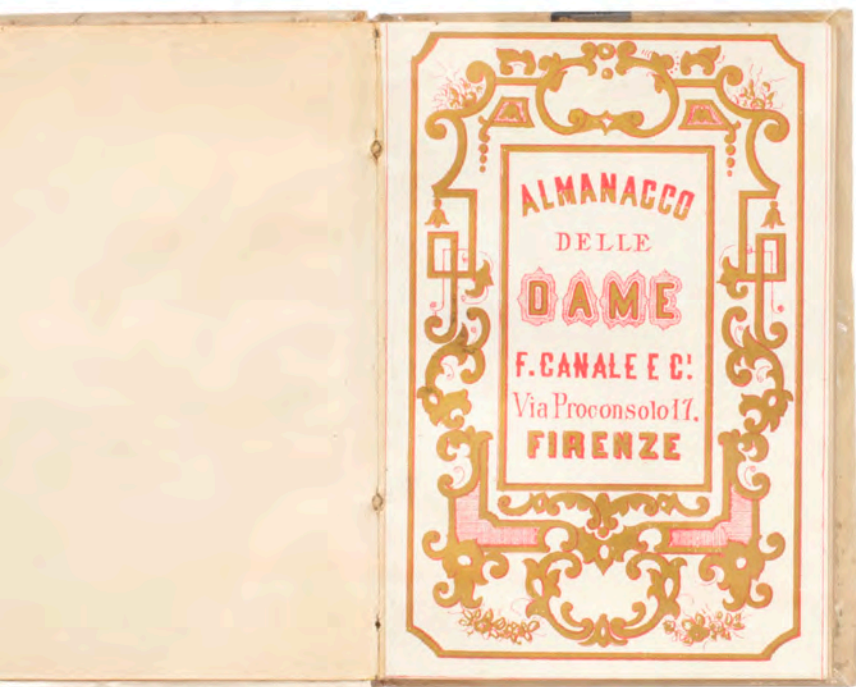


NEW ACQUISITIONS



BERNARD QUARITCH LTD - DECEMBER 2022



UNRECORDED ALMANAC FOR LADIES

1. [ALMANAC.] Almanacco delle Dame. Florence, F. Canale, [1883].

32mo (95 x 65 mm), pp. 128 (p. 124 misnumbered '89'), with 4 chromolithographic plates and chromolithographic title printed in pink and gold with ornamental borders; headings printed in a variety of typefaces; occasional light spotting but a very good copy; in original boards with colour-printed illustrations, edges gilt, yellow endpapers, preserved in the original gilt paper slipcase, likewise with illustrated panels; slipcase edges lightly worn, though panels remain brightly coloured and in fine condition.

£275

A lavishly decorated – and seemingly unrecorded – Florentine almanac for ladies, containing love poetry, notable dates, and illustrating the latest fashions of 1883.



Such publications for women, especially popular in Tuscany and Lombardy from the late eighteenth century to the close of the nineteenth, bear the dates of lunar phases and eclipses, moveable feasts and feast days, and significant dates pertaining to the royal family; this example is characterised in particular by the inclusion of four beautiful fashion plates, and a selection of light-hearted and largely unpublished poetry. Of the twenty-one poems 'for the fairer sex' contained in the present volume, all are listed anonymously save for 'Il Sole d'Agosto' by Antonio Stoppani, author of *Il bel paese* (1876). *Almanacchi delle dame* were available at several price points: our copy, with its gilt edges and slipcase, and charming coloured panels depicting scenes of maternal love, is a particularly ornate example and would likely have been among the most expensive almanacs on the market.

In the market for ladies' almanacs existed a 'plurality of key figures (printers, typographers, engravers, stationers, financiers) whose roles frequently overlapped' (*Giornali di donne in Toscana*, p. 24 *trans.*), resulting in a multitude of analogous publications issued contemporaneously and under the same titles. In the *Giornali di donne in Toscana*, Simonetta Soldani records an 1884 almanac printed by a G. Canale in Florence, likewise with 128 pages and a segment of poetry 'Al gentil sesso' (no. 67); although no other Canale-printed almanacs are listed, she suggests the possibility of a wider body of work associated with the Canali throughout the nineteenth century (see also nos 19, 30, 35, and 43).

Franchini, Pacini, and Soldani, *Giornali di donne in Toscana* (2007).





THE GENERATION GAME

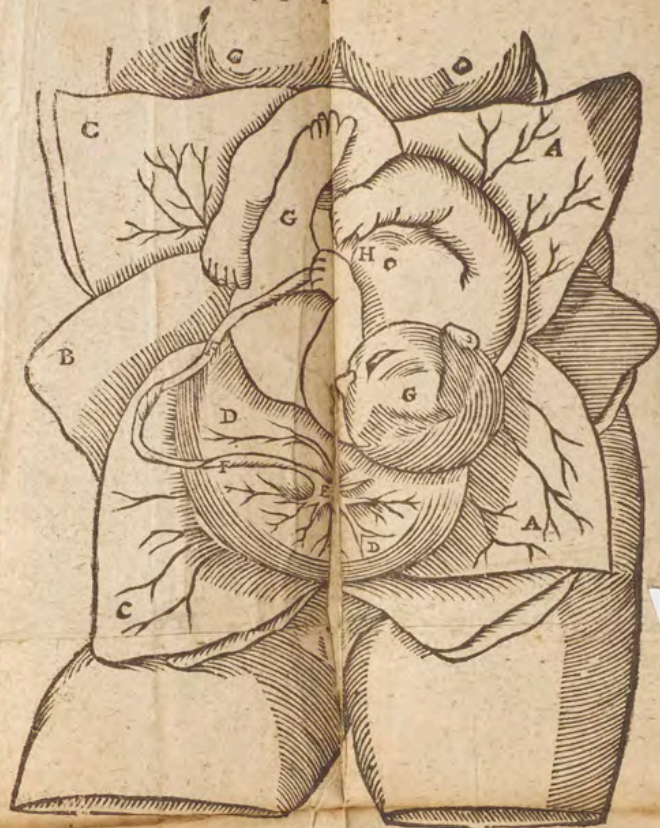
2. [ARISTOTLE'S MASTERPIECE.] Aristotle's Compleat and experience'd Midwife: in two Parts. I. A Guide for Child-bearing Women in the Time of their Conception, bearing, and suckling their Children ... Together with suitable Remedies for the various Indispositions of new-born Infants. II. Proper and safe Remedies for curing all those Distempers that are incident to the female Sex ... A Work more perfect than any yet extant; and highly necessary for all Surgeons, Midwives, Nurses, and child-bearing Women. Made in English W--- S---, M. D. The second Edition. *London: Printed, and sold by the Booksellers. 1711.*

12mo, pp. [2], iv, 180, [4 (contents)], with a woodcut frontispiece of a childbirth scene (laid down), and a folding woodcut plate of 'The Form of a Child in the Womb' (to be bound opposite p. 48, but here loose, old repair along fold); cut close on the fore-edge, shaving some text (sense recoverable), else a good copy in early polished calf, joints cracked; early ownership inscription 'George Asplen owght this'. £950

Second edition, very rare, apparently 'translated' (*i.e.* edited) by the self-trained popular empiric William Salmon, a prolific author of domestic medical treatises; some of the text is drawn from Nicholas Culpeper.

The Form of a Child in the Womb, Disrob'd of its
Tunicles, proper and common

Place this facing
P. 43.



The Explanation of the Figure.

- AA** The Portions of the Chorion, dissected and remov'd from its proper place.
- B** A Portion of the Amnion.
- CC** The Membrane of the Womb dissected.
- DD** The Placenta, being a fleshy Substance endued with many small Vessels, by the which the Infant receives its Nourishment.
- E** The Varication of the Vessels which makes up the Navel-string.
- FF** The Navel-string, by which the Umbilical Vessels are carried from the Placenta unto the Navel.
- GG** The Infant as it lieth perfect in the Womb near the time of Delivery.
- H** The Interion of the Umbilic Vessels into the Navel of the Infant.

Psalm CXXXIX. xiii, xiv, xv, xvi.

To thee, O blessed LORD, my Voice I'll raise,
And to thy glorious Name ascribe the Praise,
That thou hast me so wonderfully made,
And in my Mother's Womb in Darkness laid:
And there those Wonders wrought, no Tongue can tell:
Thy Works are Marvellous, I know right well:
My Substance was not hid from thee, when I
Within the Womb was wrought so curiously:
And my unfinish'd Parts were all survey'd
By thee, ere throughly fashioned or made.

Aristotle's Compleat and experience'd Midwife served as a companion piece to *Aristotle's complete master-piece* (first 1684), the first sex-manual in English, and was advertised in (and sometimes bound with) editions of the latter. First published in 1700 (four copies in ESTC), *Artistotle's Midwife* was reprinted, mostly in undated editions, throughout the next century; the last listed in ESTC is a 'fourteenth' edition in 1776. The nature of the content and the poor quality of the printing has meant that all printings are uncommon, many likely lost, and surviving copies tend to be in mediocre condition at best.

Of this second edition, ESTC records three copies only: British Library, Birmingham, Glasgow. There would however appear to be two issues – ours differs from that described in ESTC in that pp. i-ii are paginated correctly.



3. **BACON, Francis, Sir.** *Sylva sylvarum: or a naturall historie.* In ten centuries ... Published after the authors death by William Rawley Doct^r of Divinity, late His Lordships chaplaine. The second edition. *London, John Haviland for William Lee, 1628 [1629].*

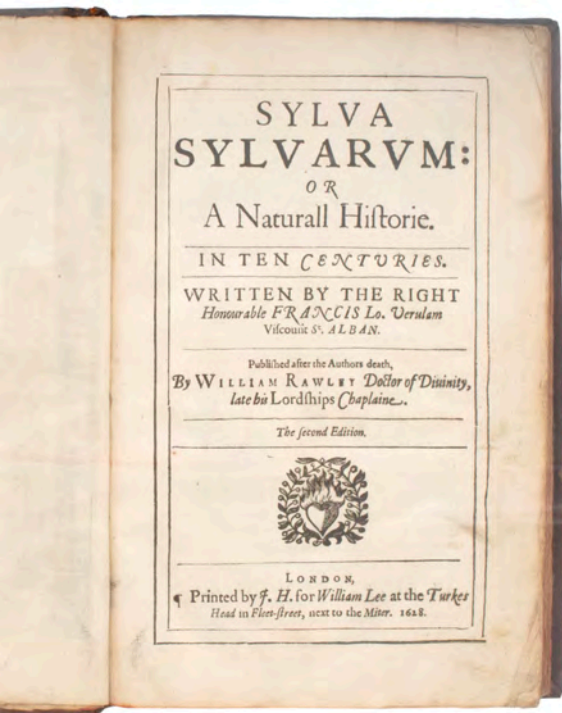
Folio, pp. [x], 258, [8]; [iv], 46, [2 (paginated '43-44')], with the additional engraved title (dated 1629) and an engraved frontispiece-portrait; margins of engraved title, frontispiece-portrait and final four leaves frayed and slightly dust-soiled, losses to edges of frontispiece-portrait and upper outer corners of last three leaves (not affecting text); contemporary speckled calf; extremities rubbed, uppermost compartment and tailcap renewed, modern title and date gilt directly to spine.

£1200

Second edition; first published in 1626 shortly after Bacon's death. 'During his last years Bacon composed his utopia, the *New Atlantis*, and a natural historical work entitled *Sylva sylvarum*, meaning a collection of collections, a miscellany of subjects. It is a vast compilation of one thousand paragraphs consisting of extracts from many books and Bacon's own experiments and observations. The *New Atlantis* is a description of an island society and its scientific community: Salomon's House. In it Bacon developed ideas which he had outlined thirty years earlier in the early 1590s. The aim of the Salomon's House was nothing less than "the knowledge of Causes, and secret motions of things; and the enlarging of the bounds of Human Empire, to the effecting of all things possible" (*Works*, 3.156). The actual description of the scientific community's work owes something to two contemporary scientists and craftsmen, the Dutchman Cornelis Drebbel, and the Frenchman Salomon de Caus, who both spent time in Jacobean England. The *Sylva sylvarum* and the *New Atlantis* were posthumously published in the same volume in 1626' (ODNB).

Provenance: early ownership inscriptions of Thomas Johnson (the botanist and soldier?) on title and William Smith at foot of frontispiece-portrait.

ESTC S106925; Gibson 172.



A B C D E F
G H I J K L
M N O P Q R
S T U V W X
Y Z &.

ah he it or do
am me on so is
an we of to be
as wo go ox in
at ye oh up no

Irregular Alphabets, &c.
V S B H M F J E P
X O A Y R G K L Z
U Q T W N C I D

f k p y l g u d b v j
n s w c q e t z r h a
x o i m

ha he hi ho hu hy
la le li lo lu ly
ma me mi mo mu my
na ne ni no nu ny

do we go as I go
ye go up be it so
so be I so do I

THE
NEW ROYAL
BATTLEDORE



KETTERING:
JOSEPH TOLLER,
—
PRICE ONE PENNY.

Z FOR ZEBRA

4. [BATTLEDORE.] The New Royal Battledore. *Kettering, Joseph Toller, [mid-nineteenth century?].*

Folded slip (133 x 222 mm) of paper backed onto green card, printed on both sides with three woodcut illustrations and two ornaments; lined with printed waste; very well preserved. £150

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

FIRST LESSON.
ab eb ib ob ub by
ac ec ic oc uc cy
ad ed id od ud dy
af ef if of uf fy
ag eg ig og ug gy



SECOND LESSON.

add bad lad mad pad sad
bed fed led red ted wed
bid did fid hid kid lid
God hod nod pod rod sod

a b c d e f g h i j k l
m n o p q r s t u v
w x y z &
ff fi ffi fl fll æ œ

A charming and well-preserved Kettering-printed battledore. The successor to the hornbook, battledores were used to teach children to read with (as here) muddled alphabets, lists of short words, and illustrations in addition to the traditional upper- and lower-case alphabets.

The illustrations here include a courtly figure with the Prince of Wales's ostrich feathers, a young woman kneeling before a book to pray, a humorous scene of a carriage carrying well-dressed donkeys, and – perhaps out of place in Kettering – a zebra.

I L
TOMMASO
MORO
TRAGEDIA

D I
Farnabio Gioachino Annutini.



IN ROMA, per il Bernabò. MDCCXXIV.
CON LICENZA DE' SUPERIORI.

THE TRAGIC END OF SIR THOMAS MORE

5. **BIANCHI, Giovanni Antonio.** Il Tommaso Moro, tragedia di Farnabio Gioachino Annutini. *Rome, Rocco Bernabo, 1724.*

8vo, pp. [4], 155, [1]; woodcut title vignette; some browning, especially to title, and occasional light marginal dampstaining; overall good in contemporary stiff vellum, spine in compartments with title in ink; some marks to covers and spotting to endpapers; two contemporary inscriptions washed from title ('Ex libris Bernardi Bicarditi'?). £550

Scarce first edition of this five-act play on the fall of Sir Thomas More, by the Franciscan friar and tragedian Giovanni Antonio Bianchi (1686-1758).

Telling the story of More's fall for refusing to acknowledge Henry VIII as supreme head of the Church of England and the annulment of his marriage to Catherine of Aragon, Bianchi's play features, in addition to More and the King: More's daughter Margaret; More's second wife, here called Lodovica although in fact her name was Alice; Henry's chief minister Thomas Cromwell; More's Italian friend Antonio Buonvisi; and Bishop Edward Fox.

Going to his execution, More here addresses his daughter and wife at the end of the fourth act: 'It is time for me to go to prepare my soul for the death which soon awaits me. Let the King lament his fall, along with those who have pushed him to it ... And if, as I believe, it is a great calamity of this Kingdom that religion goes exiled from it, you who are so close to me must console yourself in the common misfortune, sure that while living Thomas could not lose his religion, and that with religion extinguished he could not survive' (pp. 137-8 *trans.*).

Famous as a champion of ecclesiastical authority, Bianchi 'composed tragedies on sacred subjects for his pupils in Rome, which were performed to general acclaim' (*The Oxford Companion to Italian Literature*).

OCLC records three copies in North America (Huntington, Yale, Fisher) and one in the UK (Trinity College Cambridge).

WORLD HISTORY, IN LATIN AND ARABIC

6. **BRICE, François.** *Annalium sacrorum a creatione mundi ad Christi D.N. incarnationem. Epitome Latino-Arabica. Auctore F. Britio Rhedonensi Capuccino in partibus orientis Syriae, et Palestinae missionario apostolico ... Rome, Giuseppe Luna, 1655.*

4to, pp. [16], 838, [14 (index and errata)]; title and text in Latin and Arabic, two columns per page, woodcut and factotum initials, typographic ornaments; G5 with cropped fore-edge margin (not touching text), a few minor marginal paper flaws (touching a few letters on 3G7), a little marginal dampstaining to first quire, occasional browning and foxing; overall a very good copy in contemporary Spanish sheep, spine gilt in compartments with gilt red morocco lettering-piece, edges stained red, marbled endpapers; a few small worm holes to joints, some wear to extremities and a few small abrasions, a little worming to rear endpapers. £2750

Scarce first edition of this history of the world from the Creation to the birth of Christ, in parallel Latin and Arabic text, by the French Capuchin missionary and orientalist François Brice (b. 1605), dedicated to Alexander VII.

A N N A L I V M
S A C R O R V M
A C R E A T I O N E M V N D I A D C H R I S T I
D. N. I N C A R N A T I O N E M.
E P I T O M E L A T I N O - A R A B I C A.
A V C T O R E.

F. BRITIO RHEDONENSI CAPVCCINO
*In partibus Orientis Syriae, & Palestinae
Missionario Apostolico.*

تختصر مجموع من التواريخ المقدسة منذ خليفه العالم الى
عهد محمد سيدنا يسوع المسيح الفه كصوب الامكان
الراعي بريسيوس الكابوشي كاروز انجيلي في بلاد الشرق



R O M A E,
Apud Iosephum Lunam Maronitam. M. DC. LV.
Superiorum permisso.

A native of Rennes in Brittany, Brice spent fourteen years as a missionary in Syria and Palestine, producing this work for the Sacra Congregatio de Propaganda Fide in Rome. The prefatory matter includes praise for the accuracy and elegance of his Arabic by the oriental scholars Petrus Golius and Ibrahim al-Haqilani (Abraham Ecchellensis).

Brice helpfully provides a Latin index guiding the reader to events covered within the text by Year After Creation (Anno Mundi). So, for example, the building of Noah's ark is dated to 1557 AM, the Tower of Babel to 1931, the composition of the Psalms to 2964, the slaying of Goliath to 2971, the reign of Alexander the Great to 3718, Caesar's entry into Rome to 4005, and the birth of Christ to 4051. An Easter table at the end runs from 1655 AD to 1999.

The title-page bears the imprint of the Maronite printer Giuseppe Luna. OPAC SBN identifies a variant B with that of the Sacra Congregatio de Propaganda Fide (also scarce).

OCLC finds only one copy in the US, at Loras College; Library Hub records two copies only, at the British Library and Trinity College Dublin.

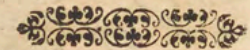


الجيل الثالث للتواريخ المقدسة يحوى كل الزمان من
ميعاد الرب لابراهيم الى عهد خروج بنى
اسراييل من ارض مصر
ومن الله تعالى نستفيد التوفيق ومنه نستمد العذرى
والدة الله نرجو العون والترشيد
سنة الخليفة الفين ومايه ثلاثة عشر

TERTIA MVNDI ÆTAS,
Annalium Sacrorum.

Quæ à repromissionibus diuinitus Abraham factis ad exitum
Israelitici populi de Aegypto, Deo iuuante, & auxilio
Deiparæ Virginis Mariæ aspirante
perducenda erit.

Ab orbe condito Annus 2113.



ولما كان ابرام ابن خمسة وسبعين
سنة فبطن ان الله تعالى ظهر له
مرة اولى اذ كان ساكنا بعبد
في بلد مولده اى فى اور مدينة
الكلدانيين وامره بالخروج منها
كسما كتب فى الاصحاح السابع
من

Anno ætatis Abraham
septuagesimo quin-
to, credimus Deum, pri-
ma vice, apparuisse ei,
ad huc in patriâ suâ,
idest in Vr vrbe Chaldæ-
orum commoranti; eique
præcepisse vt inde exiret:
sic enim legimus actorum
M 2 cap.

ni super eam. Egressus est ergo Noë, & filij eius: uxor illius, & uxores filiorum eius cum eo. Sed & omnia animantia, iumenta, & reptilia, quæ reptant super terram secundum genus suum, egressa sunt de arca. Aedificauit autem Noë altare Domino: & tolens de cunctis pecoribus, & volucris mundis, obtulit holocausta super altare. Odoratusque est Dominus odorem suauitatis, & ait: Nequaquam ultra maledicam terram propter homines: sensus enim, & cogitatio humani cordis in malum prona sunt ab adolescentia sua &c.

At verò quod spectat ad tempus quo in arca permanferunt, certum est iuxta textum Latinum, & Chaldaicū anno vno integro & decem diebus in ea moratos fuisse; referūt enim coepisse dilunium die decima septima mensis secundi, anni sexcentissimi vitæ Noë: & exitum de arca, in diem vigesimam tertiam mensis

H 4 se-

وجميع الحيوانات والبهائم والبرام التي تدب على الارض كاجناسها خرجت من الفلك وبنى نوح مذبحا للرب واخذ من كل الانعام والطيور الطاهرة وقدمها محرقات على المذبح فاشتتم الرب رائحة طيبه وقال فلا اعود ايضا لعن الارض من اجل البشر لان هوى وضمير قلب البشر مايل الى السوء منذ صباه ولا اعود اضرب كل نفس حية كما فعلت*

ومن جهة الزمان الذي اقاموا في السفينة فقد تحقق في المتن اللاطيني والكلداني انهم بقوا فيها سنة كاملة وعشرة ايام اى ان مبدأ الطوفان صار في اليوم السابع عشر من الشهر الثاني ستاية سنة حياة نوح وقيل ان خروجهم من السفينة كان في اليوم الثالث والعشرين من الشهر الثاني في سنة ستاية وواحد من حياة نوح وكراى العبرانيين واللا



الجيل الثاني للعالم

وهو من اخر الطوفان الى عهد ابراهيم

سنة العالم الف وستاية

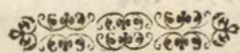
سبعة وخمسين

SECUNDA MVNDI ÆTAS,

Nempe ab exacto diluuiio vsque ad

Abrahæ sæculum.

Ab orbe condito Annus 1657.



فكلم الله نوح وقال له اخرج من السفينة اذت وزوجتك وبنوك ونسوة بنوك معك وكل الحيوانات التي معك من كل ذى جسد من الطيور والوحوش ومن جميع الدبيب الذى يدب على الارض واخرجهم معك وجوزوا على الارض امنوا واكثروا عليها تخرج نوح وبنوه وامراته ونساء بنيه معه وجميع

L Ocutus est autem Deus ad Noë dicens: Gen. cap. 8. vers. 15 Egrede de arca, tu, & uxor tua, filij tui, & uxores filiorum tuorum tecum. cuncta animantia, quæ sunt apud te, ex omni carne, tam in volatilibus quàm in bestiis, & vniuersis reptilibus, quæ reptant super terram, educ tecum, & ingredimini super terram: crescete, & multiplicamini



MANUSCRIPT NOËLS
 WITH ELABORATE PAINTED INITIALS – BY AN EMBROIDERER?

7. [CHRISTMAS CAROLS.] Collection of noëls. *France (Verneuil-sur-Avre, Normandy), c. 1596 and later.*

Manuscript in French on paper, small folio (315 x 220 mm), ff. 172 (of 180, lacking 1–3, 41, 131–2, 164, 179, these already missing by 1895; *see below*), written principally in a neat late sixteenth-century French cursive hand with additions in an early seventeenth-century hand, **with fifty-nine large elaborate painted initials** in shades of brown, green, blue, yellow, pink, mauve, and red, incorporating foliage, flowers, interlace, grotesques, human figures, fantastic beasts, animals, and so on, a large coloured drawing depicting two boys or young men carrying armorial shields on f. 52v, several smaller drawings depicting birds and insects, **ten further initials** in similarly elaborate designs executed in pen and grey wash, musical notation on five-line staves; smudging and soiling consistent with considerable use, occasional offsetting and minor losses of pigment from initials, a few initials just shaved at head, neat repairs to outer margins of approximately 20 ff. (five just touching coloured initials) and to extreme outer corners of a few leaves, neatly repaired tear in one leaf (f. 177, without loss), small closed tear in another leaf (f. 138, rather crudely repaired but without loss), a few small holes resulting from ink erosion, small nineteenth-century paper tabs attached to upper margins of several leaves, piece of notepaper attached to upper margin of f. 27v bearing a note in French in a nineteenth-century hand; **contemporary French brown morocco**, flat spine and covers bordered with a double gilt fillet, 'MICHEL DV FOVR' lettered in gilt on upper cover and 'MARIE POUILLAIN' on lower; extremities rubbed, neat old repairs to head and foot of spine, fillets regilded, endpapers renewed. £37,500

An exceptional and extensive late sixteenth-century manuscript of French Advent and Christmas carols, each carol introduced by an elaborate painted initial and many with a melody added to the facing page in a near-contemporary hand.

Noël fort ancien

Laissez paistre vos bestes
 Pastoureaux par monts & par vaux
 Laissez paistre vos bestes
 Et bonel chantez naut

ay ouy chanter le Poussignot

qui chanton by chan di nouueau
 si doux, si beau, si ai bonne
 qui m'y compou la teste
 sans chanton hault & qu'aqueton
 a dont prime ma houlle
 pour aller voir naut

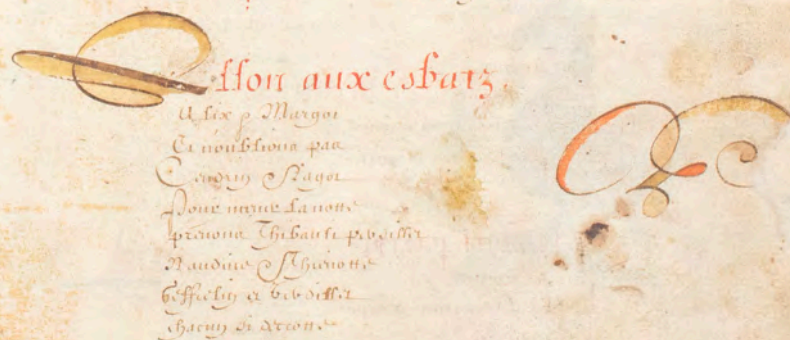
Laissez Paistre vos bestes

Le menquis au ferger d'auillet
 ad tu point ouy le Poussignot

The earliest section of the manuscript begins at the present f. 12 (lettered 'a' in the upper margin, signifying the first original bifolium) and ends at f. 167 (verso inscribed 'Amen finis coronat opus', surrounded by four 'S fermés'). About a dozen leaves were added to each end of the manuscript shortly afterwards (or were originally present but blank) and the volume foliated to 180. Further noëls were written on these leaves, some by the scribe of the original sequence but most by a different hand, each introduced by an elaborate initial in pen and grey wash or in pen alone. It was perhaps at this time that melodies were added to many of the original noëls, either on the blank page facing the noël or (less frequently) at the end of it.

The original sequence of noëls includes nine which bear dates. The earliest date is 1566 (f. 114, 'Noel nouveau de la nativité n[ost]re seigneur composee en lannee 1566 par Robert Godebille & se chante en deux partis sur un chant nouveau'), and two others bear the dates 1580 and 1581 (f. 59, 'Chanson spirituelle a la louange de la nativité n[ot]re seigneur composee par Maistre Guillaume le guey en lannee 1580', and f. 156, 'Noel nouveau en forme de chant Royal compose par Mr Jacques Godebille sur le chant de noel son Petit Frac faicte en l'annee 1581'). One noël is dated 1596 and six 1597, the context of the former ('composé par Mr Maximin d'eschesnes . . . en ceste p[rese]nte annee . . . 1596', f. 161r) and the frequency of the latter suggesting 1596-7 as the date of compilation for this sequence. Two of the added noëls are dated 1608 and 1609 (f. 171 and f. 169), indicating that this sequence was appended a dozen years or so later.

The manuscript is securely localisable to the town of Verneuil-sur-Avre in Upper Normandy. One of the noëls begins 'Mes bourgeois de Verneuil . . .' (f. 126r) and another includes a reference to the 'bourgeois de Verneuil' (f. 94r). Three of the noëls were written by Jacques Godebille (1545-1613), described above one of them as 'vivant cur[é] de la mag[delai]ne de Verneuil' (f. 28r), and the 'Maximin d'eschesnes' mentioned above was 'curé de St laurens de ceste ville de Verneuil' (f. 161r). Four further noëls were written by Guillaume Le Guey (or Le Gay), described on f. 56r as 'Vicaire de Baslines' (i.e. the nearby village of Bâlines).



At the end of the first Noël in the original sequence (f. 131r) is the inscription, following the word 'finis' and written in red ink, 'Faißt par leßt [sic] mayins [i.e. mains] de Pierre Fleuri Broudeur', in other words 'Done by the hands of Pierre Fleuri embroiderer'. On first reading this could be taken to mean that the text of the preceding carol was written by Pierre Fleuri the embroiderer, but nowhere else in the manuscript does an author's name (if given) appear at the end of the carol, always at the beginning. Moreover the phrase 'done by the hands of' is strongly suggestive of an act of physical creation. It seems to us highly likely therefore that the initials are indeed the work of someone who designed and made embroidery professionally, a thesis which is supported by the motifs, colours, and technique of the initials themselves. Whether Pierre Fleuri was also responsible for the text is less certain, the hand appearing rather to be the that of a professional scribe.

Noëls have long occupied a special place in French musical and religious life. 'In his *Recherches de la France* (Paris, 1571), Etienne Pasquier described noëls as "chansons spirituelles faictes en l'honneur de nostre Seigneur"; he explained that in his youth it was customary for every family to sing them each evening but that the tradition survived only at Christmas eve, when children and adults sang them in the streets and in church during the offertory at Midnight Mass. They had figured in the Mass at Christmas since the late twelfth century; during the sixteenth century polyphonic Christmas motets were composed for the professional choirs of the larger churches and courts ... Vernacular noëls also figure occasionally in collections of polyphonic chansons (e.g. Coſteley's five-voice *Or est venu Noé*, 1570) and *airs* (e.g. Pierre Bonnet's eight-voice *Nouel en dialogue* beginning "Bergers je vous fay scavoïr", 1585); Du Caurroy's *Meslanges*, published posthumously in 1610, includes fifteen noëls for four or five voices. Inexpensive editions of popular anthologies of anonymous Noël texts, with suggested *timbres*, continued to proliferate throughout the seventeenth and eighteenth centuries ... No seventeenth-century printed collections survive with notated music, although a few manuscript sources include melodies' (*Grove online*).

Provenance:

1. Michel du Four and Marie Poullain (contemporary gilt lettering on boards), conceivably a marriage gift. One of the two coats of arms on f. 52v (argent, a chevron gules accompanied by three roses of the same, on chief a winged cherub's head) does appear to derive from that of the Du Four family of Normandy (see Jouglas de Morenas, *Grand armorial de France* 16009 and 16011). We have not been able to identify the other coat of arms but it seems likely that it is that of Marie Poullain (or Poulain). The winged cherub's head of the Du Four arms reappears in the initial on f. 99, and both coats of arms appear in the initial on f. 100r (on a pedestal supporting a naked woman playing the cornet), the Du Four arms flanked there by the monograms 'PF' (for Pierre Fleuri?) and 'BV' (these four letters appear again as a single monogram within the initial on f. 166r). The mysterious monogram 'PALI' appears within the initial on f. 45r.

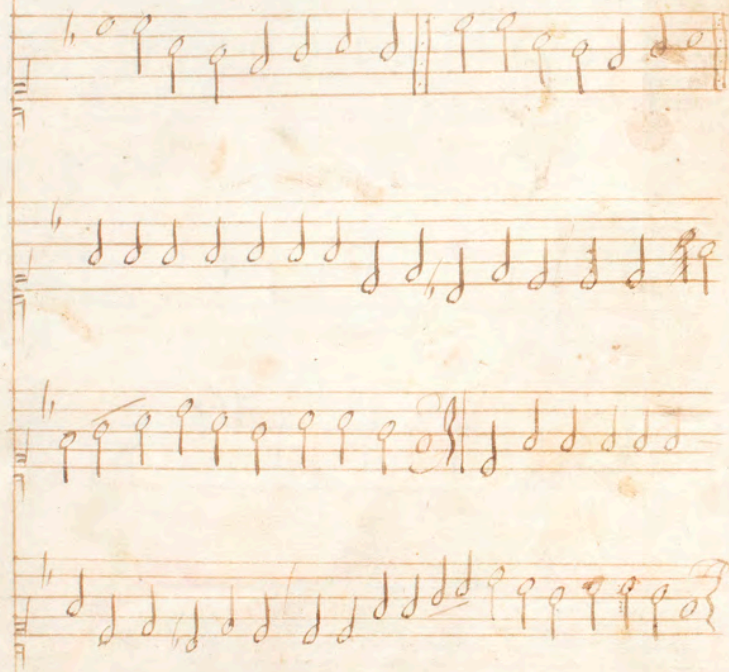
2. Ernest-Gabriel, marquis des Roys (1836–1903).

3. Latterly in a German private collection.

Published in C. Allard, *Noëls Normands publiés avec musique gravée; introduction et notes d'après deux manuscrits appartenant à M. le Marquis des Roys* (Rouen, Imprimerie Gagniard, 1895). Ff. 1–3, 41, 131–2, 164 and 179 were already missing when the manuscript was described by Allard.

A full list of contents is available upon request.





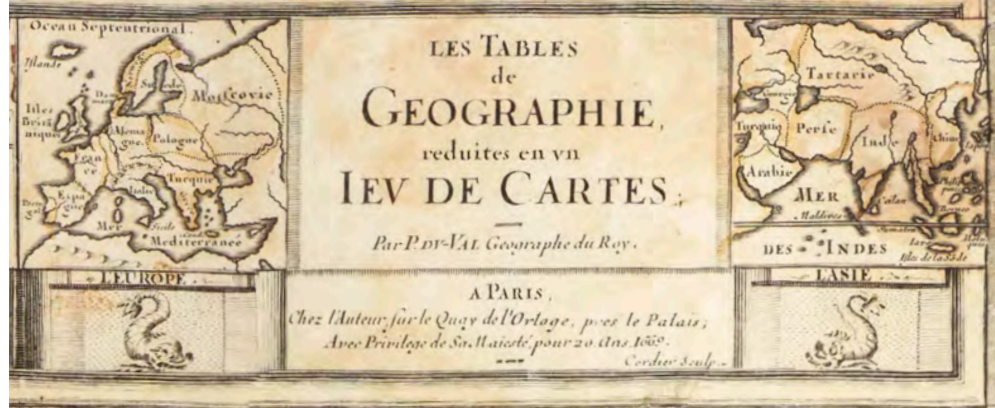
Doct nouveau et ce chante
sur le chant le Soleil vers
nous s'advance

Asteuz il est temps
qu'on seisse
ne soie plus indormie
gardez qu'aucun ne fautive
de par que son amant
ne vienne a la fin
de l'enthousiasme
ou repose la legende
de Jesus christ

Dieu Par sa sainte naissance
Plain de bonco
Veuille preserver la France
d'adversite

Ce sont aage en nom bre
mil cinq cent cinquante huit
Que l'ere la fin de decembre
vint naistre au dix huit
Le fils du Roy nostre sire
en son boy au
Lors que florissait l'empire
D'octroyer

Dieu Par sa naissance



LEARNING GEOGRAPHY BY PLAYING CARDS

8. **DUVAL, Pierre.** Les tables de geographie reduites en un ieu de cartes; par P. du-Val geographe du roy. *Paris, chez l'auteur, 1669.*

Single-sheet engraving (sheet size 482 x 634 mm, plate 410 x 548 mm), comprising title, dedication to the Dauphin (with his arms), and small maps of Africa, America, Europe, and Asia at head, and 52 playing cards, 12 incorporating medallion portraits; a little subtle hand colouring; one very small hole to the *valet* of diamonds, some rubbing to the 5 of clubs, central fold neatly reinforced to blank verso, some light browning, overall very good. **£1250 + VAT IN UK**

Uncommon uncut sheet of cartographic playing cards by the geographer Pierre Duval (1619–1683), nephew of Nicolas Sanson and *géographe ordinaire* to Louis XIV, engraved by Louis Cordier.

Each suit is assigned to a different continent – clubs to the Americas, spades to Africa, diamonds to Asia, and hearts to Europe – and each card carries educational information about a particular country or region. The face cards bear appropriate medallion portraits: the Aztec emperor Moctezuma for Mexico, Queen Elizabeth I for Virginia, and a Patagonian for southern South America; King Zaga Christ of Ethiopia, Queen Candace of Nubia, and an inhabitant of Nigritia; the Chinese emperor Wanli, Queen Statira of Persia, and a Hindu of the East Indies; and Pharamond king of the Franks, Rhea Silvia (mother of Romulus and Remus) for Italy, and a Muscovite. The card for the British Isles (the three of hearts) lists various cities in England, Scotland, and Ireland, including 'Oxford', 'Glaskou', and 'Waterford'.

The four small but detailed maps in the title panel show the continents of Africa, North and South America, Europe, and Asia. The map of the Americas is notable for showing California as an island and for depicting part of the Antarctic *terra incognita*.

No copies traced in the UK. OCLC records six copies in the US (Boston Public Library, the Universities of Georgia, Michigan, and Pennsylvania, Vanderbilt, and Yale).



<p>LES TABLES de GEOGRAPHIE réduites en VA LEU DE CARTES. Par P. V. A. Goussier de Roy. A PARIS chez l'Auteur, par la Quay de l'Horloge, par le Palais, Avec Privilege de Sa Majesté pour six Ans.</p>		<p>A Monseigneur le Dauphin. Par P. V. A. Goussier de Roy.</p>		<p>LES TABLES de GEOGRAPHIE réduites en VA LEU DE CARTES. Par P. V. A. Goussier de Roy. A PARIS chez l'Auteur, par la Quay de l'Horloge, par le Palais, Avec Privilege de Sa Majesté pour six Ans.</p>			
<p>LE CANADA à 3. parties.</p> <p>le N. France. le N. Danemarque. le N. Pays de Galles. le N. Bretagne. l'Acadie. le N. Angleterre. le N. Hollande. le N. Suède.</p>		<p>LA FLORIDE à 3. parties.</p> <p>la Floride Française. la Floride Espagnole. le Royaume des Apalaches.</p>		<p>LE N. MEXIQUE à 3. parties.</p> <p>le N. Mexique. la Californie. l'Anien. le Quivira. le Cibola.</p>		<p>LES ISLES à 7. principales.</p> <p>le Roy de Mexique. le N. Mexique. le N. Mexique. le N. Mexique. le N. Mexique.</p>	
<p>LA BARBARIE à 7. principales.</p> <p>Maroc. Fez. Tremefen. Alger. Tunis. Tripoli. Barca.</p>		<p>LE ZAAAR à 5. parties.</p> <p>Zanbaga. Zuenzaga. Targa. Lempia. Berdoas.</p>		<p>LA NIGRITIE à 5. parties.</p> <p>Tombo. Gulata. Agada. Berna. le Laber. le Laber. le Laber. le Laber.</p>		<p>LA NUBIE à 5. parties.</p> <p>le Laber. le Laber. le Laber. le Laber. le Laber. le Laber. le Laber. le Laber.</p>	
<p>LA TURQUIE à 8. provinces.</p> <p>l'Anatolie. la Sourie. la Phénicie. la Terre S. l'Arménie. l'Azzerum. le Diarbek. le Caldaz.</p>		<p>LA GEORGIE à 4. principales.</p> <p>la Mingrelie. le Gurugulan. la Zuirie. la Circassie.</p>		<p>LA PERSIE à 5. provinces.</p> <p>Erak. Fars. Chahab. Machab. Iran. Kas. Kas. Kas.</p>		<p>LA CHINE à 5. provinces.</p> <p>le N. Chine. le N. Chine. le N. Chine. le N. Chine. le N. Chine. le N. Chine. le N. Chine. le N. Chine.</p>	
<p>LE ROY DE FRANCE à 3. parties.</p> <p>le N. France. le N. France. le N. France. le N. France. le N. France. le N. France. le N. France. le N. France.</p>		<p>LA ESPAGNE à 7. provinces.</p> <p>le N. Espagne. le N. Espagne. le N. Espagne. le N. Espagne. le N. Espagne. le N. Espagne. le N. Espagne. le N. Espagne.</p>		<p>LA CHINE à 5. provinces.</p> <p>le N. Chine. le N. Chine. le N. Chine. le N. Chine. le N. Chine. le N. Chine. le N. Chine. le N. Chine.</p>		<p>LA SUEDE à 7. parties.</p> <p>le N. Suède. le N. Suède. le N. Suède. le N. Suède. le N. Suède. le N. Suède. le N. Suède. le N. Suède.</p>	
<p>LA POLOGNE à 5. parties.</p> <p>le N. Pologne. le N. Pologne. le N. Pologne. le N. Pologne. le N. Pologne. le N. Pologne. le N. Pologne. le N. Pologne.</p>		<p>LA MOSCOVIE à 5. parties.</p> <p>le N. Moscovie. le N. Moscovie. le N. Moscovie. le N. Moscovie. le N. Moscovie. le N. Moscovie. le N. Moscovie. le N. Moscovie.</p>		<p>LES ISLES à 9. principales.</p> <p>le N. Isles. le N. Isles. le N. Isles. le N. Isles. le N. Isles. le N. Isles. le N. Isles. le N. Isles.</p>		<p>LES ISLES à 9. principales.</p> <p>le N. Isles. le N. Isles. le N. Isles. le N. Isles. le N. Isles. le N. Isles. le N. Isles. le N. Isles.</p>	



finerhones ublen z hmoi. z rax
hne gñ maiorz pcedatis ho
mies n' utunt' nisi ad delecta
torem tñ. z raro z pauc' solum
ut offendunt quemdam nouus
modi. p quem creduntur fore
plus q' apperunt uideti esse faci
tes qñ esse. Item tamen mod' e
t docendi illos q' capiti agere ut
lun'. z uos cum maiores q' mi
nores. Nos id s' dñs tractare non
irendum. & de illis alijs rapa
cijs quibz utunt' hōes et sunt
habiles ad perandus. z una si
in talia timer aliam q' holan
siu dimittur si aduocem per
tine. Et quicqz uirtutes et
caritatis hñs possit et pñctis
mag' z comōius fit et itus sō
meand nra est dñs tractare.
Hominis autem natiuitatem et
gen' et alijs rapacijs aut ad de
lectandum aut ad utilitatem aut
ad utriqz uel p se uel p alius capi
entis uos magnas mediocres z
puas. aquaticas z ampetores et
pore grices. uirtutis z hñs silēs
silanios capere. matres. z hui'
modi. z quicqz paruū qñ dñs
dia. siqz sunt gazelle capere in
nili capz. uinnuli feruoz et
pore lepores. Cunnali z hñs silia
z qñ si omnia capi si possit cui
una sitae aut diapi. aut rax
pore. si. et phur. z dñs hñs p

hoc dicendum ē quorū quidam sunt
animi rapaces quorū homines u-
tuntur in sua uenatione. Iuxta
rapaces quorū homines utuntur
? apud nos uult sunt ut an-
ticipent ut folia: quodam scilicet
talis pignus gentiles ? latentes
? quem filium uenit oprehendit
interdixit falcone. Sumit ? ce-
autem rapaces: autem spem
ut oprehendunt filium: autem
omnes autem iuxta rapaces tunc ut
quorū homines utuntur ? qui
quorū non utuntur filium ut dicit
gentes: oprehendit: filia fil-
conem ? accipit. Et quoniam
hoc nomen accipit plures autem
autem filio autem: nos tamen
dicunt: ipse est genus omnium a
unum rapitum: ? accipit
non ferendo ut falco ueniat
sicut pōn autem: ? spem
ut patet hoc non accipit: ad accip-
? accipit ueniat: ? sup hoc
loquitur latens in libro dicitur
ipso loquitur ferat: ? ostendit
dicitur de uenatione: differ-
rentia De combinatione ipse ad
uol rapaces pullatit
fuit filius a se abstin-
? qui tamen possunt uo-
latet: ? dicuntur de una ab alia
p dicitur loca: ? quod tunc
nisi in similibus repunt: ? ex-
fuit dicit in fin: ? tunc raro



9. **FREDERICK II.** De arte venandi cum avibus: Ms. Pal. Lat. 1071, Biblioteca Apostolica Vaticana [– Commentary Volume: Introduction and elucidative description of the facsimile Edition by Carl Arnold Willemsen]. Graz, *Akademische Druck- und Verlagsanstalt*, for London, *Phaidon*, and New York, *Frederick A. Praeger*, 1969.

2 vols, folio, *Facsimile*: ff. 111, *Commentary*: pp. 65, [1 (blank)], with 11 plates (of which 2 in colour); an excellent set, the facsimile in reversed calf with vellum label to upper board, the commentary in reversed calf-backed boards with printed title to upper board, together in a reversed calf-backed slipcase with paper sides, gilt vellum lettering-piece to spine; light marks to slipcase only. £1250

£1250

First edition, limited to one thousand copies, of a facsimile of the richly illustrated Vatican *De arte venandi cum avibus*. The Vatican Ms. Pal. Lat. 1071 is an early copy of what is widely considered the most significant ornithological work of the Middle Ages, produced by Frederick II for his son, Manfred, King of Sicily (1232–1266), with the king's own additions to the text.

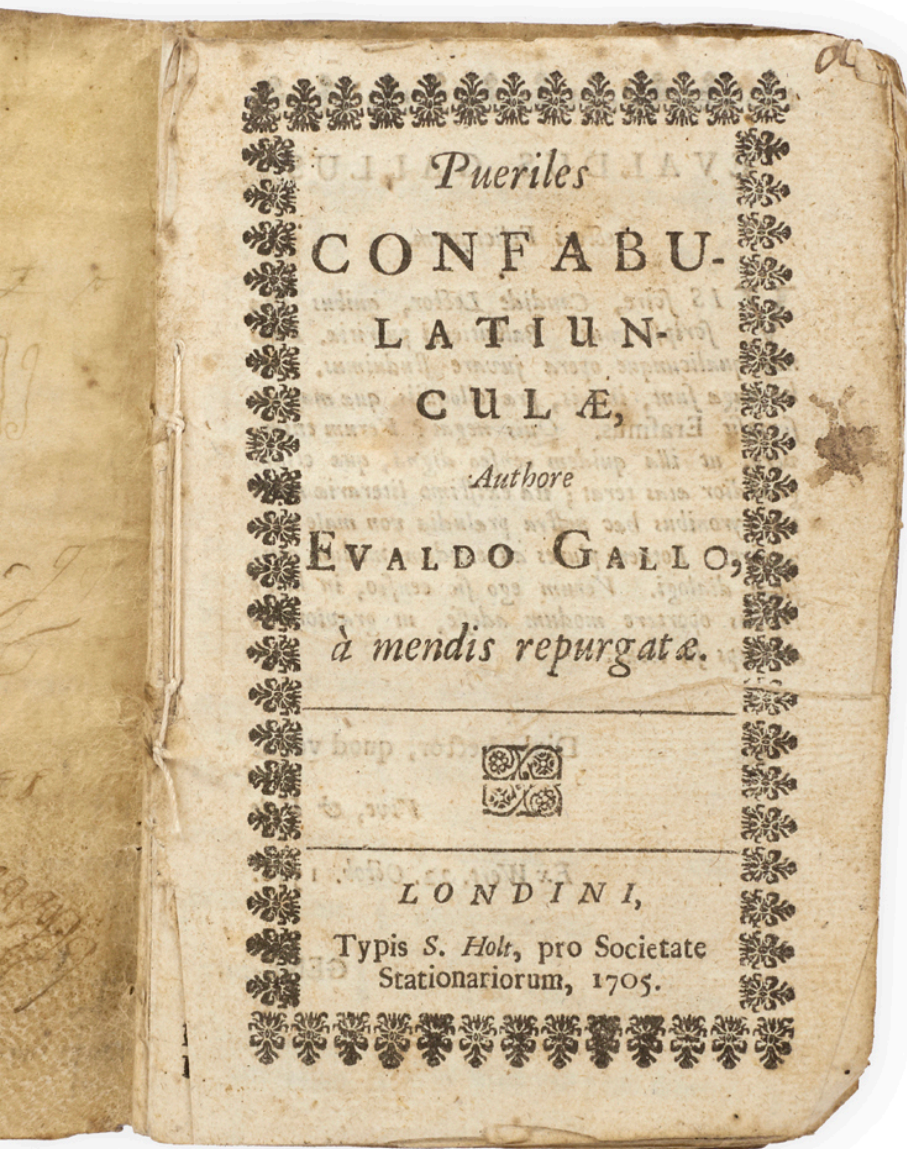
The first book contains ‘a remarkable survey of general ornithology’ (DSB), moving ‘from the classification of birds to their feeding habits, migration, mating, nesting, anatomy and physiology, flight, and molting’. ‘As impressive as the collected material is the systematic personal observation on which it is obviously based; Frederick describes his experimental determination that vultures locate their food by sight rather than by smell and tells of his successful efforts to duplicate in Apulia the artificial incubation of eggs by sunlight that he had observed in Egypt’ (*ibid.*). Notably, f. 20 bears what is now considered the earliest known European representation of the Australasian cockatoo, predating Andrea Mantegna’s 1496 *Madonna della Vittoria* by two and a half centuries; given to Frederick II by al-Kamil, the fourth Ayyubid sultan of Egypt, the presence of the cockatoo reveals a ‘far-reaching and complex web of material exchange’ (Dalton, p. 52).

rones raptim et aquas timet
 et ante aquas debilissime fit
 ut cum de in capitulo de omni
 bus animalium plures itaq; a
 quibus ad iqs confugiunt q
 m et de defensione sua. qm
 i quo qm. p. utroq. Illu
 uero qd nate sunt int' artores
 et artores confugiunt. et
 moti committunt pugnā
 et plium. Et ille qd nate sit
 i qd qd. i. ipe eadem qm in
 et artores confugiunt. qm
 et qd qd. ad artores ut mo
 agnōtū. Si uero nate s
 ius para-fructus. Aut du
 mos ad ea confugiunt. ut
 ius. thurelli et aulicari
 plures. qd nate sunt in
 ad ihsia confugiunt ut in
 ius. sed qd nate sunt super
 et sunt coloris et fient
 trum latente et ita se re
 pmetant. ut pices co
 mites. cypridi. mactes et
 ius. allude. et aulic
 plures. de quib; multae sūt
 ede fide in cautela sūt
 pudentes et esse sciunt ite
 et capiunt etiam manibus
 omnia. qd insequunt eis
 pper ad trum confugiunt
 pcedes. fassam. et i. mō
 ius. ius. ius. ius. ius. ius
 ius. ius. ius. ius. ius. ius

[illegible]

Boccassini, *Falconry as a Transmutative Art* (2007), pp. 157-182; Dalton, *Frederick II of Hohenstaufen's Australasian Cockatoo* (2011), pp. 35-60; see Wood and Fyfe, *The Art of Falconry* (1943), pp. xxxv-lxxxvii.

Boccassini, *Falconry as a Transmutative Art* (2007), pp. 157-182; Dalton, *Frederick II of Hohenstaufen's Australasian Cockatoo* (2011), pp. 35-60; see Wood and Fyfe, *The Art of Falconry* (1943), pp. xxxv-lxxxvii.



‘WHERE DO FOXES FART?’

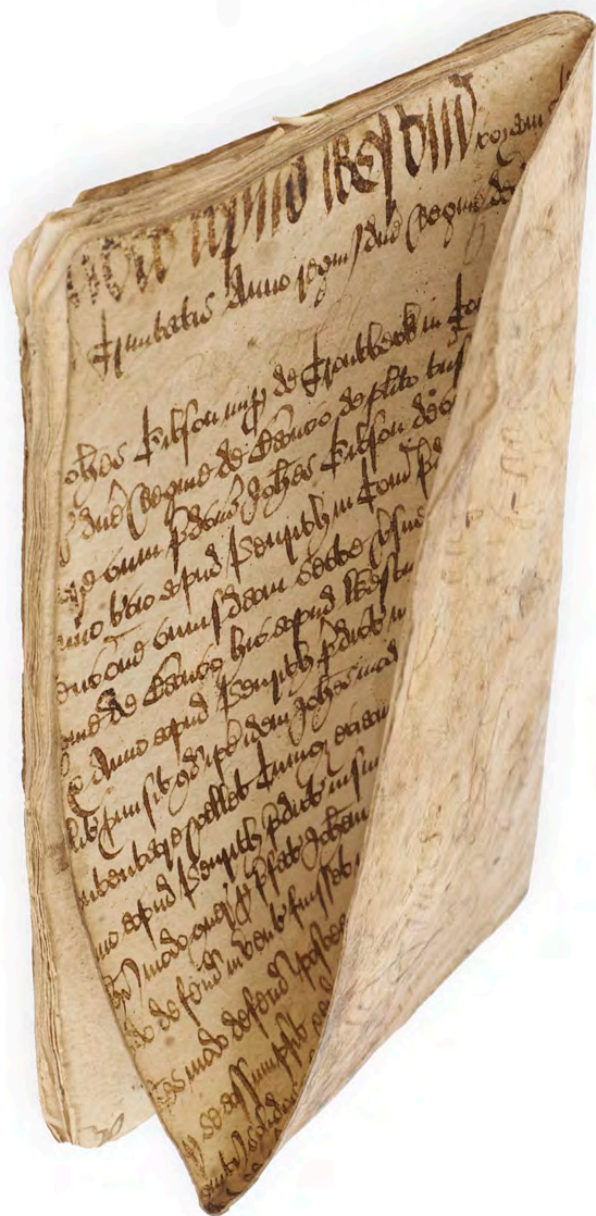
10. **GALLUS, Evaldus.** *Pueriles confabulationiunculae ... a mendis repurgatae.* London, S. Holt for the Company of Stationers, 1705.

16mo, pp. [2], 62; title within frame of typographic ornaments; occasional marks, some creasing to corners, quire B carelessly folded and cut by the binder (with loss of several characters); overall a good copy, stab-stitched in a fragment of a near-contemporary legal document on vellum folded in two; somewhat creased and stained, stitching renewed; the name ‘James Longmire’ written in ink in the margins several times as well as to the covers, with dates 1714 and 1715, some ink notes and pen trials.

£950

Rare edition of this charming and popular collection of Latin dialogues intended to teach the language to young schoolchildren, by the sixteenth-century Dutch humanist Evaldus (or Ewaldus) Gallus.

Gallus was rector of the Latin school at Weert in the Netherlands, and his *Pueriles confabulationiunculae* first appeared at Antwerp in 1544. While Gallus’s preface describes the work as a ‘trifle’ compared to Erasmus’s *Colloquies*, his work proved popular: it went through several sixteenth-century editions, was used in schools in Elizabethan England, and was partly translated into English by John Brinsley in 1617. This edition bears witness to its continued use in early eighteenth-century England.



The work opens with basic Latin phrases, including all-important requests to be excused to go to the toilet, before launching into dialogues featuring trouble with getting out of bed, and various antics in the classroom and at play. Gallus clearly had a sense of schoolboy humour: one dialogue features a student from Weert who describes his teachers ('one thin, the other fat') as of 'tolerable' learning, while in another a pupil asks earnestly 'ubi pudunt vulpes?' – where do foxes fart? In another, Hubertus and Gilbertus are on their way to fetch their teacher from the wine tavern ('oenopolium') with a letter from the latter's father but, unable to resist the temptation of opening the letter, Gilbertus finds to his horror that it requests his teacher (none other than 'Evaldus Gallus') to give him a sound flogging. With a few tweaks of the Latin text, the young schoolboys manage to edit it into an entreaty for gentle correction with words rather than the rod.

Such works were usually read to destruction and hence survive in small numbers. ESTC records copies of this edition at the British Library, Cardiff University, and the Folger only, and no further copies are recorded on OCLC or Library Hub. Our example is bound in part of a legal document referring to one John Gibson of Troutbeck and to Penrith, placing it in a Cumbrian context.

ESTC T142872.

Anthropologie
in *Thun*
pragmatischer Hinsicht
abgefaßt

von
Immanuel Kant.

Königsberg
bey Friedrich Nicolovius
1798.

WHAT IS A HUMAN BEING?

11. **KANT, Immanuel.** Anthropologie in pragmatischer Hinsicht abgefaßt. Königsberg, Friedrich Nicolovius, 1798.

8vo, pp. xiv, 334; manuscript notes in a contemporary hand at foot of p. 83; some light foxing, especially to first few leaves, but a good copy in contemporary sprinkled boards, gilt red paper label on spine and manuscript paper shelflabel at foot, edges stained green; some wear, but still an attractive copy; red armorial stamp of the Tetschen library (now Děčín) on verso of title-page, with name of the family ('Thun', i.e. Thun-Hohenstein) in ink on title. £750

First edition of Kant's work on anthropology, based on the lectures he gave each year from 1772 until 1796 at the Albertina in Königsberg. The last of Kant's works to be edited by the philosopher himself, the book's central question, and for Kant the essential question of the embryonic science of anthropology, was 'what is a human being?' In two parts, dealing in turn with anthropological didactics and anthropological characterisation, Kant addresses the faculties of knowledge, desire, and pleasure, and analyses the distinct characteristics of individuals and of groups (sexes, nations, and humanity broadly construed), attempting to identify exactly how humans can be characterised as rational animals. Of particular interest is his treatment, in his discussion of the human faculties, of mental illness, and its implications for a system where cognitive function is central to a notion of being human.

AUSTRALIAN EMIGRATION AND 'FATHER CHRISTMAS TURNS SOCIALIST'

12. **LAING, Alexander.** *The True Hero and Other Poems ... Glasgow, Morison Brothers, 1893.*

12mo, pp. 164; with preliminary blank and a half-title, errata slip tipped onto contents page; small stain to upper margin of pp. [9-12], otherwise a fine copy; in the publisher's blue cloth, blocked in black and blind, lettered in gilt; small mark to lower board; pencil presentation inscription to preliminary blank. £375

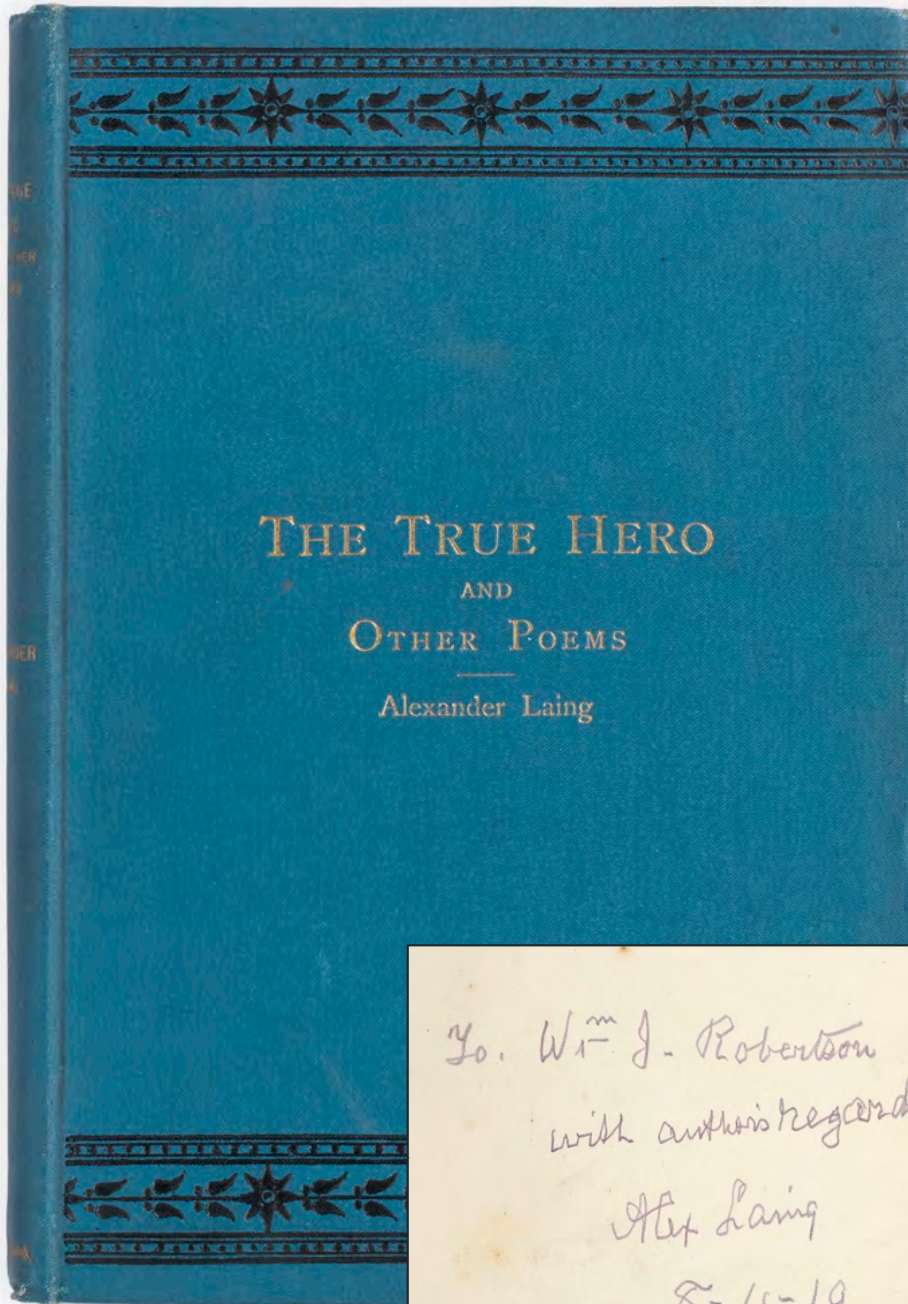
First edition, scarce, a presentation copy, inscribed in a shaky hand 'To Wm J. Robertson / with author's regards / Alex Laing / 8-4-19'.

In the long narrative poem of the title, Dirk Darrell of Kilmarton evolves, in blank hexameters, from 'retrograde youth' to 'True Hero'. Occasional verses include an elegy for Tennyson written in 1892, a 'Jubilee Ode' written for Queen Victoria in 1887, 'On a Borderer leaving Glasgow for Queensland', and a poem on the Glasgow Exhibition 1888.

Many works have a decided political bent. A 'Trilogy on the extension of the franchise, 1886' is written in the voices of the Commons, the Lords, and the People. In 'Father Christmas Turns Socialist', Laing attacks trickle-down economics – 'these droppings through a sieve / From purse-proud upper classes' – and the volume closes with an 'Ode to Socialism'.

The author, Alexander Laing, originally from the Scottish Borders, had moved to Glasgow eight years earlier but we have been unable to identify him further and this appears to be his only publication.

OCLC and Library Hub show six copies in the UK; North Carolina and UC Davis only in the US.



To. Wm J. Robertson
with author's regards
Alex Laing
8-4-19

WITH LETTER OF PRESENTATION

13. **LINWOOD, William.** A lexicon of Aeschylus, containing a critical explanation of the more difficult passages in the seven tragedies ... *London, Taylor and Walton, 1843.*

8vo, pp. viii, 364; some foxing at beginning and end, and to endpapers; very good in contemporary vellum over boards, spine ruled in gilt with gilt red morocco lettering-piece, edges stained red; boards slightly bowed, light marks; armorial bookplate of Thomas Gaisford, 3 pp. autograph letter from Linwood to Gaisford pasted to front free endpaper. £250

First edition, a presentation copy from the author to the classical scholar Thomas Gaisford (1779–1855), Dean of Christ Church, Oxford, curator of the Bodleian Library, and delegate of the Clarendon Press.

Linwood (1817–1878) studied classics at Christ Church Oxford, where he was nominated by Gaisford to a studentship in 1837, developing an extraordinary facility for ancient Greek. After a short stint at Shrewsbury School, he took private pupils at Oxford. In addition to this *Lexicon*, he is perhaps best known 'as editor and contributor to *Anthologia Oxoniensis* (1845), a collection of verse in Greek, Latin, and English which became a model for subsequent compilations' (ODNB).

Linwood's letter to Gaisford here reads: 'I beg respectfully to offer you a copy of my *Lexicon* which has just come out. I trust it will not be altogether unworthy of your notice, though chiefly intended to assist younger students ... Probably you may have heard that I left Shrewsbury at the close of last half year ... I intend ... to reside at Ch[rist] Ch[urch] next term, and read with some pupils, should any offer to me ...'

but I may permanently
come up for evidence
again must depend on
circumstances.

Trusting that you will
accept my title with
kind regards, however
unworthy in itself
of your notice

When one

My Res^t

Your faithful servant

30 Upper Jones St W^m Linwood

April 17 1843



IMITATING PRINT

14. **MÉZERAY, Charles.** 'Stationes Vespertinae cum Responsorius ad Processionem pro Festis solemnibus, et communi Sanctorum. Insuper et Missa pro magnis solemnitatibus.' *Angers, 1736.*

Manuscript on paper, 8vo, pp. [2], 215, [15], with 20 copper-engraved plates bound in; neatly written in Latin in red and black ink with musical notation throughout (almost entirely in neume notation on a 4-line staff with 5-line staff notation only to final 7 pp.), pen-and-ink initials, ornaments, and headpieces, woodcut headpiece pasted to p. [219], title within foliate pen-and-ink border; ink corrosion causing an occasional small hole (not affecting legibility), very slight dampstain to lower margin of a few leaves; contemporary sheep, spine gilt in compartments with gilt red morocco lettering-piece, board-edges roll-tooled in gilt, edges stained red, marbled endpapers, green ribbon place-marker; a little rubbed, corners and spine worn with minor loss.

£1650

A superbly attractive hybrid manuscript and print antiphonary compiled by a priest at Angers, illustrated with twenty engravings and decorated with pen-and-ink initials and ornaments in imitation of woodcuts.

A collection of responsories and antiphons for significant events of the liturgical year, the manuscript is accompanied by twenty fine copper-engravings each matched to preface a pertinent prayer. Among several French artists and engravers represented, Le Brun appears most frequently, with prints sold by Chéreau and other engravers of the Rue Saint-Jacques in Paris.

The compiler and calligrapher, Charles Mézeray, identifies himself twice in the manuscript, as a priest of Angers ('Presbiter Andegavensis') and vicar of Sainte-Colombe, now part of the town of La Flèche (Sarthe) in the Pays de la Loire. He was involved in the parish activities of adjacent communities and is recorded in 1770 issuing the benediction of the bells at the church of Saint-Germain in the nearby Villaines-sous-Malincorne ('Eglise Saint Germain', *Observatoire du patrimoine religieux*).

STATIONES VES-
pertinae cum Responsoriis
AD PROCESSIONE
pro festis solēnibus
et cōmuni Sanctorum.
insuper et Missa pro ma-
gnis solemnitatibus.

PINXIT
CAROLUS MEZERAY
Presbiter Andegavēsis
ANNO DOMINI
M DCCXXXVI.



Notre-Dame du Rosaire.
Cette dévotion a été établie par la pieuse et s'empres-
sée M^{lle} Catherine de Lorraine, et est fort recommandée
parmi les Chrétiens.
A Paris chez les Freres Polys à la boutique



183
COMMUNE SACTARŪ
VIRGINUM.

Ad Processionem Respons.

Quid mihi est in
cælo, & a te quid vo-
lui super terram? Deus



LA NATIVITÉ DE NOTRE SEIGNEUR
Paris Chez Chiquet rue S. Jacques

31
PROPRIUM
DE TEMPORE
IN DIE
NATIVITATIS
D omini.

Ad Processionē Respl.

Par vultus
na tus est nobis,



Sainte Monique
Monique la veuve des pieux
Ton fils va couronner ta prière, purgatoire.
C'est l'âme qui se réveille, c'est le Dieu
Qui te veut que tu sois la plus de la terre
A Paris chez Jacques Chiquet rue S. Jacques au grand 17. Roux



189
COMMUNE
SACTARŪ MULIERUM.

Ad Processionē Respons.

Roboravit bra-
cium suum Ma-
riam suam mi sit



LA NATIVITÉ DE NOTRE SEIGNEUR
Paris Chez Chiquet rue S. Jacques

31
PROPRIUM
DE TEMPORE
IN DIE
NATIVITATIS
D omini.

Ad Processionē Respl.

Par vultus
na tus est nobis,

194 Comm. 35. Mulierum.
terrena respicere, et amare ca-
lestia. Per christum. etc.
Missa oratio.
Tribue, quesumus Domine,
precibus nostris, cum exultatio-
ne proventum; ut beatae Marię
passionem recolimus, constanter
emilemur. Per christum. etc.

calamo pingebat
CAROLUS MEZERAY
Presbiter vicar.
S^c Colubæ Ann. 1734



MIS-
PRO M
SOLEN

K

ele y
e



ASIA IN YOUR POCKET

15. **[MIDDLE EAST and ASIA.]** Carte de l'Asie occidentale comprenant la Turquie d'Asie, la Perse, le Kaboul et l'Arabie. *Paris, J. Andriveau-Goujon, 1850.*

Folding engraved map (430 x 566 mm), comprising 18 sections backed with linen, some outline hand colouring, engraved title label ('Turquie d'Asie') to verso of top left panel; a few light marks, linen backing browned; overall very good in original marbled paper slipcase, orange gilt-lettered spine label; extremities slightly rubbed.

£350

A lovely hand-coloured folding map of the Middle East and part of Asia, comprising Arabia, Turkey, Iran, Central Asia, and the western borders of China and modern-day India, from the celebrated Parisian map-selling company of Andriveau-Goujon.

Numbered 33 in Andriveau-Goujon's *Atlas universel* series, the map shows the western half of Asia in the year 1850, ranging from Constantinople in the northwest to Calcutta (Kolkata) in the southeast, and from Yarkant country in the northeast to Yemen in the southwest.

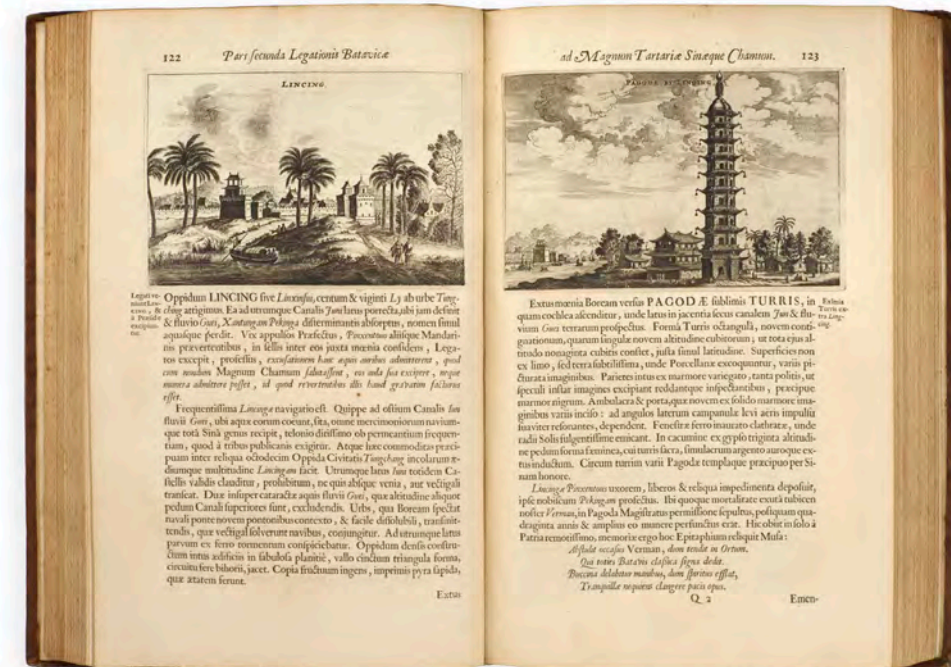
We have been unable to trace any folding examples such as this in UK or US libraries.



Carte
de
l'Asie occidentale
CHYPRE
LA TURQUIE D'ASIE,
LA PERSE, L'ARABIE
et l'Arabie.
Par J. ANDRÉ W. L. 1855.
Paris.

GOLFE D'ADEN

GOLFE D'OMAN



NIEUHOF'S JOURNEY TO A NEW COURT, WITH INFLUENTIAL ILLUSTRATIONS

16. **NIEUHOF, Jan, and Georg HORN (translator).** *Legatio Batavica ad magnum Tartariae chamum Sungteium, modernum Sinae imperatorem. Historiarum narratione, quae legatis in provinciis Quantung, Kiangsi, Nanking, Xantung, Peking, et aula imperatoria ab anno 1655 ad annum 1657 obtigerunt, ut et ardua Sinensium in bello Tartarico fortuna, provinciarum accurata geographia, urbium delineatione, nec non artis et naturae miraculis ex animalium, vegetabilium, mineralium genere per centum et quinquaginta aeneas figuras passim illustrata et conscripta vernacule ... Amsterdam, Jacob van Meurs, 1668.*

Folio, pp. [4], 184, 172, [8 (index)], with author portrait (likely supplied from a smaller copy), engraved frontispiece, 35 double-page plates, and large folding map, without the dedication portrait of Colbert (as usual); copper-engraved vignette to title and 109 further engravings in text, woodcut initials; paperflaw to outer margin of m2 neatly repaired at time of binding, occasional light spotting and toning; very good in contemporary German sheep, spine richly gilt in compartments with gilt pink paper lettering-piece, edges speckled red; endcaps chipped, spine rubbed, some wear to corners and edges and abrasions to boards; upper pastedown with printed bequest label of Ernst Christian Jasche dated 1787, mid-nineteenth-century armorial bookplate of Nicholas Garry (partially obscuring an older bookplate beneath).

£5000

First edition in Latin, beautifully illustrated, of Nieuhof's account of his travels in China between 1655 and 1657, one of the most important early modern non-Jesuit studies.

Following service in Brazil with the Dutch West India Company in the 1640s, Jan Nieuhof (1618–1672) joined the Dutch East India Company (or VOC) in 1650 and was stationed for several years in Batavia (Jakarta), where he was eventually appointed steward of the embassy in 1654. The following year he served on one of the embassies sent by the VOC to Peking (Beijing) with the intention of convincing the Qing emperor to open trade relations on the south coast following the VOC's



failed attempt to end the Portuguese monopoly on trade to Macao. Leaving Canton (Guangzhou), the embassy travelled northwards through Jiangxi, Anhui, Jiangsu, and Hebei provinces, reaching Peking in July 1656 before embarking upon their return trip in October of the same year: in total, the journey stretched almost 1500 miles, and although unsuccessful in discussing trade arrangements with the emperor, they did gain permission to return to the court every eight years.

Nieuhof compiled his notes and sketches from the embassy into the present work, the first part describing his journey and the second containing a general description of the Chinese empire. Though prepared upon a brief visit home in 1658, it was not published until 1665; the first edition, in Dutch, was swiftly followed by translations into French (1665), German (1666), and English (1669). This Latin translation, published in 1668, was the work of the notable German biblical scholar, historian, and Adamite alchemist Georg Horn (1620–1670), who himself had a long-standing interest in China and particularly Chinese history (*see* Weststeijn, ‘Spinoza sinicus: An Asian Paragraph in the History of the Radical Enlightenment’ in *Journal of the History of Ideas* 68, no. 4 (2007), pp. 537–561).

The Latin edition (like the Dutch, French, and German versions) was published by Jacob van Meurs, noted as a publisher and engraver of heavily illustrated works, especially in the fields of geography and travel. Van Meurs commissioned almost 150 engravings after Nieuhof’s drawings, illustrating the work with images of Chinese people, customs and fashions, architecture and infrastructure, towns and landscapes, and flora and fauna. The illustrations have been credited with a significant influence on western depictions of China and on the development of a European taste for chinoiserie in the late seventeenth and eighteenth centuries (*see* Jing Sun, *The Illusion of Verisimilitude: Johan Nieuhof’s Images of China* (Leiden University, 2013)).

Cordier, *Sinica*, pp. 2346–7; Cox I, 325; Lowendahl I, 137; Lust, 534–539.



LEGATIO BATAVICA
AD
 Magnum Tartariæ CHAMUM
SUNGTEIUM,
Modernum Sinæ Imperatorem.
 HISTORIARUM NARRATIONE,
 QUÆ

Legatis in Provinciis *Quantung, Kiangsi, Nanking, Xantung,*
Peking, & Aula Imperatoriâ ab Anno 1655 ad annum 1657 obtigerunt,
 ut & ardua Sinensium in bello Tartarico fortunâ, Provinciarum
 accurata Geographia, urbium delineatione,

NEC NON

Artis & Naturæ miracula ex Animalium, Vegetabilium,
Mineralium genere per centum & quinquaginta æneas figuras passim
illustratæ & conscriptæ vernaculè

PER

JOANNEM NIEUHOVIUM,
 Primum Legationis Aulæ magistrum, jam *Coylanæ* Præfectum.

LATINITATE DONATA

Per Clarissimum Virum

GEORGIUM HORNIUM,
Historiarum in celeberrimâ Lugd. Batav. Acad. Prof.



AMSTELÆDAMI,

Apud JACOBUM MEURSIUM, in Fossâ Imperatoriâ.
 Cum S. Cæsareæ Majestatis, Christianissimi Galliarum Regis, & Præpotentium
 Fœderati Belgii Ordinum Privilegio. ANNO MDCLXVIII.



TANYN TARTARIAE PARS.

Noord
septentrio.
REGNUM NIUCHE



REYS-KAERTE

Van de Landen der Nederlanden
Oost Indische Compagnie der CHINE
van den Groeten Tartarischen CHINA
Van JOHAN NIEBUHOF

Carte du Voyage

Des Ambassadeurs de la Compagnie
des Indes Orientales du Perou au Japon
par l'Empereur de la CHINE

Tabula Geographica
Inferioris Asiae et Siniticae Indiae
Orientalis, Bely Foderati per
Quam ad Aynam Tartarica China
Indica, Sinitica, Kuchan

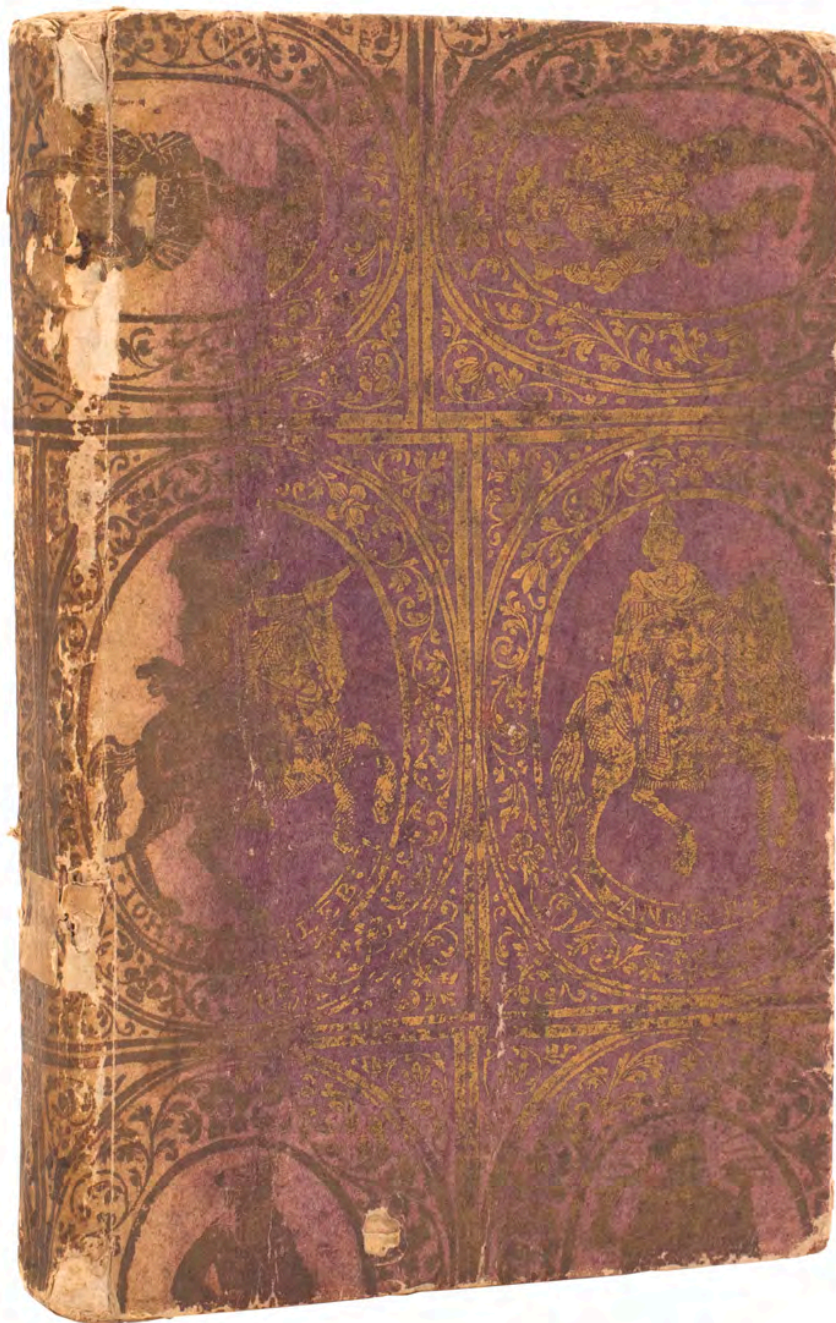
Sand-Charte
Van der Reys van Oostindien naar Oost-Indien
Compagnie in den Verenigten Nederlanden
van Oost-Indien naar de groeten Tartarischen CHINA
vervolgt van JOHAN NIEBUHOF

Regnum
Cannan

AYNAM.

LUCONIA

Zuyd



PLAGUE AND POLITICS
THE MAKING OF MODENA'S PATRON SAINTS

17. [PANEGYRICS.] Panegirici sacri recitati da oratori diversi per il solennizzato Ottuario de' Santi Contardo et Huomobuono Eletti per Comprotettori di Modona [sic]; dedicati all'Altezza Serenissima del Serenissimo prencipe primogenito. *Modena, Bartolomeo Soliani, 1700.*

8vo, pp. [8], 229, [2 (index)], [1 (blank)], with engraved frontispiece; woodcut initials, head- and tail-pieces throughout; sporadic light foxing; bound in contemporary (likely Augsburg) brocade paper, gilt on a purple ground with labelled portraits of Habsburg royals on horseback (including Eugene Francis of Savoy and Joseph I) in oval frames gilt with a floral pattern; some small losses to spine, spine and small portion of upper board slightly sunned; contemporary ownership inscription to final page, small nineteenth-century booklabel of the Marquis Gherardo Molza to upper inner board with ink shelfmark. £500

First and only known edition of a collection of works in praise of Saint Homobonus, patron saint of businesspeople, and Saint Contardo d'Este, printed only two years after they were jointly named protectors of Modena alongside the city's existing patron saint, Saint Geminianus.



Contardo d'Este (1216–1249), the dedicatee of seven of the nine panegyrics, was canonised in 1628 following a series of miracles at his grave at Broni on the Via Francigena and, despite having had no connections to Modena during his lifetime, was named co-patron of the city in 1698 for political reasons. His relative, Rinaldo I d'Este, Duke of Modena and Reggio, was quick to promulgate the saint's veneration, aware of the 'political value that devotion could assume ... the duke later ordered that new coins be minted, bearing his image on one side and that of the saint on the other' (*Dizionario Biografico degli Italiani* trans.). The lay saint Omobono Tucenghi (d. 1197, canonised 1199), native of Cremona and patron saint of businesspeople and tailors, likewise became protector of Modena centuries after his death, when the city was struck by plague in 1630: his feast day of 13 November was the first day on which no plague deaths were recorded (see André Vauchez, *Omobono di Cremona* (2001)).

The highly dramatic frontispiece depicts Saint Geminianus holding a model of the cathedral of Modena as he welcomes the kneeling saints Homobonus and Contardo d'Este to the city as co-protectors, while God, surrounded by putti, looks on from above.

Not recorded on OCLC, KVK, or Library Hub; no copies traced outside of Italy.

ÉTUDES SUR LE VIN

SES MALADIES

CAUSES QUI LES PROVOQUENT

PROCÉDÉS NOUVEAUX

POUR LE CONSERVER ET POUR LE VIEILLIR

PAR M. L. PASTEUR

MEMBRE DE L'INSTITUT

ÉTUDES COURONNÉES PAR LE COMITÉ CENTRAL AGRICOLE DE SOLOGNE



PARIS

IMPRIMÉ PAR AUTORISATION DE SON EXC. LE GARDE DES Sceaux

A L'IMPRIMERIE IMPÉRIALE

PASTEUR ON WINE – PRESENTATION COPY

18. PASTEUR, Louis. *Études sur le vin, ses maladies, causes qui les provoquent, procédés nouveaux pour le conserver et pour le vieillir.* Paris, Imprimerie Impériale, 1866.

8vo, pp. [2 (blank)], [iii-viii], 264, with 32 engraved plates (28 coloured, of which seven coloured by hand) and 10 illustrations in the text; a very good copy in contemporary burgundy half roan with pebble-grained cloth sides, spine gilt-ruled in compartments and lettered directly in gilt; extremities slightly rubbed, corners worn; ink inscription to preliminary blank 'A Monsieur Monny de Morn[ay] / homage de l'auteur / L. Pasteur'.

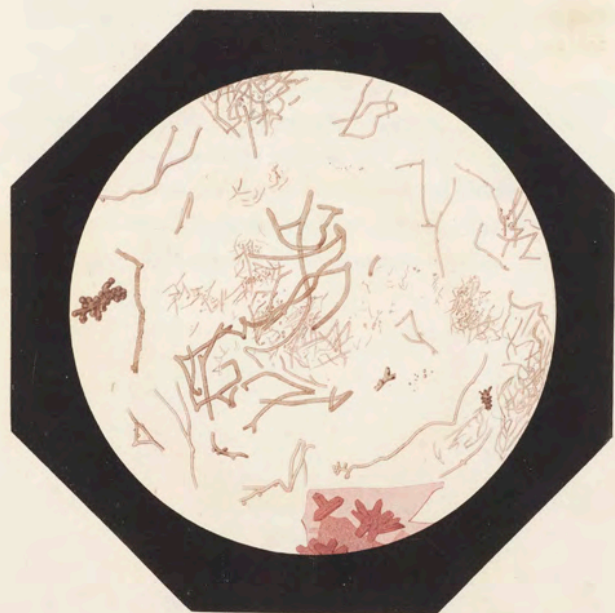
£1200

First edition, a presentation copy, inscribed by Pasteur on the first blank leaf to the eminent agronomist Marie-Joseph Monny de Mornay (1804–1868).

When Pasteur was invited in 1865 by Napoleon III to Compiègne to present the research which forms the basis of *Études sur le vin*, Pasteur records in his diary entry for 30 November that he shared a carriage from the train station to the royal palace with Monny de Mornay and the general and politician Eugène-Alexandre Husson.

Monsieur Monny de Mornay
homage de l'auteur
L. Pasteur

Fig. 21.



P. Lackebauer, ad nat. del.

400/1

Imprimerie Impériale.

'During his career as a scientist, Pasteur must have devoted only three or four years to the study of wine. Yet in this same time he achieved as much as a good specialist researcher would have been delighted to achieve in an entire lifetime. Not only did he apply his theories to fermentation and ensure the mastery of the basics of vinification and conservation of wines, he also perfected the art of adding tartaric acid, demonstrated the presence of succinic acid and glycerol, and made valuable suggestions about the role of oxygen in wine ageing. But it was above all in the field of microbiological diseases of wine that Pasteur's work has been most valued. One of the early problems assigned to Pasteur was to explain and prevent the vinegar spoilage of red wines shipped in barrel from Burgundy to England, as well as to try to explain some of the many faults in French wine which had become apparent at the time ... From his discovery of the various micro-organisms which caused different wine maladies, such as the acetobacter which turn wine into vinegar, came the whole science of bacteriology ... Pasteur truly created the science of wine-making; if today oenology is a discipline in so many universities throughout the world, it is to Pasteur that we owe this achievement' (*Oxford Companion to Wine*).

Duveen, p. 460; Norman 1655. Bitting, p. 358 records the second edition.

CHRISTMAS PRINTING

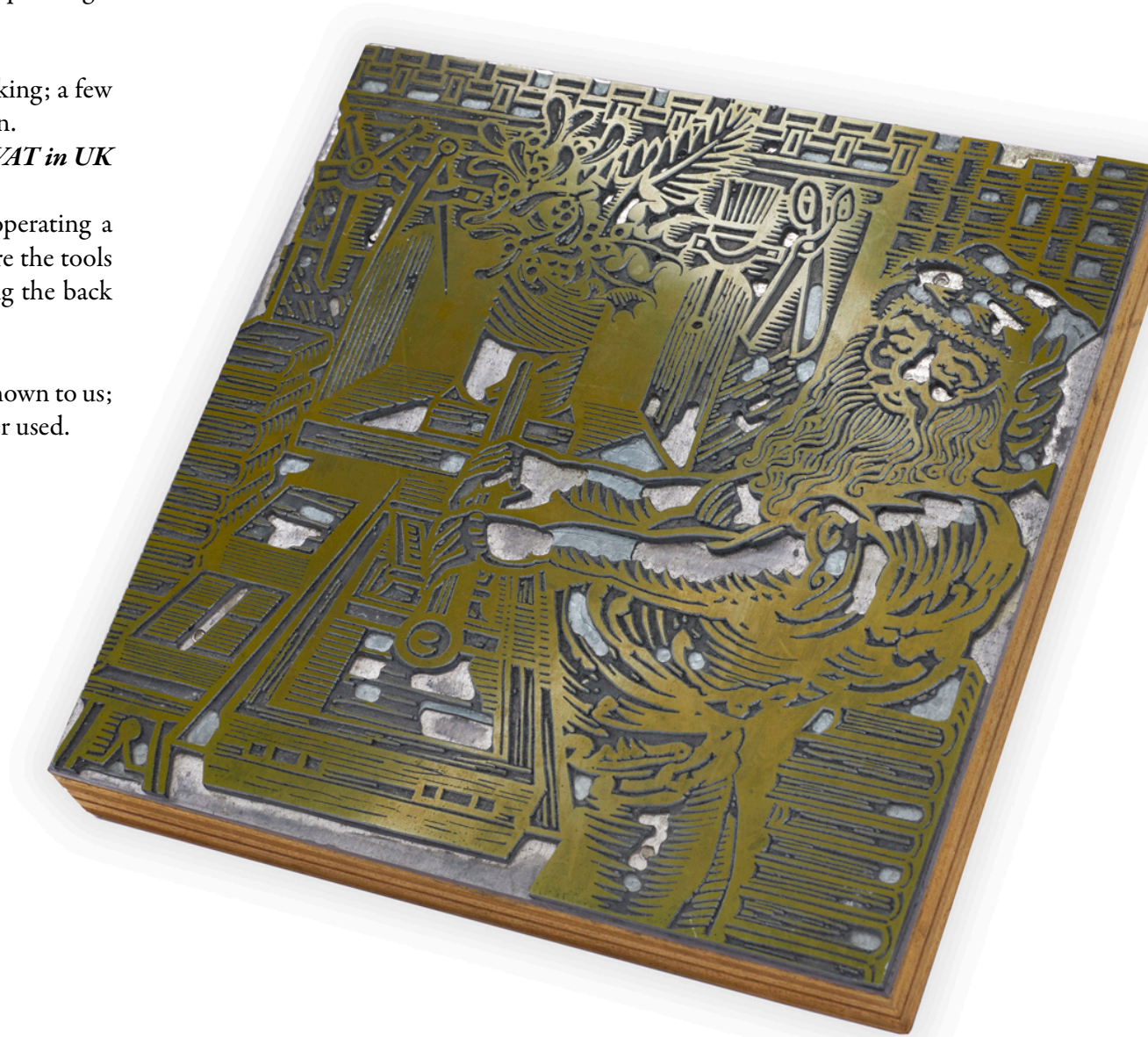
19. [PRINTING.] Large metalcut of Father Christmas operating a printing press. [*Second half of the twentieth century?*]

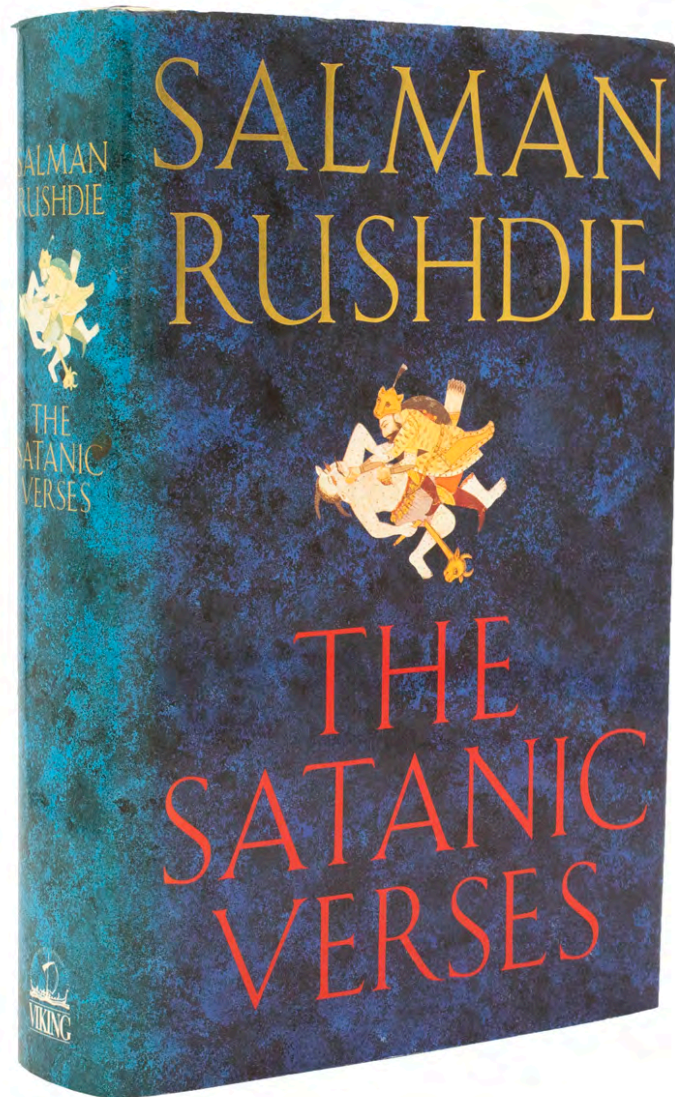
Large metalcut block (188 x 182 mm), pinned to wooden backing; a few light marks to wooden backing, but plate in excellent condition.

£150 + VAT in UK

A charming Christmas scene, showing Father Christmas operating a printing press beneath the mistletoe. Around the workshop are the tools of the trade, with scissors, a brush, and dividers hanging along the back wall, and stacks of bound books on either side.

If this unsigned illustration was ever published, it remains unknown to us; the very good condition of the block suggests it was likely never used.





INSCRIBED

20. **RUSHDIE, Salman.** *The Satanic Verses.* London, Viking, 1988.

Large 8vo, pp. [x], 546, [4]; a very good copy in the original blue cloth; unclipped dust-jacket (minor wear, spine slightly sunned). £375

UK first edition, fifth printing, signed by Rushdie (in black ink) and inscribed (in blue ink) shortly before he was forced into hiding: 'To Susie Himmelweit / Best wishes / 29th Jan. 89'.

‘THE FINEST OF ALL EDITIONS OF OUR GREATEST POET’

21. **SHAKESPEARE, [William].** The Works of Shakespēare, the text of the First Folio with Quarto variants and a selection of modern readings, edited by Herbert Farjeon. [Cambridge, University Press for] The Nonesuch Press, and New York, Random House, 1929 [– 1933].

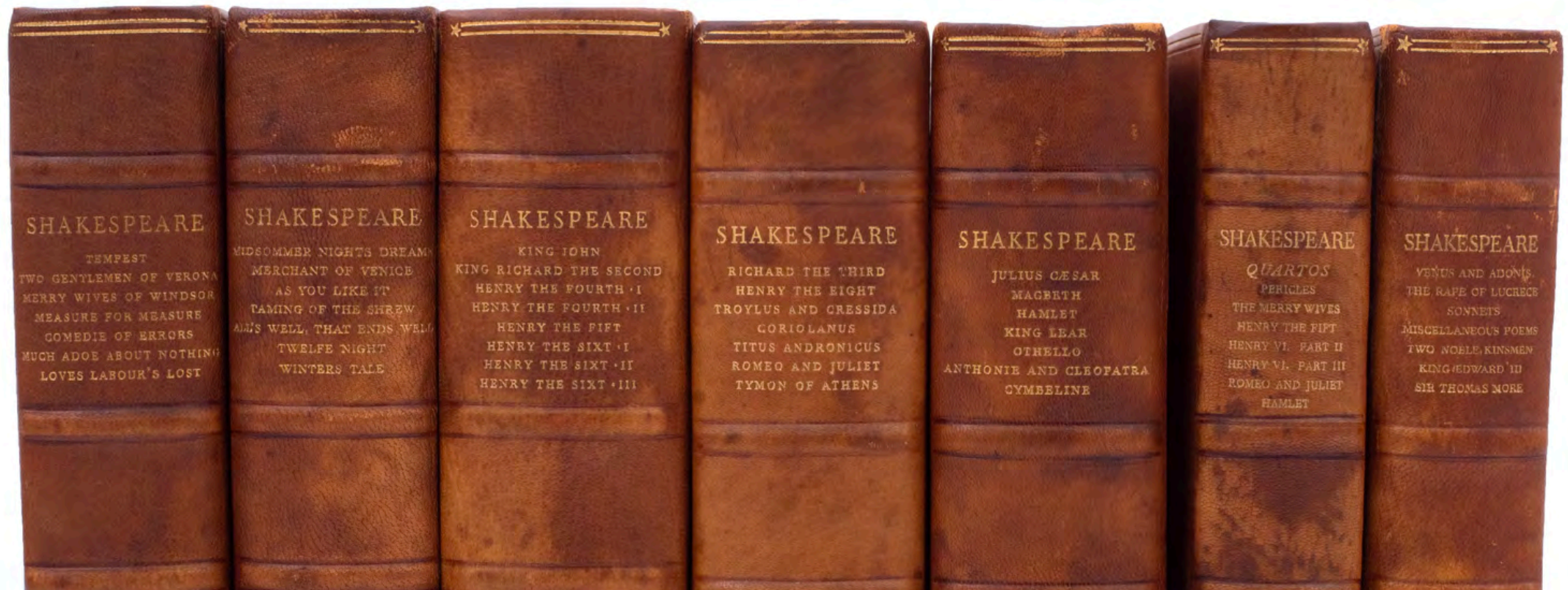
7 vols, 8vo; a very good set in the publisher’s tan niger morocco by A.W. Bain, borders gilt-filletted, spines lettered directly in gilt, edges uncut, top-edges stained red and gilt on the rough; spots to boards, a few minor scuffs; bookplate of Sherman Kingsbury Ellis to upper pastedown vol. I. **£1450**

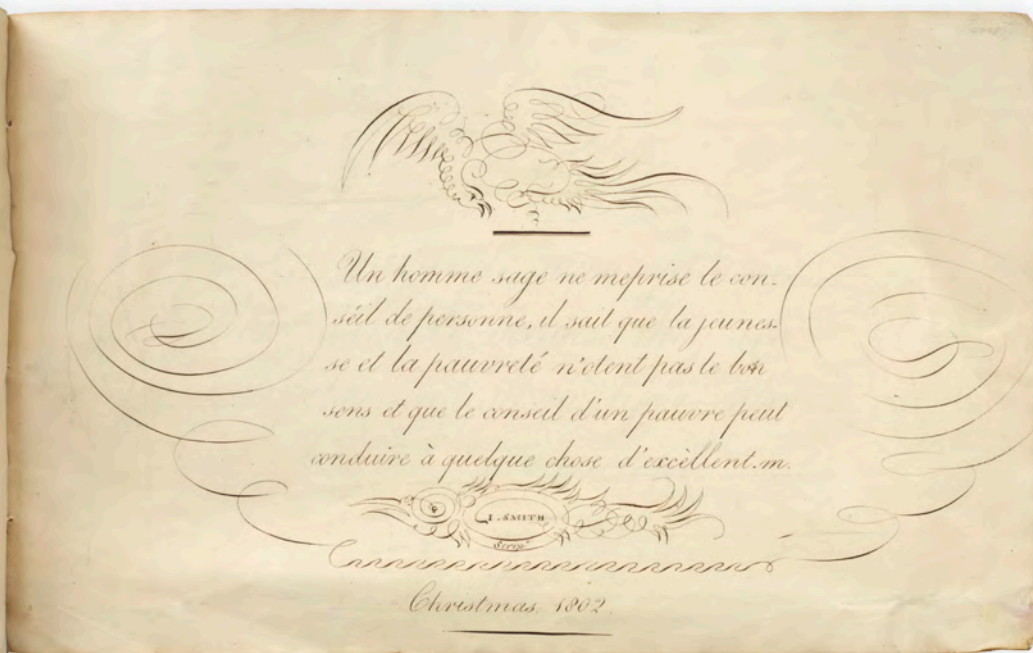
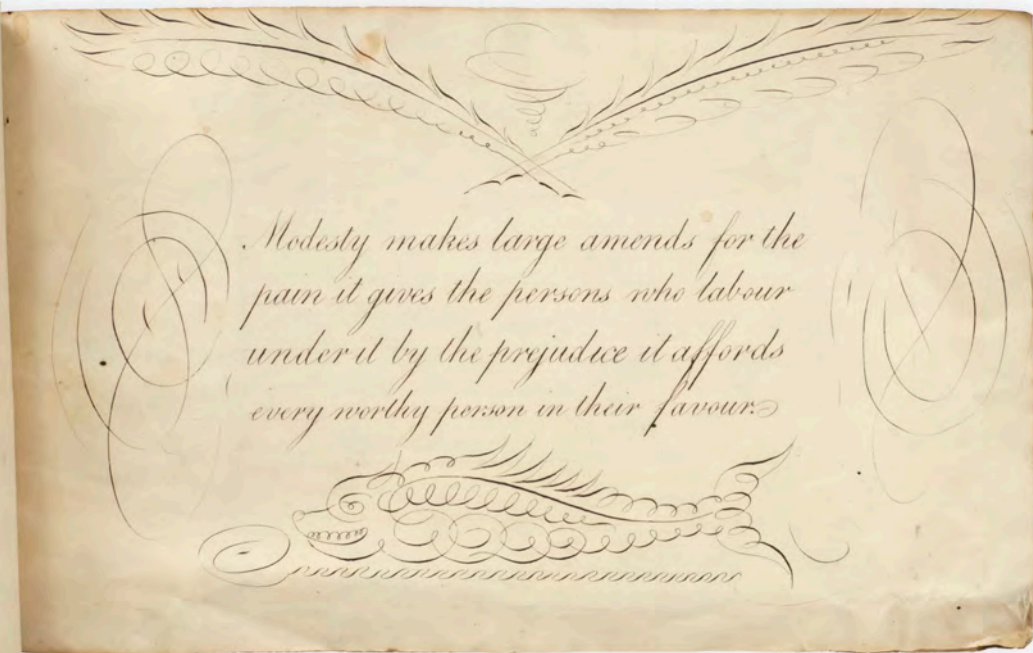
First Nonesuch edition, number 220 of 1600 copies, not only handsomely printed and bound but also an important scholarly edition, collating the texts of the First Folio against variants in preceding quarto editions.

‘The text is printed *litteratim* from the First Folio, except in the case of *Pericles* and the poems which were not included in the Folio and hence are reprinted from the Quartos ... The Shakespēare represents the *chef d’œuvre* of the Nonesuch Press, and is a model of careful proof reading and imaginative setting. The best of ancient and modern conjectural emendations are unobtrusively set in the margin for the benefit of a glancing eye. This is the finest of all editions of our greatest poet’ (*The Nonesuch Century*).

T.E. Lawrence considered the Nonesuch Shakespēare ‘a most marvellous pleasure. I have handled it ever so many times, and read *The Tempest* right through. It satisfies. It is final, like the Kelmscott Chaucer or the Ashendene Virgil. And it is a book which charms one to read slowly, an art which is almost gone from us in these times. Every word which Shakespēare uses stands out glowing. A really great edition ... Altogether a triumph’ (quoted in *The Nonesuch Century*, pp. 47-48).

The Nonesuch Century 58; Dreyfus 58.





CHRISTMAS CALLIGRAPHY

22. **SMITH, John.** An album of Christmas calligraphy. *Christmas, 1802.*

Oblong folio (226 x 372 mm), 6 ff., attractive penwork in English and French in a variety of italic hands, with decorative borders of spirals, fish, birds, quills, &c., signed in several places 'John Smith, Christmas, 1802'; slightly creased with a few small tears to the lower corner, otherwise in good condition, stab-stitched in the original marbled paper wrappers. £250

A charming Christmas calligraphy album setting quotations by William Shenstone, Thomas Paine ('Nobility is to be considered only as an imaginary distinction, unless accompanied with the practice of those generous virtues by which it ought to be obtained ...'), Axel Oxenstiern ('Un homme sage ne méprise lo conseil de personne ...'), and one unidentified, with a final leaf curiously repeating the word 'Semidiameter', perhaps as a demonstration of consistency.

It is not clear if this was an exercise, a gift, or a piece of promotional work, but the hand is competent. Perhaps the writer was in some way related to the John Smith who had been Writing Master at Christ's Hospital School at the end of the seventeenth century?

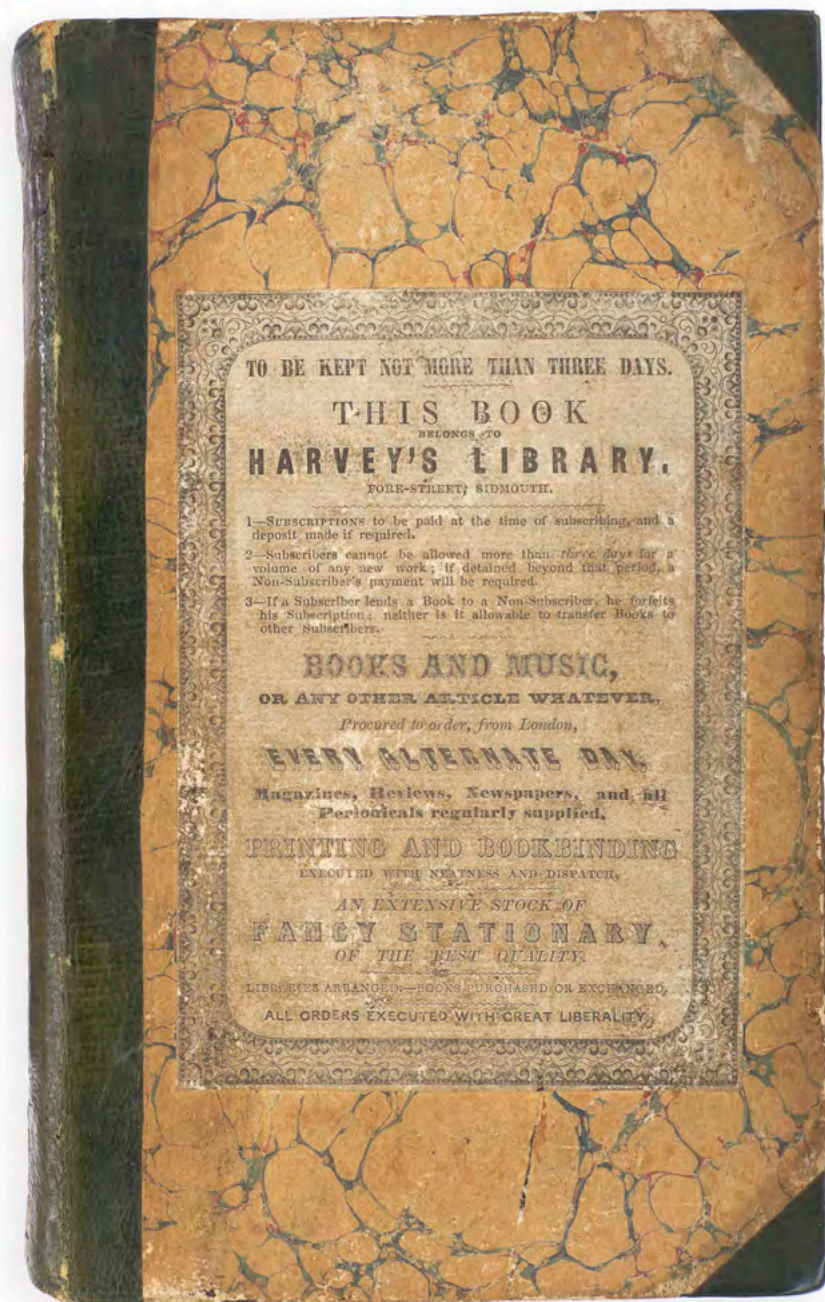
PITT'S NIECE IN THE NEAR EAST
FIRST EUROPEAN WOMAN IN PALMYRA

23. [STANHOPE, Hester Lucy, *Lady*.] [MERYON, Charles Lewis (*editor*).] *Memoirs of the Lady Hester Stanhope, as related by herself in Conversations with her Physician; comprising her Opinions and Anecdotes of some of the most remarkable Persons of her Time ... London, [Frederick Shoberl for] Henry Colburn ... 1845.*

3 vols, 12mo, pp. I: xvii, [3], 394, II: vi, 384, III: vii, [1], 361, [1], with a lithographed frontispiece in each volume (the portrait of Stanhope in volume I hand-coloured), each with tissue guard, one lithographed folding plan of Stanhope's 'Residence at Joon'; some scattered foxing but a good set, edges untrimmed, in contemporary half green roan with marbled sides, large printed label to upper board of vol. III of Harvey's Library, Sidmouth, the spines also thus stamped and numbered (labels removed from the other boards, and from endpapers). £650

First edition, the entertaining memoirs of the Middle East traveller Lady Hester Stanhope (1776–1839). Having looked after her uncle, William Pitt, during most of her youth and run his household while he was Prime Minister for the second time, Stanhope left for the Levant in 1810. She took with her a companion, Miss Williams, and her physician, Charles Meryon, who attended her for the first seven years and later revisited her on three occasions in 1819, 1830, and 1837–8.





'After a couple of months in Malta, a year in and about Constantinople, and a shipwreck off Rhodes, Hester and Michael [Bruce, with whom she had begun an affair in Malta] reached Cairo, where Mehmet Ali Pasha received them with honours and pageantry. A tour in the Holy Land and Lebanon followed' (ODNB). She entered Damascus on horseback in male Turkish clothes, making a great sensation, then became the first European woman to visit Palmyra, in the company of the Bedouins. In 1814 she settled at Mar Elias, and then after few years, increasingly in debt and increasingly eccentric, 'she moved to Dar Jun, a more remote spot higher in the hills, where she repaired an old building, added others, laid out gardens, and surrounded the whole with a wall. Here she lived with an unruly household of some thirty servants and slaves for the rest of her life.' She conceived a violent aversion to England, barely leaving the compound, but would talk late into the night with her few visitors, including Meryon; she died, having dismissed most of her servants, in June 1839. In the *Memoirs*, Meryon 'described with the utmost minuteness her complicated living arrangements, her tyranny, and her interminable conversations and cross-questionings, of which he himself was often a victim' (*ibid.*).

Harvey's Library, on Fore-Street, Sidmouth, was a subscription library on three-day terms. Harvey also offered 'Books and Music, or any other Article whatever, procured to order, from London', periodicals, printing, and bookbinding, and 'fancy stationary [*sic*]'.

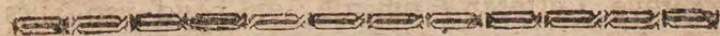
HET WEDERKEEREN
OF TWEEDE DEEL
VAN DE
HEERLYKE
EN
GELUKKIGE REYS
Naer het Heylig Land en Stad
VAN
JERUSALEM.

Beschreeven en bereyft door Broeder JAN VAN DER LINDEN,
Pater van de Celibroeders te Antwerpen/
in 't Jaer onzes Heeren 1633.

Tot stigtinge en vermaek van de Jonkheyd, die geerne wat
nieuws leezen.

Leest / begrypt / en onthoud.

Dezen lesten Druk van nieuws overzien, en merkelyk verbeterd.



ANTWERPEN, By H. VERDUSSEN,
Met Gratie en Privilegie.

A JOURNEY TO JERUSALEM
TURNED INTO A SCHOOLBOOK

24. VAN DER LINDEN, Jan. Heerlyke en gelukkige reys naer het heylig land en stad van Jerusalem ... in 't jaer onzes heeren 1633 ... het eerste deel. Antwerp, H. Verdussen, [approbation dated 1645, but c. 1790]. [bound with:]

—. Het wederkeeren of tweede deel van de heerlyke en gelukkige reys naer het heylig land en stad van Jerusalem ... in 't jaer onzes heeren 1633 ... Antwerp, H. Verdussen, [approbation dated 1634 but c. 1790].

Two parts in one vol., 4to, pp. 1: 72, 2: 55, [1]; text in one and two columns, printed in roman, blackletter, and *civilité*, title to part I with woodcut Jerusalem cross, woodcut of comet to title of part II, one woodcut illustration in the text, woodcut tailpiece at end, woodcut initial, typographic headpieces; title to part I dust-soiled, the odd stain, withal a good copy in recent quarter vellum (re-using manuscript waste) with blue paper sides.

£375

Rare edition of this popular schoolbook, comprising the account of Jan van der Linden's journey to Jerusalem in 1633, partly printed in *civilité* type.

Aen de Eerlaem en zeer voorzienige Heeren, Myne Vrienden, Meester GILIS DE WIT, en Meester JACOB DU MELIL, Dekens van de Schoolen binnen Antwerpen, mitgaders ook aen alle de gemeene Schoolmeesters en Schoolmeesteressen in 't generael.

Eenzaems en zeer voorzienige Vrienden / ik en heb niet konnen malaten in het particulier D. L. al te zaemen deze myne Reysse toe te seggen ten eynde uelieden gesien te worden Discipelen die in handen te geven / om daer uyt te leeren leezzen / het welck haer dienen zal tot stigtinge en devotie.

Ik stelle hier voor dit tweede Deel een STERRE, op dat / gelijk de Wyse tot CHRISTUM onzen Zaligmaker quamen door het leyden van de STERRE, ook alzoo uwer Discipelen / als schietende maer het Wit, mogen tot eenen spiegel van de Deyd voor vogey neemmen het Godvrugtig leven / en de goeder conversatien van onzen Eerwderdigen / Godvrugtigen / Hooggeleerden en wyzen Heer / Heer JOANNES CHRISOSTOMUS VAN DER STERRE, Prelaet van de Abdy van St. Michiel binnen Antwerpen: Aen wiens ik dit Boekken geene zonde gedeeltelyc hebben / maer hebbe het niet derwen doen om myne indispositie wil.

Alleen recommandeere ik dit / alle de geschikte Jonckheyd dat zy de deyd als het licht van de STERRE willen besmerken / om ten lesten tot heylighen Mannen en Vrouwen te mogen geraeken / 't welck God wil geven / door de voora sprake van den Aerts-Engel St. Michael in het voer licht ons Gelooft / als klatrblinkende straelen van de STERRE.

Myn alberechden Dienaer tot in myn Dood /
Broeder JAN VAN DER LINDEN, Vater van de
Eerste-Boeckers binnen Antwerpen.

Prior of the Alexian convent in Antwerp and plague master of the city, van der Linden (d. 1638) travelled with Jacob Pussenius, the father confessor of his convent, through France to Genoa and thence to the Holy Land, where he visited the holy places in and around Jerusalem. His account, interspersed with prayers and hymns, contains a number of interesting passages relating to Cyprus. The work, first published in 1634 and reprinted several times, served as a schoolbook to generations of children well into the nineteenth century: the title pages bear the instruction 'Tot stigtinge en vermaek van de jonckheyd, die geerne wat nieuws leezen. Leest, begrypt, en onthoud' ('For the education and recreation of young people who want to read something new. Read, understand, and remember').

The approbations at the end of each part are dated 1645 and 1634 respectively, however the works doubtless date to the latter part of the eighteenth century; the printer, Hieronymus Jan Verdussen VII, was active between 1762 and 1794.

This edition appears to be rare outside Belgium and the Netherlands, with only one copy recorded on OCLC, at the Wellcome.

STCV 7017872 and 12923000; see *Le livre populaire* 214 and 228; Carter & Vervliet, *Civilité Types* 460; not in *Children's World of Learning*; cf Röhrich, pp. 250-251; Tobler, p. 101; Tiele, pp. 151-152, and van Heurck, *Voyage autour the ma bibliothèque: livres populaires et livres d'école flamands* (Antwerp, 1927) 107 and 108.

VRIDANKES
BESCHEIDENHEIT

von
Wilhelm Grimm.

Göttingen
in der Dieterich'schen Buchhandlung.
1834.

PRESENTATION COPY FROM GRIMM TO DAHLMANN

25. [VREIDANK.] GRIMM, Wilhelm (*editor*). Vridankes Bescheidenheit. Göttingen, Dieterich, 1834.

8vo, pp. cxxx, [6], 438; aside from some very light marginal yellowing, clean and crisp throughout; in contemporary pale blue boards; boards and spine worn, and binding slightly loose, but still a very good, unsophisticated copy; ink presentation inscription from the editor 'Seinem lieben Freunde Dahlmann / zu nächtllichem Studium / Göttingen 21n Octobr 1834. Wilh. Grimm.' on upper pastedown, and faded ownership stamp.

£1250

First edition, a presentation copy to Friedrich Christoph Dahlmann, of this critical edition of the *Bescheidenheit* by the thirteenth-century German poet Vreidank, edited and with a substantial introduction by Wilhelm Grimm (1786–1859), now best known as one of the Brothers Grimm but an influential anthropologist and author in his own right, and a professor at Göttingen along with Dahlmann.

Little is known of the life of Vreidank beyond what can be gleaned from *Bescheidenheit*, a collection of rhyming aphorisms making up around 4700 verses divided into fifty-three themed sections. These start with theological matters (God, the Ave Maria, the Mass, heretics), move on to ethical concepts (truth, service, right and wrong), types (fools, the avaricious, and the generous), places (Acre, Rome), and more, ranging from animals to lies, the Antichrist, and finally the Last Judgment. Grimm argues in his introduction that 'Freidank' is merely a pseudonym (roughly equating to 'Free Thought') and that the *Bescheidenheit* is the work of the *Minnesänger* Walther von der Vogelweide (c. 1170–c. 1230), although this attribution does not appear to be widely adopted.

This presentation copy is inscribed by Grimm 'to his dear friend Dahlmann, for nightly study'. Dahlmann (1785–1860) was at the time a professor at Göttingen, and had recently been involved in the framing of the reforming Hanoverian constitution of 1833. When the new King Ernest Augustus arrived from England intent on reverting to the older, more absolutist constitution, Dahlmann led a group of seven Göttingen professors, including both Wilhelm and Jacob Grimm, in a protest that would lead to their dismissal from the university and the expulsion of some of them from Hanover; the controversy did much to ignite political liberalism throughout Germany.

OCLC records only one copy outside Continental Europe, at Case Western.

Meinem lieben Freunde Dahlmann
zu nächtlichem Studium.
Göttingen 24^{te} Octbr 1834. Wlf. Grimm.



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