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Quaritch

60th Stuttgart Antiquarian Book Fair

Forum am Schlosspark
Ludwigsburg
16-18 June

MM.XXIII.

ANCIENT ANIMAL ANECDOTES



1 AELIANUS, Claudius, Conrad GESSNER (translator), and Pierre GILLES (editor). Περί ζώων ιδιοτήτος βιβλίον ιζ ... De animalium natura libri XVII ... accessit index locupletissimus. *Cologne, Philippe Albert, 1616.*

16mo, pp. [8], 1018, [94]; text printed in 2 columns, in Latin and Greek, woodcut device to title; lightly browned with a few spots, a few creased corners, several leaves misbound; a good copy in contemporary vellum over boards, borders triple-ruled in blind, spine blind-ruled in compartments and lettered in ink, yapp fore-edges, edges stained red, sewn on 3 thongs; spine lightly dust-stained; contemporary ink inscription 'Tscherning' to title. £300

Uncommon Geneva edition of Aelianus's *De animalium natura*, the Greek printed in parallel with Gessner's Latin translation. A third-century work on natural history, Aelianus's text offers accounts and anecdotes of animals, 'an appealing collection of facts and fables about the animal kingdom that invites the reader to ponder contrasts between human and animal behaviour' (Scholfield). The text is particularly valuable for quoting passages of earlier classical works, otherwise lost.

Graesse I, p. 24.

2 ARNALDUS DE VILLANOVA. Computus ecclesiasticus et astronomicus ... noviter impressum. [*Colophon:*] Venice, Bernardino Vitali, 17 February 1501.

4to, ff. [11], [1 (blank)]; woodcut device to title, woodcut initials; one small wormhole (touching only a few letters), some light foxing; very good in modern half vellum, grey paper sides, spine lettered in ink; marginal annotations in sixteenth-century hand (trimmed), marginal ink stamp to title (erased). £4500

Rare first edition, the Erwin Tomash copy, with numerous early marginalia showing a close analysis by a near-contemporary reader. 'Arnald of Villanova ... was born either in Villa Nova (Spain) or Villeneuve (France). He died in a shipwreck in 1314. He lectured on philosophy and medicine in both Barcelona and Paris but is known chiefly for his large number of works on alchemy. Despite the fact that the title page declares this to be a new edition, no earlier printed versions are known ... The work is strictly a computus and covers only calendar computations (epact, golden number, etc.) and does not directly address arithmetical calculation. In keeping with



the time in which it was written, it uses only Roman numerals' (Erwin Tomash Library). 'A good example of the works on the ecclesiastical calendar in use in the Middle Ages' (Smith, p. 74).

Provenance: from the library of Erwin Tomash (1921–2012), known for his early pioneering work with computer equipment peripherals, for establishing the Charles Babbage Institute, and for his outstanding library on the history of computing.

Library Hub finds two copies only (Cambridge and Glasgow); OCLC finds only one in the US (Smith College).

EDIT16 12938; Palau 365596; Sander 609; Tomash & Williams A97; USTC 801626.

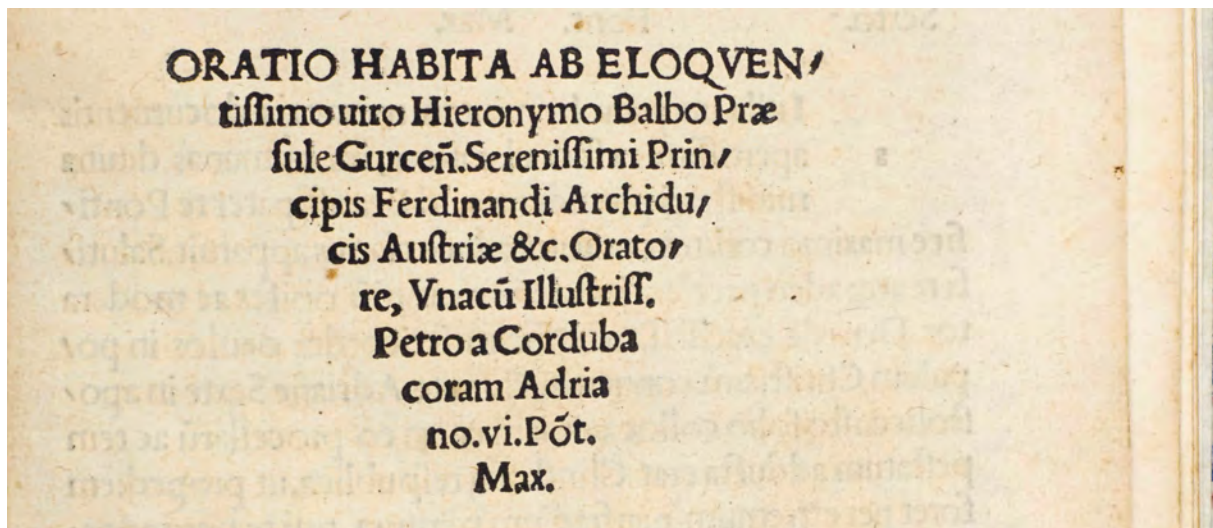
PRAISING THE POPE

3 BALBI, Girolamo. Oratio habita ab eloquentissimo viro Hieronymo Balbo Praesule Gurcen[sis] Serenissimi Principis Ferdinandi Archiducis Austriae etc. oratore, unacu[m] illustriss[imo] Petro a Corduba coram Adriano VI Po[n]t. Max. [Rome, Francesco Minucio Calvo, 1523.]

4to, ff. [8]; upper margins trimmed slightly short; nineteenth-century vellum-backed patterned boards. £550

First(?) edition of Balbi's celebrated oration in praise of newly elected pope Adrian VI, one of several editions to appear in the same year, with priority not established.

In 1521 Balbi had appeared at the Diet of Worms as the ambassador of Louis II of Hungary, attracting considerable attention by a discourse in which he protested against the ideas of Luther and urged upon the assembled princes the necessity of a joint undertaking against the Turks. 'Shortly afterwards he was in the service of Archduke



Ferdinand of Austria, who, in 1522, designated him Bishop of Gurk, and sent him to Rome on a congratulatory embassy to the newly elected pontiff, Adrian VI. It was a part of his mission also to induce the pope to proclaim a crusade against the Turks. The address [printed here] which he made on being received by the pope in a public audience, 9 February 1523, abounded in extravagant rhetoric, but in humanistic circles it was considered a marvel of eloquence' (*Catholic Encyclopedia*). Although Balbi here praises the pope enthusiastically, he soon afterwards bitterly reproached him for failing to keep his promises.

Apponyi 168; Göllner 178. OCLC records copies at Cambridge, Herzog August Bibliothek, Illinois, Library of Congress, New York Public Library, and Oxford.

4 BARBARO, Francesco. *De re uxoria libri duo, ut venustate sermonis praeclari, ita & praeceptis optimis & exemplis uberrimis ex omni Graeca Latinaque historia collectis redundantes ...* Amsterdam, Jan Jansson, 1639.

12mo, pp. 178, [8], [6 (blank)]; woodcut device to title, initials; a few small marks to title and elsewhere; very good in early eighteenth-century Dutch polished calf, spine gilt in compartments with gilt stained lettering panel, gilt board-edges, edges stained; short split to upper joint at head, headcap chipped, a little rubbed at extremities; arms of Auguste-Léon de Bullion, marquis de Bonnelles (1691–1769) blocked in gilt to each board. £275

An attractive later edition of this famous treatise on marriage by the eminent Venetian humanist and politician Francesco Barbaro (1390–1454).

The young Barbaro composed the *De re uxoria* in 1415 to celebrate the marriage of Lorenzo de' Medici the Elder and Ginevra Cavalcanti, drawing upon Greek and Latin sources. First published in Paris by Josse Badius in 1513, the



work is still studied on its own merits, and as a window onto fifteenth-century Italian attitudes towards marriage and family life.

Divided into two books, the *De re uxoria* covers, for example, the benefits of marriage, dowries, the bride's age, nobility, and wealth, a wife's duties, conjugal affection, a wife's clothing and diet, sex, domestic affairs, and bringing up children.

RARE IN THE ORIGINAL WRAPPERS

5 **BAUR, Fidelis.** Geschichte der Hohenzollernschen Staaten Hechingen und Sigmaringen von den ältesten Zeiten bis auf unsere Tage, durchaus nach Quellen bearbeitet ... I. [- VIII.] Heft. *Sigmaringen, Bucher & Liener*, 1834-6.

Eight parts, 8vo, pp. viii, 64; vi, 73, [1 (blank)]; 63, [1 (blank)]; 84; 93, [1 (blank)], [1 (printed note)], [1 (blank)]; 80; [ii], 81-166; 68; with 4 folding maps, of which one coloured; the occasional blemish, else a very nice, unsophisticated copy, uncut and partly unopened in the original printed wrappers, spines of some parts perished. £350

First edition. Perched on the Zollenberg, just south of Hechingen, is the castle of Hohenzollern, which gave its name to the ruling house of Brandenburg–Prussia from 1415 to 1918, arguably the most powerful family in German history. The ancestral lands were divided in 1575 by Count Karl I among his three sons, thereby founding the three lines Hohenzollern-Hechingen, Hohenzollern-Sigmaringen, and Hohenzollern-Haigerloch (this last dying out in 1634 and its territory absorbed by Hohenzollern-Sigmaringen). The present work charts the early history of the area and the men who ruled it. In 1849, the two remaining principalities were united to form the Province of Hohenzollern, at the time the smallest in Prussia.

OCLC locates only one copy in the UK (BL) and three in the US (Harvard, Syracuse, Wisconsin).

ON RICHMOND HILL

6 BELVIDERE (The): a Poem. Inscib'd to Joseph Grove, Esq. of Richmond, in the County of Surrey ... *London: Printed in the Year 1749.*

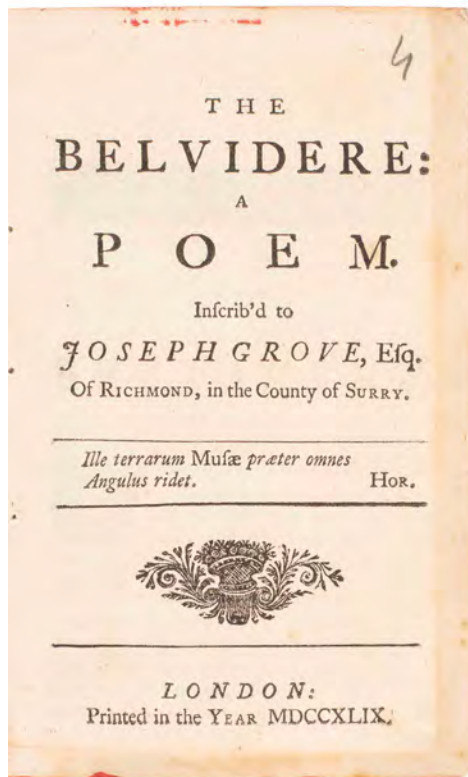
Small 8vo, pp. 14; A2 a cancel (as usual according to Foxon), wanting the final blank leaf; slight offset from binding on title-page but a very good copy; disbound. £2750

First edition, rare (British Library and Yale only) of a very attractive description in verse of a country estate in Richmond. The first pages offer a prospect of the garden with its flowers and shrubs, shaded walks and arbours, a bower with the escutcheon over the door of the late Sir William Humble, Bart. (d.1724, presumably a previous owner), statues and ornaments, a wilderness, orchards, and a summer house. Footnotes explain in prose some of these features –

Near this Recess appears a sylvan Space,
Where *Fortescue* enjoys the Sweets of Peace

'Contiguous', the note explains, 'is the *Vineyard*, a pleasant retir'd spot belonging to the Right Honourable *William Fortescue*, Esq; *Master of the Rolls*, a Gentleman of the greatest Worth and Integrity'. William Fortescue was Pope's great friend, correspondent, and legal adviser, whom he addressed in the *First Satire of the second Book of Horace imitated*. Pope occasionally walked along the Thames from Twickenham to visit him (Maynard Mack).

From the garden the poet ascends to the Belvidere which gave the house its name, 'a large Room adjoining to the House, fronting the Church, on the South Side of the Garden, having not only an agreeable Prospect of the Town of Richmond, but a very extensive View of the Country' – the 'rival hamlets' of Highgate and Hampstead hills, the heights of Harrow concealing the stately ruins of Canons, and, 'a little less remote', Acton, Ealing, and 'straggling Brentford, best at Distance viewed', while 'Imperial *Thames* beneath us rolls unseen.' Then there are the houses of neighbours, notably the City magnate Sir Matthew Decker's mansion on the Green, and Samuel Child's, Lady



Houblon's, and Jonathan Hall's. There is only a brief glance at Joseph Grove's own house with its pictures and useful books –

A Villa which resembles much thy Heart,
Enrich'd by Nature, open, free from Art ...
Here may you long with *Health* and *Freedom*
prove,
These *Joy*s you value – and that *Peace* you love

Joseph Grove (d. 1764) was a wealthy attorney and, in retirement, an amateur biographer whose lives of Wolsey and the Earls and Dukes of Devonshire are chiefly notable for their elaborate use of slightly ridiculous copperplates. Sadly his house does not survive.

The Belvidere, which is dated 'Richmond, May 31, 1749' at the end, is not in Aubin, *Topographical Poetry* (a rare omission, probably because it is so rare). Foxon B188.

THE THEODORE WILLIAMS COPY

7 [BERINGTON, Simon, *adapted by Jean-Baptiste DUPUY-DEMPORTES.*] *Memoires de Gaudence de Luques, prisonnier de l'Inquisition ... Première [– quatrième] partie. Amsterdam and Leipzig, Arkstée & Merkus, 1754.*

Four parts in one vol., 12mo, pp. [2], lxiv, 98; [2], 154; [2], 148; [2], 166, [2 (errata)]; with an engraved frontispiece to each part; title-pages printed in red and black; some scattered foxing, else a very good copy from the library of the Rev. Theodore Williams, in a characteristic binding of full crushed orange morocco with his gilt crest and arms to the covers, spine lettered direct; later bookplate of Lord Northwick. £650

Second edition of this much expanded and altered translation of Berington's celebrated utopian novel, *Memoirs of Sigr Gaudentio di Lucca* (1737). The *Memoirs* enjoyed immense popularity, undergoing at least twelve eighteenth-century editions in English and contemporary translations into French, German and Dutch. With the author thought to be George Berkeley, the great Christian idealist, 'it attained to a rank and dignity comparable to that of the Republic of Plato, the Utopia of Sir Thomas More, and the New Atlantis of Lord Bacon' (Lee M. Ellison, 'Gaudentio Di Lucca: a Forgotten Utopia', *PMLA*, L [1935], 494-509).

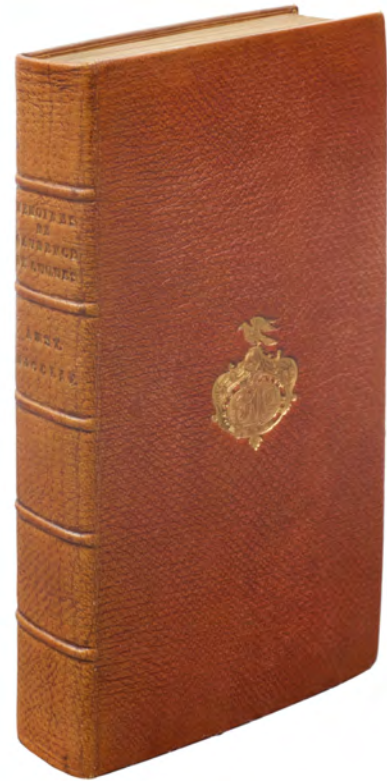
'The earlier utopias lacked concreteness. In fact, they can hardly be said to exist in an objective sense, but only as abstractions. Berington's Mezzorania, on the other hand, is as real as Mexico and Peru; and integrated with his

philosophy and social theory is a narrative that runs the whole gamut from idyllic romance to luscious intrigue and bloody adventure' (Ellison).

The (anonymous) first French translation of the *Memoirs* appeared in a two-volume edition of 1746. Dupuy-Demportes' version (first published in Paris in 1753) included a number of new episodes, and was so liberally and successfully adapted to its new context that it became a firm part of the French utopian tradition.

Provenance: the library of Theodore Williams, 'mainly consisting of biblical texts, books printed on vellum and volumes on large or largest paper' (De Ricci), many in similar bindings of brightly coloured morocco, was sold in 1827.

Gove, pp. 295-300; Esdaile, p. 163; McBurney 323.



PRESENTED BY THE AUTHOR

8 BIANCHINI, Giuseppe. Enarratio pseudo-Athanasiana in symbolum ante hac inedita, et Vigilii Tapsitani de Trinitate ad Theophilum liber VI nunc primum genuinus ... Accedit symbolum Nicaenum, cum Symmachi papae vita ... Verona, Pierantonio Berno, 1732.

4to, pp. [xiv], 108, with copper-engraved frontispiece, and engraved facsimile of 4 lines of manuscript facing p. 1; copper-engraved arms to title, woodcut initials and head- and tailpieces; a few light marks; a very good uncut copy in contemporary *carta rustica*, spine neatly lettered in ink; inscription to recto of frontispiece 'Joannis Zanetti / Ex dono Caris:^{mi} Auctoris' with a similar inscription at foot of verso. £675

First edition, presented by the author, of this scarce work on the Apostles' Creed by the Veronese Oratorian, Biblical and liturgical scholar, and librarian Giuseppe Bianchini (1704–1764), with a delightful frontispiece depicting the city of Verona.

Admired for his learning by Clement XII and Benedict XIV, Bianchini here edits the text of a Latin commentary on the Apostles' Creed, attributed to St Athanasius, from an early manuscript in the Biblioteca Capitolare at Verona. He prefaces the text with an essay on its authorship, and appends extensive notes culminating with a table presenting the text of four different versions of the Creed in Latin.

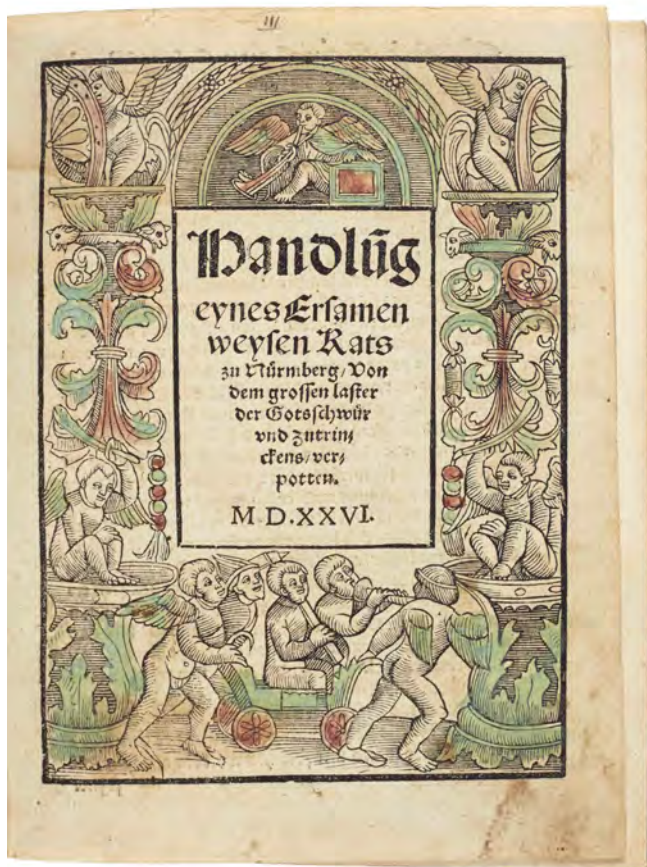
Two further texts follow, edited from the same manuscript: a work on the Trinity attributed to the fifth-century bishop Vigilius of Thapsus, and a Latin biography of the fifth/sixth-century Pope Symmachus. Bianchini dedicates the work to Cardinal Angelo Maria Querini (1680–1755), who served as Librarian at the Vatican from 1730 to 1755.



The splendid frontispiece by Ludovico Perini depicts the fourth-century bishop Zeno of Verona fishing at a bend in the River Adige, his arm outstretched towards the city behind him. The cityscape includes its famous amphitheatre, the Arena.

Provenance: given by the author to one Giovanni Zanetti, possibly the Paduan doctor of this name who served as professor of medicine at the University of Pisa.

OCLC records two copies in the US (Columbia and Rice) and three in the UK (Bodley, CUL, and Durham).



DRINKING AND BLASPHEMY CENSURED

9 [BLASPHEMY.] Handlu[n]g eynes Ersamen weysen Rats zu Nürnberg, von dem grossen laster der Gotsschwür und zutrinckens, verpotten. [Altenburg, Gabriel Kantz,] 1526.

4to (181 x 136mm), ff. [4], gothic type, title within woodcut border (partly hand-coloured) incorporating a depiction of putti pulling a small cart; light dampstain at head throughout, some minor soiling; late nineteenth-century cloth-backed boards, paper labels on upper cover and spine.

£1500

First edition, very rare, of a short pamphlet against blasphemy and drunkenness printed at a small press in Germany at the beginning of the Reformation.

Addressed to the citizens of Nuremberg, the pamphlet lists types of blasphemy (against God, the Virgin Mary and Christ, for instance, and intentional, habitual or accidental), their punishment (corporal, financial), and details sentences for unruly singing in the streets at day or night (beating with rods for juveniles, confinement to a hole for adults). The final pages attend to drunkenness, the punishment of which is commensurate with the extent of inebriation and entails incarceration 'mit wasser und brot' and potential additional fines.

This pamphlet is one of fifty-nine works printed between 1524 and early 1527 at the *Kleinpresse* of Gabriel Kantz in Altenburg, one of the workshops founded in the early Reformation in response to the increasing demand for publications relating to Martin Luther's doctrine. Kantz, who appears to have been active previously as a bookseller, received permission to set up his workshop in Altenburg in 1524 at the request of pastor (*Prediger*) Wenzeslaus Linck. Linck had long-standing and strong connections with Luther, and Kantz published Luther's sermon of 23 October 1524. Nevertheless, the press struggled to generate sufficient business. Luther, whom Linck asked for more materials for publication, dismissed the request with the comment that even the Wittenberg printers were underutilised. Kantz, who avoided the lucrative but politically difficult publication of treatises relating to the Peasants' War, realigned his programme to the publication of reprints, and (after Linck was offered and accepted a position as *Prediger* in Nuremberg) investigated the possibility of a relocation to Zwickau. Notably, Kantz did not include the place of printing on the title of any of his publications in 1526, including the current one,

probably in anticipation of his move to Zwickau, where he would be active until his death in 1529. The present pamphlet's pertinence to Nuremberg seems to suggest that Kantz produced it for Linck after their geographical separation; the second edition of 1537 was printed in Nuremberg by Jobst Gutknecht.

The title woodcut, by an unknown artist, is one of several versions of a 1521 original by the 'Monogrammist H' which shows the strong artistic influence of Albrecht Dürer's pupil Hans Springinklee (b. c. 1490-5); these versions were popular in Germany between 1525 and 1544 and adapted to various publications. Thus, although not specifically designed for the present pamphlet, the depiction of a procession of men (or boys) with a cart and musical instruments and surrounded by putti with flails and shields, takes on a pertinent new meaning in the context of blasphemy and drink. The similarly rare second edition does not contain the woodcut title.

VD16 N1987; Pegg A *catalogue of German Reformation pamphlets (1516–1550)* 3246; H. Claus, 'Sächsische Kleinpressen im Dienste der Reformation: Gabriel Kantz in Altenburg' in G. Vogler, ed., *Martin Luther. Leben, Werk, Wirkung* (Berlin, 1986), pp. 347–365, no. 42; Weller, *Repertorium Typographicum* 3804.

OCLC records six copies only (Edinburgh, Halle, Erfurt, Wolfenbüttel, Würzburg and Zwickau).

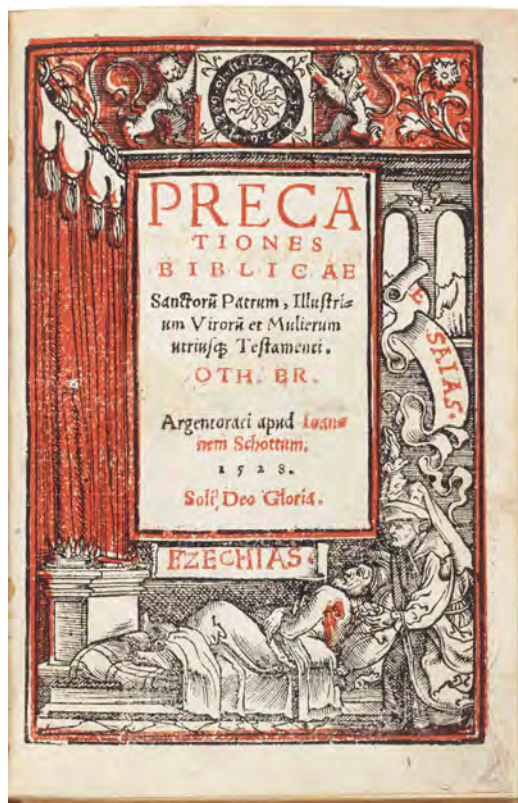
EARLY PROTESTANT PRAYER-BOOK

10 BRUNFELS, Otto. *Precationes Biblicae sanctoru[m] patrum, illustrium viroru[m] et mulierum utriusq[ue] Testamenti.* *Strasbourg, Johannes Schott, 1528.*

8vo, ff. [viii], 91, [1]; title printed in black and red within chiaroscuro woodcut border also printed in black and red and attributed to Hans Weiditz, woodcut on A8°, text and colophon all within wide woodcut borders of children playing, hunting and satirical scenes, trophies, grotesques, plants, animals, insects and so on (these also attributed to Hans Weiditz), woodcut device on final leaf; a few minor tears, spots and stains, but a very good copy in modern vellum with red morocco spine labels; old Quaritch description (1970s) loosely inserted. £3500

First edition, rare. The earliest Protestant prayer-books, of which this is perhaps the most notable example, often comprised prayers taken directly from (or adapted from) the Bible. Brunfels's *Precationes Biblicae* appeared in the same year in German translation (*Biblich Bettbüchlein der Altvätter und herrlichen Weibern, beyd Alts und Newes Testaments*) and was translated into several other languages including English (*Prayers of the Byble*, published by Robert Redman in 1535).

Brunfels (c. 1488–1534) entered the Carthusian monastery in Strasbourg after graduating MA in 1508. In 1521 he left the monastery and the Catholic faith. He opened a school in Strasbourg in 1524 and 'soon demonstrated his interest in medicine by editing and translating various older medical texts and by writing one of the earliest medical bibliographies, the *Catalogus* (1530)' (DSB). His celebrated botanical work *Herbarum vivae eicones* appeared in 1530 and 1532; in the latter year he graduated MD at Basel.



The woodcut borders are 'evidently by Hans Weiditz, who also illustrated the same author's Herbal 1530–2, in which the artist's name is given. In one of the borders is represented a fox in monkish garb (?Tetzel) selling indulgences to several geese; the treasure-chest and papal standard (?) at back. Children's toys and noise-making instruments are shown in another border. This appears to be one of the earliest publications of Brunfels and is very little known' (Fairfax Murray). The chiaroscuro woodcut title border depicts Hezekiah being healed by Isaiah.

Adams P-2071; Fairfax Murray 100. OCLC locates only two copies in the UK (British Library and National Art Library) and one in the US (Yale). Library Hub adds a copy at the Bodleian.



[11]



[12]

11 CAESAR, Gaius Julius. [Opera] quae extant. *London, J. Brindley, 1744.*

Two vols, 12mo, pp. I: [2], 192, [25], [1 (blank)], II: [2], 232, [31], [1 (blank)], with 2 folding copper-engraved maps by Richard Parr; titles copper-engraved with device (Prince of Wales's feathers); an excellent set in contemporary red morocco, borders and board-edges filleted in gilt, spines ruled in gilt and lettered directly, edges gilt, marbled endpapers, sewn on two sunken cords; light dust-staining to top-edge, minimal bumping to corners; 'S.G. Campbell' inscribed in pencil to front flyleaves, modern private collector's bookplate to upper pastedown of vol. I. £400

An attractive set of Brindley's duodecimo Caesar, edited by the Irish classicist Usher Gahagan. The Caesar is one of several small-format classics published by Brindley in 1744, for which Gahagan was employed as editor. He subsequently produced versions of Quintus Curtius and Catullus, Propertius, and Tibullus, and translated three of Pope's works into Latin, but fell into bad company and criminality and was hanged for coin-clipping in February 1749.

12 [CAESAR.] RAMUS, Petrus (Pierre de la RAMÉE). Liber de militia C. Julii Caesaris, cum praefatione Joannis Thomae Freigii. *Frankfurt, heirs of Andreas Wechel, 1584.*

8vo, pp. 222, [2]; woodcut printer's devices to title and final page, woodcut initials and head-piece; trimmed close at head in places, occasionally touching running titles, very subtle repair to inner blank margin of title, the odd spot, but an attractive copy; in eighteenth-century German or Austrian red morocco gilt, gilt green paper lettering-piece to spine, edges paste-decorated in blue, marbled endpapers, green ribbon place-marker; deleted eighteenth-century ownership inscription to title, a few annotations and underlinings to the first few pages, shelfmarks to front free endpapers, early twentieth-century bookplate to upper pastedown of Burg Kreuzenstein, Austria, engraved by Alfred Cossmann. £450

An attractively bound copy of Ramus's uncommon treatise on Caesar's military tactics, with unusual edge decoration. The humanist Petrus Ramus (1515–1572) published widely on classical history and grammar while teaching at the Collège de France. He was briefly forced from his post after converting to Calvinism in 1562, and was killed during the St Bartholomew's Day massacres. His *De militia Caesaris* was reprinted several times after its first appearance in 1559 and posthumously promoted, as here, by Ramus's follower Johann Thomas Freige (or Frei, 1543–1583).

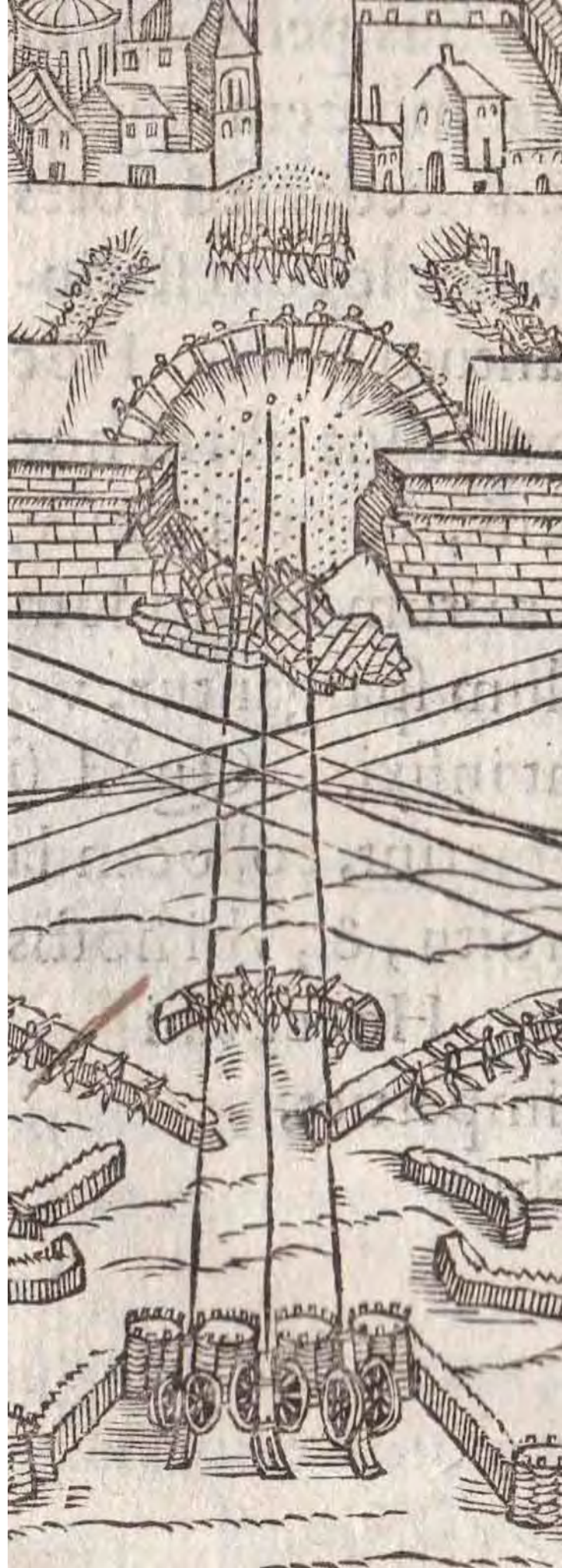
VD16 L-526.

THE ART OF WAR

13 CATANEO, Girolamo. *De arte bellica, sive de designandis ac construendis arcibus et propugnaculis, necnon et de iis oppugnandis, expugnandis, ac propugnandis: de itinere exercitus, ac castrametatione: quando expediat manus cum hoste conserere: ac tandem, quid imperatori sit in procinctu cauendum vel eligendum.* Lyons, Jean de Tournes, 1600.

4to, pp. [8], 150, [2], with 4 folding plates and numerous illustrations throughout the text (some double page); handsome woodcut architectural border to title, engraved initials, head- and tail-pieces, woodcut device to final page; text in Latin, with occasional French in civilité type; first few leaves dusty at head and very slightly frayed at foot; very good in seventeenth-century stiff vellum, title in ink at head of spine in later hand; covers and spine dusty, very small chip at head of spine; armorial bookplate to front pastedown, 'From the Sunderland Library, Blenheim Palace, purchased, December, 1881, by Bernard Quaritch, 15 Piccadilly, London'. £1850

First Latin edition, scarce on the market, of this handsomely illustrated military classic, first published in Italian at Brescia in 1564. Edited and published by Jean de Tournes, this edition is dedicated to Henry IV of France. The military architect Cataneo (active 1540–1584) was considered, during his lifetime, to be one of the greatest military strategists in Europe. Born in Novara, he worked predominantly in Brescia and Mantua, and acted as advisor to Vespasiano I Gonzaga, founder of the town of Sabbioneta. His numerous publications met with considerable success.



De arte bellica opens with chapters on geometry and mensuration, before turning to the practicalities of designing and constructing fortresses, with numerous illustrations of bastions and defensive walls. Cataneo then gives advice on both defending and attacking strongholds, illustrating his text with woodcuts depicting cannons, infantry with muskets and pikes, cavalry, and breached defences. The book ends with directions for measuring out and setting up camps, in valleys, and by woods and rivers, for example.

Provenance: from the library of Charles Spencer, 3rd Earl of Sunderland (1675–1722); lot 2539 in the Bibliotheca Sunderlandiana sale catalogue of 1881; purchased at the sale by Bernard Quaritch.

Library Hub shows copies at Oxford, the NLS, and St George's Chapel Library only.

COUNTERFEIT CELLINI

14 CELLINI, Benvenuto. *Vita di Benvenuto Cellini orefice e scultore fiorentino da lui medesimo scritta, nella quale molte curiose particolarità si toccano appartenenti alle Arti, ed all'Istoria del suo tempo tratta da un ottimo manoscritto, e dedicate all'eccellenza di Mylord Riccardo Boyle Conte di Burlington ... 'Cologne' [i.e. Florence], 'Pietro Martello' [i.e. Bartolini], [1792].*

4to, pp. xvi, 318, [2 (blank)], bound with two additional folding copper-engraved plates; title printed in red and black, woodcut initials throughout, woodcut ornament to title; an excellent, wide-margined copy in contemporary Italian vellum over boards, spine blind-ruled in compartments, one compartment stained red and lettered directly in gilt, edges decorated in red; some superficial wear to boards; nineteenth-century bibliographical notes in ink to front free endpaper verso, later armorial bookplate of Edward Francis Writts to upper pastedown.

£675

The counterfeit edition of Benvenuto Cellini's seminal autobiography, extra-illustrated with two large engravings illustrating his 'Perseus and Medusa' and the 'Hercules and Cacus' of his rival sculptor Bandinelli.

Written in 1557 when Cellini was sentenced to home confinement for charges of sodomy, the resulting manuscript entered the possession of the Cavalcanti family and Francesco Redi (c. 1691), who circulated partial and complete copies until its publication in 1728. In his *Vita*, a carefully constructed act of self-fashioning instrumental in altering the Renaissance perception of its author, Cellini attempts to display a public and enduring representation of his artistic prowess and daring feats, including, *inter alia*, conjuring devils in the Colosseum, confronting the Pope, finding himself divinely enhaloed, and surviving poisoning on two separate occasions. As the note to the reader declares, these recollections are extremely authentic, having been written in his own hand at a mature age; the authenticity of Cellini's self-representation, however, must naturally be read in light of Renaissance modes of self-understanding, in which 'the true and the metaphorical are identical ... and will always remain ambiguous, for it stands on the borderline between romance and realism' (Goldberg, p. 82).



The fictitious imprint of Pietro Martello (known also in translation as Pierre Marteau, Peter Hammer, &c) was used frequently throughout the seventeenth and eighteenth centuries by the Elzeviers and a host of other printers, largely to protect against censorship; the editions of 1728 and 1792 were in fact printed by Berenstadt at Naples and Bartolini at Florence, respectively. Though very closely copied from the first edition, the present counterfeit can be distinguished by the pagination of the preliminaries, a variation in the title ornament, a change in the setting of the dedication, and the line-break after 'toccano' in the title rather than halfway through 'appartenenti' (see Gamba).

Brunet I, 1725; Cicognara 2231 (incorrectly attributed to Florence, 1730); Gamba 337; Graesse II, p. 99; see Goldberg, 'Cellini's Vita and the Conventions of Early Autobiography' in MLN 89, no. 1 (1974), pp. 71-83; on Marteau, see Brunet, *Imprimeurs imaginaires* (1866).

es kaum den Boden mit seinen Füßen berührte. Aber Don Quixote war noch nicht zweyhundert Schritt weit / so duncte ihn / er höre zu seiner Rechten eine klägliche Stimm / so auß einem dicken Wald jämmerlich erschalle; und als er versichert war / daß er sich hierinn nicht betrogen befinde / dancete er dem Himmel / daß er ihm so bald Gelegenheit zuschicke / die Pflicht seines Ordens zu erfüllen / und die Früchte seines edlen Vornehmens einzusameln. Diese Klag-reden / sagte er / sind ohne zweiffel eines Elenden / der nach Hülffe seuffzet / und die soll er auch haben; wendete darauff das Pferd umb / und sporete es gegen dem Wald an. Er war kaum darinn / als er einen jungen Knaben von ohngefähr fünfzehnen Jahren erblickte / so von dem Haupt an bis auß den Gürtel entblößet / und an einer Eychen angebunden war / von dem dieses Geschrey / und zwar nicht ohne Urtach herkommen. Dann ein starker Bauer von zimlicher Leibes-gestalt / striche ihn mit einem ledernen Riemen auß allem seinem Vermögen umb die Arm herum / und fügte zu jedwedem Streich eine gute Vermahnung: thue die Augen auf / sagte er / und halte deinen Mund; worauf der junge Knab nicht nachliesse zu schreyen: ach Meister! ich wil nicht mehr dahin gehen / verzühlet mir umb Gottes Willen / ich will nicht ein Wort mehr sagen / und will hinführo die Herd besser verwahren. So bald Don Quixote dieses unmenschliche Verfahren wahrgenommen / schreye er dem Bauern mit einer ergrimmten Stimm zu; unhöflicher Ritter / es stehet dir schandlich an / einen anzugreifen / so sich nicht wehren kan; setze dich zu Pferd / und nimme deinen Speer (welcher ihn duncte an einem Eych-baum stehen / und zweifels ohn ein Spring-stock muß gewesen seyn) so will ich dir weissen /



FIRST GERMAN DON QUIXOTE

15 [CERVANTES SAAVEDRA, Miguel de.] Don Quixote Von Mancha, Abentheurliche Geschichte. Erster [– Anderer] Theil. Basel & Frankfurt, 'Johann Ludwig du Four, von Genff', 1682.

Two parts in one vol., 8vo, with printed and engraved titles to both parts, and 30 (of 32) engraved plates; upper half of one leaf of text in part 1 torn away (leaf and the 2 missing plates supplied in facsimile), possibly missing the list of plates from part 2, a few minor stains here and there, but generally in very good condition in the original vellum, spine lettered in contemporary ink; bookplate of Kenneth Rapoport to front pastedown. £5500

First edition, first issue, of the first complete translation of *Don Quixote* into German. An earlier translation under the title 'Juncker Harnisch aus Fleckenland' (Frankfurt 1648, reprinted 1669 (the Cöthen 1621 edition is a ghost)) comprised only the first twenty-two chapters of Part I.

The translator here signs himself 'J.R.B.' under a dedication to Elizabeth Charlotte of the Palatinate, Duchess of Orleans. The engravings are cut by Diodati from those prepared by Bouttats for the 1662 Brussels edition.

This issue has the printed and engraved titles in both volumes dated 1682; in the second issue they are dated 1683. Rare: OCLC cites only the Harvard (vol. 2 only, lacking one of the titles) and Biblioteca Nacional Madrid copies of the 1682 issue. Copies of the 1683 issue are cited at Berkeley, Yale (lacking all plates), Regensburg, Stuttgart, and Madrid. No copy of either issue in the British Library catalogue.

Palau 53030; Rio y Rico 577; unknown to Rius who cites only the 1683 issue.





THE MOST FAMOUS ILLUSTRATED BOOK OF THE ITALIAN RENAISSANCE

16 [COLONNA, Francesco.] Poliphili hypnerotomachia, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sane quam digna commemorat [La hypnerotomachia di Poliphilo, cioè pugna d'amore in sogno]. Venice, [heirs of Aldus], 1545.

Folio (c. 303 x 201 mm), ff. [230 (of 234)]; a-y⁸, z¹⁰, A-E⁸, F⁴; 170 woodcuts in text, of which 9 full-page (the Priapic woodcut uncensored); woodcut Aldine device to verso of last leaf; n1v and n8r transposed (as in the first edition); bound without preliminary section [*]1-4; f. a1 very lightly foxed, but a very good, broad-margined copy, very lightly washed, bound in nineteenth-century polished calf, boards panelled in gilt, spine gilt-ruled in compartments, one lettered directly in gilt; a few scuffs; copper-engraved armorial bookplate (by Agry) of the family Nuñez del Castillo, marquesses de San Felipe y Santiago, to upper pastedown; twentieth-century bookseller's ticket of Arthur Lauria to front free endpaper. £24,000

Second edition, scarcer than the first (also an Aldine, published in 1499), of the most beautiful illustrated books printed in Italy in the fifteenth century. Known for its fine woodcut illustrations, mysterious meanings, and the cryptic inclusion of Colonna's name, the *Hypnerotomachia* has been celebrated as the finest example of early Venetian printing.



'It is not easy to sum up in a few words the artistic and literary interest of the book. The woodcuts, one of which is signed "b" have been ascribed, as Pollard says, with no good reason to a dozen artists including Bellini. What is clear is that the artist who designed them was influenced by the work of Bellini, Carpaccio and perhaps Botticelli. They have a unique perfection and all that can be said with certainty is that the same hand may be traced in some other contemporary woodcuts. Why Aldus published this book is a mystery since he was mainly interested in producing editions of the Greek and Latin classics. In any case it was an expensive failure, for in 1508 he complains that nearly the whole edition was unsold and it was left to later generations of book collectors to appreciate it. Nevertheless, it was re-printed in 1545, published three times in French and translated into English in a botched version in 1592 under the title *Hypnerotomachia or the Strife of Love in a Dream*. It is a curious work written in a language which is a mixture of Latin and Italian [interspersed with Greek and Hebrew words], and briefly can be described as a Renaissance monk's dream of the ancient world. "Poliphilo, the hero and lover of Polia, falls asleep and in his dream and pursuit of Polia sees many antiquities worthy of remembrance and describes them in appropriate terms with elegant style" – to quote the words of the preface' (J. Irving Davis).

Nowadays the woodcuts are widely considered to be the work of Benedetto Bordone (1460–1531), a successful miniaturist active in Venice, turned cartographer and prolific designer of woodcuts later in life. 'The illustration follows two themes, cuts relating to the story content of the dream and representations of ancient architecture,

inscriptions, and triumphal processions observed by the dreamer and described in detail in the text' (Ruth Mortimer, *Italian 16th-century books*, no. 131). The woodcuts of this edition are from the original blocks of the first edition, except for the six blocks on leaves b4^v, b5^r (two), e2^v, e5^r and x2^r which were recut according to Ruth Mortimer. In fact, with the further exception of the first title being different, and the errata leaf at end not existing (the errors having been corrected) but its place taken by the register and colophon instead, it is a page-for-page reprint of the 1499 edition. The removal from the present copy of the title was perhaps a somewhat naive attempt to disguise this second edition as the first.

'The author, Francesco Colonna (Latinized, Franciscus Columna) was a Dominican monk in the monastery of S.S. Giovanni e Paolo, who died in Venice, where he had lived the greater part of his life, in 1525 (or 1527) at a very advanced age. The last leaf in the book before the errata leaf [in the second edition, before the colophon], purposely hides the real author under the name "Poliphilus" but tells us the fact that the writing of the book was completed by said "wretched" ("misellus") lover, at Treviso in May, 1467. It is on taking the first letter of each of the 38 chapters in succession, a device often resorted to in the fifteenth and sixteenth centuries, that we discover his identity in the phrase, "Poliam Frater Franciscus Columna Peramavit." The identity of Polia, if she ever lived in real life, has never been established' (Hofer, *Variant copies of the 1499 Poliphilus*, New York, NYPL, 1932, pp. 3–4).

Adams C2414; J. Irving Davis 85; EDIT16 12823; Essling 1199; Mortimer 131; Renouard 1545 14 (pp. 133–134); Sander 2057.

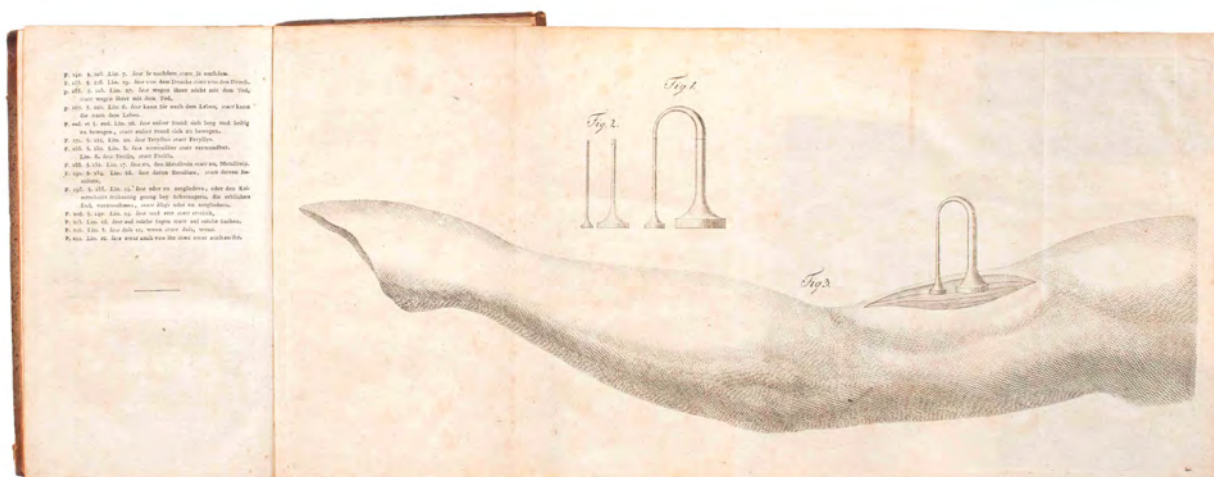
ELECTROCUTING THE DEAD

17 CREVE, Carl Caspar. Vom Metallreize, einem neuentdeckten untrüglichen Prüfungsmittel des wahren Todes. Mit einer Kupfertafel. *Leipzig and Gera, Wilhelm Heinsius, 1796.*

8vo, pp. xiv, 226, [2 (errata)]; with one folding engraved plate at end; small wormtrack to lower inner corner of first three leaves (not affecting text), uniformly browned due to paper quality, else clean and fresh; a very good copy in contemporary half calf with speckled sides, spine gilt-ruled in compartments with old shelf-label at head; early nineteenth-century stamp of the Gesellschaft zur Beförderung gemeinnütziger Tätigkeit to title. £550

First edition of this uncommon contribution to the medical literature surrounding proof of death, an issue widely debated by lawyers and physicians in the later eighteenth century, especially in Germany.

Creve, professor of medicine at Mainz, was the author of numerous works on medical subjects. Here, he proposes a new method of ascertaining death using a metal conductor (illustrated in the folding plate at the end of the book) which is attached to muscle tissue, working on the basis that it would function as an irritant even to unconscious and otherwise dead-seeming people. The work opens with a number of case studies of those who either were, or narrowly avoided being buried alive, highlighting the prevalence of the problem, before offering a survey of the literature on the subject, and identifying some of the conditions which could lead to the misdiagnosis



of death, describing the process of dying, and explaining death by causes such as electrocution and cyanide poisoning. Creve then goes on to explain the process of muscle irritation on which his proofing method depends, with a folding plate at the end depicting the tool to be used. It is unclear whether Creve's proposal was ever put into practice.

OCLC records no copies outside Continental Europe.

CHINESE ENTOMOLOGY (AND BOTANY)

18 DONOVAN, Edward. An epitome of the natural history of the insects of China: comprising figures and descriptions of upwards of one hundred new, singular, and beautiful species; together with some that are of importance in medicine, domestic economy, etc. ... *London, Printed for the Author by T. Bensley, 1798[-99].*

Large 4to, pp. [4], [94], interleaved with [50] hand-coloured engraved plates (dated 1798 and 1799); short closed tears at head of plate [11] and facing page (repaired with tape), occasional foxing and spotting; overall very good in contemporary strain grained red morocco, gilt border to covers, spine lettered and decorated in gilt, gilt edges, marbled endpapers; some wear to extremities; pencil note to front free endpaper. £5750

First edition of this splendid work devoted to the insects of China by the great natural historian and artist Edward Donovan (1768–1837), including some of the most beautiful of all his plates.

The contents describe and illustrate various beetles, cicadas, butterflies and moths, dragonflies, spiders and centipedes, the plates being described as 'accurately drawn, engraved, and coloured, from specimens of the insects'; and the accompanying descriptions as 'arranged according to the system of Linnaeus'.



A pencil note to the flyleaf justly points out the volume's interest to botanists as well as to entomologists: 'Often listed as a botanical item & of great interest to the collector of such as in addition to the plates of Chinese flowers there appears one of the first coloured plates of a Camellia ... Other flowers include rose, fringed iri, tea blossoms, Chinese lemodoron & nodding renealmia.'

This copy bears 'F. & C. Rivington, St. Paul's Church Yard' added in letterpress within the original imprint. The Rivingtons published Donovan's subsequent epitomes on the *Insects of India* (1800) and the *Insects of New Holland* (1805), and their added imprint here indicates that they acquired and retailed unsold copies of the *Insects of China*.

Nissen, *Zoologische Buchillustration* 1143.

19 FERRARI, Giovanni Francesco. Le rime burlesche, sopra varii, et piacevoli soggetti; indrizzate à diversi nobili signori. Venice, heirs of Melchior Sessa, 1570.

8vo, pp. [iv], 122, [4 (blank)]; engraved printer's device on title, four-line white-on-black woodcut initials throughout; wholly printed in italics, running title; a clean, very attractive, genuine and unsophisticated copy in contemporary vellum, remains of ties, a few chips; small ink stamp to the title. £1250

First edition, rare, of the only work published by Giovanni Francesco Ferrari, a Renaissance court poet of whom little is known. Most information is gleaned, or will be gleaned in the future, from these verses; for example, his attachment to the entourage of the Mantuan prelate Ippolito Capilupi during his time in Rome is evidenced within the text, and multiples references to Roman life in the late Renaissance are to be found in these lines. Ferrari also edited or endorsed a propaganda pamphlet written by Capilupi's nephew about the St Bartholomew's Day Massacre.

Among Ferrari's 'burle' are a laudatory poem to ignorance, paradoxes, social observations and satire, with interesting combined use of multiple dialects as well as languages and reliance on sources such as Ariosto, Pulci, Folengo.

Rare: in Britain, held only at the BL and Oxford. In North America, at Van Pelt, Newberry, Arizona and Toronto.

IN A HANDSOME BINDING

20 FEURSTEIN, Gabriel. *Controversiae scholasticae ex universa theologia selectae, quas in ... Universitate Salisburgensi praeside ... Augustino Reding ... SS. Theologiae Doctore et Professore ... publice defendendas suscepit ... D. Gabriel Feurstein ... Philosophiae Magister, ac SS. Theologiae candidatus. Ad 5 diem Octobris anno M.DC.LVII. Salzburg, Johann Baptist Mayr, [1657].*

4to, pp. [10], 161, [3 (blank)], with engraved frontispiece by B. Kilian after B. Schraman, woodcut initials and headpieces; some light foxing, frontispiece reinforced at gutter; very good in contemporary Austrian calf, covers richly gilt to a panel design with cartouches incorporating acorns and floral and foliate borders with birds, gilt edges, red block-printed decorative pastedowns; some wear to joints and extremities, some rubbing and marks to covers; old conventual ownership inscription to title (trimmed at head), inscription to flyleaf 'Ex libris Caroli Ferrari 1834'.

£650

Very rare first edition of fifty-one controversial theological theses defended by Gabriel Feurstein, a theology candidate at the University of Salzburg, under the supervision of the Benedictine Swiss theologian Augustin Reding (1625–1692), in an attractive contemporary binding.

Feurstein, a Master of Philosophy from Bregenz in Austria, here tackles scholastic questions relating to the existence of God, predestination, free will, good and evil, grace, faith, revelation, incarnation, the sacraments, and penitence. Reding studied at the University of Freiburg before moving to the Benedictine University at Salzburg as professor of theology, later serving as prior and then prince-abbot of Einsiedeln. His chief work, the monumental *Theologia scholastica universa*, based on Aquinas, appeared in 1687.

The handsome engraved frontispiece shows Feurstein presenting his work to the dedicatee, Martin Greysing (1592–1665), head of the Premonstratensian Abbey of Schögl.



No copies traced in the UK or US. OCLC finds only one copy, at LMU München.

ANNOTATED WITH REFERENCES TO THE LECTURES
OF ONE OF ERASMUS'S CLOSEST FRIENDS

21 GELLIUS, Aulus. *Noctium Atticarum commentaria per Bonfinem Asculanum summa nuper diligentia et studio recognita.* Venice, Giovanni Tacuino, 1517.

Folio, ff. [xxii], 135, [1]; Roman and Greek types, title-page printed in red and black with elaborate woodcut cartouche border, woodcut initials, the first of which with likely later colouring (yellow and silver, oxidised), woodcut printer's device to colophon; a couple of leaves a little stained, but a very good copy in contemporary limp vellum, ink titling to spine and front and rear cover; vellum stained and cockled, some repairs; contemporary manuscript diagram in ink and silverpoint to recto of front free endpaper, contemporary marginal annotations, underlinings, manicules, and reading marks to over 250 pp. of text. £5500

Second edition of Gellius's opus with the commentary of philologist Matteo Bonfini (1441–1517), annotated throughout by a contemporary reader whose corrections and comments include references to the lectures of Paolo Bombasi as cited by Erasmus in the 1508 edition of the *Adagia*.

[illegible][illegible]

Erasmus singled out Bombasi as ‘the best of friends’. Bombasi (also Paulus Bombasius, or Paolo Bombace, 1476–1527) was born in Bologna of a noble family. He distinguished himself as a rhetor, philologist, and poet, and became prefect of the Vatican Library, holding regular correspondence with Erasmus. He was one of the victims of the violence which occurred in the 1527 sack of Rome. Our annotator is likely to have been part of the Bologna circle of humanists who gathered for readings of Aulus Gellius, occasionally including Erasmus who lived for some months in Bombasi’s house in Bologna. The most explicit note occurs on f. 13^v (‘Paulus Bombasius Bononiensis hunc versiculum sic emendat ... hoc modo: “saepe etiam fuit stultus opportune locutus.” Hoc autem refert Erasmus...’). More evidence of a wide collation exercise is to be found on f. 128^v: ‘Aliter textus istum emendant eruditiores [...] uideri ut omnia exemplaria habent’.

WHO'S WHO

22 GIOVIO, Paolo. *Elogia veris clarorum virorum imaginibus apposita. Quae in musaeo Ioviano Comi spectantur. Addita in calce operis Adriani pont. vita. Venice, Michele Tramezzino, 1546.*

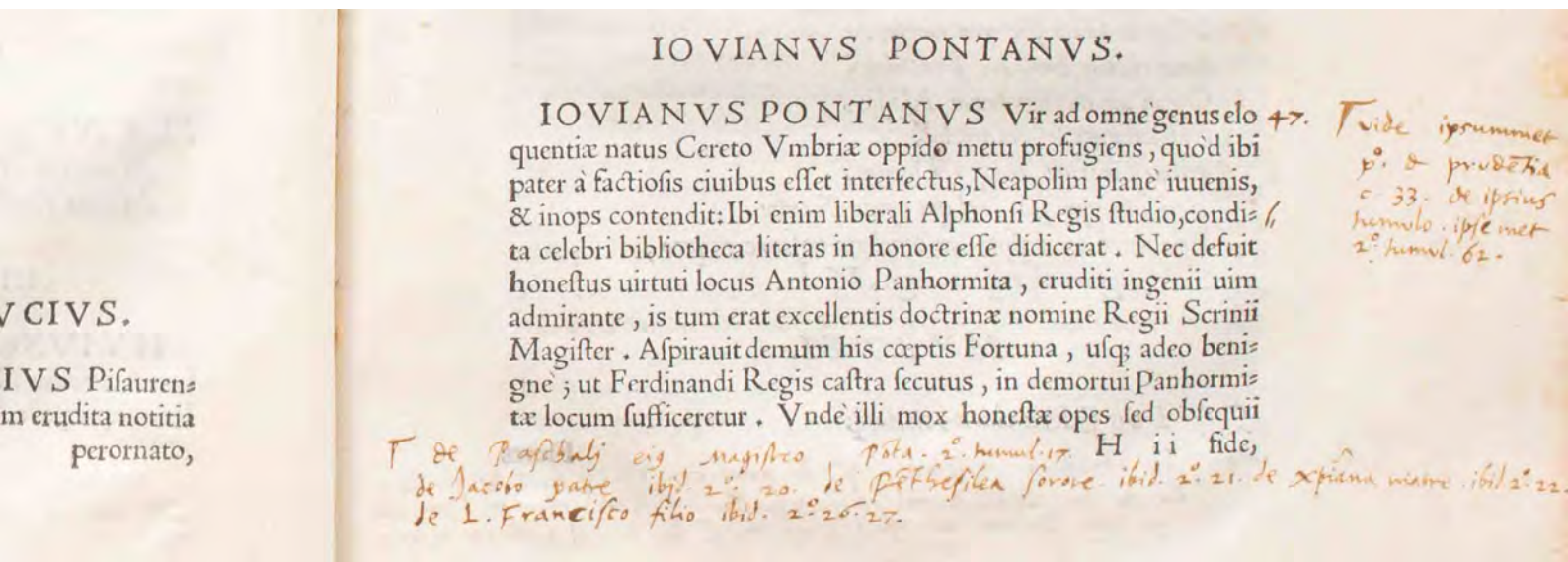
Folio, ff. [iv], 102, [4]; large woodcut Sybilla printer's device on title and *verso* of last leaf; some marginal waterstaining to a few leaves, a few very small wormholes in the inner margin, small chip to fore-edge of title, but a very good copy in contemporary vellum, ink lettering to spine; fore- and top-edges of boards neatly nibbled, some staining; old Jesuit college inscription and old inscription ('Joannis Fran[cis]ci da [?']') obscured in ink to title; with contemporary marginal corrections and annotations to over 150 pp. £3000

First edition of Giovio's biographies of illustrious men, with several marginal corrections, remarks, and comments by a contemporary reader, whose knowledge of biographies of the past encompassed several authors, including Erasmus.

Paolo Giovio (1483–1552) commanded the European intellectual scene for a good portion of the sixteenth century. Close to the Medici, including Clement VII, and then to Cardinal Alessandro Farnese, he directly experienced both power at the highest levels and the crisis brought about by the Sack of Rome. His celebrated villa on Lake Como boasted a private museum, with a portrait gallery featuring the most noteworthy personalities up to his time in a sort of Pantheon, to which the *Elogia* constitute a literary supplement. The work consists of 146 short biographies of writers and 134 men-at-arms, from Dante to Boccaccio, to Saladin, Charles of Anjou, Poliziano, Ariosto, Galeazzo Sforza, Cesare Borgia: a veritable 'who's who' of the Medieval and Renaissance world.

'Giovio is always a curious biographer: often mischievous, sometimes treacherous, never hagiographic. And it is also this that makes the reading of his portraits so compelling and immediate' (F. Minonzio (ed.), *Paolo Giovio, Elogi degli uomini illustri*, Turin, 2006).

EDIT16 21162; USTC 833145.





ON THE ROLE OF THE DESPOTES

23 GIZZI [or GITTIO], Andrea Giuseppe. *Lo scettro del despota, ovvero del titolo, e dignità dispotale, discorso istorico, politico, e giuridico.* Naples, G. Raillard, 1697.

Large 4to, pp. 'xxiix' [*recte* xxxviii], 120; with an engraved allegorical title-page, engraved portrait of the author by the Italian engraver Teresa del Po, and woodcut head- and tail-pieces; printed shoulder notes in the text; very light occasional foxing, but a very good, wide-margined copy in contemporary stiff vellum, green morocco lettering-piece on the spine; vellum a little chipped and stained, especially to lower cover; a few contemporary notes or marks. £2500

Only edition of this extraordinary and rare study of legal, ceremonial, and political roles of the despot, or *despotes*, a class of prince akin to a king and beneath an emperor in the power structures of both the Byzantine world and Renaissance Italy, and thus a title used both in Venice and throughout the Balkans and Greece.

The work of the Neapolitan nobleman Andrea Giuseppe Gizzi (or Gittio), and dedicated to Silvestro Valiero, Doge of Venice (and thus a despot himself), *Lo scettro del despota* draws on legal and historical sources ranging from the ancient (Aristotle, Justinian) to the medieval and modern (Aquinas, Molina, de Soto, Botero, and others) to present a full survey of the origins and uses of the title (and related titles such as *infante* – the 'despot' originally

referred to the heir-apparent of the Byzantine emperor), the ways in which the role diverges between West and East, the ceremonials attached to the title, and its use throughout Italy, and especially in the Kingdom of Naples (it was not until the next century that the term acquired the negative connotations it has today). Of particular interest is the *Catalogo degli autori* cited in the margins; this takes up an entire quire and lists some 350 sources, and can reasonably be said to be the earliest bibliography on the subject.

The fine portrait of the author, on page xii, is the work of the painter and engraver Teresa del Pò (1649–1716), who had been based in Naples since 1683.

OCLC finds four copies in the US (NYPL, Newberry, University of Chicago, Berkeley).

AN INFLUENCE ON SCHUBERT

24 [GOETHE.] REICHARDT, Johann Friedrich. Goethe's Lieder, Oden, Balladen und Romanzen mit Musik von J.F. Reichardt. Erste [– Vierte] Abtheilung. Leipzig, Breitkopf & Härtel, [1809–11].

Four parts, oblong folio (c. 325 x 245 mm); pp. [6], 50; [4], 62; [4], 29; [4], 44; plate nos. 1411–1413, 1479; with engraved title-pages and engraved music; early signature to upper margin of title-pages scored through; some spotting throughout, occasionally heavy, a few light stains here and there, but nonetheless a very good copy **in the original green illustrated wrappers**, lightly spotted, spines professionally restored; in a folding cloth box. £6500

Very rare first complete edition of Reichardt's musical settings of Goethe's poetry, comprising 128 settings of which thirty-nine appear here for the first time.

The German composer and writer on music Johann Friedrich Reichardt (1752–1814) was master of the royal music in Berlin from 1775 to 1794, when he was dismissed after publishing a book sympathetic to the French Revolution. He left Berlin to settle on a country estate in Giebichenstein, near Halle, which became a 'hostel of Romanticism' for such artists and intellectuals as Goethe, von Arnim, Brentano, E.T.A. Hoffmann, Tieck, the brothers Grimm, Fichte, Jean Paul, Schleiermacher, Novalis, Schlegel and J.H. Voss. It was a centre of *Lieder* and romantic poetry, folksong and folk art, *Singspiel* and German opera.

'In at least two categories Reichardt's abandonment of the typically limited outlook of the German Kapellmeister proved beneficial: his songs departed from the rigid plainness of the 'Berlin School' odes towards the folk styles and dramatic gestures of early Romanticism; and his stage works, instead of centring on older styles of *opera seria*, favoured forward-looking Italian opera, French opera (the works of Gluck), *Singspiel* and other German theatrical forms.

'The songs – he composed about 1500 of them, on texts by some 125 poets – cover a range of styles probably unsurpassed until Schubert, whom he influenced considerably. One extreme of this range is represented by the



Lieder für Kinder aus Campes Kinderbibliothek, settings of edifying or pious verses by such poets as Gleim, Claudius, Hölty and Kleist... At the other extreme are songs known as “declamations”, which present free lyrical reflections or dramatic scenes: among his Goethe settings, for instance, *Prometheus* contains declamations against static harmonies, quick-changing dynamic indications and sudden alterations of tempo; the *Monolog des Tasso* is through-composed like an operatic scena; the rondo-like form of *Johanna Sebus* is determined by alternate representations of a flood and a child’s attempt to rescue its mother. (Goethe was to write of Reichardt as “the first to make my lyrical works known to the general public through music, in a serious and steady manner”.) Reichardt’s songs of all sorts show their composer’s preference for the song “as a correct, complete whole, its real value consisting in the unity of the song”, and for a style of text-setting whose clarity is probably still unsurpassed, a deference to the spirit and structure of the poem, and an idealistic adherence to the dignified simplicity that he admired in folk art’ (*New Grove*).

Goedeke IV/3, 74, 22; Hirsch III, 1031; RISM R 856–859.

WITH EMBLEMATIC ENGRAVINGS

25 ISIDORUS A CRUCE. *Devoti admodum et consolatione pleni confessionales Psalmi septem in quibus peccator divinam pro criminibus clementiam deprecatur ... Nunc post Bambergensem quoque anni M.DC.LXXIII editionem denuo ... datur ... Illustratum praeterea est ultima hac editione piis aliquot iconismis opusculum. Dillingen, Johann Caspar Bencard, 1675.*

12mo, pp. [6], 144, [2 (blank)], with engraved frontispiece and 11 engraved plates; occasional light foxing; overall very good in contemporary calf over wooden boards, brass fore-edge clasps and catches; spine worn with small losses, some wear to corners and covers, wanting front free endpaper; faint pencil notes to front pastedown.

£450

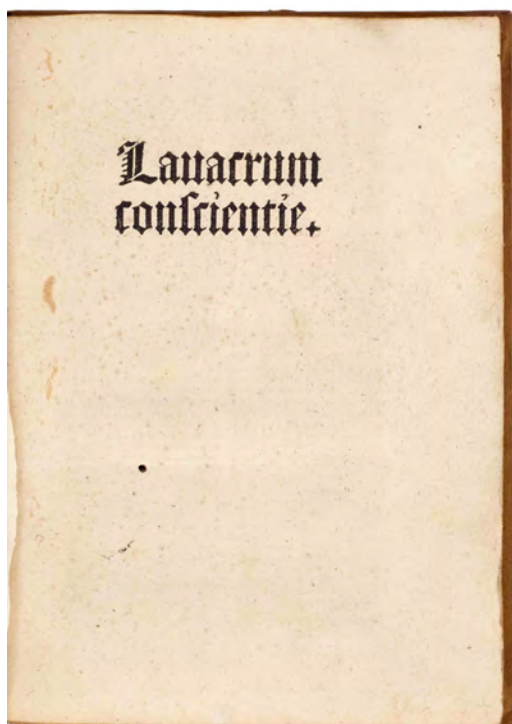
Rare illustrated edition of this work devoted to confession and seeking forgiveness for sins by Isidorus a Cruce (d. 1681), abbot of St Charles the Great in Prague.

In addition to its unusual title-page, which in fact extends over five pages, the work contains twelve attractive engraved emblematic plates, incorporating Biblical quotations, which include depictions of King David harping, children playing (one blowing bubbles), numerous devils (including several with noses in the shape of trumpets), a remarkable clock with a heart at its centre, and wild beasts attacking a man with an orb chained to his leg.

The Dillingen publisher Johann Caspar Bencard (1649–1720) issued mostly theological works but also produced several emblem books, listed in Landwehr's *German Emblem Books*.

VD17 12:101448X. **No copies traced in the UK or US.**





26 [JACOBUS DE GRUYTRODE, (attr.)]. Lavacrum conscientie [omnium sacerdotum]. [Colophon:] Cologne, Heinrich Quentell, 1504.

4to, ff. [i], 57, [1]; gothic letter in two columns, with a woodcut initial at beginning of text; occasional minor marginal dampstaining, wormhole in text sometimes resulting in loss of a letter (sense recoverable), but a very good copy in early nineteenth-century boards, red morocco lettering-piece on spine; slightly rubbed, upper joint cracked but firm; from the library of Robert Crewe-Milnes, first Marquess of Crewe (1858–1945), with bookplate.

£750

Rare edition of this popular late medieval treatise widely ascribed to the Carthusian monk Jacobus de Gruytrode (c. 1400–1475).

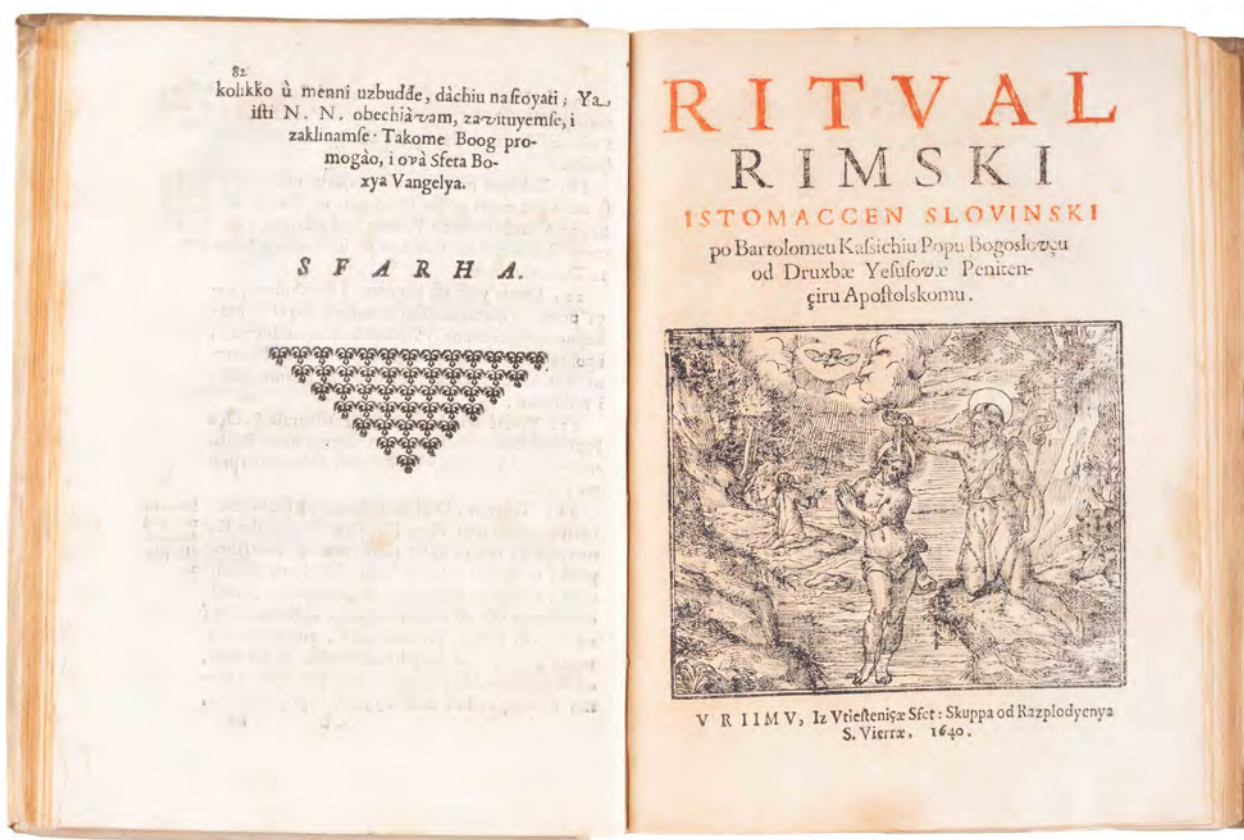
Essentially a handbook for priests, with a significant devotional element, it was first published between 1487 and 1489. According to Theodor Petreius, *Bibliotheca Cartusiana* (Cologne, 1609), the actual author is Johannes Meskirchius (Messkirch, d. 1511), a monk at the charterhouse of Güterstein near Stuttgart (for Messkirch see R. Deigendes, 'Bücher und ihre Schenker – Die Bücherlisten der Kartause Güterstein in Württemberg', in S. Lorenz, ed., *Bücher, Bibliotheken und Schriftkultur der Kartäuser. Festgabe zum 65. Geburtstag von Edward Potkowski*, Stuttgart 2002, pp. 93–115).

VD16 J 105. OCLC records only two copies outside Germany (National Library of Sweden and St. Bonaventure University). Not found in Library Hub.

EDIT16 51842; Schweiger II, 485; not in Adams.

Crotonienses A polli dicimus vult
 Locrenses Nonnam
 3
 Causa victoriae aespemur
 Locrenses huius sunt
 3 Castor & Pollux p. Locrenses
 Fune velocitas
 3
 Crotonienses a Lupa
 3
 Frugalitas virtutis
 3
 Dyonisius a Crotonienses
 3
 Legati ad Dyonem Senones
 Galli
 Verbis a Senonibus
 3
 Conditi
 Rhetia Gisa a Thufi
 3
 In Graecia cum Carthagini
 3
 Junioris Dyonisii
 3
 Junior Dyonisius
 3
 Sagina corporis

bellique prosperos
 uissent Appolli
 taciturni: ea rem
 ginti milia arm
 militum habeban
 gulos coepit: ut
 us uicerunt. Nec
 cessit: eosq. tam di
 ris armos habu
 nec ultra app
 eade die q. in Ita
 hac crotoniensiu
 pserant: mutasse
 plete negociatoru
 nia ad p. discende
 erat. Inde regres
 leges contederat:
 ad usum frugalit
 ciuitatu hac pest
 aliquos ex his lu
 sepatam a uiris do
 obsega in uiros
 oibus igerebat:
 gnitatis sue orna
 colecratens pferre
 p. ligatu sit: uide
 quodam nexi sepa
 te i le conuertu:
 hoies p. ere: cat
 uit. Ibiq. decessit
 Igitur Diony. tyran
 uimus expugna
 dif q. fortius cu
 tur: tantu uirtutis
 rior e. Sed Dion
 amq. petetes ad
 ti uel de tergo it
 & auxilii Gallo
 uas q. rendi itesti
 dibus thuscos ex
 codiderunt tuse
 te Rhetio: q. cod
 ercitu bellu: qd
 us inimicus Sun
 uetu exercitus &
 eto senatus consul
 aut loq. cu hoste
 no Italia capieba
 Iul
 Xtind
 Di
 unu
 us ite
 roge ad diuision
 popularium cor
 foret. Igitur nexog
 cunq. deliniam
 gnatos tantum
 spes qd. confort
 emulis in segni
 traxit: adeo ut no



FIRST CROATIAN MISSAL

28 [KASIC, Bartol, or Bartholomaeus CASSIUS.] *Rituale Romanum Urbani VIII Pont. max. lussu editum illyrica lingua. Rome, Congregatio de Propaganda Fide, 1640.* [issued with:]

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

Two parts in one vol., 4to, pp. [34], 82; 450, [2]; I: text printed in red and black, diagrams to text, engraved vignette on title, typographic tailpiece; II: 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 as 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. The Missal is adorned with many woodcuts and includes musical notation.

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.

LATIN-ARABIC MEDICAL GLOSSARY

29 KIRAM, Zeki Hasmet. Vocabularium anatomiae latine-arabice. [Qāmūs al-tašrīḥ Lātīnī-‘Arabī]. Berlin, Morgen- und Abendland-Verlag, 1923.

8vo, pp. 84, [2], [10, advertisements]; text in Arabic and Latin throughout; some light uniform browning, but otherwise clean and fresh; in the original printed wrappers, ownership inscription to inside of front wrapper. £375

First edition of an uncommon glossary of anatomical terms in Latin with corresponding translation in Arabic, intended for Arabic-speaking medical students studying in European universities, by army officer turned Berlin publicist, arms dealer, and Muslim activist Zeki Kiram (1886–1946).

This Latin-Arabic glossary, together with the Latin-Turkish one, were the first published works of the newly established Morgen- und Abendland-Verlag (an advertisement for which is to be found at the end of the volume, alongside advertisements for, among other things, Zeiss microscopes, and the manufacturers and retailers of

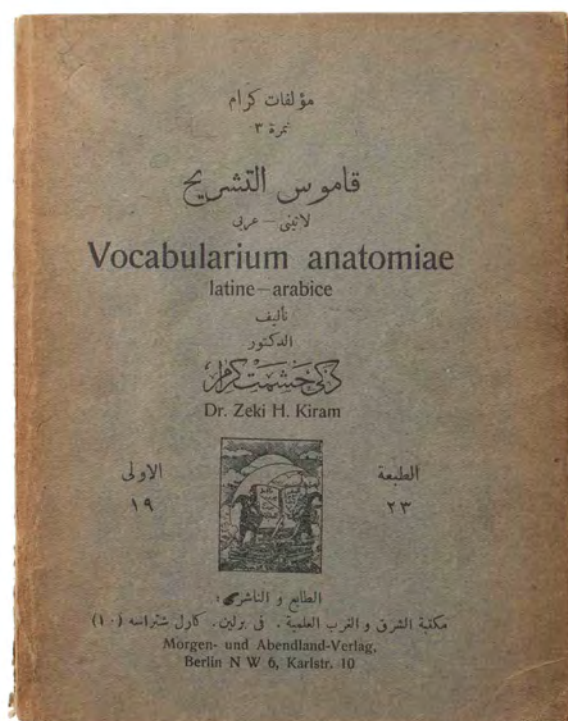
various types of medical equipment), a publishing house and bookshop founded by Kiram in partnership with his wife Gertrud Neuendorff (1886–1983).

‘Zekî Hishmat-Bey Kirâm (1886–1946) was a former Syrian officer in the Turkish army. He was transferred to Berlin for medical treatment after being wounded during World War I. After his settlement in Germany, he established himself as a Muslim publicist and took a prominent position in Berlin (1920s–1940s). The Berlin of Kirâm’s time witnessed a lengthy history of Muslim émigré activism, boasting numerous Muslim publications and established Muslim institutions. Besides, Kirâm played a rather significant role as an agent in Germany’s arms deals with the Muslim world through his mediation with the authorities of Saudi Arabia, Yemen, Iraq and Afghanistan’ (Umar Riyad, ‘From an Officer in the Ottoman Army to a Muslim Publicist and Armament Agent in Berlin’, *Bibliotheca Orientalis* 2006, p. 238).

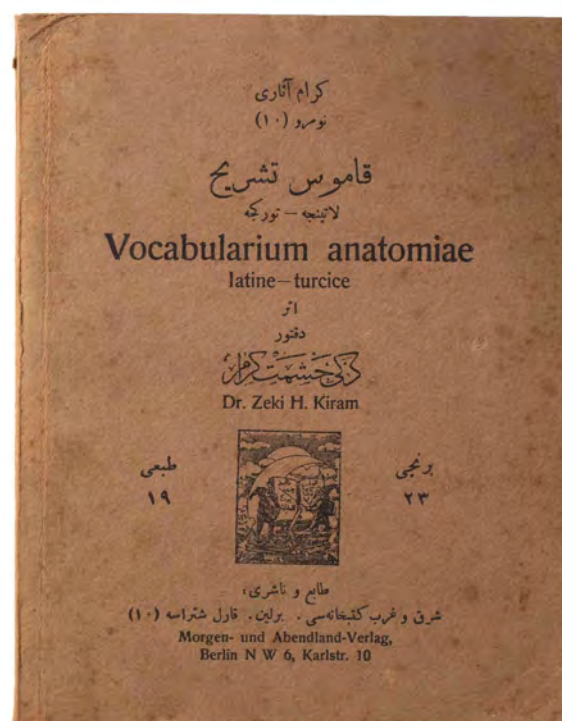
Kiram studied dentistry at the Friedrich-Wilhelms Universität, and in addition to his medical and publishing interests, he was president of the Berlin branch of the General Islamic Congress, a prolific pamphleteer, and later, an agent dealing with arms exports to Saudi Arabia and Afghanistan in the late 1930s. For a survey of Kiram’s life and activities, see Umar Riyad, ‘From an Officer in the Ottoman Army to a Muslim Publicist and Armament Agent in Berlin’, *Bibliotheca Orientalis* 2006, pp. 235-268.

OCLC finds four copies in the US, at Columbia, NYPL, NLM, Hebrew Union College, two in Germany, one in Sweden, and one in the Netherlands.

[29]



[30]



ENABLING TURKISH STUDENTS IN GERMANY TO STUDY MEDICINE

30 KIRAM, Zeki Hasmet. Vocabularium anatomiae latine-turcice. [Qamūs tešrih lâtînge-türkçe]. Berlin, Morgen- und Abendland-Verlag, 1923.

8vo, pp. 84, [12, index and advertisements]; text in Ottoman Turkish and Latin throughout; some light uniform browning, but otherwise clean and fresh; in the original printed wrappers. £375

First edition of a comprehensive glossary of anatomical terms in Latin with corresponding translation in Ottoman Turkish, intended for medical students among the increasingly large Turkish community in Germany, by the Syrian Ottoman officer turned Berlin publicist, arms dealer, and Muslim activist Zeki Kiram (1886–1946).

The glossary also includes advertisements in Turkish for, among other things, Zeiss microscopes, and the manufacturers and retailers of various types of medical equipment, suggesting a publication designed specifically for medical students and professionals. Among the advertisements are also some for publishers and bookshops, including Kiram's own Morgen- und Abendland-Verlag (Maktabat al-Sharq wa-l-Gharb al-Ilmiyya fî Berlin), which he started in partnership with his wife, Gertrud Neuendorff (1886–1983).

'Zekî Hishmat-Bey Kirâm (1886–1946) was a former Syrian officer in the Turkish army. He was transferred to Berlin for medical treatment after being wounded during World War I. After his settlement in Germany, he established himself as a Muslim publicist and took a prominent position in Berlin (1920s–1940s). The Berlin of Kirâm's time witnessed a lengthy history of Muslim émigré activism, boasting numerous Muslim publications and established Muslim institutions. Besides, Kirâm played a rather significant role as an agent in Germany's arms deals with the Muslim world through his mediation with the authorities of Saudi Arabia, Yemen, Iraq and Afghanistan' (Umar Riyad, 'From an Officer in the Ottoman Army to a Muslim Publicist and Armament Agent in Berlin', *Bibliotheca Orientalis* 2006, p. 238).

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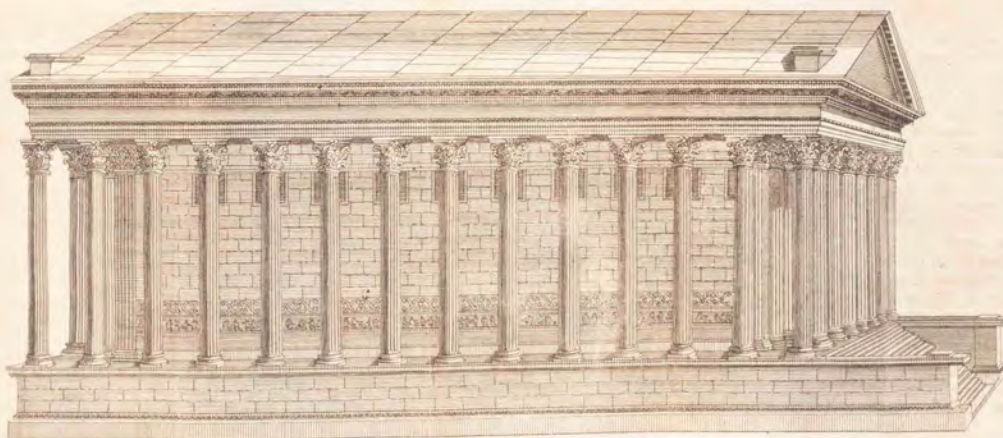
OCLC finds only two copies in North America, at Illinois and McGill, along with copies at National Library of Israel, German National Library, and at the Humboldt-Universität Bibliothek in Berlin. Library Hub finds a single copy in the UK, at the British Library.

tout soit digne d'admiration dans le Temple, on n'en fait que pour redoubler en parcourant la superbe galerie de colonnes, où le péristyle qui regne dans tout le pourtour extérieur de ses murailles.

Cette galerie est composée de quarante colonnes, savoir deux de chaque côté sur la longueur, huit sur le derrière, & autant devant le Portail. Celles-cy forment la double ordonnance de colonnes & ornent le frontispice du Temple de la manière qu'il a déjà été dit à quoy on doit ajouter qu'elles sont élevées sur des bases, qui sont fleur du dernier degré. Toutes les autres sont posées sur un grand socle lobate, ou pied d'estal continu, & est la suite de celui dont on a parlé à l'occasion des trente degrés du frontispice, ayant les mêmes ornemens sur toute sa longueur qui est aussi celle de la galerie, où l'on trouve environ trente quatre toises de chaque côté, sur trois toises de largeur.

Nous ajouterons que le bas de tous les murs extérieurs du Temple

Elevation en Perspective d'un côté extérieur du Temple de Balbek.



THROUGH SYRIA AND LEBANON

31 LA ROQUE, Jean de. *Voyage de Syrie et du Mont-Liban*. Contenant la description de tout le pays compris sous le nom de Liban et d'Anti-Liban, Kesroan, etc. ... la description des ruines d'Heliopolis ... avec un abrégé de la vie de Monsieur de Chasteuil ... Tome I [- II]. Amsterdam, Herman Uytwerf, 1723.

Two vols in one, 12mo, pp. I: [12], 280, II: 270; with 8 engraved plates (some folding) in the first vol. and one in the second; titles in red and black; engraved initials; some spotting and browning; overall very good in contemporary sprinkled calf; expertly rebound to style, with gilt decoration and lettering-piece; some wear to covers; early inscription in ink 'Muysson' to front free endpaper. £1500

Second edition (first Paris 1722) of La Roque's account of his first journey to the Arab world, undertaken in 1689 when he visited Syria and Lebanon. The son of a Marseille coffee merchant, La Roque (1661–1745) was a journalist, traveller, and one of the founders of the Académie de Marseille. Here he describes local customs and geography, the ancient ruins at Baalbek, the Maronites, and the French hermit François de Chasteuil. The handsome plates depict the Lebanese cedar tree, the Temple of Bacchus at Baalbek, various ancient Greek coins, the course of the Orontes River, and the seal of the Maronite patriarch.

La Roque also travelled down the Red Sea as far as Yemen, and to Palestine. He is perhaps best known for his *Voyage de l'Arabie heureuse* (1715), with its famous description of coffee.

Cf. Atabey 674 (first edition).

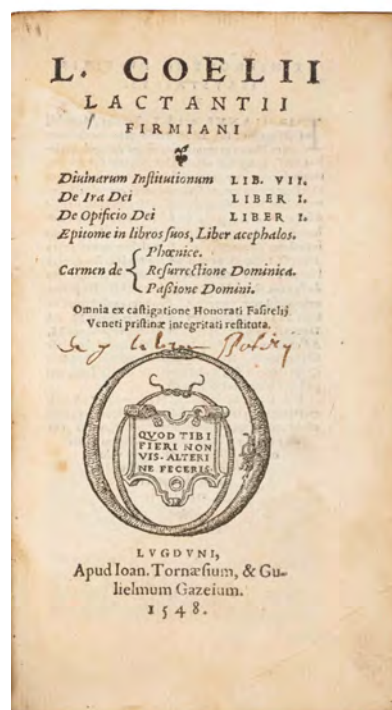
FROM THE LIBRARY OF ANDRÉ MORELLET

32 LACTANTIUS, L. Coelius, and Onorato FASCITELLI (editor). [Opera:] Divinarum institutionum lib. VII, De ira Dei liber I; De opificio Dei liber I; Epitome in libros suos, Liber acephalos; Carmen de phœnice, Resurrectione Dominica, Passione Domini. Lyons, Jean de Tournes and Guillaume Gazeau, 1548.

16mo in 8s, pp. 787, [44], [1 (blank)]; woodcut device to title, woodcut initials, slightly toned in places, marginal light damp-stains to a few leaves; otherwise a very good copy in contemporary French red morocco gilt to a panel design, filleted in gilt with centre- and corner-pieces, spine gilt in compartments, lettered directly and tooled with fleurons, board-edges tooled and turn-ins filleted, edges gilt; front joint skilfully repaired; spine lettered 'P.L.R.' in gilt to top compartment, near-contemporary ownership inscription 'Ex libris Boter' (?) to title; bookplate of André Morellet to upper pastedown (see below). £1250

First edition of Lactantius's *Opera* to be printed by de Tournes and Gazeau, in an attractive contemporary French morocco binding, from the library of André Morellet, a friend of Benjamin Franklin, and translator of Beccaria and Jefferson.

André Morellet (1727–1819), liberal economist and Enlightenment philosopher, owned an extensive library which attracted attention both for its contents and comfort. As noted by Frances Burney to her father in 1811, "The Abbé Morellet, now 85 or 86 ... has a bookery in such elegant order, that people beg to go & see it" (Medlin, p. 584).



Though moved during the Terror, forced to sell items by necessity, and diminished by theft in 1817, at the time of its dispersal in 1819 the library listed over 4700 items in its sale catalogue (see *Catalogue des Livres de la Bibliothèque de Feu M. l'Abbé Morellet...* Paris, Verdières, 1819, this volume being lot 97).

The device on the bookplate, showing the monogram 'AM' within the motto 'veritas omnia vincit', first appeared printed on the title of Morellet's 1795 pamphlet *La cause des pères*, though he had explained its use in a pamphlet of February 1789: 'My hope of victory ... is founded on the force of reason, which combats for me. *Veritas omnia vincit*, truth triumphs over all. This is my motto, my war cry, the basis of my confidence' (*Lettres a la noblesse de Bretagne*, p. 4, trans. Medlin).

Of several thousand books known to have belonged to Morellet, Medlin could in 1996 trace recent references to only sixteen.

USTC 150010; Maggs, *A Catalogue of French Manuscripts and Books*, catalogue 884 (1962), item 36 (this copy). For the library of André Morellet, see Medlin, 'André Morellet's Library' in *Libraries & Culture* 31, no. 3/4 (1996, pp. 574-602.

FROM DE THOU'S LIBRARY

33 LE MIRE, Aubert (editor). *Rerum toto orbe gestarum chronica a Christo nato ad nostra usque tempora. Auctoribus Eusebio Caesariensi episcopo, B. Hieronymo presbytero, Sigeberto Gemblacensi monacho, Anselmo Gemblacensi abbate, Auberto Miraeo Bruxell. aliisq[ue]. Omnia ad antiquos codices mss. partim comparata, partim nunc primum in lucem edita ... Antwerp, apud Hieronymum Verdussium, 1608.*

4to, pp. [88], [8], '120' (i.e. 420), [4 (index)], with main title and three divisional titles; woodcut devices to three of the titles, initials, tail-pieces; slight paper flaw to A2, slightly toned; very good in contemporary red morocco, triple gilt fillet border to covers, spine gilt in compartments, direct lettered in two, all edges gilt; a little worming at foot of spine, some wear to joints, corners and edges; from the library of Jacques Auguste de Thou, with his gilt arms impaling those of his second wife Gasparde de la Chastre to covers, and gilt monogram to spine compartments, '3. C. P. T. 3. F. 85' inscribed in ink to front pastedown. £3750

First edition of this collection of chronicles, covering sixteen hundred years of world history from the birth of Christ to its publication, composed by the ecclesiastical historian Aubert le Mire of Brussels, this copy from the library of Jacques Auguste de Thou.

The volume opens with Eusebius of Caesarea's chronicle to the year 329 AD, with St Jerome's supplement to 381. This is followed by Sigebert of Gembloux's medieval *Chronicon* covering the period between 381 and 1112, with additions up to the year 1225 by Anselm of Gembloux and others. The final part comprises Le Mire's own chronicle ('ex vetustis scriptoribus') from 1200 to 1608, ending with an index directing the reader to passages relating to, for



example, Jerusalem and Rhodes, numerous emperors, kings and popes, religious and military orders, plagues and earthquakes, and the invention of printing, which is discussed at length under the year 1440. A pupil of Justus Lipsius, Le Mire (1573–1640) enjoyed a successful ecclesiastical and diplomatic career, and wrote prodigiously, particularly on monastic orders and Belgian history.

Provenance: Jacques Auguste de Thou (1553–1617), friend of Montaigne, president of the Parlement de Paris, historian and book collector, served as canon at Notre Dame and played a central role in the life of the French church. He was one of the negotiators of the Edict of Nantes, and spoke against the principles established in the Council of Trent on behalf of the Gallican Church. His library numbered around thirty thousand books and was famed as the most splendid of its time. After de Thou's death, it was acquired by the Marquis de Ménars, then sold to the Cardinal of Rohan in 1706 and inherited by the Cardinal's nephew, the Prince of Soubise.

Le Mire is known to have corresponded with de Thou, and may well have visited de Thou's library during his diplomatic mission to France in 1609, when he found time to tour numerous notable Parisian collections.

USTC 1003327.

RARE:
LUTHER ON PREDESTINATION

34 LUTHER, Martin. Eyn Sendbriff ...
uber die frage. Ob auch yemandt, on glawben
verstorben selig werden müge &c. An Er
Hansen von rechenberg zur freystad &c.
[Wittenberg, N. Schirlentz, 1522].

4to, pp. [8]; with woodcut architectural
border to title, dated 1522; noticeable but not
intrusive stain at gutter reaching up to the
inner upper corner in the quire, light
waterstaining to the outer margin, leaves
inconspicuously reinforced at gutter, the
extreme lower rule of the woodcut border just
shaved; a good copy in modern quarter calf,
marbled boards. £1500

**First edition, rare, of a momentous letter
on predestination** addressed by Luther to his
friend Hans von Rechenberg.

Luther meditates on the subject of
predestination and salvation by faith; while
firm in his notion of faith as a necessary
requisite for salvation, he outlines the
possibility that the gift of faith and therefore
salvation could be obtained after death.

Hans von Rechenberg (1480-1534), a crucial
protagonist in the dissemination of the
Reformation in Silesia.

Benzing 1267.





A WONDER WORM

35 MARINIS, Dominico de. *Dissertatio philosophico-medica de re monstrosa à Capuccino Pisauri per urinam excreta. Plura de sanguinis grumis, polypis, serpentibus, ac praecipuè de vermibus in corpore humano procreatis non iniucunda complectens ... Rome, typis Iacobi Mascardi ... sumptibus Ben Carrarae, 1678.*

12mo, pp. [20], 143, [1 (errata)]; full-page woodcut of worm to *5v, woodcut initials and tailpieces; closed tear to title neatly repaired to verso without loss, some light damp staining (most noticeable at end) and very light browning; a very good copy in later vellum, edges sprinkled red. £1850

First edition of this scarce dissertation on worms focussing on the extraordinary case of a capuchin preacher from Pesaro who in 1677 passed a 'monster' worm in his urine, which upon subsequent examination was declared to be a serpent. The *Dissertatio* begins with a prefatory letter in Italian by Alessandro Cocci discussing the case of the capuchin friar Stefano da Cammerino who for 13 months had suffered from kidney pains and bloody and lumpy urine. Following treatment by Cocci and Cesare Cesareo, Cammerino passed, with excruciating pain, a long thin worm through his urinary meatus, initially trying to pull it out, only to break it in two, and then passing the remainder, to his subsequent great relief.

The worm caused much local interest and Cocci describes how it was initially put on display to satisfy the curious, before being examined under a microscope. The conclusion of this examination was that the 'prodigio della natura' passed by Cammerino was in fact a serpent. As well as considering Cammerino's case, de Marinis examines polyps and worms more generally, discussing their generation, anatomy and size, and the parts of the human body affected by them and from which they are expelled.

Krivatsy 7453; Wellcome IV, p. 55. Only two copies in the US listed on OCLC (Minnesota and NLM).

KNIGHTS AND NUNS

36 MICHELI Y MARQUEZ, José. Tesoro militar de cavalleria. Antiguo y moderno modo de armar cavalleros, y professar, segun las ceremonias de qualquier orden militar ... *Madrid, Diego Diaz de la Carrera, 1642.*

Folio, ff. [6], 118; woodcut arms to title, numerous woodcuts within text (several repeated); f. 48 with loss to outer margin and part of text (old repair), most quires browned due to paper stock, occasional light damp staining; overall good in contemporary limp vellum, title inked to spine; a little wear to spine and edges, light marks to covers; inscription dated 1707 and modern ink note to front free endpapers. £500





The original Greek is here accompanied by a Latin translation by the Danish historian and philologist Niels Krag (or Cragius, 1550–1602), whose best-known work, *De Republica Lacedaemoniorum*, was published in the same year and draws on Nicolaus's description of the Spartans; the two works are often found together.

The apparent publisher of both works, Pierre de Saint-André (1555–1624), was a member of the Calvin-Commelin printing dynasty and appears in numerous imprints between 1574 and 1608. He was, however, never a printer, and appears to have pursued a career as a hat-merchant instead; Bremme suggests that he lent his name to his half-brother Jean Calvin, whose own name – if confused with that of his uncle, the reformer – might hinder sales in Catholic markets.

See Bremme, *Buchdrucker und Buchhändler zur Zeit der Glaubenskämpfe* (1969), pp. 225-226.

ANNOTATED BY THE AUTHOR'S COLLABORATOR

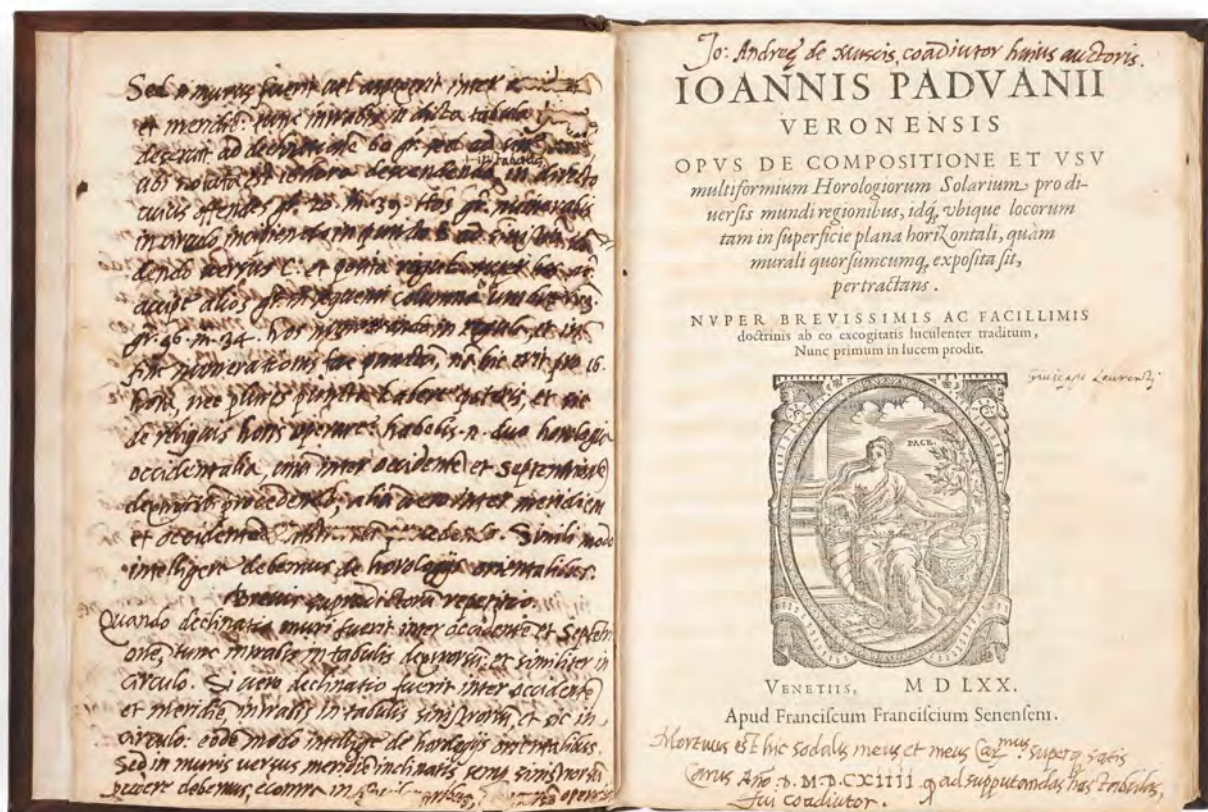
38 PADOVANI, Giovanni. Opus de compositione et usu multiformium horologiorum solarium pro diversis mundi regionibus, idque ubique locorum tam in superficie plana horizontali, quam murali quorsumcumque exposita sit, pertractans ... Nunc primum in lucem prodit. *Venice, Francesco de Franceschi, 1570.*

4to, pp. [8], 110, [2]; woodcut device to title, engraved initials, tables and woodcut diagrams throughout; minute hole to K2 (not touching text), light foxing to sig. M, a few small marks, otherwise an excellent copy in modern dark brown calf, covers panelled and ornamented in blind and lettered with author, title and date; extremities lightly rubbed; ownership inscription of Johannes Andrea de Muscis (*see below*), with his occasional marginal notes and two leaves of his manuscript notes bound before the title (quite fragile, some holes where ink has eaten paper away, some bleed through); signature of Giuseppe Laurenti to title, acquisition note to rear free endpaper 'Compro a di 3 Marzo 1608...'
£2500

Scarce first edition of Padovani's treatise on sundials, providing illustrated instruction on the use of various horizontal and vertical sundials and on calculating latitude, this copy owned and annotated by the author's friend and collaborator Johannes Andrea de Muscis.

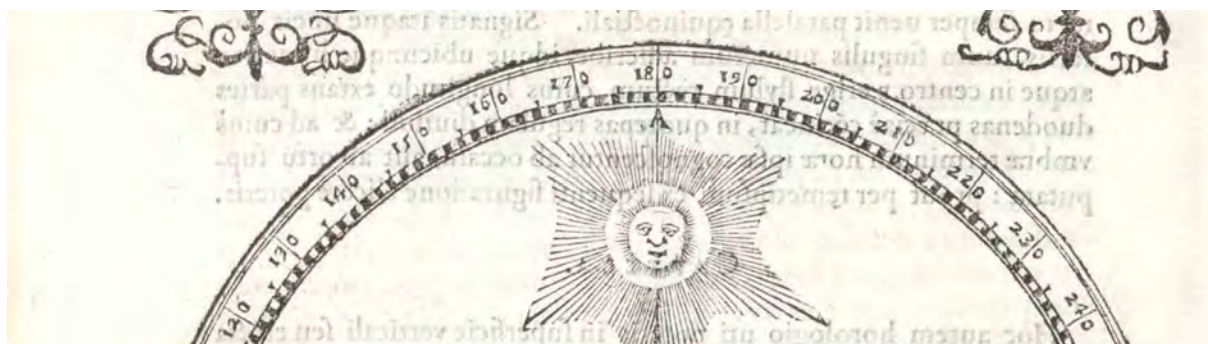
A second edition appeared in 1582. Padovani was an Italian mathematician, astronomer, and musical theorist from Verona, a student of Pietro Pitati, and the author of numerous works relating to time.

The owner and annotator of this copy gives his name at the head of the title-page as 'Jo. Andrea de Muscis', describing himself as 'coadiutor huius auctoris'. He provides more detail in a note below the imprint: 'Mortuus est hic sodalis meus ... an[n]o d. MDCXVIII q. ad supputandas has tabulas fui coadiutor'. Johannes Andrea de Muscis assisted Padovani in the computation of the numerous tables which embellish the text, giving latitudes of European cities, data for spacing hour markers, occidental and oriental declinations, and altitudes.



On two leaves bound before the title-page, de Muscis has added detailed notes providing clarification on using the printed tables of declination, headed 'Sumariu[m] in tabulis pro declinatione muri ta[m] ad ortu[m] q[uam] ad occasu[m] plitudine 45 graduu[m]', ending with a brief summary ('Breuis supradictoru[m] repetitio'). These notes again indicate de Muscis's close relationship with the author, of whom he writes, 'hic bonus vir amicus meus, cu[m] quo stricte conversabam et sepiissime de hac re adlocutus sum ... bene docuit varia componere horologia'. The few notes within the text in de Muscis's hand include one correcting two dates in accordance with Gregorian calendar reform, and another annotating the diagram on p. 41.

EDIT16 CNCE 27991; Houzeau & Lancaster 11375 ('belle édition, rare'); Riccardi I.II, 232 ('bella e rara ediz.'): USTC 846034. Library Hub records copies at Oxford and the National Library of Scotland only.



FOUR-COLOUR-PRINTED ALCHEMY

39 PANTHEO, Giovanni Agostino. Voarchadumia contra alchimiam: ars distincta ab archimia, et sophia: cum additionibus, proportionibus, numeris, et figuris opportunis Ioannis Augustini Panthei Veneti sacerdotis. Venice, [Giovanni Tacuino], 1530.

4to, ff. 69; without the final blank Q6; **title and f. 2^v printed in yellow, green, red, and gold** (alloy-gilt, oxidised), title within a woodcut architectural border printed in black and yellow, two headlines (f. 7^r and f. 8^v) printed in yellow, with a double-page map of Venice and 11 full-page woodcut illustrations, large woodcut initials; contemporary marginal annotation in margin of f. 42^r and some early underlining; some light soiling, outer margin of title partially cut away and neatly repaired (not affecting image); recently cased in eighteenth-century Italian vellum over boards, spine lettered in ink. £18,000

First edition, first issue, of this rare alchemical work, highly unusual for its early use of four-colour printing.

Pantheo was a Venetian priest who published, in 1518, the alchemical *Ars transmutationis metallica*. 'Portions of this were reproduced in the *Voarchadumia* in 1530, but [it] is quite a distinct work and is much enlarged. Pantheus wrote against spurious alchemy and he deals partly with the assay of gold, which is illustrated by drawings of rolling mills, furnaces of various sorts with the accompanying apparatus and a balance and weights, and partly with the chemical preparation of various substances which were made at Venice in his time and were used in the arts. He describes, for example, the manufacture of white lead and of an alloy for mirrors ... Pantheus was a priest of Venice, but seems nevertheless to have been devoted to chemical research. The word *Voarchadumia* – barbarous, as it has been styled by some writers – is compounded, according to the author himself, of a Chaldee word signifying gold, and of a Hebrew expression meaning "out of two rubies", and he explains it all as equivalent to "gold of two perfect cementations", that is, thoroughly refined' (Ferguson).

'It seems probable that, after the publication of [the *Ars transmutationis metallica*], someone called to the attention of its author or the papal court or the Venetian government the existence of a papal decretal and a decree of Venice against alchemists. For in 1530 Pantheus brought out with the same printer at Venice a book entitled *Voarchadumia* ... As [the] title suggests, he now professed to be writing not on alchemy but on *Voarchadumia*, an art distinct from alchemy. This *Voarchadumia* he represented as true wisdom, the very opposite of alchemy, a sort of "cabala of metals", handed down from Tubal Cain through the Chaldeans and Indians ... The work opens with prefaces to the doge and to the papal legate. Yet he repeats most of his work of 1518 in the course of the *Voarchadumia*. The volume also includes woodcuts of alchemical furnaces and apparatus and a bird's-eye view of Venice and its surroundings' (Thorndike, *A history of magic and experimental science* V, pp. 539-40).

Hospitali pauperū incurabilium Ciuitatis Venetiarum applicentur. Data: & cetera.

A. Episcopus Pelen. Legatus.

Robertus Magius.

Le. de Magistris.

Concessio Clarissimorum. D. Capitum Illustrissimi consilii Decemviri pro impressione huius operis.



INFRASCRIPTI CLA. D. Capita Illustrissimi CONSILII. X. Vitis, & optime intellectis relationibus infrascriptis datis cum iuramento. D. Antonii de Fatis: & D. Victoris Fausti doctorū: super quodam opere composito per Venerabilem. D. Ioannem Augustinum Pantheum Venetum, circa metallicas transmutationes, concesserunt eidem. D. Ioanni Augustino: & ita presentis serie concedunt, & permittunt: ut possit imprimere opus antedictum, & ita iusserunt annotari.

D. Hieronymus Lauredanus.

D. Hieronymus Barbadius. Capita: & cetera.

An. de Francisco Illustrissimi CONSILII. X. et Secretarii

ANDREÆ GRITII ILLVSTRIS. Venetorum Principi, Ioānes Augustinus Pantheus Veneret sacerdos, Imperium foelix, ac diuturnum.



Vimus ille Opifex rerum, cuius sapientiae non est terminus, omnipotentia sua, hominem homini conciliat ad uitae societatem. Haec autem societas & cōgregatio, Ciuitas & Respublica nuncupatur. Ciuitas autem omnis & si naturalit, communi q; totius populi consensu, & Iustitiae robore conficitur & conseruetur, Venetorum tamē CIVITAS SANCTA, praecipua quada diuini Numinis prouidentia, ex multarum circūquāq; urbium optimatibus, seuitiam & immanitatem Atile totam tunc cūuallantis Italiam, confugientibus (cui quōdam per aream Noë a diluuiō paucis seruatis) primū hūc in locum, ut infra (anno Christi Iesu primo & uigesimo supra quadrigētesimū, octauo Calēdas Aprilis: in hora & in angulo meridiē) fixa est & congregata. Deinde q̄uāris bellorum turbibus agitata sit sapius ac uexata: diuina tamen opem per adiuta, tātum creuit, ut & omnium aliarum rerumplicarū (quacūque fama celebrētur) nullius prorsus indigeat. Nam dici non potest q̄ rectis sapientissimorum Principum consiliis, q̄ fortibus factis, q̄ sanctis Patrum

Ber. Iustitia
ni de origi
ne urbis Ve
netorum in
principio .c.
Sita erat ri
ualta.

A iii

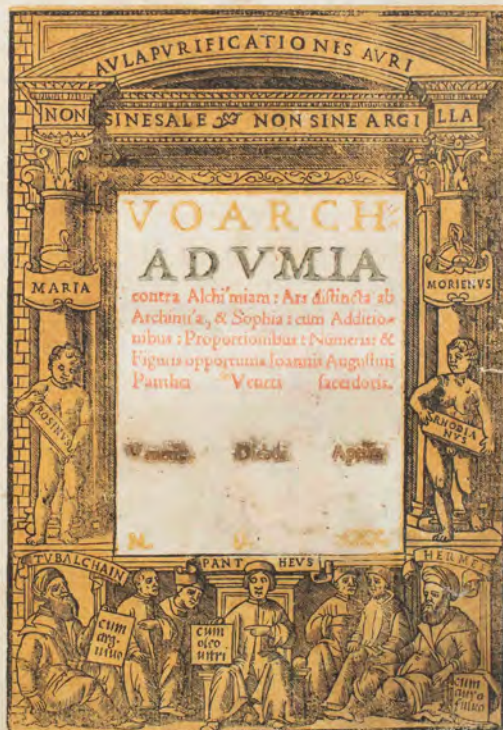
es: Fauonius:
as: Lubricum:
Menstruum:
Sedena: Se
berma metal
tus: Vespera:
& Ziua: idē
itatis uitane



misionis, seu
n. Nā (ut ait
et tria scire:
& qualiter

ca auscultae
incipium, &
st primo, &

Natura qd



In the margin of f. 38^r is printed a symbol which is strikingly similar to that used by John Dee in his *Monas hieroglyphica*. Dee owned and extensively annotated a copy of the *Voarchadumia* and it seems likely that his symbol, which first appears on the title of the *Propaedeumata aphoristica* in 1558 and then, most famously, in the *Monas hieroglyphica* of 1564, is derived from Pantheo's. 'For Dee it was a powerful symbol both of creation and of the unity of the sciences' (ODNB).

This edition of this work is particularly important as one of the earliest examples of four-colour printing; the title and A2^r are both printed in yellow, green, red, and gold, with the title framed by a woodcut architectural border printed in black and over-printed in yellow, showing the author seated at the centre of the lower border between famous historical alchemists.

'There is an augmented issue with four leaves inserted between the title leaf and A2 – the first a blank, the others numbered 0, 00 and 1' (Mortimer).

Caillet 8275; Duveen p. 449; Ferguson II, p. 166; Mortimer 354; Neu 3044; Rosenthal 649; Sander 5407.

LOVE LETTERS AND LITERARY VENTRILOQUISM FROM THE LIBRARY OF TYCHO BRAHE'S NEPHEW

40 PARABOSCO, Girolamo. Libro primo [– quarto] delle lettere amoroze di M. Girolamo Parabosco. Con alcune altre di nuovo aggiunte. *Venice, Domenico Farri, 1581.*

Four parts in one vol., 8vo, ff. 71, [1 (blank)]; 48; 55, [1 (blank)]; 96; signatures continuous, text in italic, separate title-pages to each book with woodcut device, woodcut initials; occasional light marks; very good in contemporary limp vellum with yapp edges and remains of green ties; staining to upper cover, some creasing and light wear; stamp of 'Greve Scheel' and 1599 ownership inscription 'Georgius Schiell' to title-page, **3 French love poems in a near-contemporary hand to rear free endpaper totalling 54 lines ('Helas permetras tu', 'Amour ma pris par la ficelle', 'Odieux qui du pourpris celeste'), French love verse in another near-contemporary hand to front endpapers**, totalling 23 lines, later ownership inscription 'Jehan' to front free endpaper, crossed out in ink. £900

Uncommon collected edition of Girolamo Parabosco's (1524–1557) immensely popular letters to anonymous lovers, literary contemporaries, and a courtesan, with several letters written from a female point of view, **this copy formerly in the possession of Tycho Brahe's nephew and with several manuscript love poems.**

The sixteenth century saw an exponential increase in the demand for vernacular collections of letters, particularly for material that reflected women's voices. Parabosco's impersonation of the authentic female perspective in his 'lettere scritte per donne' (vol. I, ff. 52v–58v; vol. III, ff. 17v–18^r, ff. 32v–33^r) is perhaps born of a desire to capitalise upon the 'demand for women's letters that was not being fully met, given that women still published in far smaller numbers than men' (Ray, p. 14).



Addressed to anonymous male interlocutors, the letters present female authors characterised by lovesickness and passion: 'I languish for you, my sweet lord ... even if your beauty is matched only by your cruelty' (vol. IV, ff. 5v-6r, *trans.*). The letters included in vol. IV are followed by Parabosco's responses in order to display his mastery of the epistolary genre. His letters epitomise the seeming effortlessness prized by readers and writers of *lettere familiari* alike: as contemporary writer Lucrezia Gonzaga writes, his letters are neither 'clothed in artifice, nor puffed up from excessive revision, but rather speak plainly' (Ray, p. 3, *trans.*). Indeed, Parabosco's *Lettere amorose* were among the most popular anthologies of letters of his time, volume I alone having been reprinted thirty-two times between 1541 and 1617. They seem to have been affected neither by the 1580 condemnation of love letters by the Index of Parma, nor of anonymous love letters by the Index of Sixtus V in 1590 (*ibid.*, p. 231).

Provenance: with the stamp and 1599 ownership inscription of Georg Schiell (i.e. Jørgen Christensen Skeel, 1578–1631). **The nephew of Tycho Brahe, Skeel was named head of Denmark's military (Rigsmarsk) in 1627, the highest office in the realm after the king's deputy and chancellor (Dansk Biografisk Leksikon).** Brahe had arranged for Skeel's older brother, Albret, to study at the University of Padua in 1590; Jørgen followed in Albret's footsteps shortly afterwards, studying civil affairs at the universities of Strasbourg (1590-92), Orleans (1596), and Padua (1597), additionally stopping at Venice and Naples before returning to Denmark in 1598. The present copy, dated only a year later, is perhaps a souvenir of his studies in Italy.

Adams P255; BM STC Italian, p. 489. See M.K. Ray, *Writing Gender in Women's Letter Collections of the Italian Renaissance* (2009), and, on Skeel, *Historia scholae cathedralis Arhusiensis* (1817), pp. 90-91.

APOCALYPTIC PLATES

41 PEIL, Johann. *Tabula processum seu ordinem ultimi divini et criminalis iudicii exhibens; cum adjunct eiusdem brevi demonstratione ex Biblicis textibus et rationibus, quibus figurae undecim tabulam illustrantes suo quaeque loco inseruntur, additurque cantio germanica, quae eandem totam continet. Cleves, Gerhard Verstegen, 1625.*

Small 4to, pp. [4], 82, with 11 engraved plates and a folding letterpress table; without the five-leaf German appendix 'Ein geistlich Lied' (see below); some browning and foxing, particularly towards end, title backed at time of binding, one plate and final leaf strengthened at inner margin, light stain in margin of one plate; a very attractive copy in early nineteenth-century English straight-grained dark blue morocco gilt, edges gilt and gauffered. £1800

First edition of this strange and rare treatise on the Apocalypse and the Last Judgement, illustrated with dramatic plates by Gillis van Scheyndel. It is the first book printed at Cleves in the Lower Rhine region of northwestern Germany. At the head of each plate appears a letter (or letters) which serve as a key to the relevant part of the text.

The present copy is without the five-leaf 'cantio Germanica' announced on the title, which has its own German title-page 'Ein geistlich Lied von dem Procesz des jüngsten Gerichts' dated 1625 and is not obviously related to the Latin treatise which precedes it.



Provenance: probably George Spencer-Churchill (1766–1840), Marquess of Blandford and later fifth Duke of Marlborough (see sale catalogue of the Whiteknights library, Evans, 26 June 1819, lot 3335, in 'blue morocco'); Henry White (1761–1836), clergyman and friend of Samuel Johnson, with his ownership inscription dated 14 July 1819 on front free endpaper; Sir Thomas Phillipps, with his characteristic pencilled inscription 'MHC' on front pastedown (adjacent to a partly erased pencil inscription apparently reading 'Puttick' and price); subsequently in the library of the Barons Harlech.

Brunet IV 469; Graesse V 186 ('ouvrage bizarre'); VD17 23:631970D (recording two copies: Göttingen and Wolfenbüttel). OCLC records five copies only: Amsterdam (two), the British Library, the Huntington, and Utrecht.

POSTEL'S MOST IMPORTANT WORK

42 POSTEL, Guillaume. De orbis terrae concordia libri quatuor, multiuga eruditione ac pietate referti, quibus nihil hoc tam perturbato rerum statu vel utilius, vel accommodatius potuisse in publicum edi, quivis aequus lector iudicabit . . . Adiectae sunt quoque annotationes in margine a pio atque erudito quodam viro, ne delicatoris palati aut iniquioris etiam iudicii aliquis, ut sunt fere hodie quamplurimi, offenderetur. Proinde ut pectore candido accipere, quae in ecclesiae misere adeo afflictae utilitatem scribuntur, lector velis, per Christum et animae tuae salutem obtestatum te volumus. [Basel, Johannes Oporinus, 1544.]

Folio, pp. [8], '427' (*recte* 447), woodcut initials; occasional very light foxing or soiling, two small repaired holes in title (no loss of text on recto or verso), but a very good copy; bound in eighteenth-century German calf, spine gilt; slightly rubbed, neatly rebacked preserving spine (head and foot of spine neatly repaired, spine label worn, old paper label at head of spine). £3500

First edition of all four books of Postel's vision of the unity of the world. The first book had been printed privately in Paris the previous year while approval of the Sorbonne theologians was awaited. When that was not granted, Postel had the work printed by his friend Oporinus in Basel.

'The goal of Postel's life was expressed in a single word: *concordia*. It was at once the key to the title of his most important book and the key to his mind. The word has an obvious temporal sense: it signifies peace among men. But to Postel it was heavy with further meanings and pointed to a whole complex of ideas. He was not unaware of its immediate political significance; but Postel, who was in fact a propagandist for the crusade, was no mere secular pacifist. The *De orbis terrae concordia* is essentially a manual for missionaries; hence *Concordia* has religious meaning. It implies agreement on the deepest level of religious unity, and is to be understood literally: unity of heart. But this is only the beginning. Ultimately, the *Concordia mundi* is an eschatological ideal; it is identical with the *restoratio omnium*, and it refers not merely to the human race but to the whole creation. It represents, therefore, the proper order of the universe, the systematic arrangement of all its elements according to the original intentions of God, the harmony and unity of nature and its subordination to the eternal purpose' (William J. Bouwsma, *Concordia mundi: the career and thought of Guillaume Postel*, 1957, p. 64).



Postel was among the first to proclaim the need for a universal religion and a universal state. Postel's program for a unified world under God preceded by more than twenty years the work of his fellow countryman, Jean Bodin, who is usually credited with being the "father of universalism". At any rate, because of his problems with the Doctors of Paris, the *De orbis terrae concordia*, in which he proclaimed the need for harmony of all men in a Christian world and a tolerant attitude, even an appreciation of Moslems and Jews whom nevertheless he hoped to convert to Christian faith, was not published in Paris but in Basle by his friend, Oporinus, in 1544' (Marion L. Kuntz, *Guillaume Postel, prophet of the restitution of all things. His life and thought* (1981), pp. 502).

Book two is devoted to the Muslim world and includes numerous citations from the Qur'an, which Postel translated directly from Arabic, rather than relying on existing translations. 'In his belief in a peaceful debate with Muslims who should be convinced by a rational presentation of Christian tenets, Guillaume Postel was knowingly pursuing the same tradition as Nicholas of Cusa and Dionysius the Carthusian This book, published by Johannes Oporinus a year after Bibliander's first edition of the Quran, was Postel's main work on the confutation of Islam and his best known call to the Muslims to convert to Christianity. **It contains a translation and critical discussion of parts of the Quran and a life of the prophet, as well as a transcription of Arabic texts and an appeal for the foundation of Arabic chairs at the principal universities'** (*Europe and the Arab World*).

This edition contains Theodor Bibliander's annotations to the first two books. Apparently added without Postel's knowledge, these annotations ensured that the work was put on the Lyons *Index* of 1550 (no. 215) and the *Index* of 1558 (no. 210), with the remark 'Annotationes in Guilielmum Postellum de orbis terrae concordia, incerti autoris' (see Claude Postel, *Les écrits de Guillaume Postel publiés en France et leurs éditeurs 1538–1579* (1992) II p. 36).

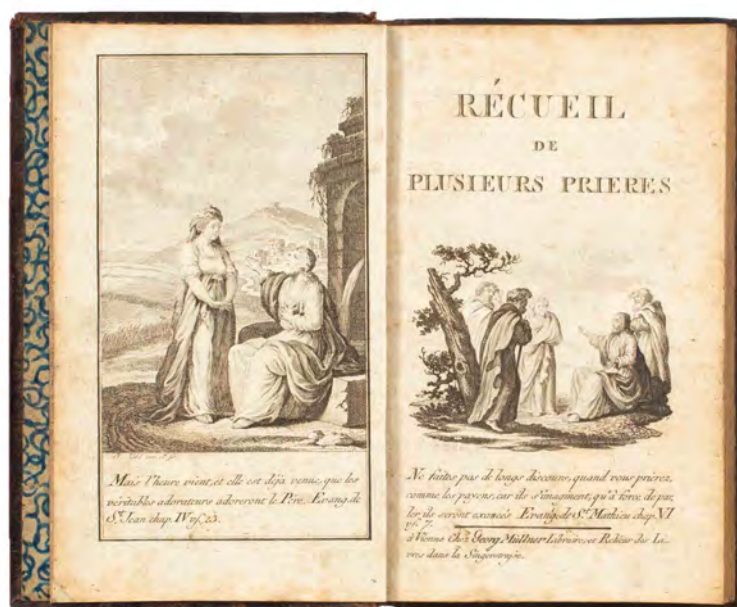
Provenance: Friedrich August, Herzog von Braunschweig-Lüneburg-Oels (1740–1805), with bookplate.

Adams P-2020; Bouwsma 10; Caillet 8903; *Europe and the Arab world* 7; Smitskamp, *Philologia orientalis* 242; VD16 P-4481.

43 [PRAYERS.] *Récueil de plusieurs prieres. Vienna, 'chez Georg Müllner libraire et relieur des livres', [c. 1810].*

12mo, pp. 140, [2 (contents)], with engraved frontispiece and title included in pagination; some foxing, light damp staining at foot of pp. 5-10; overall very good in near-contemporary tree-patterned calf, gilt border to covers, central lozenge-shaped red morocco overlays with gilt borders and central gilt stamps of vase and lyre to upper and lower cover, spine richly gilt, edges gilt, blue patterned endpapers; small wormhole to spine, a little wear to corners; in contemporary matching tree-patterned slipcase (lined with printed waste, dated 1832). £450

Very rare and charming early nineteenth-century prayer book in an attractive binding by the Viennese 'libraire et relieur' Georg Müllner.



The text comprises twenty-nine prayers and devotions, including prayers for a happy death, for a wise sovereign, for comfort during a storm, for the courage to change one's ways, for the New Year, and for one's birthday. The attractive frontispiece and title vignette, depicting Christ and the Samaritan woman and Christ preaching to the apostles, are by the Viennese engraver Clemens Kohl (1754–1807). Müllner also published almanacks and calendars, largely intended, as here, for a female readership.

Not found on OCLC or Library Hub. We have traced a copy at the Austrian National Library.

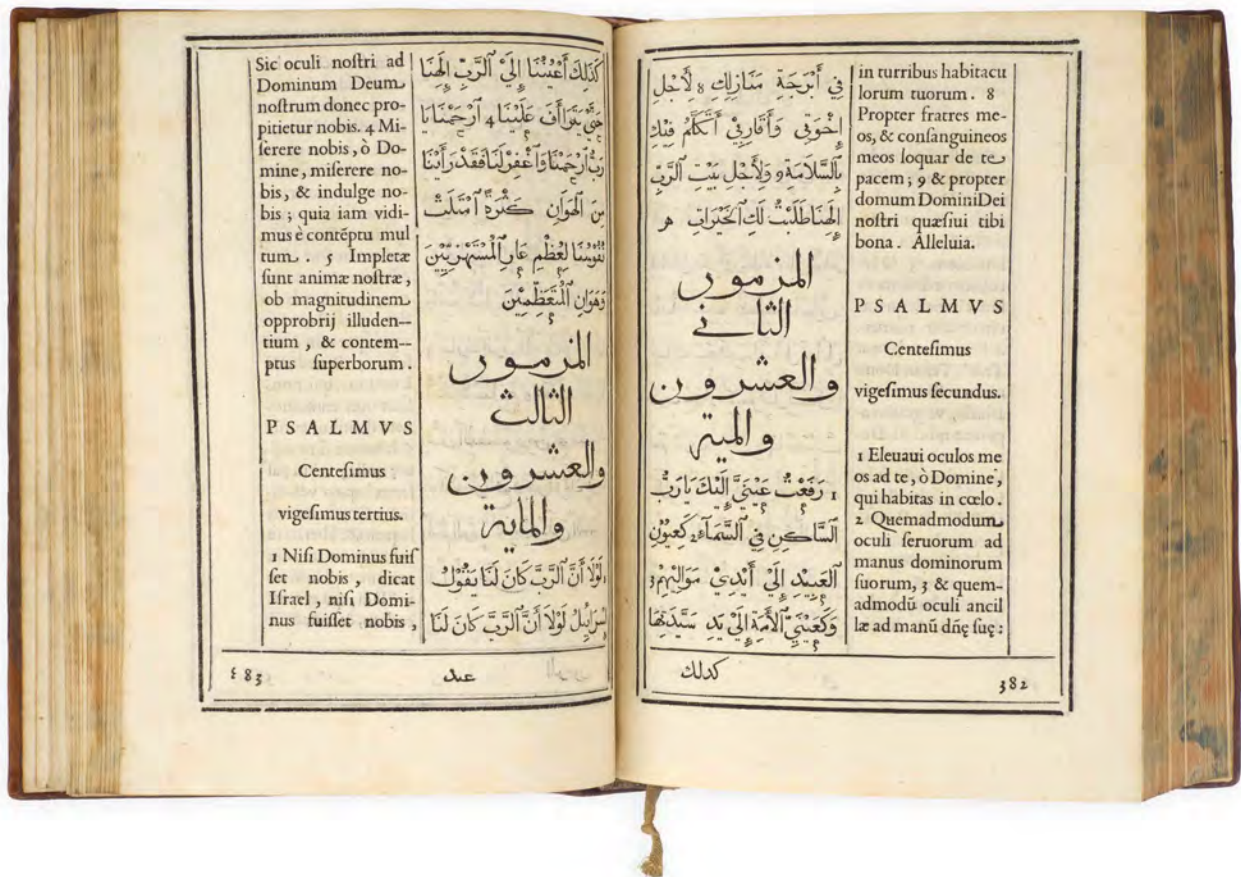
44 [PSALMS.] Liber Psalmorum Davidis regis, et prophetae, ex Arabico idiomate in Latinum translatus, a Victorio Scialac Accurensi & Gabriele Sionita Edeniensi maronitis e Monte Libano, philosophiae & sacrae theologiae professoribus, recens in lucem editus munificentiae illustrissimi & excellentiss. D.D. Francisci Savary de Breves ... *Rome, Stephanus Paulinus 'ex typographia Savariara', 1614.*

4to, pp. [12], 474, [2 (colophon, blank)]; printed in Arabic and Latin in parallel columns, woodcut arms to title and colophon; light dampstain to lower margin of a few quires, sporadic light spots, closed paperflaw to 2D4 (with no loss); nonetheless a very good copy bound in contemporary French polished calf for Claude Molé, boards panelled in gilt with Molé's arms and monogram gilt at alternate corners, spine gilt-ruled in compartments with alternating arms and monogram, lettered directly in gilt, edges marbled red and blue; a few minor marks, corners and joints very skilfully restored; ink ownership inscription 'Tremet 1759' to upper pastedown and '[T]remet' to signature of quire T (*see below*), eighteenth-century ink inscription ('Costagne?') to lower pastedown. £4750

First edition of Savary de Brèves's Arabic Psalter, and the only printing of the Psalms in Arabic since their first publication almost a century earlier (Genoa, 1516), in a handsome contemporary binding for the bibliophile Claude Molé.

'After the demise of the Medici Oriental Press, Arabic printing in Rome was revived by the French scholar-diplomat François Savary de Brèves, who commissioned the design and production of an Arabic fount of outstanding elegance and beauty' (Roper, pp. 144-5). Although traditionally supposed to have been based on Arabic or Turkish calligraphy seen by Savary while serving in the Ottoman Empire, it is in fact copied from a manuscript Psalter whose inscription suggests that it was sent, circa 1600, from the Maronite patriarch at the monastery of Qannubin in Lebanon to the Collegio dei Maroniti in Rome 'to be printed' (Bibliotheca Vaticana MS Ar. 584, *see Vaccari*).

The type was cut and founded at Rome in collaboration with Stefano Paolini, formerly the printer at the Medici Oriental Press, and was first used for Roberto Bellarmino's *Doctrina christiana* (1613). The Psalter, although begun at the same time, appeared a year later. In the same year, Savary returned to Paris, taking with him the types used here. He was joined later in 1614 by the Maronite scholars Gabriel Sionita, one of the editors of the present work, and Johannes Hesronita. After Savary's death in 1627, both the types and Sionita were to play a crucial role in the preparation of Guy-Michel Le Jay's polyglot Bible of 1645.



The present Psalter exists in two versions, one printed entirely in Arabic for the use of Christians in the Levant, and the other (as here) in parallel Arabic and Latin, for the use of Western students both of the Scriptures and of Arabic, as indicated on the title.

Provenance:

1. Claude (V) Molé (d. 1660), *maître d'hôtel ordinaire du Roi* and *seigneur* of Villy-le-Maréchal and other estates near Troyes. His little-studied library is remarkable for the uniform calf bindings, tooled with his arms and monogram, executed for him by the Troyes binder 'le petit Lorrain' (see Olivier 1335).
2. Most likely the cleric and chronicler Michel Tremet (1725–1795), canon of Saint-Urbaine de Troyes, notable as the author of notes on local history and events during the earliest stages of the Revolution (Médiathèque municipale de Troyes MS 2322, see Prévost, *Répertoire biographique du clergé du diocèse de Troyes* (1914), p. 211).

Darlow & Moule 1641; Schnurrer 324; Smitskamp, *Philologia orientalis* 33; USTC 4022201; see Roper, 'Early Arabic Printing in Europe' in *Middle Eastern Languages and the Print Revolution* (2002); Vaccari, 'I caratteri Arabi della "Typographia Savariana"' in *Rivista degli studi orientali* 10, no. 1 (1923), pp. 37-47.



45 **RAIMONDI, Eugenio.** Delle caccie ... libri Quattro, aggiuntovi'n questa nuova 'mpressione il quinto libro della villa. [Naples, Lazzaro Scoriggio, 1626.]

4to, pp. [52], 635, [1 (blank)]; title copper-engraved and 21 full-page copper-engravings printed in text (of which 8 duplicates); bound without bifolium a2.3 (dedication, see below); tear repaired to a4 (with no loss); a good copy very lightly washed, bound in early twentieth-century limp vellum, spine lettered in red and black ink. £2500

Second edition, expanded and extended, with a new series of striking venatic plates. The series of plates (attributable to Nicolas Perrey, who signs the title), showing composite scenes of hunters pursuing animals from birds and fish to lions and elephants, is wholly new, replacing the woodcut illustrations of the first edition of 1621. The engravings were reused in 1630, though the pruning and ploughing plate (p. 471) would be omitted from the later edition. In addition to the expansion of the first four books, the second edition is for the first time accompanied by a fifth book 'della villa', on the management of agricultural estates.

Copies seem to exist in three states: with a four-page dedication to Prince Maurizio of Savoy, dated 20 May; with a two-page dedication to Fabrizio Caraffa, duke of Andria; and, as here, with neither. Westwood & Satchell note that 'in some copies ... the title-page is undated and the last page blank': this is most likely the case in all copies, the

comment perhaps arising from difficulty finding the imprint (located beneath the imprimatur on the last preliminary leaf).

USTC 4007210; Cerasoli, pp. 441-2; Lipperheide Tf 9 (3022); Schwerdt II, p. 123; Wellcome I, 5317; Westwood & Satchell, p.174.

GHOSTLY ILLUSIONS

46 REFELL, A. Trugbilder: Eine Anleitung Erscheinungen, auf optischer Täuschung beruhend, nach Belieben hervorzuheben und wissenschaftliche Erklärung derselben ... mit 10 Illustrationen und 16 colorirten Tafeln. Stuttgart, Rieger, 1865.

4to, pp. 16, with hand-coloured lithographic frontispiece and 15 lithographic plates (of which 12 hand-coloured); 10 further woodcut illustrations printed in-text; some foxing and spotting throughout the text, and marginal tear to foot of plate 3, plates largely clean; in the publisher's illustrated cloth-backed boards; somewhat worn and soiled, short cracks to hinges, but sound. £1250

First German edition, rare, of this fascinating study of mirages and optical illusions, in particular ghostly apparitions, in which the author attempts to demonstrate using the principles of optics how they might appear, with the aim of proving the absurdity of the superstitions to which they give rise.





Although the subject and scheme of the work are taken from John Brown's *Spectropia, or surprising spectral illusions*, first published in London in 1864 and quickly both republished and translated into other languages, the introductory text here is Refell's and the illustrations within it are new, albeit in most instances closely copying Brown's. In each plate, the reader is invited to look for fifteen seconds at a small mark on each of the coloured images of ghosts, and then to look at a white wall, whereupon the eye will continue to see the colour and the shape of the image. Although the intent is to demonstrate facts about sight and perception, the choice of ghosts and demons for the images was deliberate, as the author wanted to show that what might seem magical or supernatural could be easily explained by science.

For notes on Brown's work and its context, see J. Wachelder, 'Toys as mediators' in *Icon* 13 (2007), pp. 135-169; see Nekes Collection Catalogue 350. Outside Continental Europe, OCLC records copies at the British Library, the Library of Congress, Cincinnati, Princeton, and Yale.

4to, pp. [10], [2 (part-title)], 160, [4 (woodcut)], 161-188, with folding engraved frontispiece and 8 folding plates; foxed with offsetting; contemporary vellum over boards, edges speckled red and green, sewn two-up on 5 cords; dust-stained and a little rubbed, slight rust-marks to upper board; nineteenth-century bookseller's label (Ostinelli, Como) to upper pastedown, bookplate of the University of California, with duplicate release stamp to upper pastedown and inobtrusive perforated stamp to title and plates. £575

Schema
 Eclipses Luna partialis
 Anno 1712 d. 23. Januarii p. m.
 in hemisphaerio Orientali
 observata NORONBERGE à J. P. à Wurzelbau
 Zenith
 Meridies
 Nadir
 h: 6. m: 47.
 p: m.



IN THE ORIGINAL GOLD-PRINTED COLOURED WRAPPERS

48 RÜCKERT, Friedrich. *Die Weisheit des Brahmanen, ein Lehrgedicht in Bruchstücken. Erstes [– Sechstes] Bändchen. Leipzig, Weidmann'sche Buchhandlung, 1836-39.*

Six vols, small 8vo, some spotting throughout; with neat ownership note 'Charlotte Gysi' on inside cover of each volume; an attractive set in the **original publisher's paper wrappers**, a different colour for each volume, lettering printed in gilt on front covers within gilt border, gilt lines on spines; faint stain on upper cover of first volume, some fading to spines, but generally in very fresh condition; in a folding cloth box. £500

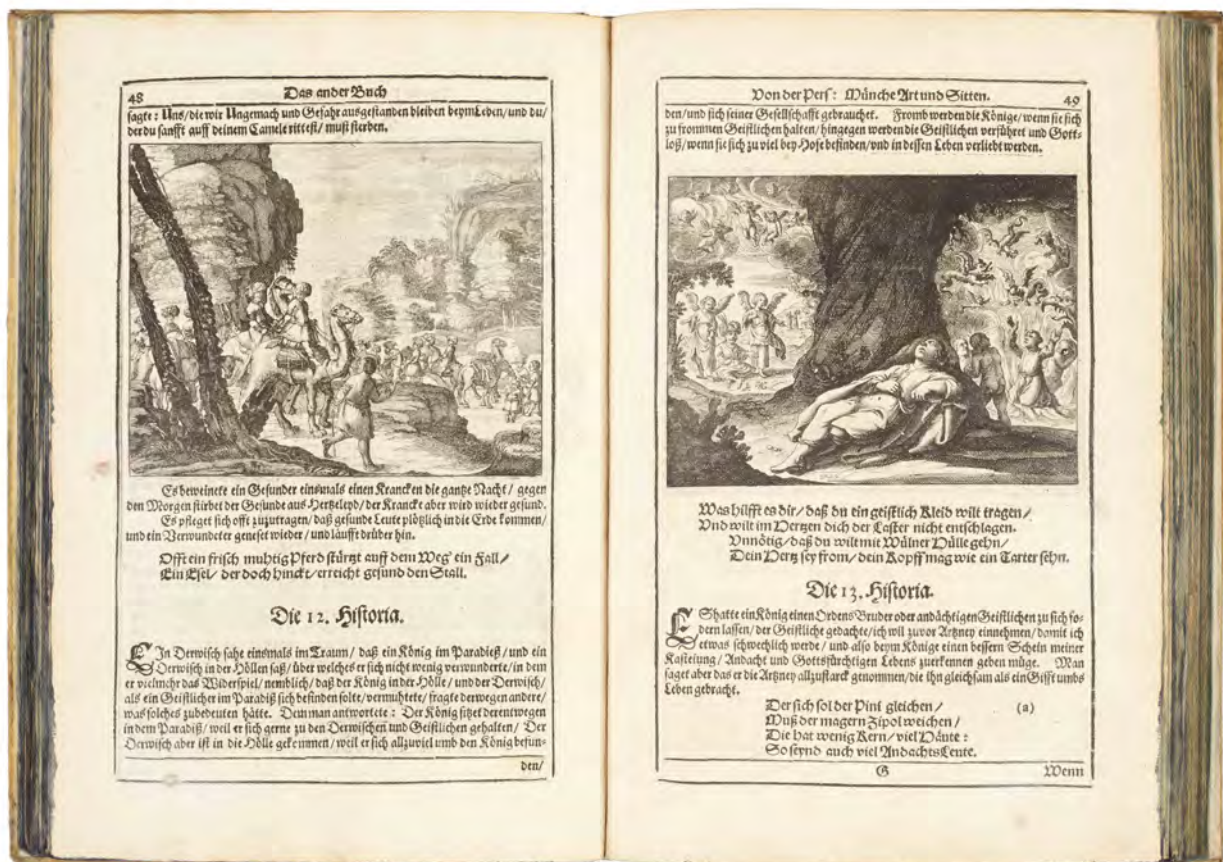
First edition of one of the most important poetical works by Rückert, here in the publisher's attractive original paper wrappers. Rückert's large output of poetry inspired many composers, among them Schubert ('Du bist die Ruh'), Schumann ('Widmung'), and Mahler ('Kindertotenlieder' and 'Rückert-Lieder'). *The Wisdom of the Brahmin* consists of a large number of poems of varying length, of from two to seventy-two distichs, arranged in twelve books or *Stufen*.

Goedeke VIII, 165, 116; Wilpert/Gühning 14.

49 SA'DI, Abu 'Abd Allah Musharrif al-Din (Adam OLEARIUS, *translator*). Persianischer Rosenthal. In welchen viel lustige Historien scharffsinige Reden und nützliche Regeln. Vor 400. Jahren von einem Sinnreichen Poeten Schich Saadi in Persischer Sprach beschrieben. Schleswig, Johann Holwein for Johann Nauman in Hamburg, 1654.

Small folio, pp. [52], 196, [30], with an engraved additional title and an engraved portrait of Duke Christian Ludwig von Braunschweig; text in German with occasional words or phrases in Persian, with 35 engraved illustrations in the text; woodcut head- and tailpieces and initials; engraved additional title trimmed to edge of image and mounted, inner margin of title, lower margins of two leaves (G2-3) and fore-margin of one leaf (B2) strengthened, a few other repaired marginal tears and small burn-holes (text not affected), some minor staining and light browning, but a good copy in contemporary vellum over boards, spine lettered in ink, blue edges; recased, endpapers renewed.

£6500





Rare first illustrated edition, and the first edition translated by Olearius, of Sa'di's *Gulistān* or 'Rose-garden', with splendid engravings.

The *Gulistān* is a collection of maxims and reflections influenced by the legendary Indian Bidpai. It was introduced to Europe by André Du Ryer who published his translation in 1634. Du Ryer's translation was used as the basis for a German translation printed in 1636, and in 1651 Georgius Gentius published a Latin version in Amsterdam. The itinerant scholar Adam Olearius (1599–1671) prepared the present translation with the help of Haqq-virdi, a Persian (or possibly an Armenian) he had brought from Safavid Iran. 'Everything is reproduced in good concise German, and Olearius fully earned his admission in 1651 to the Fruchtbringende Gesellschaft under the sobriquet "der Vielbemühte"' (Faber du Faur). Whereas the other, earlier editions only had engraved title-pages, Olearius's is the first illustrated edition.

'The epithet "Machiavellian" which has sometimes been applied to Sa'di as a reproach is in many ways a valid characterisation, in that both Machiavelli and Sa'di, writing in turbulent and potentially disastrous political circumstances, strove to provide advice that would ensure their audience's successful negotiation of an

exceptionally risky and faction-ridden world. The crucial difference is that, whereas Machiavelli writes directly to and for a central actor in such political upheavals, Sa'di's intended audience ... would seem to be much more those on the sidelines of major events, hoping to survive by luck and their wits. Further, in Sa'di's case, to this "Machiavellian" preoccupation with survival must be added a strong sympathy for the vulnerable and weak ... and a constantly reiterated plea for tolerance. ... Perhaps in part because of their self-consciously "international" and unprovincial interests Sa'di's writings were highly influential. ... His popularity in the Ottoman empire and Mughal India led to his name being known in the West at a relatively early period. French, German and Latin translations of parts of his *oeuvre* appeared in the mid-17th century, and Gentius brought out an edition of the *Gulistān* in 1651. The benevolence of Sa'di's usual sentiments and his frequent advocacy of irenic tolerance made him particularly attractive to Enlightenment authors, and Voltaire pretended, tongue in cheek, that his *Zadig* was a translation from Sa'di' (*Encyclopaedia of Islam*).

The engraved additional title and many of the finer engravings are signed by Christian Rothgiesser (d. 1659). One engraving (p. 49) is signed 'F. Mul.'. The remaining, unsigned, engravings include a number which are evidently by another, rather less accomplished, hand.

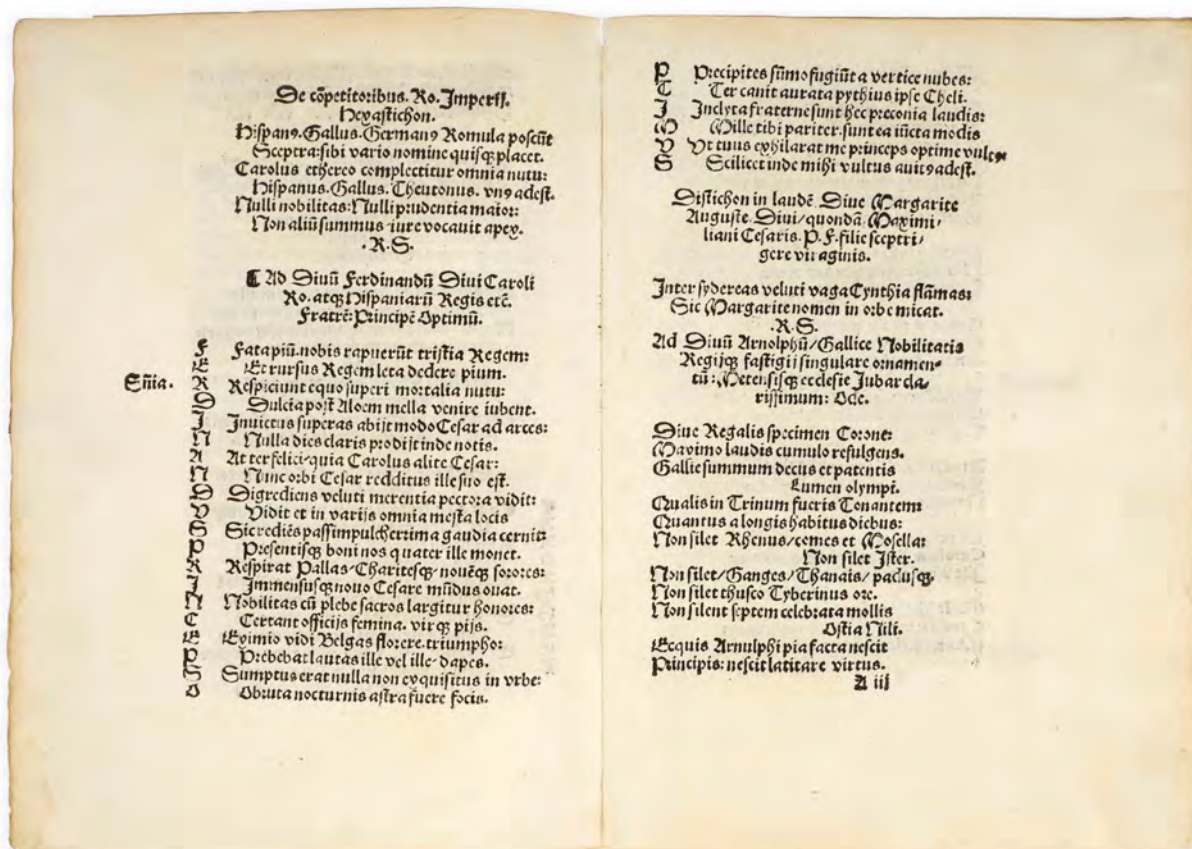
Faber du Faur 323; Goedeke III 65, 7; VD17 23:282436H. See Faramarz Behzad, *Adam Olearius' 'Persianischer Rosenthal'. Untersuchung zur Übersetzung von Saadis 'Golestan' im 17. Jahrhundert* (Göttingen 1978). OCLC locates no copies in the US.

ACROSTIC POEMS HONOURING THE NEW HOLY ROMAN EMPEROR

50 SBRUGLIO, Riccardo. Richardi Sbrulii equitis Foroiuliani Cesareiq[ue] poete ad magnificu[m] atq[ue] illustrem Maximilianu[m] Seuenbergensem: Divi Caroli Ro. et Hispaniaru[m] regis etc. oratorem undique ornatiss. moduli aliquot. Eiusdem ad candidu[m] lectorem: Tetrastichon. [*Colophon:*] Augsburg, Hans von Erfurt, 1519.

4to, ff. [6]; remains of red tab and small closed tear to fore-edge of first leaf, a little staining to last blank page; a very good copy, disbound. £1800

First, very rare, edition, of Sbruglio's Latin poems addressed to Maximilianus Transylvanus, published in the year that Charles V became Holy Roman Emperor. A native of Cividale in northern Italy, Sbruglio (c. 1480 – after 1525) studied and taught at Wittenberg (where the rector compared him to Ovid), Frankfurt, Cologne, and Ingolstadt, before being appointed poet and historiographer to the Emperor Maximilian I. 'Wherever he went he produced verses in honour of local princes and dignitaries. Reaction to them was mixed: Mutianus, Eobanus Hessus, Hermannus Buschius and Hutten were critical of Sbruglio and his talent but Erasmus, Zasius, Bonifacius Amerbach, Pirckheimer, and Vadianus showed appreciation' (*Contemporaries of Erasmus* III p. 211). Erasmus made Sbruglio one of the speakers in his colloquy *Convivium poeticum* (1523). Maximilianus Transylvanus (c. 1490-1538) was personal secretary to the Emperor Charles V and produced the earliest published account of Magellan's circumnavigation of the world.



The poems collected here include a number of acrostics, spelling out 'Carolus rex' (for Emperor Charles V), 'Ferdinandus princeps optimus' (for Charles's brother), and 'Maximilianus'. Also included is an ode to the seventeenth-century saint Arnulf of Metz, with an allusion to the legend of him throwing his bishop's ring into the Moselle river.

BM STC German p. 781; VD16 S 2060. Very rare institutionally and in commerce: only the BL copy on Library Hub; one US copy on OCLC (University of Pennsylvania).

51 [SCHLOSSER, Johann Albert.] BODDAERT, Pieter. Epistola ad virum celeberrimum Johannem Burmannum ... De Chaetodonte Argo descripto atque accuratissima icone illustrato ex museo viri celeberrimi Joannis Alberti Schlosseri ... Amsterdam, apud Cornelium van Tongerlo, 1770.

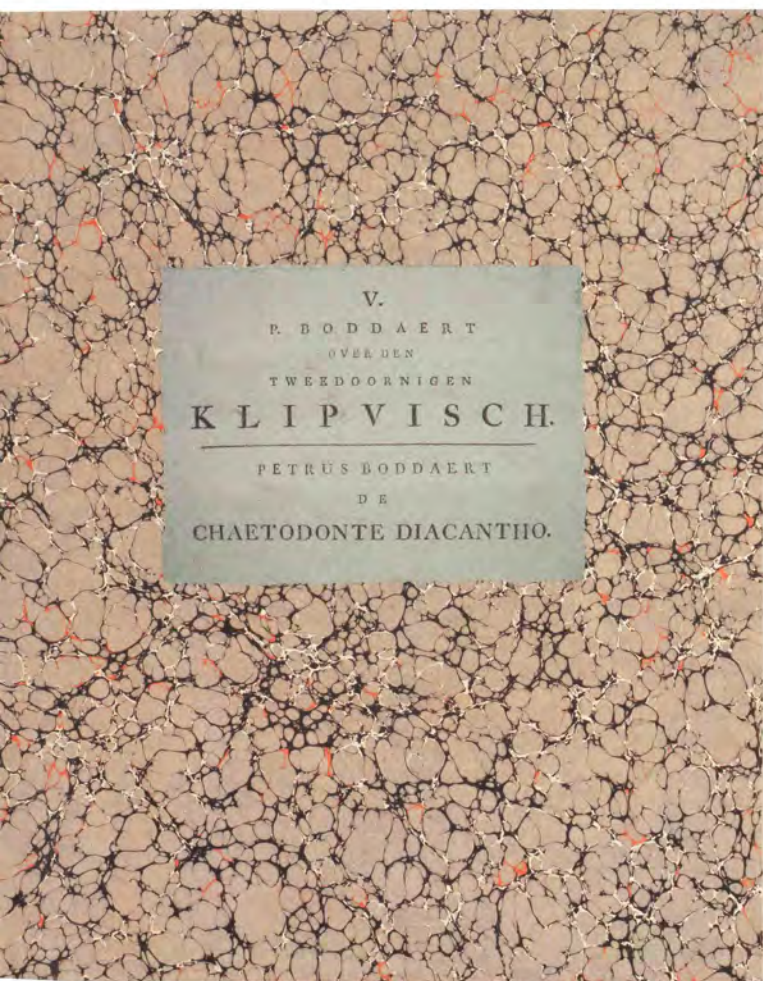
4to, pp. [4], 43, [1], printed in Dutch and Latin on facing pages, with 1 folding engraved plate; a very good copy, printed on thick paper; bound in recent marbled wrappers, printed label on front cover. £500



First and only edition of Boddaert's description of this Indo-West Pacific fish species found in the Schlosser natural history cabinet. This is the first monograph on this particular fish species. Boddaert substantially redescribes and for the first time illustrates the species. In his description he refers to the attempt by Linnaeus to describe this fish already in 1766 but dismisses that effort as misleading and confusing.

Johann Albert Schlosser (d. 1769) was a physician from Amsterdam, a member of the Royal Society in London, and a collector who had assembled a fine natural history cabinet. He had hoped to publish several of his collected treasures but was able to publish only a paper on a fish from Bavaria in the *Philosophical Transactions* (1764) and on a lizard in *Epistola ad Ferdinandum Dejean* (1768) before bad health forced him to stop. He asked Pieter Boddaert to publish other zoological specimens from his collection after his death. Boddaert duly published the present work, as well as three more papers, on Schlosser's collection (see below), while also arranging Schlosser's estate and preparing his cabinet for auction. As was the custom at the time each of these publications was addressed to a colleague. This one was addressed to Johannes Burmann, professor of Botany at Amsterdam.

Nissen, *Zoologische Buchillustration*, 433; Cobres 128.



52 [SCHLOSSER, Johann Albert]. BODDAERT, Pieter. Epistola ad ... Hier. Dav. Gaubium ... De chaetodonte diacantho, descripto atque accuratissima icone illustrata ex museo ... Johannis Alberti Schlosseri ... *Amsterdam, apud M. Magerum, 1772.*

4to, pp. 43, [1], printed in Dutch and Latin on facing pages, with 1 folding engraved plate; a very good copy, printed on thick paper; bound in recent marbled wrappers with printed label on front cover. £500

First and only edition of Boddaert's description of the Royal Angelfish found in the Schlosser natural history cabinet. This is the first monograph on the Royal Angelfish (and its first illustration), a now common species of coral fish in the Pacific and Indian Ocean.

H. O. Gaubius was a physician from Leiden.

Nissen, *Zoologische Buchillustration*, 436; Cobres 128.



53 SCHLÜSSELBURG, Conrad. Theologiae Calvinistarum libri tres, in quibus, ceu in tabella quadam, quasi ad oculum, plusquam ex CCXXIII sacramentarium publicis scriptis, pagellis, verbis propriis, et autorum nominibus indicatis, demonstratur, eos de nullo fere doctrinae Christianae articulo recte sentire. Addita simul verae sententiae assertione, et contrariae opinionis refutatione ... *Frankfurt, Johann Spies, 1594.*

[bound with:]

— Theologiae Calvinistarum liber secundus, de sacramentarium multiformi circa venerabile sacramentum versutia, tam calumniis et falsis verborum captionibus; quam meris fictionibus ambigua formidolosa[ue] conscientia editis innixa ... *Frankfurt, Johann Spies, 1594.*

[and]

— Theologiae Calvinistarum liber tertius, in quo praeter sacramentarium antilogias ac errores manifestos, variae insuper atque magistris animarum amantibus perutiles eius argumenti historiae, quae nostra concernunt maxime tempora, commemorantur ... *Frankfurt, Johann Spies, 1594.*

Three parts in one vol., 4to, ff. [20], 182; 168; 100; in Latin with some text in Greek and German; woodcut printer's device to titles, engraved initials and tail-pieces, diagram to part 1 f. 8v; a few chips to fore-edge of first title, light damp staining to fore-edges, very occasional spots, slightly toned; overall very good in contemporary German pigskin over wooden boards, bevelled edges, three raised bands to spine, two brass catches to upper board, one surviving clasp to lower board, blind-tooled rolls to covers, central stamp of Maximilian II and date 1595 to upper cover, central stamp depicting the Judgement of Solomon to lower cover; short tear at upper fore-edge of lower board, a few marks.

£450

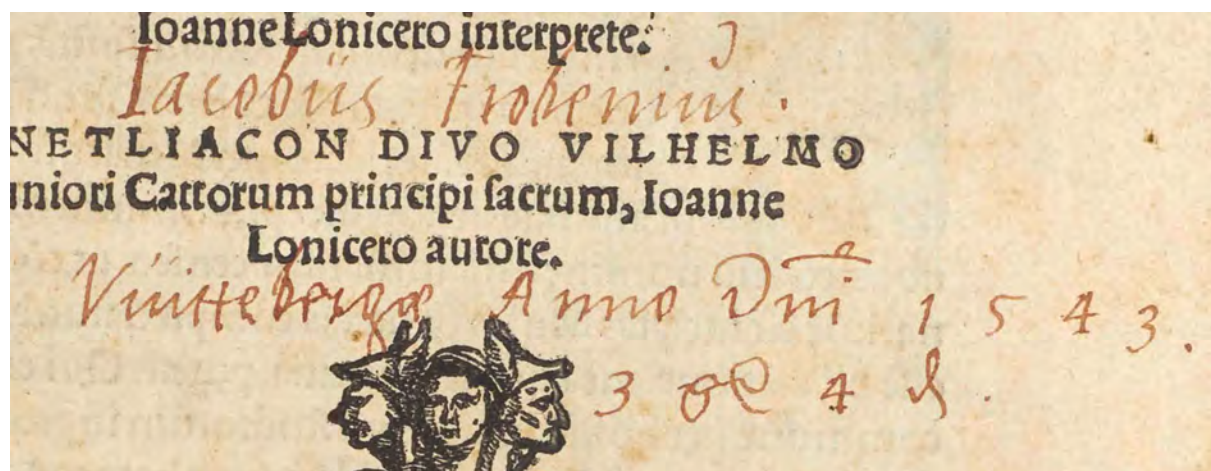
Scarce second edition (first 1592) of this thorough attack on Calvinism by the famously contentious orthodox Lutheran theologian Conrad Schlüsselburg (1543-1619), a handsome copy in a contemporary binding. Having been expelled from the university of Wittenberg for criticising his professors and fellow students, Schlüsselburg completed his studies at Jena before marrying one of Luther's great nieces. He later served as superintendent of the bishopric of Ratzeburg and chief pastor of Stralsund.

VD16 S-3044, S-3045, S-3046. Library Hub shows copies at the BL and Oxford; we have been unable to find any copies of this edition in the US on OCLC.

54 SOPHOCLES. *Ajax flagellifer. Callimachi Cyrenaei Hymni in Iovem & Apollinem. Ioanne Lonicero interprete. Genetliacon divo Vilhelmo iuniori Cattorum principi sacrum, Ioanne Lonicero autore. Basel, [Johann] Herwagen, August 1533.*

4to, pp. 129, [3]; printed in Latin and Greek on facing pages, woodcut devices to title and final page, woodcut initials; a3 and a5 folded at fore-edge to preserve annotations, title lightly dampstained, but a very good copy; in late nineteenth-century marbled sheep, spine blind-ruled in compartments with gilt centre-pieces, gilt green morocco lettering-piece, marbled endpapers; extremities rubbed; ink ownership inscription 'Iacobus Frobenius Vüittebergae Anno dni 1543' to title, annotations and underlining to text in a minute contemporary German hand (to approx. 40 pp.), nineteenth-century printed booklabel of Charles-Jules-Adrien de Marne Comte de Vautron-Bois to upper pastedown. £2750

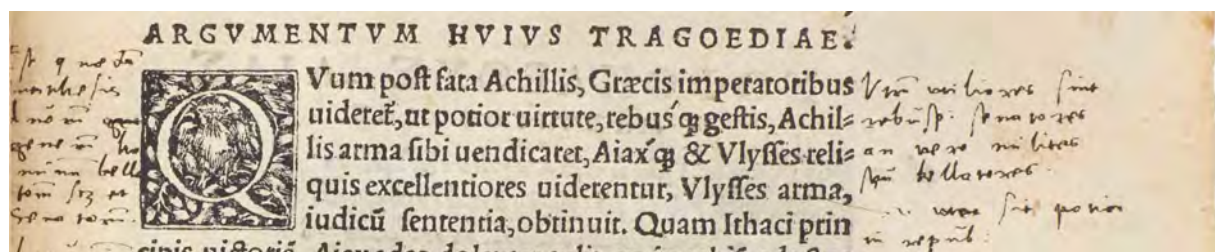
First separate edition of Sophocles's *Ajax*, with a facing Latin version by humanist philologist and theologian Johann Lonitzer (c. 1499–1569), printed with his translation of Callimachus's hymns to Apollo and Zeus and his ode celebrating the birth of the future Wilhelm IV of Hesse-Kassel (1532–1592).

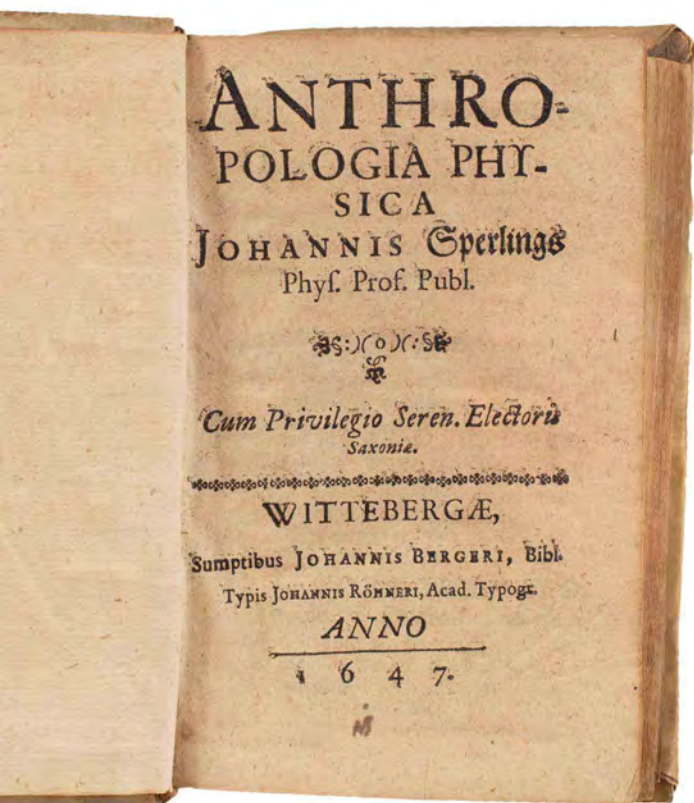




The volume was inscribed in 1543 by a Jakob Froben, presumably the 'Jakob Froben aus Ilmenau' recommended by Martin Luther for a stipend at Wittenberg two years previously, and most likely also the priest of the same name found at nearby Schmölln in 1557. It is tempting to think he may be a relative of the printers Johann (1460–1527) and Hieronymus Froben (1501–1563). The annotations are in a different but contemporary minute German hand; they include notes in both Greek and Latin, with translations between the two languages, grammatical observations, and typographical corrections.

Adams S-1454; VD16 ZV-14509. For records of Jacob Froben, see *Zeitschrift des Vereins für Thüringische Geschichte und Altertumskunde* 21 (1903), p. 199, and Ludwig, *Das landesherliche Stipendienwesen an der Universität Wittenberg unter den ernestinischen Kurfürsten von Sachsen* (2019), p. 94 n. 304.





PONDERING THE HUMAN MIND AND BODY

55 SPERLING, Johann. *Anthropologia physica* Johannis Sperlings Phys. Prof. Publ. Wittenberg, Johann Romner for Johann Berger, 1647.

8vo, pp. [32], 780, [30 (index)], [4 (blank)]; woodcut initials and typographic ornaments; small paperflaw to blank lower outer corner of 2)(8, small paperflaw to 3A5 touching a few letters, somewhat toned; overall a very good copy in contemporary vellum over thin wooden boards, title inked to spine, printed waste visible lining lower board; some marks to spine and covers; bookplate of Christian Hammer (1818–1905) to upper pastedown, cutting from bookseller's catalogue pasted to rear flyleaf.

£475

Uncommon first edition of this interesting philosophical and physiological work by the important German zoologist Johann Sperling (1603–1658).

Sperling initially studied theology but the loss of his left hand in a fight prompted him to switch to medicine, and in 1634 he was appointed professor of natural sciences at Wittenberg. He is best known for his posthumous *Zoologia physica* (1661), a pioneering zoological compendium for students.

This earlier work, arranged as a series of questions and answers, begins with an examination of the human mind, including reasoning, understanding, and free will, as well as laughter, crying, and speech. The second part is devoted to the human body, covering bones and cartilage, veins and arteries, nerves, muscles, the skin, fat, hair, and nails before tackling the head and brain, the heart, lungs and abdomen, and the limbs, hands, and feet. Sperling poses many interesting questions along the way, e.g. why infants are so slow to develop compared to young animals, why most people are right handed, whether female can be converted to male and vice versa, why men grow beards, and why so many animals are stronger than humans.

OCLC records two copies in the US (Columbia University and Smithsonian Institution) and only one in the UK (BL).

56 TACITUS, and Justus LIPSIUS (editor). C. Cornelius Tacitus ex I. Lipsii accuratissima editio. *Leiden, Elzevir, 1634.*

12mo, , pp. [xx], 786, [29], [1 (blank)]; copper-engraved title and portrait, woodcut initials and ornaments; very slight foxing in places, nonetheless a very good copy; in seventeenth-century red morocco, boards panelled in gilt, spine richly gilt in compartments and lettered directly in gilt, edges marbled and gilt, marbled endpapers; a little rubbed at extremities, splits to joints, endpapers renewed; early ink ownership inscription erased from title, modern private collector's bookplate to upper pastedown. £250

First Elzevir edition of the works of Tacitus, edited by Lipsius. Lipsius's first definition of a reliable text for Tacitus had been published in 1574, to be followed by a decade-long labour of refinement culminating in the landmark edition of 1581. Elzevir's publication, exceptionally accurate, removes any cumbersome apparatus, offers a correct and full text with a practical index, honours the luminous contemporary Dutch scholar Daniel Heinsius as the dedicatee, and adds the attractive visual complement of an engraved titlepage showing a semi-naked man holding a cornucopia in the wilderness – perhaps an early-modern Northern European response to Tacitus's portrayal of the German nations.

Dibdin II, p. 452; Willems 415 ('fort belle et très recherchée').

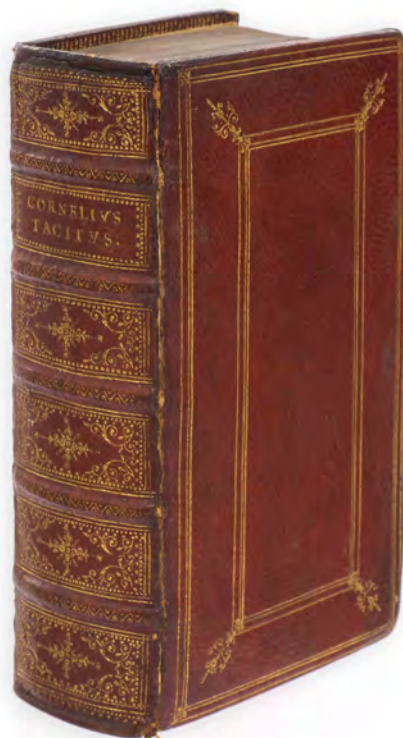
ELEGANTLY BOUND

57 TACITUS, C. Cornelius; Justus LIPSIUS and Hugo GROTIUS (editors). [Opera] C. Corn. Tacitus ex I. Lipsii editio cum not. et emend. H. Grotii [– Historiarum libri quinque et alia ejusdem quae extant]. *Leiden, Elzevir, 1640.*

One vol. in four, 12mo, pp. i: [16], 218, ii: 219-400, iii: [401]-560, iv: 561-746, [16], [2 (blank)]; with folding letterpress table *Stemma Augustae domus* after p. 400, woodcut initials and ornaments, copper-engraved title and portrait (bound as *1.8), bound without the second final blank; very occasional minimal spotting, tear to table (subtly repaired); nonetheless an excellent set in early nineteenth-century English blue straight-grained morocco, borders and spines ruled in gilt, spines lettered directly, board-edges and turn-ins roll-tooled in gilt, edges gilt, marbled endpapers, ribbon page-markers, sewn on 3 sunken cords; shelfmark and collation note initialled 'S.H.' and dated 1820 to rear endpaper of vol. I, early nineteenth-century bookplate with initials 'F.M.' to upper pastedowns, twentieth-century private collector's bookplate to front free endpaper of vol. I. £500

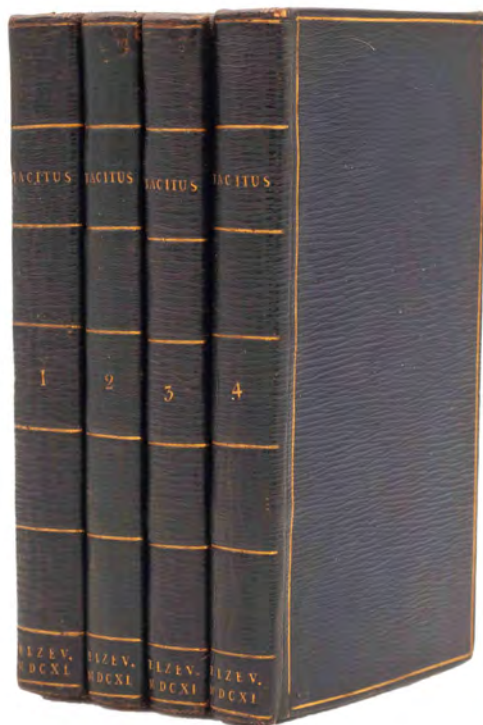
First edition with Grotius's notes, elegantly bound in early nineteenth-century English morocco. Elzevir had published an edition of Lipsius's Tacitus in 1634; Dibdin notes 'Of these elegant little editions [of 1634 and 1640], that of 1640 is preferred, on account of its having the notes of Grotius. It is one of the scarcest of the Elzevir classics.'

Dibdin II, p. 452; Graesse VI, pt ii, p. 9 ('édition jolie très estimée'); Willems 509.



[56]

[57]



WITH A MANUSCRIPT DESIGN FOR A SUNDIAL

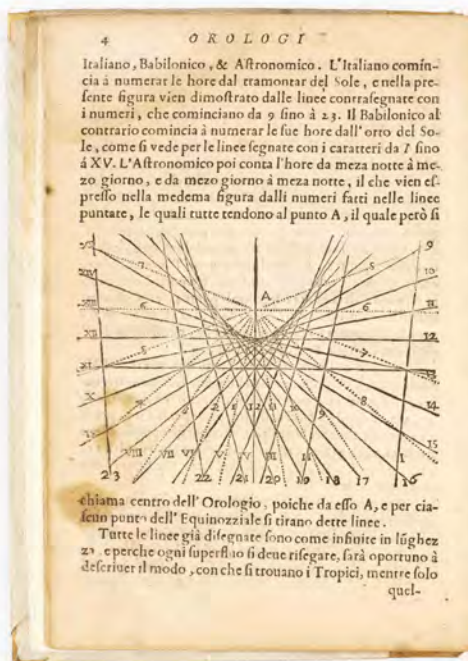
58 TALIANI, Giuseppe. Orologi riflessi, per mezo di un picciolo specchio parallelo o perpendicolare all'orizzonte. *Macerata, Filippo Camacci, 1648.*

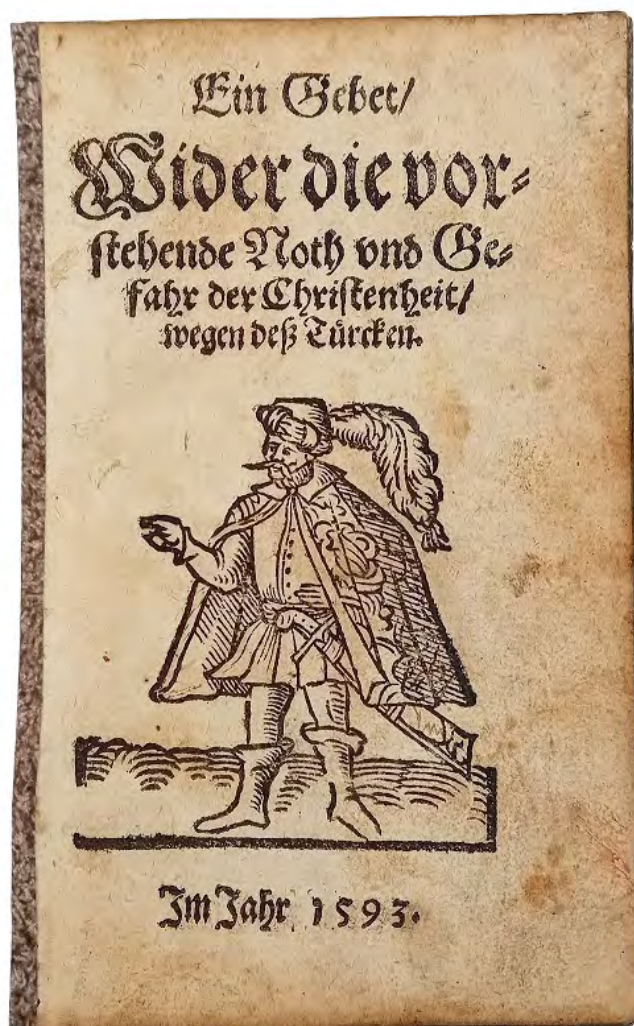
4to, pp. [viii], 48; title printed in red and black with large woodcut arms of Cardinal Cenci, multiple woodcut diagrams in text (of which two almost full-page) representing the computation of time with several methods, typographic zodiac tables, typographic headpiece and woodcut initials; additional full-page contemporary hand-drawn diagram on paper representing the face of a sundial (somewhat wormed, and laid down at an early stage); some light marginal dampstaining, last two leaves a little wormed and neatly repaired (mostly in the lower margin with no loss of legibility); modern half vellum with *carta rustica* sides; ink ownership inscription of Antonia Galleppini to verso of final leaf.

£950

Only recorded edition, rare, of this work by mathematician Taliani on the construction of sundials in the interior of buildings, to be achieved through mirrors reflecting solar rays – our copy uniquely furnished with a contemporary large hand-drawn representation of the face of a sundial. Giovanni Battista Benedetti of Imola (1530–1590), pioneer of Italian mathematical humanism, had first applied reflection to sundials. Taliani, a true child of the Galilean and experimental era, develops the notion of exploiting the most refined geometry and applying it to material construction, taking great care in the visual representation of his solutions.

Both the bibliography of Houzeau and Lancaster and that of Riccardi are likely mistaken in citing two other editions: 1635 and 1684, since this is the only edition to be found in library records. Houzeau and Lancaster 11445; Riccardi I (ii) 482; Piantanida 1685.





'...WHO SHED CHRISTIAN BLOOD
LIKE WATER...'

59 [TURKS.] Ein Gebet wider die vorstehende Noth und Gefahr der Christenheit, wegen deß Türcken. [Wittenberg?], Im Jahr 1593.

12mo, pp. [12] (with quire signature S); woodcut vignette of man in Turkish costume to title-page, woodcut initial; some browning and light staining; good; unbound, spine reinforced with strip of paper. £875

A 1593 pamphlet containing a German prayer against the Turks. Throughout the sixteenth century the Ottoman empire remained a powerful existential threat to western European Christendom. Following a comparatively lengthy period of peace, renewed skirmishes and border conflicts resurfaced in Hungary in 1592, a period of tension which eventually led to the siege of Sisak in June 1593 (which saw Ottoman forces under the Bosnian Pasha attack the Hapsburg-controlled garrison fort at Sisak, in modern-day Croatia) and the outbreak of the so-called 'Long Turkish

War' (1593–1606). It was during this period of renewed Turkish threat that public prayers against the Ottomans, organised by local German electors and city councils, proliferated. The present prayer, which interprets the (supposedly brutal) Ottoman attacks as justified divine punishment for contemporary godlessness among the Christian West and pleads for mercy and eventual deliverance from the Turkish threat, is one of a number of similar prayer pamphlets to have been published in 1593. According to the study of Michal Suchý, it was commissioned by the *Konsistorium* of the priesthood in Wittenberg in 1592 and was also printed in the 1593 *Flugschrift* entitled *Der Röm: Keis: Maiest. Auch etlicher Churfürsten vnd Stendt des H. Reichs Teutscher Nation Christliche anordnung*.

VD16 ZV 21144, recording only 1 copy, at Halle. No further copies recorded on OCLC. See Michal Suchý, 'Das türkische Problem in Ungarn im 16. Jahrhundert und die deutsche öffentliche Meinung', *Veröffentlichungen des Instituts für Europäische Geschichte Mainz*, vol. 50 (1968), pp. 55-56.

60 WEIDNER, Paul. *Sententiae Hebraicae ad vitae institutionem peritiles breviter explicatae, et praeclarissimis dictis tam sacrarum quam aliarum scripturarum illustratae.* Vienna, Michael Zimmermann, 1563.

4to, ff. [112]; text in Latin, German, and Hebrew, with a large woodcut portrait of the author on verso of title, signed 'DH' in monogram; foliation and a few marginal notes in a contemporary hand; marginal worm-track in a few leaves, not affecting text, but a very good copy in modern boards. £2600

First edition; very rare. A collection of Hebrew proverbs 'very useful for the regulation of life', with accompanying translation and commentary in Latin and German.

Paul Weidner (c. 1525–1585) was born in Udine, Italy, as Asher Judah ben Nathan Ashkenazi (the physician and diplomat Solomon Ashkenazi was his brother). 'He studied medicine at Padua and was invited by the estates of Carinthia to practice there, in a province where Jews were not allowed to reside. After a period of spiritual struggle he embraced Christianity in Vienna in 1558. His first book, *Loca praecipua fidei christianae* (1559), was an attempt to persuade the Jews of the truth of Christianity; the work showed his mastery of Hebrew and Christian sources.



Weidner enjoyed the substantial patronage of the Austrian emperors, whom he served as physician. On March 13, 1560, Ferdinand I, after repeatedly postponing the expulsion of Bohemian Jewry, ordered all its Hebrew books to be brought to Vienna; they were checked by Weidner, who found no fault in them and had them returned. A year later the Jews of Prague were forced to listen to a series of conversionary sermons preached by him. Weidner's last published work was *Sententiae Hebraicae* (1563), a collection of proverbs, mainly from Pirkei Avot, in Hebrew, German, and Latin. After his conversion he was accepted by the University of Vienna, where he became dean of the faculty of medicine six times and thrice rector of the university. The title 'von Billerburg' was granted him in 1582' (*Jewish Virtual Library*).

Mayer I 76, no, 353; VD16 W-1480. Not in the British Library. Library Hub records one copy only (Bodleian); OCLC records three copies in the US (Hebrew Union College, New York Public Library, and Ohio State).

Finis.

