forced to pawn their own belongings only to find themselves ruined, with the young poet their only friend.

The striking frontispiece depicts the first visitor to the shop, with the caption 'take this rascal's rags, for I'm desperate for money'.

*Provenance:* Baroness Albertine Otteline Rengers (1793–1879), wife of Joan Daniel Cornelis Carel Wilhelm Baron d'Ablaing van Giessenburg.

**No copies in the US on OCLC.** Library Hub records two copies in the UK (University of Aberdeen and Taylor Institution).



Siméon

Revue de



#### RENOUARD'S EXTRA-ILLUSTRATED COPY

25. [SANDRAS, Gatien de Courtilz de.] Remarques sur le gouvernement du royaume durant les regnes de Henry IV, surnommé le Grand, de Louys XIII, surnommé le Juste, et de Louys XIV, surnommé Dieu-Donné, le Grand, & l'Invincible. *Cologne, Pierre du Marteau, 1688.*

12mo (136 x 84 mm), pp. 197, [3], extra-illustrated with 12 early eighteenth-century engraved portraits, each with tissue guard; a little toning to first and final leaves with a few old repairs, short marginal tear to A4; early eighteenth-century straight-grained morocco by Simier (spine signed in gilt), borders roll-tooled in blind and gilt, spine tooled in compartments in blind and gilt between false raised bands, lettered directly in gilt, board-edges and dentelles gilt, edges gilt, marbled endpapers, vellum flyleaves, ribbon place-marker; minimal rubbing, an excellent copy; from the library of Antoine-Augustin Renouard.

£950

**First edition of Courtilz de Sandras's account of seventeenth-century French politics, bound by Simier and extra-illustrated by Renouard.** A silk-merchant whose nascent political career collapsed with the Thermidore *coup d'état* in 1794, Antoine-Augustine Renouard (1765-1853) established himself in the 1790s not only as a collector, but also as a bibliographer of Aldine and Estienne editions and a bookseller with a reputation for fine books, handsomely bound and illustrated. The present volume is a fitting example of his tastes, with a suite of engraved portraits and an elegant binding by Simier, binder to the empress Marie-Louise and to King Louis-Philippe.

The text, classed by Renouard as 'Histoire', is the anonymous work of Gatien de Courtilz de Sandras (1644-1712), whose semi-fictional works capture the intrigue of France under Richelieu and Mazarin, most famously in his memoirs of d'Artagnan. Only one other copy could be traced at auction (Sotheby's, 1975).

Renouard, *Catalogue de la bibliothèque d'un amateur IV*, p. 152.



26. **STILLINGFLEET, Edward.** *Defense de la religion Chretienne, et de l'ecriture sainte, contre les deistes.* Paris, Estienne Lucas, 1681.

12mo, pp. [20], 221, [3]; factotum initial, woodcut and typographic headpieces; very slight marginal spotting; very good in contemporary calf, triple gilt fillet borders to boards, spine gilt in compartments, lettered directly in gilt in one, Jesuit device (IHS with cross and heart with three nails) in three, interlaced monogram ΦΦ in remaining two (*see below*), edges stained red; endcaps chipped, some splitting to joints (holding firm), a few minor marks to boards, a little wear to corners; contemporary ink inscription at head of title 'Collegii Parisiensis Societatis Jesu', later armorial bookplate to upper pastedown. £450

**First edition in French of Stillingfleet's *A letter to a Deist* (1677), translated by the French historian and Anglican clergyman Jean-Baptiste de Rosemond (b. 1657), with interesting provenance.**

Staunch defender of Anglicanism, dean of St Paul's Cathedral during its reconstruction following the Great Fire of London, bishop of Worcester, critic of John Locke, and avid book-collector, Stillingfleet (1635–1699) had a colourful and controversial career. His *Letter* was the first prolonged attack on Deism to appear in English and engaged with the thought of Spinoza.

*Provenance:* purchased by the Jesuit College in Paris with funds donated by Nicolas Fouquet (1615–1680), France's Superintendent of Finances under Louis XIV. Fouquet granted 'une rente perpétuelle de 6000 livres' to the Parisian Jesuits to enhance their library and the books they acquired were stamped on the spine with two interlaced Greek letter phis together with the Jesuit device (see Olivier, *Manuel de l'amateur de reliures armoriées françaises* pl. 1398, fers 4 and 5).

OCLC finds only one copy in the US (Institute for Advanced Study); Library Hub records three copies in the UK (BL, University of Edinburgh, University of Leeds).

ΕΤΥΜΟΛΟΓΙΚΟΝ  
ΤΟ ΜΕΓΑ.

ἢ Ἡ ΜΕΓΑΛΗ ΓΡΑΜΜΑΤΙΚΗ.

ΕΤΥΜΟΛΟΓΙΟΝ  
ΜΑΓΝΥΜ; SEV

MAGNUM GRAMMATICÆ PENŪ:

In quo & Originum & Analogiæ doctrina ex Veterum sententia copiosissime proponitur: Historiæ item & Antiquitatis monumenta passim attinguntur:

*Superiorum editionum variorum, auctorum collatione a multis ac fœdi mendis repurgatum, perpetuis notis illustratum, tribusq; vtilissimis Indicibus, Verborum, Rerum, atq; Auctorum numero pene infinitorum, nunc recens adactum:*

OPERA FRIDERICI SYLBURGII VETER.



E Typographeio Hieronymi Commelini,  
ANNO CHRISTI MDXCIII.

ANNOTATED BY THOMAS GAISFORD

27. **SYLBURG, Friedrich (editor).** Ετυμολογικόν το μέγα ... Etymologicon magnum, seu magnum grammaticae penu: in quo et originum et analogiae doctrina ex veterum sententia copiosissime proponitur: historiae item et antiquitatis monumenta passim attinguntur ... [Heidelberg,] 'e typographeio Hieronymi Commelini', 1594.

Folio, pp. vi, [2], [414 (cols '828')], [2 (blank)], 163, [1 (blank)]; text in Greek and Latin, large woodcut device to title, engraved initials, woodcut and typographic headpieces; small hole to 2H5 (with loss of a few words) and to 2K2 (marginal), a little marginal foxing; very good in early nineteenth-century russia, spine lettered and decorated in gilt ('Etymologicon M. Sylburgii cum MS collat.'): upper board detached, a little wear to extremities; armorial bookplate of Thomas Gaisford ('T. Gaisford, S.T.P. Aed. Xti. Decan. '), with his extensive marginalia in Greek almost throughout, two leaves of notes loosely inserted. £975

Handsome Heidelberg edition of the *Etymologicum Magnum*, edited by Friedrich Sylburg, this copy collated against a manuscript in the Bodleian Library, and extensively annotated, by the classical scholar Thomas Gaisford, whose own monumental edition of this work appeared in 1848.

Compiled at Constantinople in the twelfth century, the *Etymologicum Magnum* is the largest Byzantine lexicon, the *editio princeps* of which appeared at Venice in 1499. This edition was the work of the German scholar Sylburg (1536–1596), prolific editor of Greek writers, notably Aristotle, cataloguer of the Greek manuscripts of Ulrich Fugger, and assistant to Henri Estienne in the compilation of the *Thesaurus Graecae Linguae*.



4.  
**R**eparos puestos por  
 el Padre Benavente al  
 tratado de la Delineaci-  
 on de los Ordenes.

I.  
**E**l Tratado que en tercer lugar  
 me ha remitido el Sr. Secretario es  
 de la Decoracion, y harmonia de  
 las fabricas, y al presente no me  
 parece que devia decir de él otra  
 cosa, sino que es un accidente sin  
 sujeto, ó un venido sin cuerpo: es-  
 te haver primero sujeto, y ver como  
 si le acomoda el venido: esto es,  
 deben darse leyes para hacer fabri-  
 cas, y suas elevacion segun execucion á  
 estas leyes, y despues ver como si les  
 vienen bien los adornos: entre tan-  
 to lo he visto, he hecho á su Auto-  
 sabidor de algunos de los defectos  
 substanciales que yo le noto, como  
 son.

## II.

Cito. I. la definicion I. §. I. pare-  
 ce general, y que habla de aquella her-  
 mosura, que consiste en la proporcion,  
 union, y variedad, y deberia en tal  
 caso no confundir aqui la harmonia  
 verdadera con la aparente. La 2. de-  
 finicion §. II. viene á decir en sub-  
 stancia lo que es harmonia positiva,  
 pero ella ni es definicion esencial, ni  
 descriptiva: parece confusamente to-  
 mada de mis elementos de Arquitec-

**R**espuestas,  
 Por D<sup>o</sup> Diego Villa-  
 nueva.

I.  
**E**n esto nada hay que responder  
 al Padre. La Academia, y quien  
 nos ha mandado sabian los mo-  
 tivos que han tenido para haverlo  
 determinado asi, y podian amplia-  
 mente satisfacer.

## II.

No hacemos cargo de las  
 faltas que nota el Sr. en las que se  
 llaman definiciones de la Harmo-  
 sura: todas qualquiera que sean  
 son tomadas de M. Perrault en su  
 Vitruvio, y del Compendio que de él  
 compuso. La Obra de este sabio Au-  
 tor ha logrado una estimacion gene-  
 ral de la que no podemos desenten-  
 dernos. Por mismo se han tenido  
 presentes las del Marquis Galia-  
 ni en su Vitruvio, havriendo to-  
 mado de uno, y otro solo las que  
 tienen relacion con la harmonia  
 que resulta á un Edificio de los  
 Ordenes de Arquitectura. En esta  
 especie de definiciones sucede lo  
 mismo que con muchas de las  
 Philosophias, Medicinas, y otras  
 Ciencias de las que no seria dificil

28. [VILLANUEVA, Diego de, and Miguel BENAVENTE.] 'Reparos  
 puestos por el Padre Benavente al tratado de la Delineacion de los  
 Ordenes / Respuestas por D[o]n Diego Villanueva'. [Probably  
 Madrid, c. 1767.]

Manuscript on paper, small folio (300 x 210 mm), ff. [18], written in double  
 columns of between 32 and 35 lines in a neat Spanish hand, with five small  
 diagrams in pencil; some occasional very light foxing or soiling, first two  
 leaves loose, but in excellent condition; contemporary marbled wrappers;  
 slightly faded, some losses along spine.

£2250

**An apparently unpublished theoretical work on classical  
 architecture connecting two members of the Real Academia de  
 Bellas Artes de San Fernando in Madrid: Diego de Villanueva and  
 Miguel Benavente.**

Diego de Villanueva (1713–1774) was director of architecture at the Real  
 Academia (founded 1752) and was responsible for modifying its home,  
 the palacio de Goyeneche in the calle de Alcalá, eliminating many of the  
 Baroque elements of the original building designed by José de  
 Churriguera. He was the son of the sculptor Juan de Villanueva y  
 Barbales, one of the founders of the Real Academia, and elder brother of  
 Juan Antonio de Villanueva y de Montes, the greatest exponent of  
 neoclassical architecture in Spain. 'Villanueva believed he had a mission  
 to sweep away the false doctrine of ornamentation by strengthening the  
 professional and humanist training of the architect and encouraging a  
 study of the forms of antiquity. His intransigent character led him into  
 open conflict in the 1760s at the Real Academia de S Fernando, Madrid,  
 where he taught architecture and perspective from 1752' (*Grove Art  
 Online*).

## Reparos.

XVI.

La formación de los Chinos, y ante-Chinos, es tan imperfecta, ó mas que las antecedentes. §. 61. *Id.* son (dice) de tres maneras, y esta sola dor. §. 62. la segunda especie de Estriaz es falsa, é imperceptible dice por el punto G como centro *Id.* §. 63. vuelve á definir, y no especifica la formación de los frontispicios §. 66. Avisa haver dicho antes que esta es *Tallion*. Decia que los moldillones son como A fig. 7, y los espirales como B. fig. 8. no es dda con-cimiento de ellos sino en quanto se ven formados en las figuras.

## Respuestas.

Del Problema 8. §. 58. el original dice *S* dividase esta porcion en las partes que se quieran, y sean por exemplo *W* como se vé en la figura *Id.* Item se admite la prevención del *Id.* que dice desde esta divisione al punto E.

XVI.

§. 61. *Id.* dice son de tres maneras citando sola dor. El *Id.* tiene razon, por que efectivamente falta en la copia la segunda especie de Estriaz; pero de vis juzgar falta el Copiante respecto de hallarse mas adelante las tres operaciones correspondientes á su formación §. 62. La segunda especie de Estriaz es falsa, é imperceptible: con poner el Problema qual se halla en el manuscrito tenemos respondido, y los inteligentes podran decidir.

El Problema dice: hecha la divisione de la circunferencia, como se ha dicho; esto es, remitirse á la antecedente.

1.º Tómese con el Compas la distancia EF.

2.º Sobre los puntos EF. hágase la interseccion G.

3.º por el punto G. como centro con la distancia GE hágase la porcion del Circulo EF, y se tendrá lo pedido.

Póngase esta operacion al mar- udo de nuestros Discipulos, y

The Jesuit Miguel Benavente (1726–1793) was a professor of mathematics at the Colegio Imperial in Madrid. He had translated his fellow Jesuit Christian Rieger's architectural treatise *Universae architecturae civilis elementa* (Vienna, 1756) as *Elementos de toda la arquitectura civil* (Madrid, 1763).

In 1767 Villanueva completed a 'Tratado de la delineación de los ordines de arquitectura' which was destined to form part of a more ambitious work entitled *Tratado de la decoración y hermosura de las fábricas*. The publication of the latter work was blocked by the Real Academia, in the first instance by refusing to fund its printing and then, when Villanueva sought to fund its publication himself, by not conceding him the necessary licence; a single, incomplete copy survives in the Colegio Oficial de Arquitectos de Madrid. The present manuscript is a significant document in the fraught history of Villanueva's work, comprising as it does (in the left-hand column) Miguel Benavente's criticisms of Villanueva's 'Tratado de la delineación de los ordines de arquitectura', which had evidently been sent to the secretary of the Real Academia shortly before, together with (in the right-hand column) Villanueva's often forceful point-by-point rebuttals of Benavente's comments. Villanueva defends his definitions of the classical orders and their component parts in some detail, with reference to such architects and theorists as Vitruvius, Alberti, Scamozzi, Serlio, Vignola, Claude Perrault, Berardo Galiani, Diego de Sagredo, Jean-Louis de Cordemoy, Amédée-François Frézier, Francesco Algarotti, and Roland Fréart de Chambray.

*Provenance:* from the library of the Marquis of Astorga (*Catalogue de la bibliothèque de Son Excellence le Marquis d'Astorga ... manuscrits importants du XIIIe au XVIIIe siècle, deuxième partie* (Paris, Bachelin-Deflorenne, 1870), no. 22).

See Pedro Moleón Gavilanes, 'Don Diego de Villanueva y su *Tratado de la decoración y hermosura de las fábricas*', in *Boletín de la Real Academia de Bellas Artes de San Fernando* 71 (1990), pp. 223–248).

APPLAUSI  
ALLI FELICISSIMI  
SPONSALI

Dell' Illustrissimo Sig. Cavaliere

DEIFEBO  
PERINI BRANCADORI,

CON

L' Illustrissima Signora

OTTAVIA  
ORLANDINI.



IN SIENA

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Nella Stamperia del Pubblico 1699.  
Con Licenza de' Superiori.

UNRECORDED ACROSTIC NUPTIALIA

29. [WEDDING POETRY.] Applausi alli felicissimi sponsali dell'illustrissimo Sig. Cavaliere Deifebo Perini Brancadori, con l'illustrissima Signora Ottavia Orlandini. *Siena, Stamperia del Pubblico, 1699.*

8vo, pp. 16; woodcut head- and tailpieces to each page, and final sonnet printed as acrostic; contemporary manuscript correction to one word on p. 14; clean and fresh throughout; in later marbled wrappers. £350

**Seemingly unrecorded collection of sonnets written to mark the marriage of two Sienese nobles, Deifebo Perini Brancadori and Ottavia Orlandini.** The fourteen sonnets, whose authorship remains unknown, take inspiration from the family name of the groom and aspects of the arms of both families, with the final sonnet spelling out the bride's married name (Ottavia Orlandini[ne] Brancadori) as an acrostic.

Deifebo Brancadori was an enthusiastic actor and director in plays and operas in Siena, and the wedding appears to have been quite an occasion, with the bride having a dancing tutor to coach her through the celebrations.

Not in Pinto *Nuptialia*; not recorded by OCLC or ICCU. See Reardon, *A Sociable Moment: Opera and Festive Culture in Baroque Siena* (OUP, 2006).

# GUIDA PERFETTA

*Per governare le Api in tutto  
il corso dell'anno*

DI

DANIELE WILDMAN

INGLESE.



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## LET IT BEE

30. **WILDMAN, Daniel.** Guida perfetta per governare le Api in tutto il Corso dell'anno. *Milan, Giuseppe Galeazzi, 1775.*

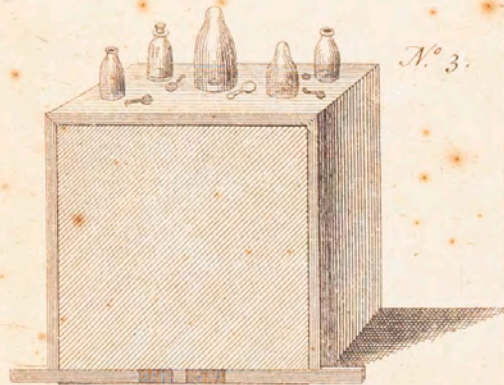
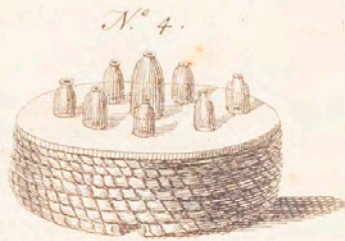
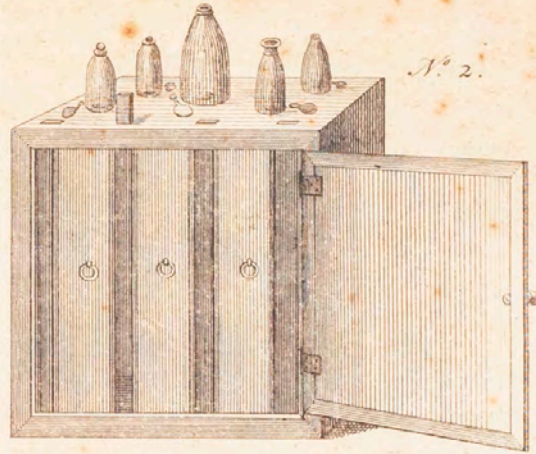
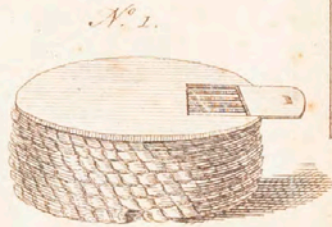
8vo, pp. 56; one folding plate at end; some spotting and sporadic foxing, but largely clean; uncut in grey contemporary paper wrappers, somewhat worn and stained. £285

Very rare Italian translation of *A complete Guide for the Management of Bees, throughout the Year*, first published in 1773 by beekeeper, horticulturalist, and circus performer Daniel Wildman (died 1781).

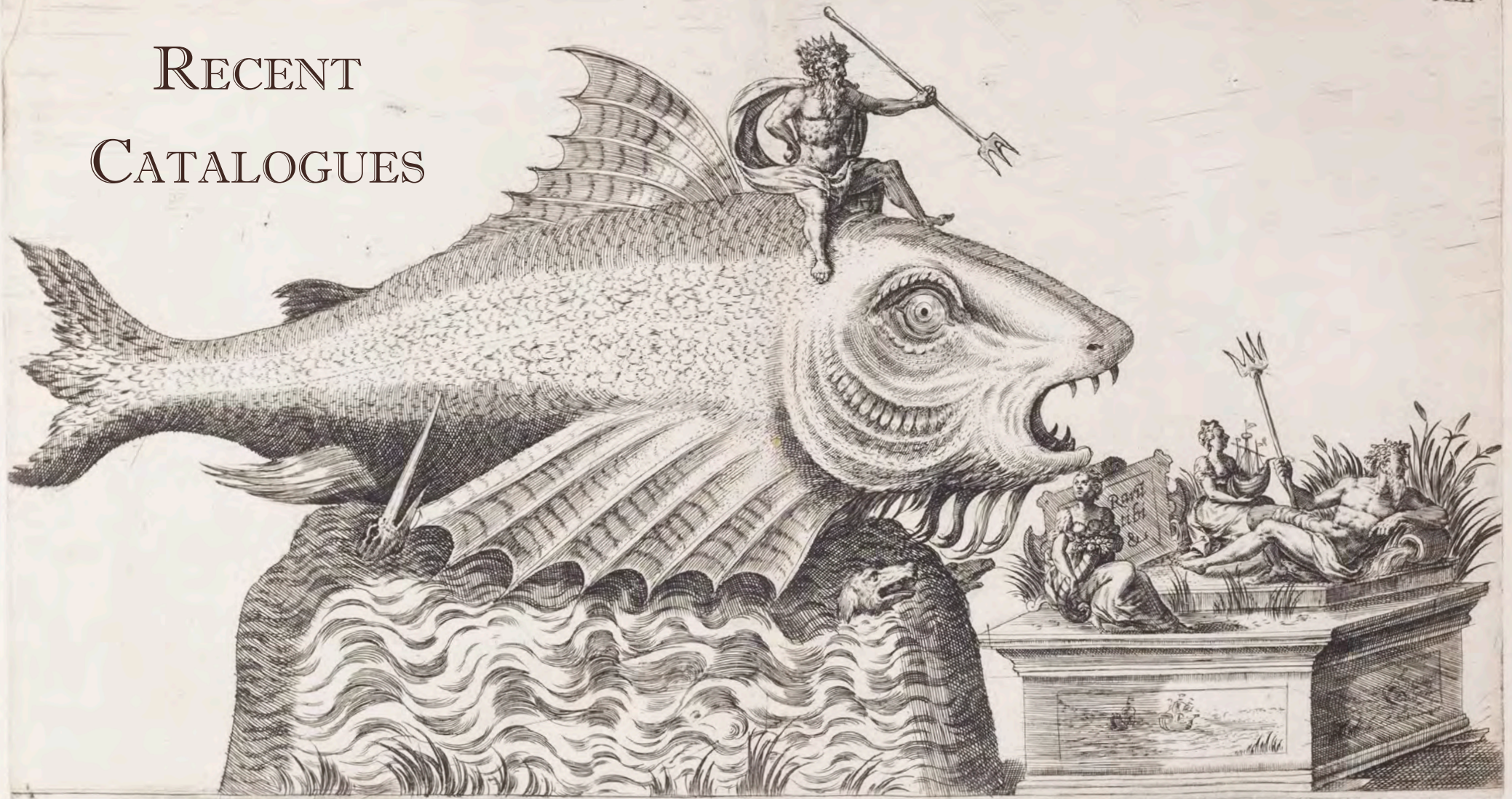
Recorded at no. 326, Holborn, 'almost opposite Gray's Inn Gate', as a beekeeper and proprietor of Wildman's Honey and Wax-candle Warehouse, as well as seller of beehives and equipment for archery, Wildman's reputation was built not only on his earlier *Treatise on the management of bees* (1768) but also on his performances as a bee-tamer, as exemplified by his "Exhibition of the Bees on Horseback" at Jubilee Gardens in North London in 1772, where he 'rode around the ring standing with one foot in the saddle and the other on the neck of his mount while as many as five swarms of bees covered his face. Upon his command the "bee blindfold" parted and he was able to drink a salute from a glass of wine while still riding' (Ricky Jay, *Extraordinary Exhibitions* (New York, 2005), pp. 43-43).

This was the culmination of several years of bee shows, and one can imagine that the present work's translation first into French and subsequently into Italian may have been encouraged by his fame. Here, he discusses the queen, the breeding of bees, the best locations for hives, the plants on which bees thrive, how to collect and house swarms, how to extract honey, the enemies and illnesses of bees, how to feed bees in winter, and Wildman's own design for bee boxes, whose use is depicted on the folding plate at the end. OCLC records just one copy, at Ticino.

*Abeille Ouvriere. Reine Abeille. Faux Bourdon.*



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