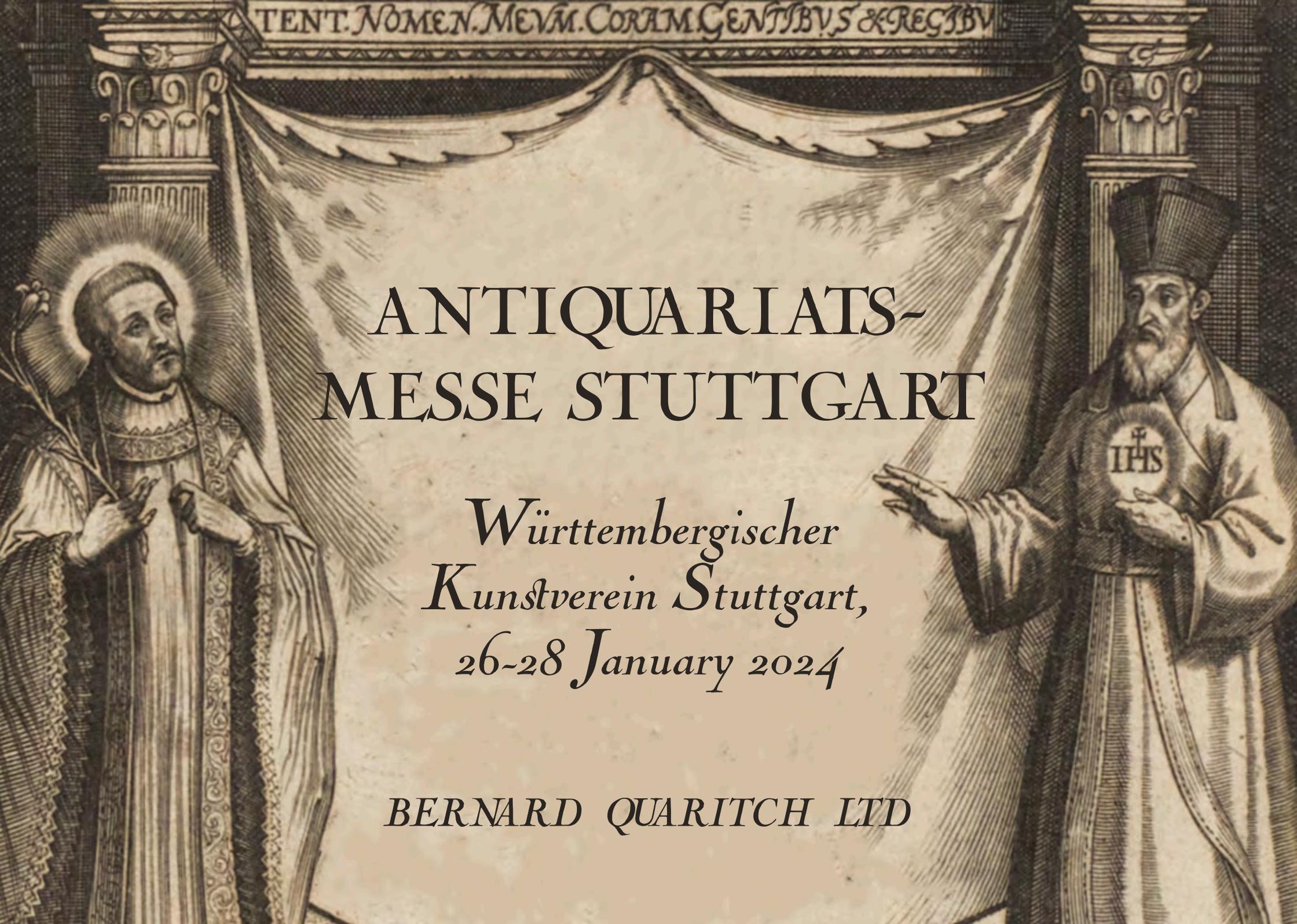


TENT. NÖMEN. MEVM. CORAM. GENTIBVS & REGIBVS

ANTIQUARIATS- MESSE STUTTGART

*Württembergischer
Kunstverein Stuttgart,
26-28 January 2024*

BERNARD QUARITCH LTD





MYTHOLOGICAL A TO Z

I. [ABC.] Alphabet mythologique. [Paris], lith. Durand, Ligny Jne. et Cie, [1840s?].

12mo (140 x 105 mm), 24 engraved scenes with captions for the letters A to Z (excluding I and W) printed side-by-side and folded concertina style; tear to fold between A and B (without loss), closed tear (without loss) to B, small holes to inner margins between O and P and to Z, some old repairs to blank versos of B, C, L, O, and P, some light foxing, creasing and rubbing; overall good in original pale grey boards, engraved panel to upper cover with title, imprint, and vignette of a reclining Pan playing the pipes, embossed floral pattern to lower cover; some wear to extremities and rubbing and marks to covers, hinges partly split.



A delightful and extremely rare ABC depicting figures from Greek and Roman mythology, alongside the Hindu river goddess Yamuna for the letter Y.





The twenty-four scenes depicted, executed in skilful and lively fashion by the Parisian lithographers Durand and Ligny *jeune*, show: Aurora embracing Cephalus; Bacchus snatching Ariadne's crown; Ceres and two children harvesting; Diana transforming Actæon into a deer; Europa on the back of Jupiter as a bull; a river god (under F for 'Fleuve'); the Three Graces; Hercules wrestling the Nemean lion; Io (as a heifer) and Jupiter discovered by Juno; Saturn under the name 'Krodo', holding a scythe and an hourglass; the bacchante Labda dancing and playing the tambourine, in the company of a cherub and a leopard; Mercury instructing Cupid; Neptune appeasing the winds; Orithyia being snatched by Boreas, god of the north wind; Pan evaded by Syrinx (transformed into water reeds); Juno under her name 'Quiritia', reclining on a cloud

with two peacocks and a chariot; the water nymph Rhodope, daughter of Oceanus; a pot-bellied and inebriated Silenus; Triton blowing a conch shell; Urania the muse of astronomy holding a celestial globe; Venus emerging from the sea; Jupiter 'Xenius' as protector of strangers, with a fist full of lightning bolts; Yamuna, daughter of the sun god, as a river goddess; and Zephyr, god of the west wind.

No copies traced on OCLC, Library Hub, or CCFr. One copy is recorded in S. Le Men's *Les abécédaires français illustrés du XIXe siècle* (Paris, 1984), no. 366 in her inventory, sold as lot 300 in the sale of the collection of Roger Castaing at Drouot, Paris, on 9-10 November 1977 (quite possibly our copy).



2. **APHTONIUS of Antioch.** *Aphthonii Progymnasmata.* Partim à Rod. Agricola, partim à Joh. Maria Catanæo, Latinitate donata. Cum scholiis R. Lorichii. Novissima editio superioribus emendatior & concinnior. Adjecto indice utilissimo. *Amsterdam, Louis Elzevir, 1642.*

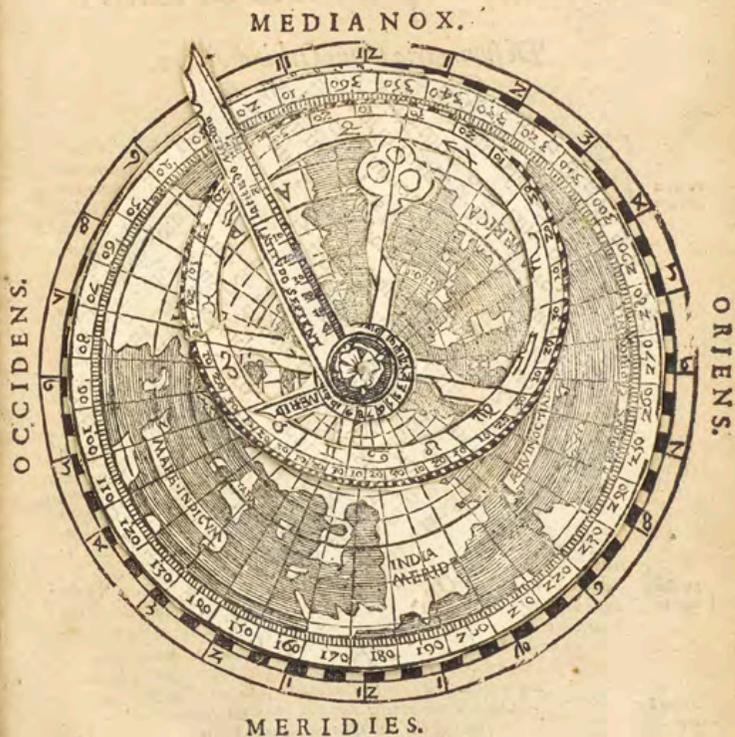
12mo, pp. [4], 400, [10]; woodcut Elzevir 'Minerva' device to title, second title copper-engraved, woodcut initials and ornaments; a few light marks, tiny marginal paperflaw to lower corner of B3, small hole to upper corner of pp. 163-170 affecting a few characters without loss of sense; a very good copy in contemporary vellum over boards, spine lettered in ink, edges sprinkled blue; small stains to front board. £200

First Elzevir edition of Aphthonius's influential textbook of rhetoric.

The *Progymnasmata*, described perhaps unfairly as an 'arid collection of rhetorical exercises, which were long used in schools' (Willems), is the work of Aphthonius of Antioch, a Greek sophist and rhetorician of the second half of the fourth century AD. It is in fact, 'if considered from a right point of view, ... of great interest, inasmuch as it shews us the method followed by the ancients in the instruction of boys, before they were sent to the regular schools of the rhetoricians' (Smith). Written originally in Greek, this edition combines Latin translations by the humanists Rudolph Agricola (1443-1485) and Giovanni Maria Cattaneo (d. 1529), and is edited by Reinhard Lorich (1510-1564), a Lutheran theologian and professor at the University of Marburg.

This is the first of four editions of the *Progymnasmata* by the Elzevir press in Amsterdam, being quickly reprinted in 1645, 1649, and 1655.

Berghman, *Des impressions elzeviriennes de la Bibliothèque royale de Stockholm*, 1251; Willems 981. See Smith, *Dictionary of Greek and Roman Biography and Mythology* I, p. 225.



VOLVELLES ON PRINTER'S WASTE

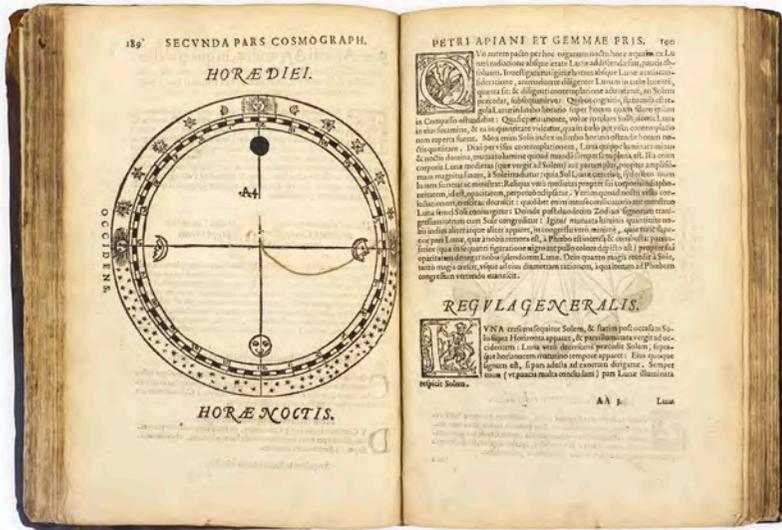
3. **APIANUS, Peter, and Gemma FRISIUS.** *Cosmographia, sive Descriptio universi Orbis, Petri Apiani & Gemmae Frisij, Mathematicorum insignium, iam demum integritati suae restituta. Adiecti sunt alij, tum Gemmae Frisij, tum aliorum Auctorum eius argumenti tractatus ac Libelli varij, quorum seriem versa pagina demonstrat.* Antwerp, 'Ex officina Ioannis Withagij', 1584.

4to, pp. [16], 72, '82-478' (i.e. 73-469), [2], [1 (blank)], without the double-page woodcut map after p. 72 (supplied in facsimile from the 1581 French edition); large woodcut globe to title-page, with woodcut volvelles (see below) and numerous woodcut illustrations and diagrams printed in-text, large woodcut initials throughout; first quire creased with a few insignificant chips to outer margins, very occasional light dampstaining, a little browned throughout, worming to inner margin of 3F-3N (touching a few characters, without loss of sense); contemporary calf with central arabesque blocked in blind, crudely rebaced and recorned in the nineteenth century.

£3750

The expanded 1584 edition of Apianus's highly important *Cosmographia*, printed by the most prolific printer of the work in Antwerp, with volvelles utilising waste from his press.

First printed in 1524 and greatly expanded by Gemma Frisius (1508-1555) from 1529, the *Cosmographia* is central to the study of mathematical geography. Verwithagen printed several editions of the *Cosmographia*, the earliest being the 1561 Dutch edition; he printed the second Spanish edition in 1575 and in 1574 published a Latin edition in collaboration with Cristophe Plantin. Three issues of the *Cosmographia* were printed at Antwerp in 1584, of which the present edition is the earliest and the scarcest; the accounts of the Americas by Gomara and Girava and Frisius's account of Peru, first added to the 1575 Spanish edition, here appear in Latin for the first time.



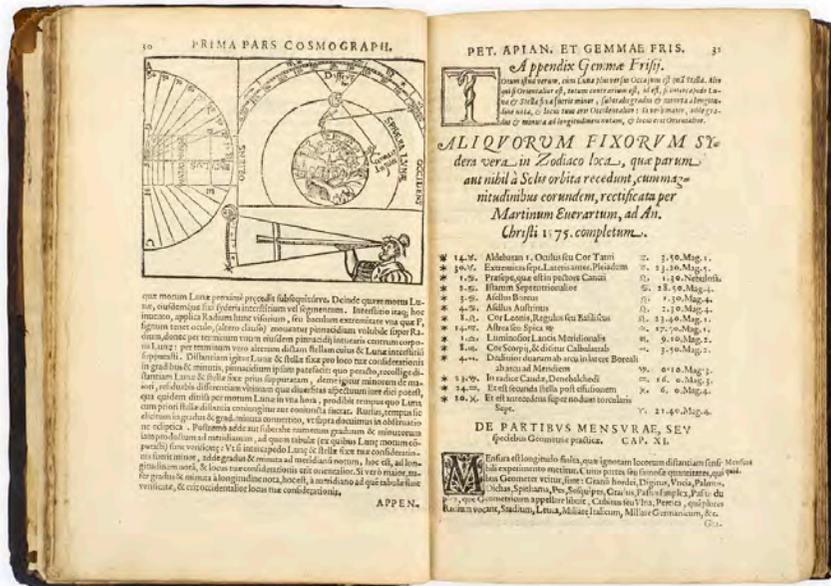
Volvelles:

1. 'Quomodo altitudo Poli, seu latitudo terrae per organum speciale sit exploranda' (p. 20), with two moving parts and printed rosette cover verso, refastened; for measuring the positions of the poles.
2. 'Organum Theoricae Solis' (p. 22), with string pointer only (as usual?); used to tell the time in hours equal to one twelfth of the period from sunrise to sunset (and therefore varying in length throughout the year).
3. 'Organum praedictas Propositiones declarans' (p. 25), with one moving part and rosette cover loosely inserted, no fastening.
4. Terrestrial astrolabe (p. 65), with four moving parts, short tears to one part, rosette cover detached but present, refastened.
5. Lunar clock (p. 189), lacking all parts.



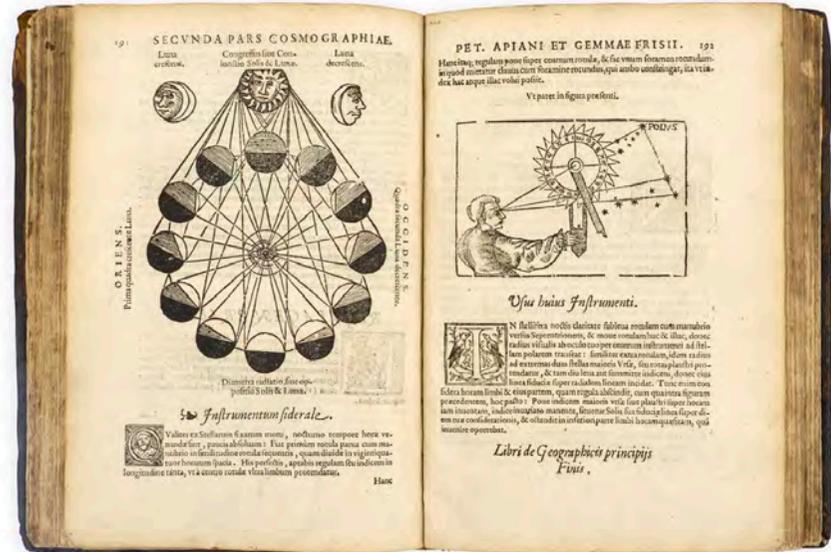
Volvelles were frequently printed on reused sheets and often assembled *in situ*: 'It is possible that many of the earliest examples of volvelle books had all their pieces cut out and attached correctly onto the appropriate leaves before the books were sold — this would ensure complex diagrams would work correctly and were not left to the (lack of) competence and understanding of the binder' (Drennan, p. 320). This is likely the case here: the verso of a large moveable part on p. 65, for instance, contains text from Gemma Frisius's *Larithmetique*, printed two years earlier by Jan Verwithagen (1526-1587), the printer of the present volume; also present are segments of Pius V's 'Regnans in excelsis', a condemnation of Elizabeth I first printed in 1570, though we have been unable to identify the edition.

A further one hundred woodcut illustrations accompany the text, among them three pages of woodcuts depicting predicted lunar eclipses for the years 1582 to 1603 (pp. 26-8).



Provenance:

1. Ink ownership inscription 'Alexandri Capelli' to title-page, with purchase price, dated 16 May 1604, deleted in ink.
2. Seventeenth-century pencil inscription to final blank 'Sum Giullielmi Ronneri ... codex pret. 5s', likely Wilhelm Ronner (fl. c. 1598-1605), a deacon in Klötze, Saxony-Anhalt; below are the lines 'Quicquid erit, tandem mea spes est unica Christus' (from the motet 'Mors tua, mors Christi') and 'Quicquid erit, superanda omnis fortuna ferendo est' (*Aeneid* V.710).
3. Nineteenth-century ink stamp of the theological seminary of St Patrick's College Library, Maynooth to verso of title and to final pages.



Adams A-1285; *Bibliotheca Belgica* A-42; BM STC Dutch 12; Brunet I: 342; Houzeau & Lancaster I: 2392; *Index Aureliensis* 31; Lalande 115; *Netherlandish Books* no. 2422; Soltész A-437; USTC 402027; **this issue not in Sabin or Wellcome** (see 1750 and I: 346, respectively, for other Antwerp-printed editions of the same year). See Drennan, 'The Bibliographical Description of astronomical Volvelles and other moveable Diagrams' in *The Library* 13, no. 3 (2012), pp. 316-339.

4. **ARNIGIO, Bartolomeo.** *Rime dell'Arnigio per la ill[ustre] signora Claudia Martinenga. Brescia, Giovanni Battista Bozzola, 1566.*

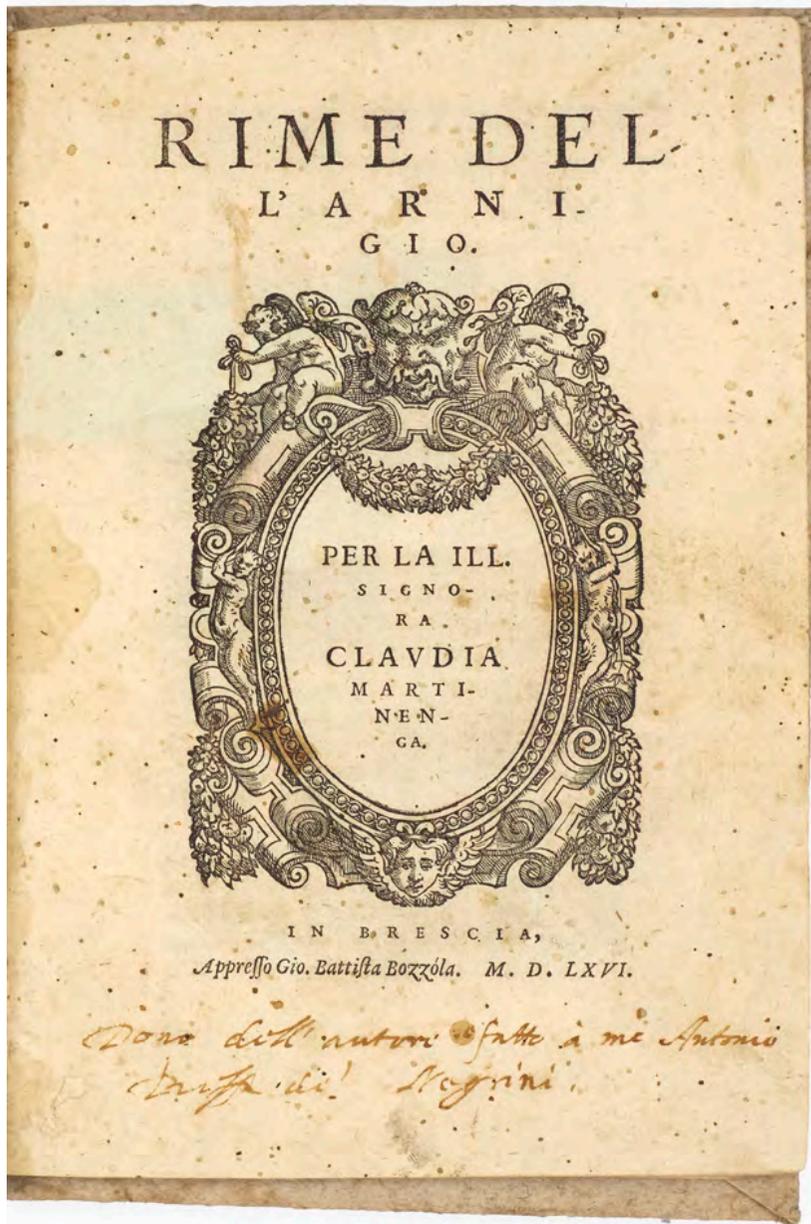
4to, ff. [38]; woodcut grotesque cartouche to title, historiated woodcut initials; inconsequential small wormhole to inner margin of the final three leaves, title and a few leaves slightly spotted, quire F a little browned, neatly repaired closed tear to last leaf; a very good copy in later *carta rustica*; contemporary ink inscription 'Dono dell' autore fatto a me Antonio Beffa de' Negrini' to title (*see below*), with his transcription of a sonnet by Arnigio on the final blank. £1750

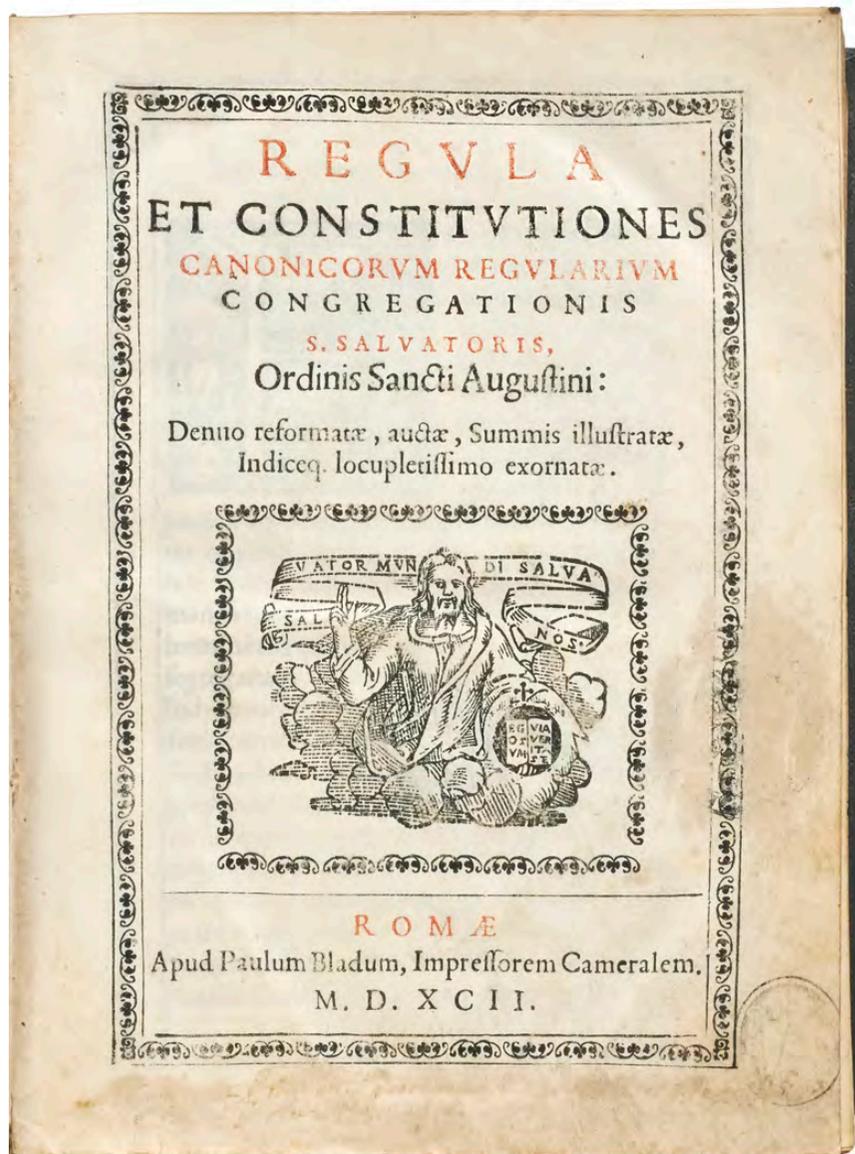
First edition of Bartolomeo Arnigio's collection of poems addressed to Claudia Martinengo, wife to Ludovico Martinengo della Pallata, an important association copy presented by the author to fellow poet Antonio Beffa Negrini.

The poems, composed in the tradition of Petrarch's lyric verse, celebrate the divine essence of womanly beauties with much recourse to the Petrarchan imagery revolving around eyes and hands, light, arrows and seawaves. Bartolomeo Arnigio (d. 1577) was of humble origins, born in Brescia to a farrier; his merits and Martinengo's patronage earned him the chance to study medicine in Padua, and to return to his native city a publicly recognized intellectual, and a lecturer in philosophy. He went on to publish an important emblem book, *Rime de gli Academici Occulti con le loro imprese et discorsi* (Brescia, Vincenzo di Sabbio, 1568).

Provenance: **This copy was given by the author to his friend Antonio Beffa Negrini (1532–1602), the poet, scholar, and lawyer in Mantua, who published his own book of verse in the same year.** The sonnet by Arnigio recorded by Beffa Negrini at the end of the volume is a charming verse evocation of the silent night of Christmas.

OCLC finds two copies in the US (California, Yale) and one in the UK (V&A).
EDIT16 3074.



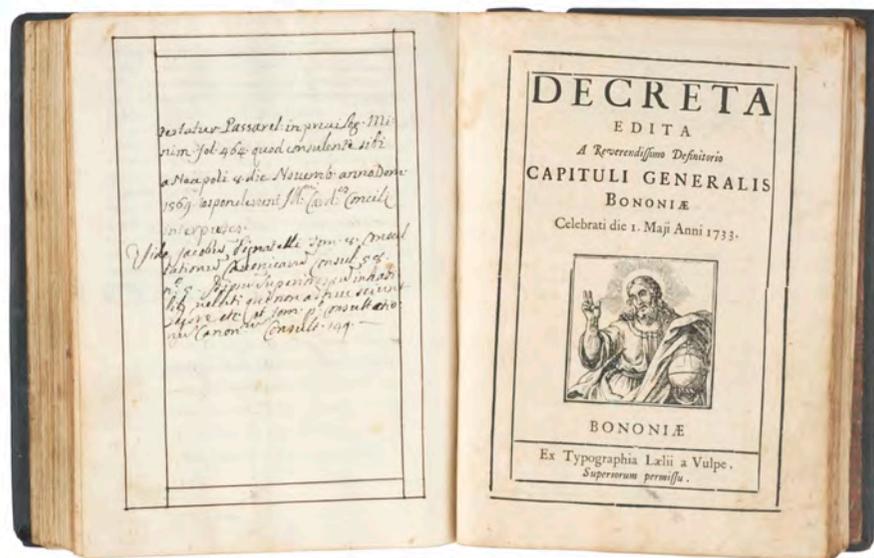


PRINTED ON VELLUM

5. [CANONS REGULAR OF THE LATERAN.] Regula et constitutiones Canonorum Regularium congregationis S. Salvatoris, Ordinis Sancti Augustini. Denuo reformatæ, auctæ, summis illustratæ, indiceq. locupletissimo exornatae. *Rome, apud Paulum Bladum, 1592.*

4to, pp. [48], 200, 22; without blanks B4 and 2E4; K4 replaced by cancels & and ij; printed on vellum; title and calendar printed in red and black, text within double border, woodcut vignettes depicting the Holy Saviour and Saint Augustin to title and C1 respectively, woodcut initials; bound with eight other short works, printed on paper, and 8 ff. of manuscript, all on the same subject; some scattered underlining to first work, short worm track in the inner margin of first few works on paper, not affecting text; overall a splendid copy, bound in black shagreen c. 1735, edges gilt and gaufered, gilt brocade paper pastedowns; endcaps chipped, lower joint split but holding; early eighteenth-century ink stamps of Bishop Gian Alberto De' Grandi (*see below*) to lower outer corner of title of first and second works, a close variation of the aforementioned stamp, probably an earlier version, to verso of first title, eighteenth-century (?) manuscript inscription to foot of first title, mostly erased, late eighteenth-century stamp of San Pietro in Vincula (oval stamp in black ink, with an image of St Peter surrounded by the wording 'Bibliothecae S. Petri ad vincula'; *see below*) to first title, erased but still visible within printed typographic frame of title. £25,000

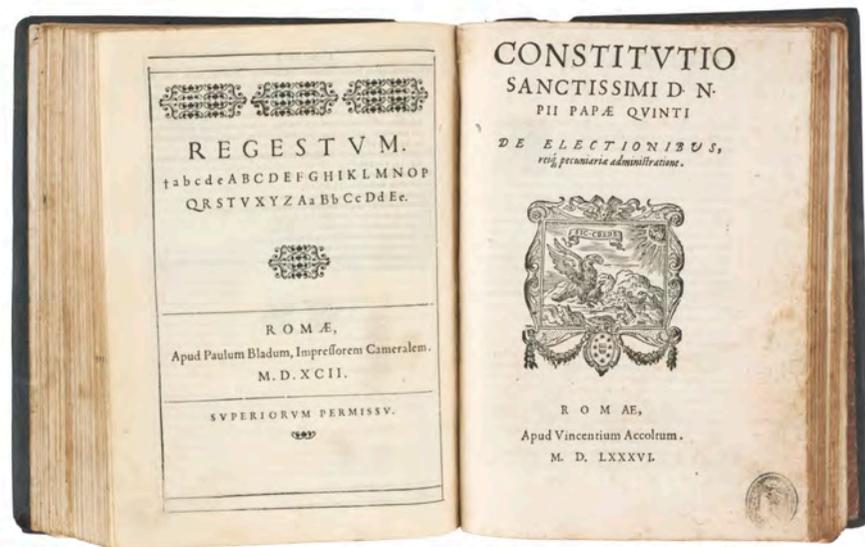
The most complete edition, rare, of the Rule and Constitutions of the Order of the Canons Regular of St. Augustine of the Congregation of the Most Holy Saviour, printed on vellum, with two seemingly unrecorded cancels, from the library of a former Abbot General of the Order.



The Congregation of the Regular Canons of the Most Holy Saviour, called 'Renan' after the river Reno, near Bologna, where their first rectory was located, was officially constituted in 1418, although its origins can be traced back to the eleventh century. The Renan Congregation gradually acquired an international character (pories were established in various locations in France and England) and distinguished itself on a cultural level, maintaining its reputation as a well-regulated institution. After a period of prosperity and expansion in the sixteenth and seventeenth centuries, the Congregation saw a progressive decline in the eighteenth century, culminating in the suppression of churches and monasteries in the Napoleonic period. At the beginning of the Restoration, both the Renan Canons and their sister congregation of the Lateran Canons were left with a single monastery each, respectively S. Pietro in Vincoli in Rome and S. Maria of Piedigrotta in Naples. It was therefore decided to promote a union of the two congregations, which in 1823 joined into the Canons Regular of the Lateran.

Previously printed in a much shorter format in Bologna in 1497 (of which only 4 copies survive) and in Rome, also by Blado, in 1549 (ff. 154 only), **the Regula is here bound with eight short, extremely rare, publications, spanning from 1580 to 1733, and a few eighteenth-century manuscript leaves, recording pontifical decrees, ordinances, and sanctions updating the statutes of the Order** (a complete listing is available upon request).

Provenance: formerly in the private library of Gian Alberto (Francesco Gaetano) De' Grandi (Venice, 1689 – Chioggia, 1752), Bishop of Chioggia from 1750 to 1752, and former Abbot General of the Canons Regular of St. Augustine of the Congregation of the Most Holy Saviour. After his death, the book must have found its way to the central library of the Order, held at San Pietro in Vincoli, in Rome. Following the suppression of the religious houses in 1873, as a consequence of the creation of the new Kingdom of Italy with Rome as its capital, the libraries of the suppressed religious houses were confiscated for the benefit of the newly created Biblioteca Nazionale Centrale in Rome.



LECTORI.



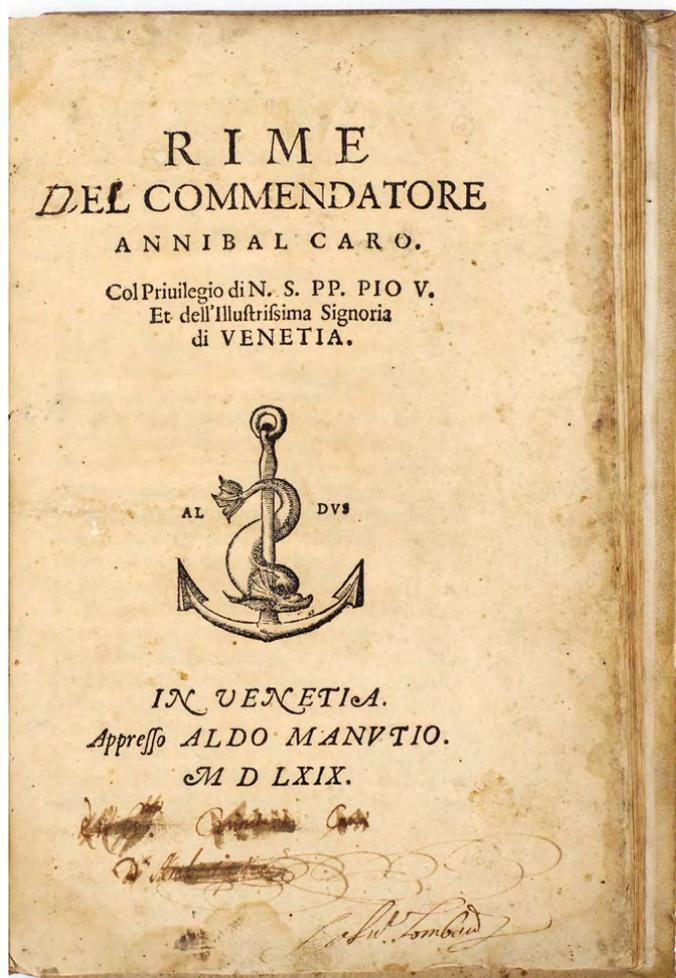
A est humanarum rerum vicissitudo, ut, quaecumque in Orbe sunt, vel meliora in dies fiant, vel in deterius probabantur. hoc, humani generis vitio contingit; illud, proborum hominum industria, qui cadentes res consilio iuuant, opibus augent, auctoritate fouent. Quod si id vniquam vlla in re manifeste apparuit; videmus certe, in coetu hominum, qui se se ab humano commercio segregarunt, Deoq. addixerunt, quotidie illud euenire. nam omnia eorum studia eo conferuntur, ut Rempublicam meliorem efficiat. Factum hinc est Diuina prouidentia, ut Religiosorum Ordines, ad Dei cultum, propagati sint; summorum Pontificum praesertim benignitate, & auctoritate adiuti. Quocirca, cum ad veteres nostras Constitutiones multa, pro temporum conditione, essent addenda, multa item mutanda: alia à Pontificibus, & à Sacro sancto Concilio Tridentino decreta, essent ijs

Of the extensive library (estimated at fifteen thousand volumes) of the, by then, Canons Regular of the Lateran, held at San Pietro in Vincoli, only two thousand titles were effectively transferred to the National Library in 1876, while the remaining part was dispersed. Books with the stamp of San Pietro in Vincoli can now be found in institutions all over Continental Europe, the UK, and the US.

Very rare outside of Italy. OCLC records only one copy in the US (University of California, Berkeley), one in the UK (University of Manchester), one in Sweden (National Library of Sweden), and two in France (Bibliothèque Sainte Geneviève and Bibliothèque Nationale de France). USTC adds one further copy, at the National Library of Russia.

None of the copies recorded appear to be printed on vellum, nor to have the cancels & and ij. Only one other copy on vellum seems to have appeared on the market in the last two hundred years, apparently offered at auction in London three times in the space of twelve years, between 1829 and 1840, passing from the Hibbert to the Hanrott collection first, and then to the Butler collection (Evans, *A Catalogue of the Library of George Hibbert, Esq., of Portland Place*, 1829, lot 6889; Evans, *Catalogue of the Splendid, Choice, and Curious Library of P. A. Hanrott, Esq. Part the First*, 1833, lot 492; Christie & Manson, *Bibliotheca Butleriana*, 1 June 1840, lot 370, 'Printed upon vellum. **The only copy known.** A beautiful book'). The whereabouts of this copy are currently unknown.

Not in *Catalogue des livres imprimés sur velin de la bibliothèque du roi* (which only records the 1549 edition); Brunet, III (1834), p. 156 (mentioning the Hibbert copy); Bernini, n. 302; Vaccaro-Sofia, n. 1091; USTC 852278. For the library of San Pietro in Vincoli, see Venier, *The Libraries of the suppressed Religious Houses*; Venier, 'Per dove, fino a dove, da chi: ricostruire il viaggio del libro attraverso i suoi segni. L'esperienza della Biblioteca nazionale centrale di Roma' in *La Bibliofilia* 117, no. 3 (September-December 2015), pp. 357-366; and Del Bono, *Congregazione dei canonici regolari del SS. Salvatore. Libri e Biblioteche degli Ordini Religiosi in Italia alla fine del secolo XVI*. 6 (2018).



THE LADY DAVY COPY

6. **CARO, Annibale.** Rime del commendatore Annibal Caro. Col privilegio di N.S. PP. Pio V. et dell'illustrissima signoria di Venetia. *Venice, Aldus Manutius the Younger, 1569.*

4to, pp. [8], 103, [1 (errata)], [8 (index)]; L2 and N2 signed L3 and N3, respectively; italic letter, woodcut initials, woodcut Aldine device to title-page; some foxing and dampstaining, title-page slightly soiled and repaired; bound in eighteenth-century vellum over boards, gilt lettering-piece to spine; small puncture to upper board, fore-edge of lower board worn, a few marks; several errata corrected in manuscript in a later hand, cancelled early ownership inscription at foot of title-page, armorial bookplate of 'Lady Davy'. £650

First edition of the poetry of Annibale Caro, offering a scathing yet humorous critique of his greatest poetic rival, Ludovico Castelvetro.

Annibale Caro's (1507–66) *Rime* were edited posthumously by his nephew, Giovanni Battista Caro, and published three years after his death by Aldus Manutius the Younger, who would print Caro's Italian translation of the *Due orationi* of St Gregory of Nazianzus in the same year.

In 1533, Caro had written a laudatory poem for Cardinal Alessandro Farnese (the dedicatee of the present edition) which elicited a scornful response from poet and literary critic Castelvetro (1505–1556), who was heavily influenced by the Reformation in both politics and poetics. An incensed Caro accused him of heresy, resulting in the confiscation of Castelvetro's property in 1560 and an ultimate sentence of death *in absentia*.

Following Caro's eclogues and love lyrics are a series of 'sonnetti in burla, detti mattaccini' mocking Castelvetro, preceded by a note from the printer, who includes them in a desire to 'always find new material to give you ... and to set humorous poems alongside the serious ones' (p. 90, *trans.*). In them, Caro satirises his opponent's symbol of the wise owl (*civetta*), depicting Castelvetro as a curmudgeonly 'bird-brain.'

Provenance: with the armorial bookplate of Lady Jane Davy (1780–1855), socialite, cousin of Sir Walter Scott (with whom she corresponded at length), and wife of scientist Sir Humphry Davy; in October 1813, the couple set out on a two-year tour of France, Italy, Switzerland, and southern Germany. Following her husband's death in 1829, Lady Davy continued to make frequent visits to Italy, where she was a 'well-known figure in Roman society ... and had an accomplished knowledge of classical and modern European literature' (ODNB).

Adams C746; BM STC Italian, p. 150; Renouard 206, no. 9 ('Au verso de la page 103 est un *errata* de treize lignes, qui n'est pas imprimé dans tous les exemplaires').



LE IMAGINI

CON LA SPOSITIONE DE I DEI
DE GLIANTICHI.

RACCOLTE PER VINCENZO
CARTARI.



IN VENETIA PER FRANCESCO
MARCOLINI. M D LVI.

CON GRATIA ET PRIVILEGIO.

7. **CARTARI, Vincenzo.** *Le imagini con la spositione de i dei de gli antichi.* Venice, per Francesco Marcolini, 1556.

Small 4to, ff. 4, 12, [xiii]-cxxii, printed in italic letter, with large woodcut illustration to title and verso of last leaf, a few fine woodcut initials with an architectural theme; a very good copy in late eighteenth-century quarter calf. £800

First edition of Cartari's influential and successful treatise on the mythology of the ancients. Cartari concentrated on the iconography of the gods, explaining their guises and detailing their several attributes. His book was expressively written to aid artists, painters, and sculptors to understand and choose subject matters (see the publisher's preface, f. 3). The book was an immense success; it went through numerous editions, some illustrated, and was translated into many languages, including into English in 1599. It became the iconographic handbook of painters throughout Europe for the next 250 years.

Cicognara 4684.

THE INVENTION OF HISTORICAL GEOGRAPHY

8. **CLÜVER, Philipp.** *Introductio in universam geographiam tam veterem, quam novam ... Wolfenbüttel, Caspar Johann Bismarck for Conrad Buno, 1686.*

4to, pp. [28], 607, [101 (index)], [31 (index)]; with engraved frontispiece, title-page in red and black, woodcut head- and tailpieces, 47 maps and diagrams of which 30 are folded; some damp staining and browning, fraying to edges of one map; very good in contemporary stiff vellum with later gilt-lettered spine label, yapp edges, edges speckled blue; some marks to spine and covers; with ownership inscription to title 'sum ex libris Friderici Ludovici ... iam auctioris ... jure MB 1699' (*see below*). £2500

The 1686 edition of perhaps the most important geographical textbook of the early modern period, an introduction to global geography by the German antiquarian and geographical pioneer Philipp Clüver, enlarged and supplemented by the German geographer Johann Buno.

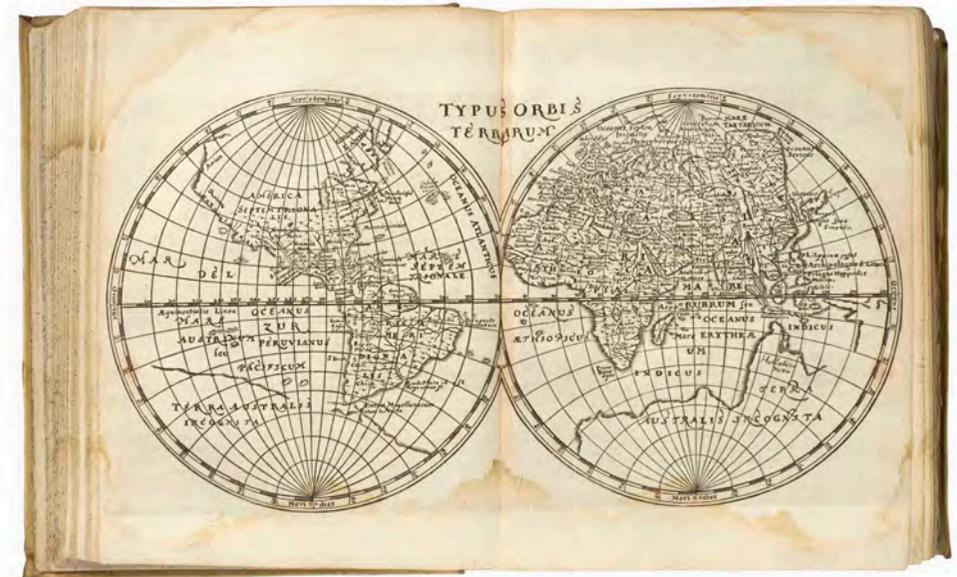
A former student of the great chronologist and classical scholar Joseph Scaliger at Leiden, Clüver began publishing on geography in 1611 with a study of the ancient Rhine region, before going on to publish works on ancient Sicily, Sardinia, and Italy. In many ways, Clüver was a typical and erudite example of that particular breed of polymath who came to define the scholarly world of the early modern Republic of Letters. His primary interest lay in reconstructing the geography of antiquity, combining personal travel and observation with a close reading of the ancients, which consequently required both the skill of the geographer and the expertise of the antiquarian and philologist.

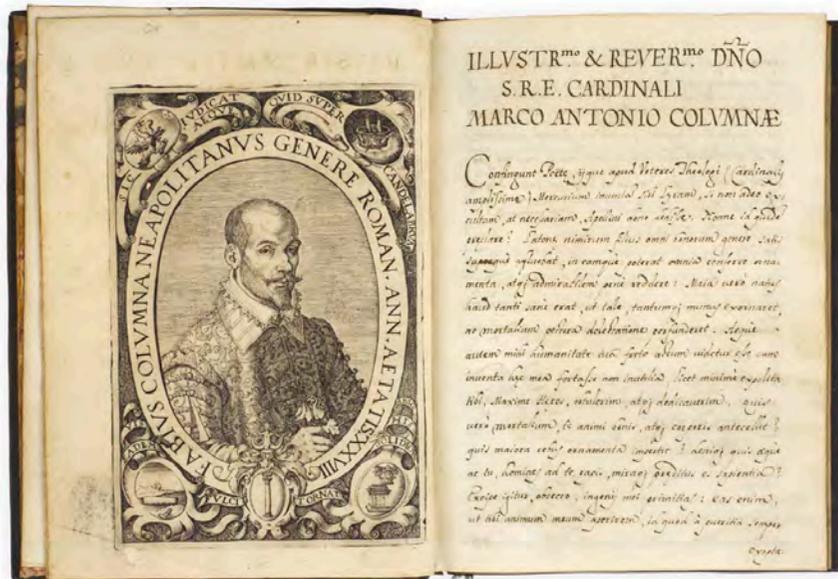


The *Introductio in universam geographiam*, his most complete introduction to world geography, was largely intended as a guide for students and became the standard geographical reference work of the period. It begins with a discussion of basic, universal, geographical features – mountains, bodies of water, climate, and so forth – before devoting individual books to the geography of various nations. The majority of the work, books two through to four, covers Europe, subdivided into regions and countries and stretching from Portugal in the south west to Moscow in the north east; book five is devoted to Asia, including India, Central Asia, Persia, the Middle East, and the western border of China; while book six covers the known parts of Africa – which is to say, predominantly Egypt, Ethiopia, and Mediterranean North Africa – as well as North and South America, if rather cursorily.

The first edition of Clüver's work was published by Elzevir in Leiden in 1624 and was much reprinted – in a number of different versions and formats – in the following decades. This present copy was published in 1686 and is the work of the publisher Conrad Buno and the printer Caspar Johann Bismarck, both of whom had already collaborated on the first Wolfenbüttel edition of 1661. Just like earlier German editions, this edition contains a version of Clüver's text edited and supplemented by the German schoolteacher Johann Buno, a professor of geography and history in Luneburg and brother of Conrad. As a result, the text is far more extensive and detailed than earlier editions (the Leiden first edition ran to less than 250 pages). **This copy also contains the full set of almost fifty engraved maps, which are often missing or only partially present in other existing copies.**

Provenance: perhaps the poet and diplomat Friedrich Ludwig von Canitz (1654–1699). The *Biblioteca Caniziana* was auctioned in February 1700.





FIRST INTAGLIO ILLUSTRATIONS

9. **COLONNA, Fabio.** *Φυτοβασανος*, sive Plantarum aliquot historia ... *Naples, Orazio Salviani, 1592.*

4to, pp. [viii (supplied in neat eighteenth-century manuscript facsimile)], [ix-xvi], 120, 32, [8 (index)]; with 37 full-page etched illustrations by Colonna, each within a border of printer's ornaments, extra-illustrated with an engraved portrait of the author (from *La Sambuca lincea*, 1618); a very good, clean copy in eighteenth-century green morocco, sides blocked with a curious unidentified design; armorial device of Tommaso Giuseppe Farsetti to foot of spine (partially lost to insect damage). £4000

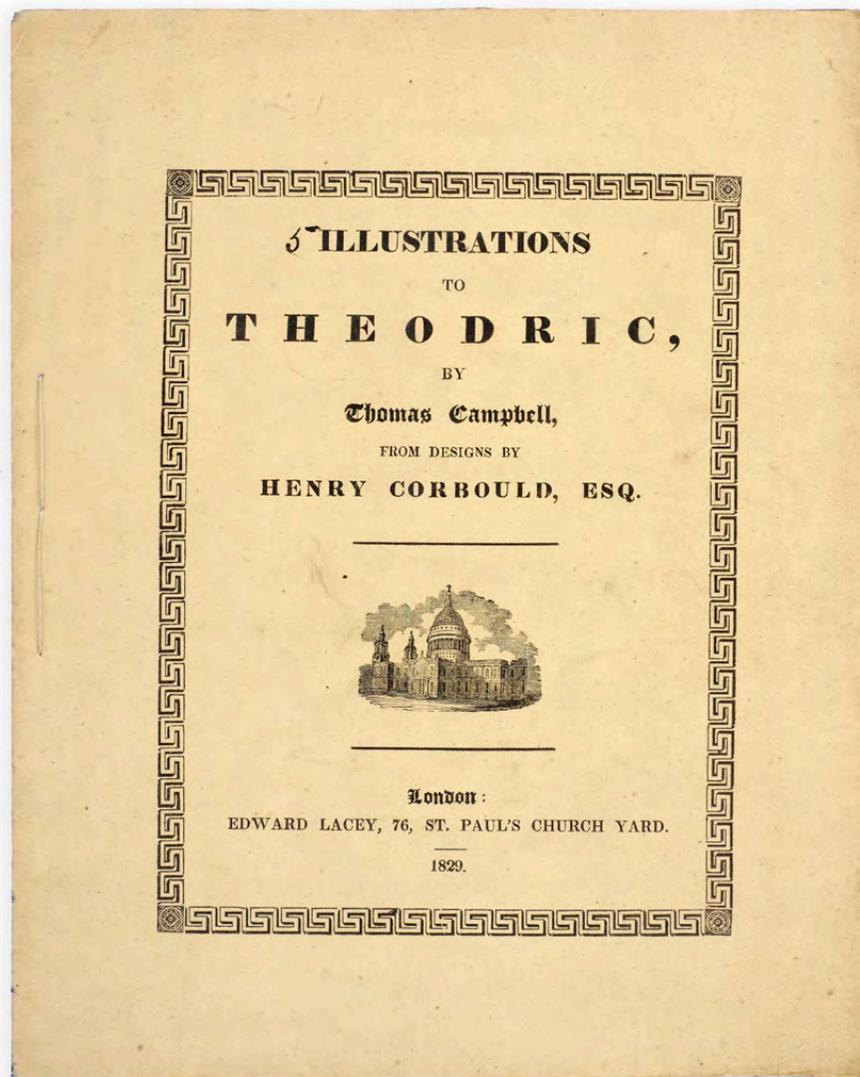
First edition, a landmark in botanical illustration, 'the first strictly botanical book with intaglio prints' (Blunt).

In search of a cure for his own epilepsy Fabio Colonna (1567–1650), a lawyer by education, turned to the study of botany, and his modest but botanically accurate illustrations, drawn and probably etched by him, are among the first botanical etchings. One of the early members of Naples's Accademia dei Lincei, Colonna later became interested in astronomy (he corresponded with Galileo) and music, inventing a fifty-string meantone-tempered instrument.

Provenance: from the celebrated library of the Venetian poet and bibliophile Tommaso Giuseppe Farsetti (1720–1791), though apparently not listed in any of the sale catalogues of his books and manuscripts 1776–1788.

Adams C-2394; Blunt, pp. 87–89; BMC STC Italian, p. 191; Hunt 165 (37 plates); Mortimer (Italian) 130; Nissen, *BBI* 386 (38 plates); Pritzel 1822 (36 plates).





UNRECORDED ENGRAVINGS

10. **CORBOULD, Henry** (*illustrator*). [Cover title:] Illustrations to Theodric, by Thomas Campbell, from designs by Henry Corbould, Esq. *London, Edward Lacey, 1829.*

Large 4to, ff. [6], comprising an engraved title-page and five engraved plates by W. O. Knight after Corbould; a fine copy, stitched, in the original printed yellow paper wrappers (faced with blue paper on the pastedowns), with a vignette of St Paul's; the number [5] added to the title in manuscript. £650

Unrecorded, a suite of five engravings for Thomas Campbell's *Theodric* (1824), though seemingly not intended for inclusion in any particular edition.

Corbould (1787– 1844) was taught by his father Richard Corbould, then by Fuseli at the Royal Academy, where he was a friend of Flaxman, Stothard, and Benjamin West (for whom he also sat as a model). He was occupied for thirty years with drawings of the ancient marbles of the British Museum, and provided a similar service for the sculptures of private collectors such as the Duke of Bedford. The image of Victoria on the Penny Black was based on a drawing by Corbould.

Not in Library Hub, not in OCLC.

DIVING DEPICTED

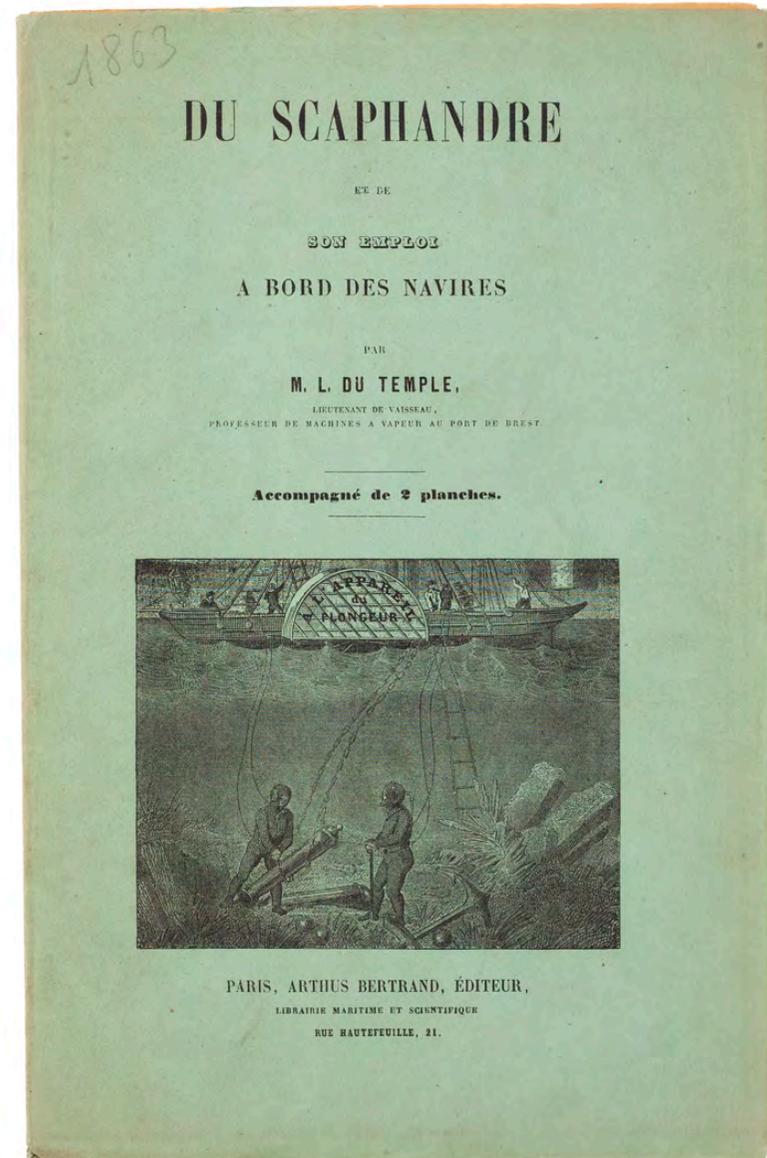
11. **DU TEMPLE, Louis.** Du Scaphandre, et de son emploi a bord des navires ... accompagné de 2 planches. Paris, widow Bouchard-Huzard for Arthus Bertrand, *Librairie Maritime et Scientifique*, [c. 1861].

8vo, pp. 30, [2], with 2 plates (one folding, one double-page lithograph); an excellent copy, a few minor spots, otherwise very clean; uncut in publisher's printed green wrappers with wood-engraving (printed on the verso of the wrapper of Du Temple's *Cours des machines à vapeur*). £750

First and only edition of this work on the diving-suit, with an attractive early depiction of its use. The text addresses the recently patented diving-suit of Joseph-Martin Cabirol, providing a detailed description of the suit and its constituent parts, advice to divers (including what to wear under the suit and a series of signals given by tugging the cord), and arguments for the uses to which the suit could be put – among them repairing damage to ships below sea-level, finding routes for beached boats, and recovering lost anchors.

The illustrations show a diver underwater from both sides, a diagram of the helmet and airpump, and (on the upper wrapper) a pair of divers recovering cannon from the seabed.

The author is described as *lieutenant de vaisseau* and Professor of Steam Engines at the port of Brest; his more substantial work, *Cours de machines à vapeur fait à Brest aux mécaniciens de la marine impériale*, was published in 1860 in two volumes with a separate atlas, the wrapper of which is here reused.





COLOURED PANORAMA

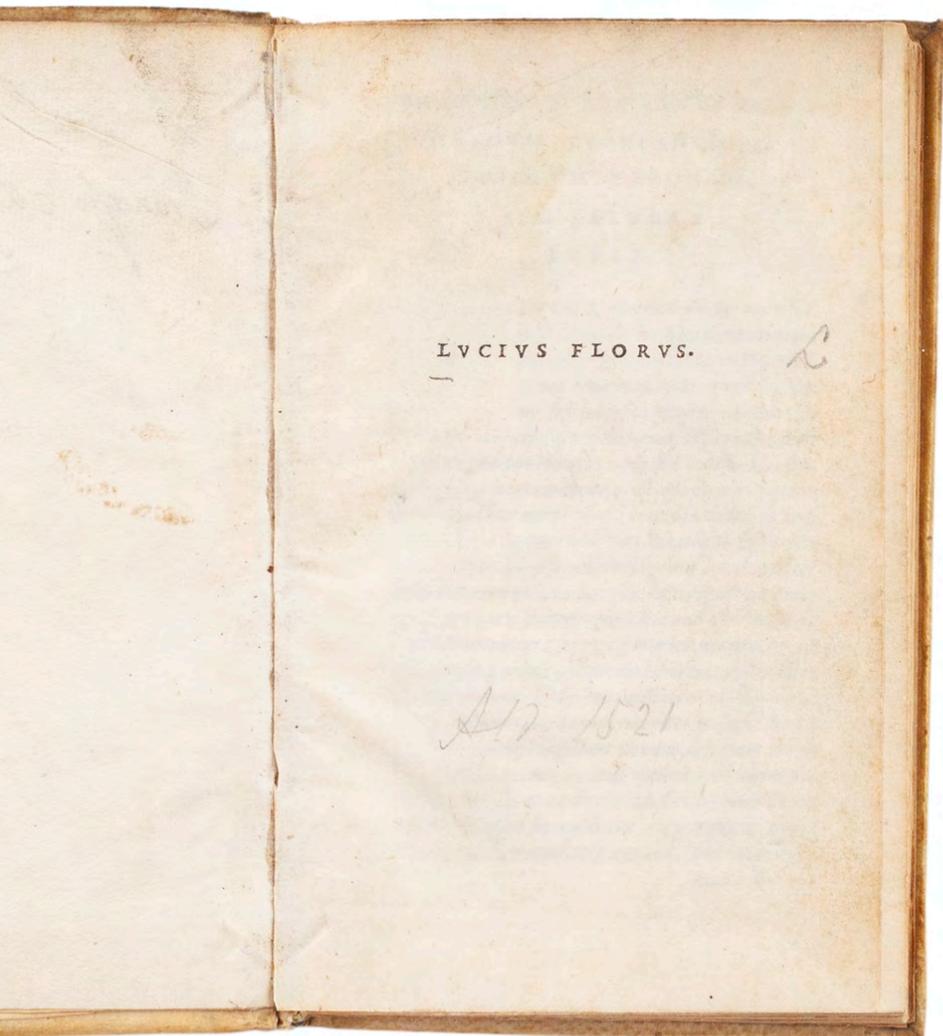
12. **FARINGTON, Susan Maria** (*illustrator*). The 104th Psalm. Illustrated by Susan Maria Ffarington. Worden. *London, Vincent Brooks Day & Son, [c. 1867]*.

Chromolithographic panorama on light card with text below, 10.2 x 365 cm (nearly 12 feet), formed of five strips pasted together and folded accordion style to create a small oblong volume of 24 leaves with the last leaf pasted to the lower cover and the title-page (printed in red on paper) to the first leaf; a very good, clean copy in brown moire cloth, lettered in gilt. £650

The Faringtons or Ffaringtons were an ancient family of Worden Hall, Leyland, Lancashire, with a substantial family archive. Susan Maria (1808–1894) edited *The Farington Papers* for the Chetham Society in 1856, and made other contributions to local history, but this unusual panorama seems to have been her only foray into illustration. Psalm 104 lent itself to some striking landscape plates: horses and oxen ('He sendeth the springs into the valleys, which run among the hills. They give drink to every beast of the field'); cedars of Lebanon ('The trees of the Lord are full of sap; the

cedars of Lebanon which he hath planted'); mountain scenery ('The high hills are a refuge for the wild goats and the rocks for the conies'); sunset and daybreak; and three volcanoes ('He toucheth the hills and they smoke').

OCLC lists twenty-three copies, all undated, but it is not clear if these represent more than two editions, one for Henry Hering at the Religious Print Depot, the other from Vincent Brooks Day & Son. Vincent Brooks took over the goodwill of the long-established but bankrupt Day & Son in 1867, the *terminus a quo* for this edition.



ALDINE EXTRACT

13. **FLORUS, Lucius.** Lucii Flori rerum ab urbe condita liber primus [– quartus].
[*Venice, in aedibus Aldi et Andreae Soceri, March 1521.*]

8vo, ff. 67, [1 (blank)]; 4a-4h⁸, 4i⁴; title 'Lucius Florus' to first page, printed in italic throughout, capital spaces with guide letters; lightly toned; very good in eighteenth-century stiff vellum over boards, unidentified arms blocked in gilt to upper board, gilt red morocco lettering-piece to spine; a few slight marks, endpapers renewed; inscriptions to front flyleaf 'Francesco Mainardi Ferrarese 1792' and 'J.N.B. Murray 1887'; a few contemporary marginal annotations to ff. 32-33. £750

Florus's epitome of Roman history, extracted from the Aldine edition of March 1521 which comprised an epitome of Livy, Florus, and Niccolò Perotti's translation of Polybius.

Florus's identity is not known for certain, though he is commonly called Lucius Annaeus and identified with the second-century AD poet-friend of the emperor Hadrian. His Latin *Epitome* is an abridgement of Roman history up to the age of Augustus and a panegyric of the Roman people. 'Some manuscripts describe it as an epitome of Livy, but it is sometimes at variance with that historian while it draws on the work of Sallust and Caesar and perhaps Virgil and Lucan. The style is markedly rhetorical' (*Oxford Companion to Classical Literature*).

Adams L-1322; Ahmanson-Murphy 173.



14. **FUHRMANN, Ernst.** China. Erster Teil: Das Land der Mitte. *Hagen, Folkwang-Verlag, 1921.* [with:]

MELCHERS, Bernd. China. Zweiter Teil: Der Tempelbau. Die Lochan von Ling-yän-si. Ein Hauptwerk buddhistischer Plastik. *Hagen, Folkwang-Verlag, 1921.*

4to, pp. 42 of text and pp. 147, [1] of which 146 of photographic illustrations; pp. 46, [2] of text, pp. 74, [1], 45, [2] of photographic illustrations and 18 floor plans and cutaway views printed on tracing paper, many folding, of temples and religious buildings; very good copies, bound in the original illustrated boards, spines direct lettered in black, heads and tails slightly worn. £175

First edition of two of the most celebrated works on Chinese religious architecture, published as volumes IV and V of *Geist, Kunst und Leben Asiens*, with hundreds of pictures of temples and Buddhist sculptures, some of which are now lost. The second volume deals in particular with the Lingyan Temple complex (靈巖寺), a Buddhist temple located in Changqing District, Jinan, and one of the main temples in China during the Tang and Song dynasties, famous for its Thousand Buddha Hall which houses forty painted clay life-size *luohan* statues from the Song dynasty.

LATINISING GALEN

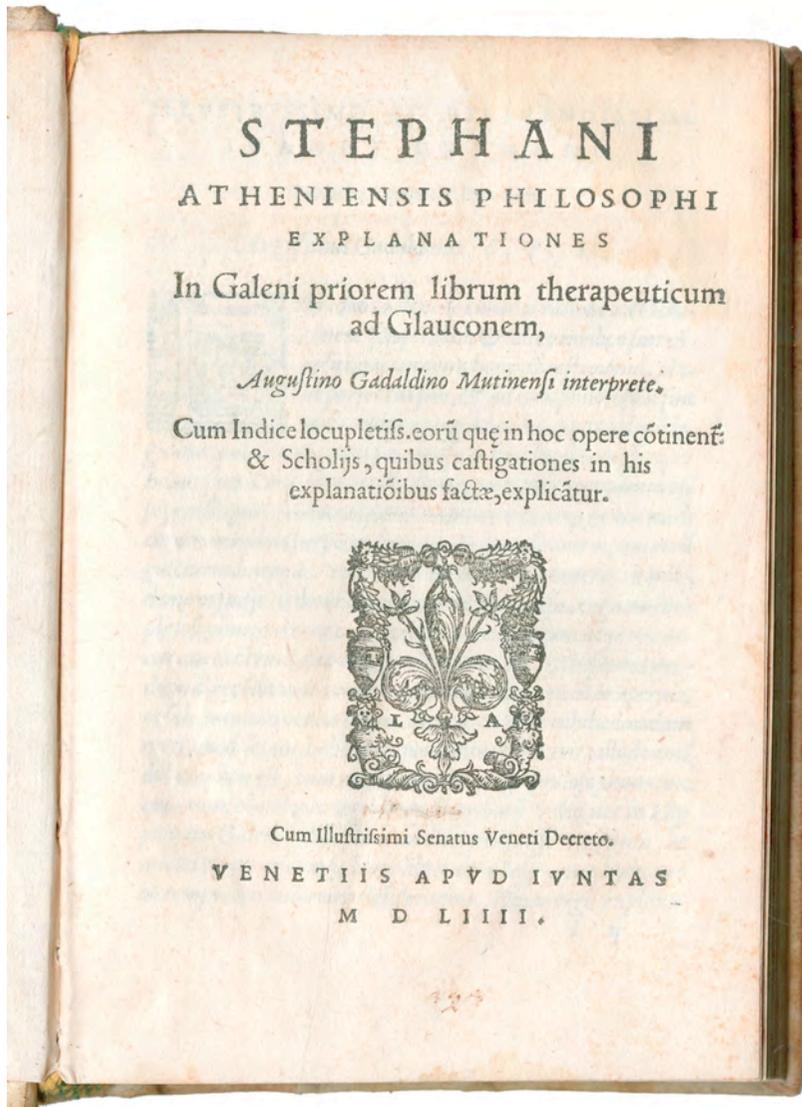
15. [GALEN.] STEPHANUS. Stephani Atheniensis philosophi explanationes in Galeni priorem librum therapeuticum ad Glauconem, Augustino Gadaldino Mutinensi interprete ... *Venice, Giunta, November 1554.*

8vo, ff. [24], 83, [1 (errata)]; woodcut Giunta device to title, initials; very light damp stain to upper outer corners of first quire, very occasional spots, short closed tear to blank upper outer corner of f. 25; a very good crisp copy in seventeenth-century limp vellum, inked paper spine label; light staining to covers. £950

First edition of Agostino Gadaldini's Latin translation of Galen's medical treatise *Ad Glauconem* and of Stephanus' commentary upon it, enhanced with his own scholia. Galen's *Ad Glauconem* is a concise introduction to the basics of diagnosis and the treatment of fevers. The work was at the heart of the medical curriculum at Alexandria and the sixth/seventh-century Alexandrian physician Stephanus naturally made it the subject of a commentary (his commentaries on the *Prognostics* and *Aphorisms* of Hippocrates also survive).

Nine centuries after Stephanus, Gadaldini (1515–1575) of Modena produced this Latin edition from a Greek manuscript now in the Royal Library of Copenhagen. In his 1998 edition of Stephanus's commentary, Keith Dickson praises the soundness of Gadaldini's editorial judgement, and remarks on the correctness of many of his proposed emendations. Gadaldini's contribution to Galenic scholarship, however, went further: from 1550 he collaborated with the Giunta family of printers in the ambitious publication of Galen's complete works in Latin, targeted at a medical readership unable to profit from Galen's texts in the original Greek.

EDIT 16 27222.





16. **GALILEI, Galileo, and Carlo MANOLESSI (editor).** *Opere. Bologna, heirs Dozza, [1655-] 1656.*

4to, pp. [xviii]; [ii], [iv, paginated '29'-'32'], 48; 48; [viii], 80; [81]-160; [iv], 68; 58; [59]-127; [iv], 264; woodcut printer's device on title, with an engraved allegorical frontispiece by Stefano della Bella showing Galileo and personifications of Astronomy, Perspective and Mathematics, an engraved portrait of Galileo, a folding engraved plate of Galileo's compass, and numerous woodcut illustrations and diagrams in the text; half-title slightly dust-soiled, a few very minor stains, small printing flaw in centre of engraved frontispiece; contemporary English calf, rebacked and endpapers renewed in the nineteenth century; rubbed, edges worn in places, short split at head of upper joint. £2500

A substantial volume of Galileo's works, comprising most of the first volume of the first collected edition, edited by Carlo Manolesi. The edition contained nineteen separate treatises, each with its own title, in two volumes, but is rarely found complete; present here are all but two of the ten works usually found in the first volume:

Le operazioni del compasso geometrico, e militare. Bologna, Heirs of Dozza, 1656. Pp. [ii], [iv, paginated '29-32'], 48, with a folding engraved plate of Galileo's compass.

Annotationi di Mattia Bernaggeri sopra'l Trattato dell'instrumento delle proportioni del Sig. Galileo Galilei. Bologna, Heirs of Dozza, 1655. Pp. 48.



Usus et fabricus circini cuiusdam proportionis. *Bologna, Heirs of Dozza, 1655.* Pp. [viii], 80.

Difesa di Galileo Galilei ... contro alle calunie & imposture di Baldessar Capra Milanese. *Bologna, Heirs of Dozza, 1655.* Pp. [81]–160.

Discorso al Serenissimo Don Cosimo II ... seconda editione. *Bologna, Heirs of Dozza, 1655.* Pp. [iv], 68.

Discorso apologetico di Lodovico delle Colombe. *Bologna, Heirs of Dozza, 1655.* Pp. 58.

Considerationi di M. Vincentio di Gratia sopra il discorso del Sig. Galileo Galilei intorno alle cose che stanno sù l'acqua, e che in quella si muovono. *Bologna, Heirs of Dozza, 1655.* Pp. [59]–127.

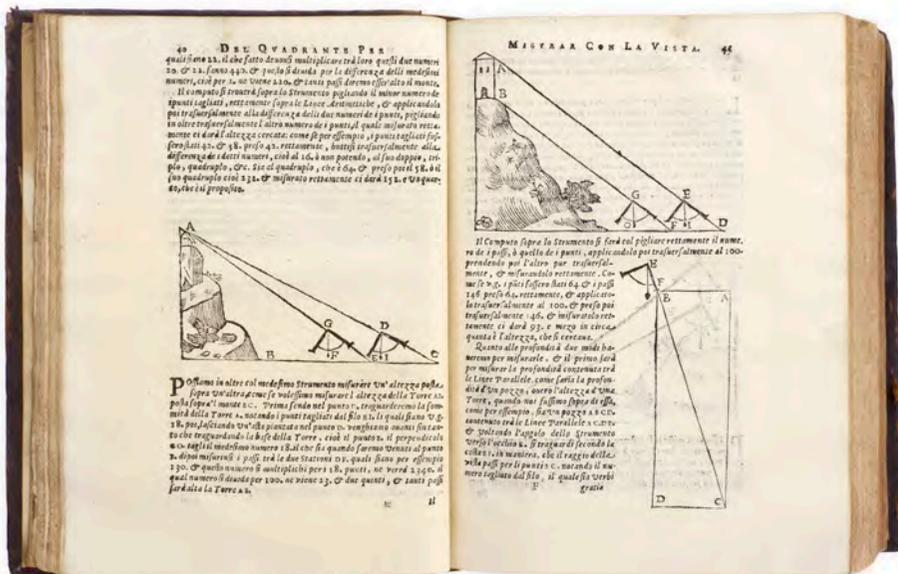
Risposta alle opposizioni del Sig. Lodovico delle Colombe e del Sig. Vincenzo di Gratia contro il trattato del Sig. Galileo Galilei. *Bologna, Heirs of Dozza, 1655.* Pp. [iv], 264.

Provenance:

1. The mathematician Joshua King (1798–1857), with his ownership inscription on the front flyleaf. King was Lucasian Professor of Mathematics at Cambridge from 1839 to 1849 and President of Queen's College from 1832 until his death.

2. Ownership inscription of 'H. Goodwin', with a note in the same hand 'This book belonged to Dr. King'. Likely candidates are the mathematician and Anglican bishop Harvey Goodwin (1818–1891), his brother Henry Wycliffe Goodwin (1823–1864), and Henry Albert Goodwin (1821–1887), all of whom took the Mathematical Tripods during Joshua King's professorship.

See Carli & Favaro 251; Cinti 132; Houseau & Lancaster 3386; Riccardi I/1 518; and Tomash & Williams G9.



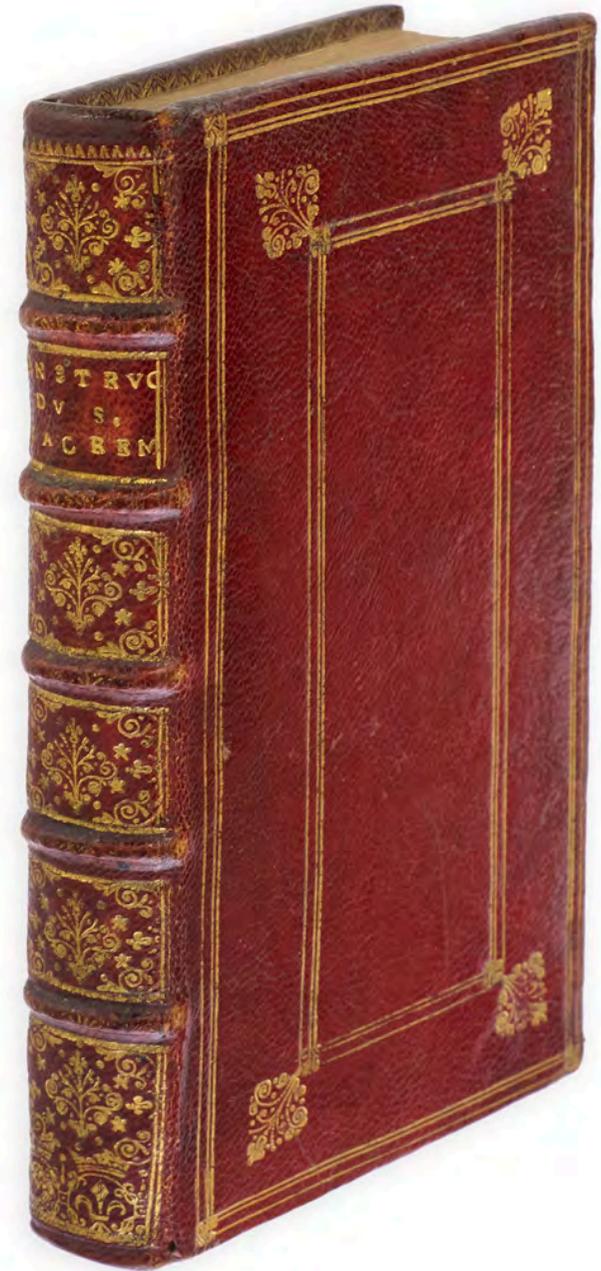
RELIGIOUS INSTRUCTION FOR THE GRAND DAUPHIN

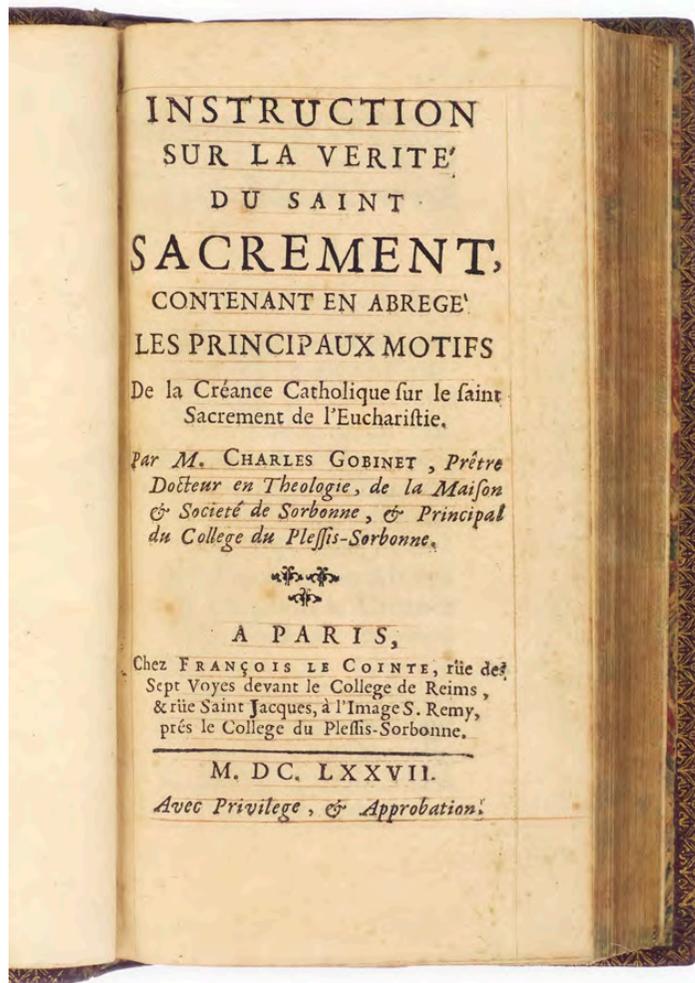
17. **GOBINET, Charles.** *Instruction sur la vérité du Saint Sacrement, contenant en abrégé les principaux motifs de la créance Catholique sur le Saint Sacrement de l'Eucharistie ... Paris, François le Cointe, 1677.*

12mo, pp. [16], 338, [2]; initials and headpieces, text within frame ruled in red; small losses to upper corners of pp. 301-4 (not touching text), occasional light spotting and light marginal dampstaining, last few leaves toned; a very good copy in contemporary red morocco à la Du Seuil, triple gilt fillet border and frame to covers with fleurs-de-lis to corners, spine in compartments lettered and decorated in gilt, gilt board-edges and turn-ins, edges gilt, marbled endpapers; slight worming to rear pastedown; gilt stamp at foot of spine with crowned dolphin and fleur-de-lis (Olivier pl. 2522 fer 17, in reverse).

£650

Scarce first edition thus, containing an explanation of the Eucharist and a defence of transubstantiation by the French writer and teacher Charles Gobinet (1613–1690), a lovely copy bearing a stamp found on bindings executed for Louis de France, the Grand Dauphin (1661–1711), eldest son of Louis XIV.





Appointed principal of the failing Collège du Plessis after it was placed under the control of the Sorbonne in 1646, Gobinet spent the next forty-three years of his life teaching and administering at the college and writing educational treatises for his Catholic students. Some of the material in the present work first appeared in 1668 as part of Gobinet's *Instruction sur la pénitence et sur la Sainte Communion*, the second part of his *Instruction de la jeunesse* (first published 1655). Alongside this partially revised material, Gobinet also took the opportunity to publish for the first time his 'summary of the chief reasons for the Catholic belief in the holy sacrament of the Eucharist.'

Rigorously anti-Protestant in his tone, Gobinet uses scriptural, ecclesiastical, and patristic sources to argue that Christian belief in the real presence of Christ in the Eucharist could be traced back to – and was therefore validated by – the very foundations of the Church; in the final chapters Gobinet also defended Catholics from popular long-standing Protestant accusations of idolatry based on their veneration of saints and belief in transubstantiation. The *Instruction sur la vérité* proved popular, going through several subsequent editions.

Provenance: of the attractive stamp at the foot of the spine – showing a crowned dolphin and fleur-de-lis side by side – Olivier writes: 'Guigard ... attributes to the Grand Dauphin volumes carrying stamp no. 17 on the spine ... We consider that this stamp must originally have been struck on volumes destined for the Grand Dauphin, and that later it was often used simply as decoration on numerous bindings, in both morocco and calf' (*trans.*).

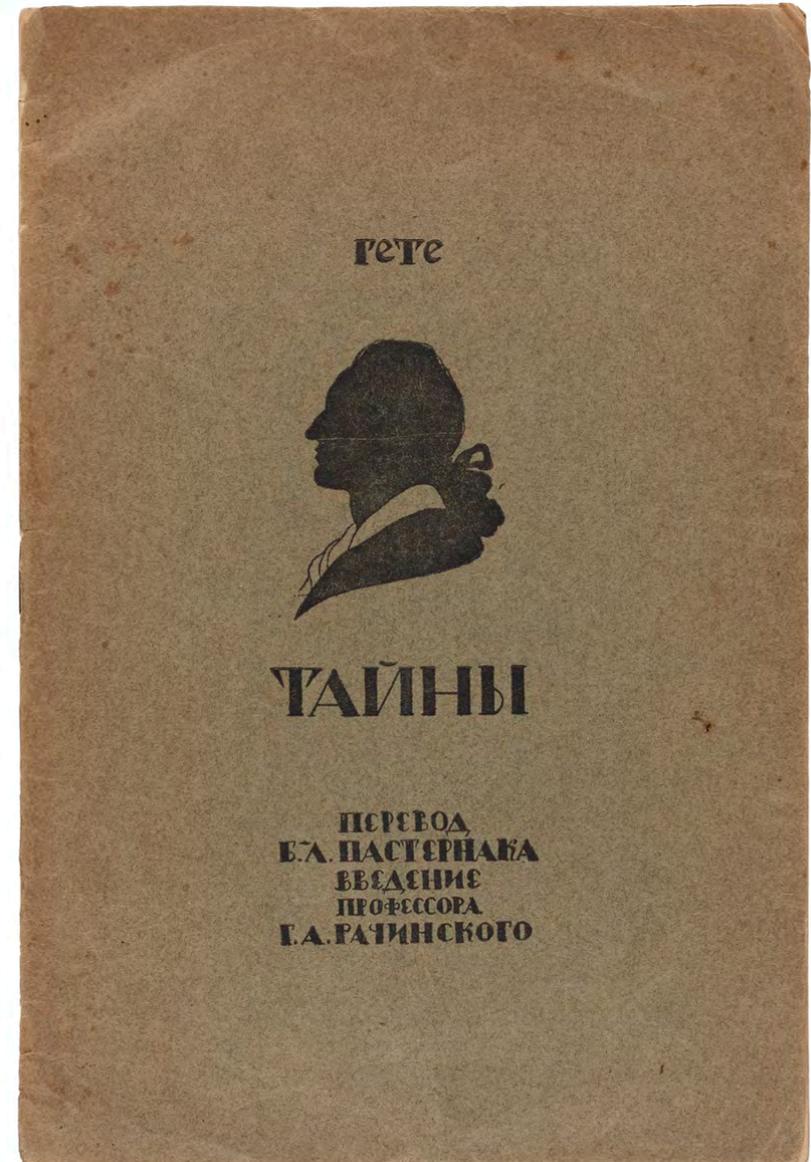
No copies traced in the UK. OCLC records only one copy in the US, at Brown.

18. **GOETHE, Johan Wolfgang von; Boris Leonidovich PASTERNAK, translator.** Тайны [*Tainy*; 'Die Geheimnisse' or 'The Mysteries']. *Moscow, Izdatel'stvo Sovremennik, 1922.*

8vo, pp. 32; silhouette portrait of Goethe on title and front cover; small ink initials to title, bookseller's marks inside back cover, but a very good, large, fresh copy in the original printed wrappers, slightly discoloured, spine worn. £1200

First and only edition, very rare, of Pasternak's early translation of Goethe's epic fragment *Die Geheimnisse* (*The Mysteries*); with a long introductory note by Professor Grigorii Rachinskii.

Tarasenkov p. 295. OCLC records copies at Yale, Harvard, and Amherst only.



A TREATISE
ON THE
GAME OF CHESS,

BY
GIOACHINO GRECO ;

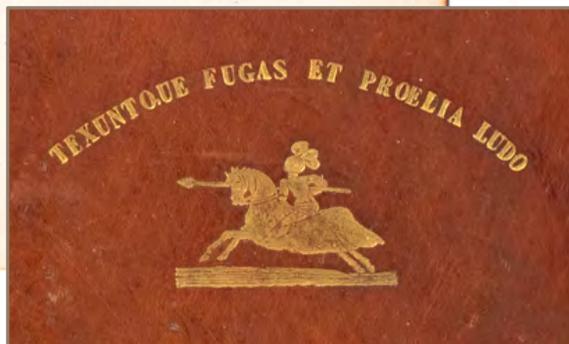
TRANSLATED FROM THE FRENCH.

TO WHICH ARE ADDED,
NUMEROUS REMARKS, CRITICAL AND EXPLANATORY,

BY
WILLIAM LEWIS,

AUTHOR OF SEVERAL WORKS ON CHESS.

PUBLISHED BY



19. **GRECO, Gioachino; William LEWIS, translator.** A treatise on the game of chess, by Gioachino Greco; translated from the French. To which are added, numerous remarks, critical and explanatory, by William Lewis, author of several works on chess. *London, W. Simpkin and R. Marshall, 1833.*

8vo, pp. ix, [3], 148, interleaved throughout; recto of second leaf (dedication) slightly oxidised, a few isolated spots, but a good copy in contemporary diced russia gilt, upper cover stamped in gilt with a knight on horseback and the text 'Texuntque fugas et proelia ludo', lower cover bearing the same stamp and the text 'Ludimus effigiem belli', chess pieces stamped in gilt in compartments of spine, wide inner dentelles tooled in gilt and with pawn motif stamped in gilt in corners, green watered silk endpapers with border ruled in gold, marbled edges; extremities rubbed, head and foot of spine slightly chipped, lower joint cracked, upper joint sometime neatly repaired. £1500

Second edition of William Lewis's translation of Greco; first published in 1819. William Lewis (1787–1870) learned chess under Jacob Henry Sarratt and went on to run a well-known chess school at 5 Nassau Street, Soho. 'He took part in the correspondence chess match between Edinburgh chess club and London chess club during 1824–8. Some sources refer to financial difficulties and bankruptcy in 1828 as a result of an unfortunate speculation in piano manufacture ... Lewis was the author of numerous works on chess, mostly elementary in character and drawing on those of his teacher Sarratt ... "The last and one of the best of the "old" writers" (Hooper and Whyld, 224-5), his output was superseded by that of authors such as Staunton, more willing to synthesize previous work – including Lewis's own – as a foundation for further analysis, and less inclined to reinvent the wheel for themselves' (ODNB).

The remarkable binding of our copy incorporates a quote from Virgil, 'Texuntque fugas et proelia ludo' ('and wove mimic flights and battles fought for play', *Aeneid* Book 5, line 593) and the first line of Vida's *Scacchia ludus*, 'Ludimus effigiem belli' ('we are playing an image of war'). These texts tend to suggest that the binding was commissioned by, or presented to, a military man with an interest in chess.

Van der Linde I, p. 367.

'A TRAGEDY WITH JESTING WORDS'

20. [GRICK, Friedrich.] *Fortalitium scientiae*, das ist: die unfehlbare, vollkommeliche, unerschätzliche Kunst aller Künsten und Magnalien, welche allen ... Pansophiae studiosis ... die Brüderschafft des Rosencreutzes zu eröffnen gesandt. [Nuremberg,] 1617.

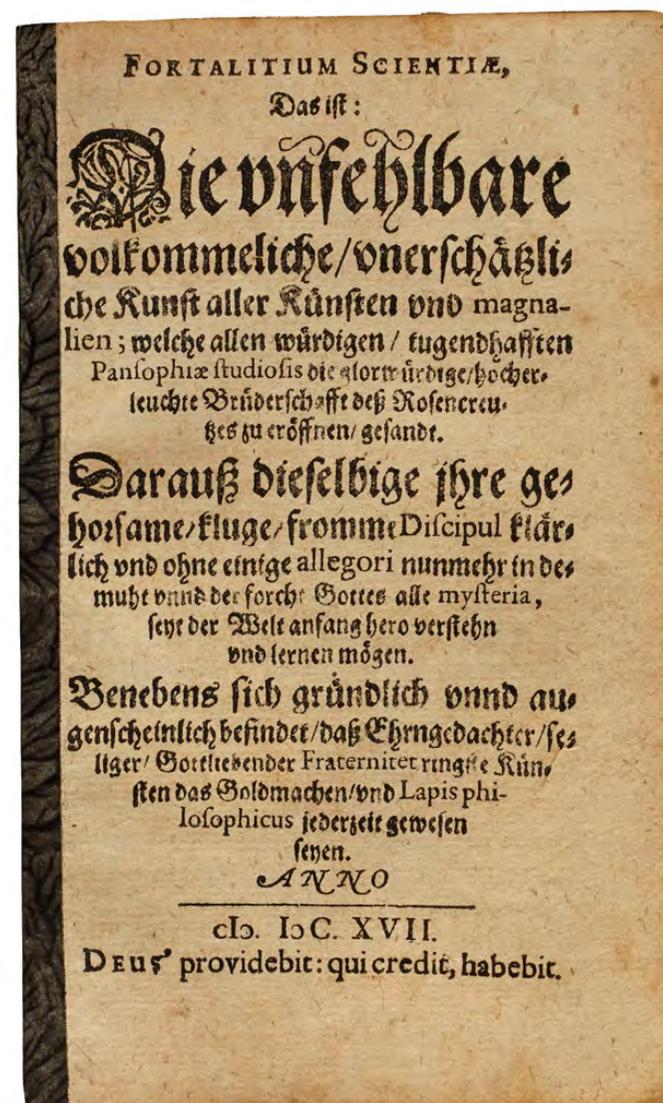
8vo, ff. [23], [1 (blank)]; a very good copy, disbound, with a later pastepaper spine; housed in a red cloth clamshell box. £2850

First edition of this provocative tract on Rosicrucianism and alchemy presenting arguments both for and against the Order, purportedly written by the 562-year-old fictitious Rosicrucian, Hugo de Alverda.

Friedrich Grick, private tutor at Altdorf, prolific pamphleteer, and author of more than fifteen Rosicrucian tracts, was perhaps the most peculiar participant in the catalogue of publications about the Brotherhood, with the present work following swiftly on the heels of the two Rosicrucian manifestos published between 1610 and 1615, *Fama Fraternitatis Rosae Crucis* and *Confessio Fraternitatis*. His publications conspicuously alternate between defending Rosicrucianism (under the pseudonym of Ireneus Agnostus) and attacking it (as F.G. Menapius). These conflicting views at times appear alongside one another, as in the present collection. While his previous work appears to treat the Rosicrucian production of gold allegorically (referring to spiritual love), in *Fortalitium scientiae* he ties the Brotherhood explicitly with alchemical experimentation, stating his belief in the Philosopher's stone, the supposed origin of his extraordinary lifespan. Yet in other passages he offers nonsensical alchemical formulae, in clear mockery. Including three letters of the pseudonymous F.G. Menapius attacking Rosicrucianism, the collection might be read as a learned debate or a text in intellectual conflict.

In later life, Grick elucidated his prevarication, writing "The author of the *Fama* and *Confessio* is a great and illustrious man whom I originally took for a mad or capricious innovator; for this reason I set myself against him and wrote the *Fortalitium Scientiae* but when my first writing saw the light I learned that I had written a tragedy with jesting words and, at least with the curious, had provoked judgement and condemnation" (*trans.* McIntosh, pp. 35-36).

Wolfstieg *Bibl. der freimaurerischen Lit.*, 42322. See McIntosh, *The Rosicrucians: The History, Mythology, and Rituals of an Esoteric Order* (1998).



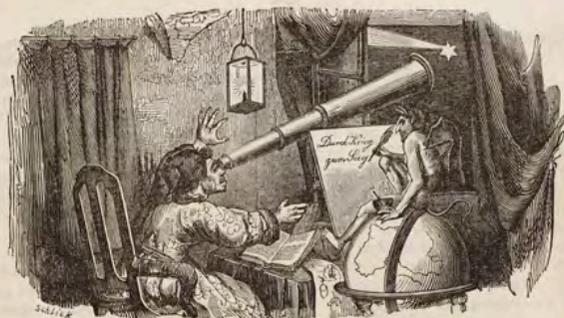
21. [HAMBURG.] A sammelband of material relating to the Great Fire of Hamburg. [*Germany, 1842.*]

11 printed items, 8vo and 4to, plus two maps, bound together in contemporary cloth-backed boards with patterned sides; some browning and dampstaining, the larger items folded, one with a horizontal tear. £850

A fine and unusual volume of materials relating to the Great Fire of Hamburg of May 1842, comprising a long article by Joseph Mendelssohn published over five issues of *Der Komet*, special issues of several periodicals devoted to the disaster, a rare poem by Margarethe Hedwig Hülle, and maps of the city before and after the fire. The Great Fire, which started early in the morning on 5 May and raged for four days, destroyed a quarter of the inner city and killed fifty-one people, with the loss of many churches and the town hall. It (or rather its aftermath) was the first historic event to be recorded using the new art of photography, and the enormous losses born by insurers were instrumental in the development of reinsurance.

On the scene after the event was the writer and journalist Joseph Mendelssohn (1817–1856), whose long article, ‘Scenen aus Hamburgs jüngsten Shreckenstagen’, was published over five issues of the Leipzig periodical *Der Komet*. Mendelssohn had published his first work, *Blüthen: Gedichte und Novellen*, in 1839, and spent the next two years in Paris, where he knew Heine, Dumas, and Hugo. Another journalistic account appeared in the 9 May issue of the *Staats- und Gelehrte Zeitung des hamburgischen unparteiischen Correspondenten*, present here in the original and in two different reprints – supplements to the *Rheinischen Zeitung* and the *Bremer Zeitung*. Also included here is a very rare poem on the fire, *Der Brand von Hamburg* (Bremen, 1842), by the blind writer Margarethe Hedwig Hülle, née Hoffmeier (1794–1861). Her first major work was a free rendition of the *Odyssey*, published in 1826, which was generally well received, though Goethe, to whom she sent a copy, called it ambiguously a ‘wunderlichen Übersetzung’; she published several other collections and a novel. *Der Brand von Hamburg* was published ‘zum Besten der abgebrannten Armen’, and is now very rare, not in Library Hub, OCLC, or KvK.

A full list of contents is available upon request.



DER KOMET.

Unterhaltungsblatt für gebildete Stände.

Dreizehnter Jahrgang.

Herausgeber: Dr. C. Herlossohn.

Verleger: L. H. Bösenberg.

Redacteur: Dr. R. Hirsch.

N^o 109.

Dienstag, den 31. Mai.

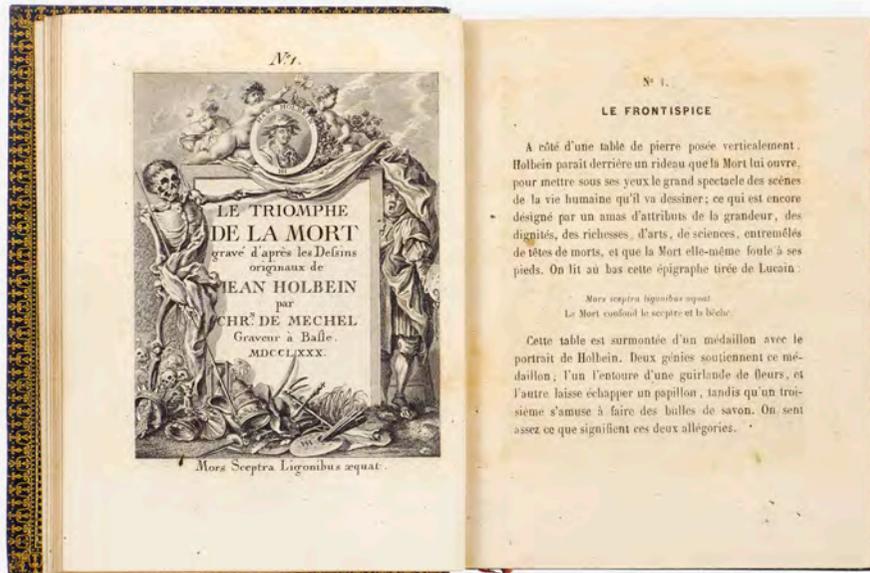
1842.

Scenen aus Hamburgs jüngsten Schreckenstagen.

(Fortsetzung.)

Die Schrecke entweicht, das Auge schließt sich, aber dennoch toben, heulen und wogen die rothen Flammeneufel vor ihm, von beiden Seiten der brennenden Straßen sich kreuzend und übereinanderstürzend, eine mörderische Ohre verbreitend, die noch nicht gesprungenen Fenster der entferntesten Häuser in der Linie ihres Wiederschalles blutroth überfunkelnd, den Weg der Fliehenden, die sich fortwährend in dichten, drängenden Massen, namentlich zur Neustadt über den alten Steinweg hinaufzuwälzen, hell beleuchtend. Auch in dieser weitgedehnten Straße, in der fast jedes Haus verschiedene Waarenlager enthält, ist jetzt Alles in ängstlicher, schreiender Rettungsarbeit. Die Block- und Leitwagen zum Fortschaffen der Handelsgüter und Mobilien werden bereits mit enormen Summen bezahlt und sind kaum noch aufzutreiben. Unendlich

ergreifender jedoch als die Rettungsanstrengungen der Begüterten, ist die Verzweiflung des Armen, der das Geringe, was er sein nennt, auf einer Schiebkarre, einem Handwagen oder größtentheils in den Händen fortzuschafft. Herzzerreißender Anblick! Da leuchtet ein altes, ehrwürdiges Mütterchen unter einer Bettdecke und einigen Kissen, mit denen sie sich auf den Ball oder auf eine Wiese vor dem Thore unter Gottes kalten Nachthimmel wirft und von ihm, nicht von Menschenkraft, Hilfe ersehnt oder – den Tod. Dort schleppt ein mürber Greis die klägliche Habe in's Freie und weint heiße Thränen, daß er das Haus, in dem er geboren ward, in dem er Jugend- und Mannesalter verlebte, in dem er alt und morisch geworden, früher streiben sehen muß, als sich selbst. Weiber und Mädchen tragen in den zitternden Händen, was sie in der Todesangst, in der Besinnungslosigkeit des Fliehens ergreifen konnten, und meißt ist's nur Laub und Stroh, Blumentöpfe, Spiegel, Haubenstücke, etwende Schilderlein, Lampen und dergleichen, was sie mit unsäglicher Besorgniß und drän-



HOLBEIN'S DANCE OF DEATH

22. [HOLBEIN, Hans, *the Younger.*] Christian von MECHEL (*engraver*). Le Triomphe de la Mort, gravé d'après les dessins originaux de Holbein par Chrétien de Méchel Graveur a Basle. Paris, Simon Raçon, '1780' [i.e. 1854].

Small 4to, pp. [196]; engraved frontispiece and 46 engraved plates numbered 1-47, the last double-page, each accompanied by a descriptive facing page; half-title and title-page printed in red and black; the occasional spot, light offsetting; a handsome copy in contemporary blue-green morocco signed by Capé, marbled endpapers, monogram of the Duke of Hamilton gilt to corners, dentelle turn-ins, edges gilt, ribbon place-marker; armorial bookplate of Thomas Bartlett to front paste-down, later pencil inscription 'From the Hamilton Library' to front pastedown, stamp of the University of London ('withdrawn') to title. £850

Rare nineteenth-century reprint of Mechel's engravings after the magnificent set of woodcuts by Hans Holbein (1497-1543), in which the grinning figure of Death surreptitiously claims a host of victims ranging from popes to paupers.



Mechel's *Triomphe de la Mort* first appeared in 1780, the first of four parts in his rare series of engravings after Holbein. The folio edition featured twelve sheets of engravings, four to a page, and enlarged one and a half times from the woodcut originals.

The final engraving, 'Petite danse des morts sur un fourreau de poignard', depicts Holbein's earliest representation of the *danse macabre* sequence, here framed within an ornate dagger sheath. Mechel's highly precise rendering is perhaps the most faithful known representation of the scabbard: it is drawn not from copies by Rubens, as the other engravings in the series are, but from Holbein's original ink and wash drawing (c. 1540), which the Swiss engraver had in his possession (now at the Kupferstichkabinett in Berlin).

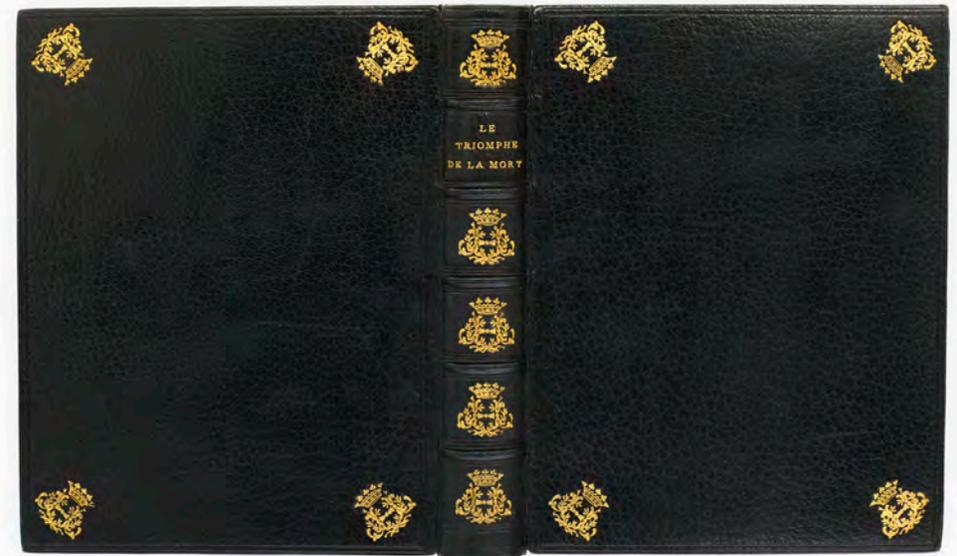
The sequence portrays a host of archetypal figures claimed by Death, among them a king dropping his sceptre as Death grasps him by the elbow; a queen clutching a skeletal arm with one hand and her lapdog's lead in the other; and a monk taken by surprise, goblet still in hand. The figures, as the accompanying French text affirms, are undoubtedly 'rendered with as much spirit as truth' (p. [195] *trans.*).

Provenance:

1. Bound for Alexander Anthony Archibald Douglas Hamilton, eleventh Duke of Hamilton (1811–1863).
2. Sold at the Hamilton Palace sale (Sotheby's, 5 May 1884, lot 1020, £3 to Rimmel).
3. Thomas Bartlett, Esq. (d. 1912), the Liverpudlian businessman whose bequest funded the bells of Liverpool Cathedral.

See Collins, *The Dance of Death in Book Illustrations* (1978); Hegner, *Der Holbeinische Todtentanz* (1827); Thieme-Becker XXIV, p. 324.

OCLC finds three copies in the US (Columbia, Morgan, Princeton), and none in the UK.



RASSELAS IN CONTEMPORARY STATE

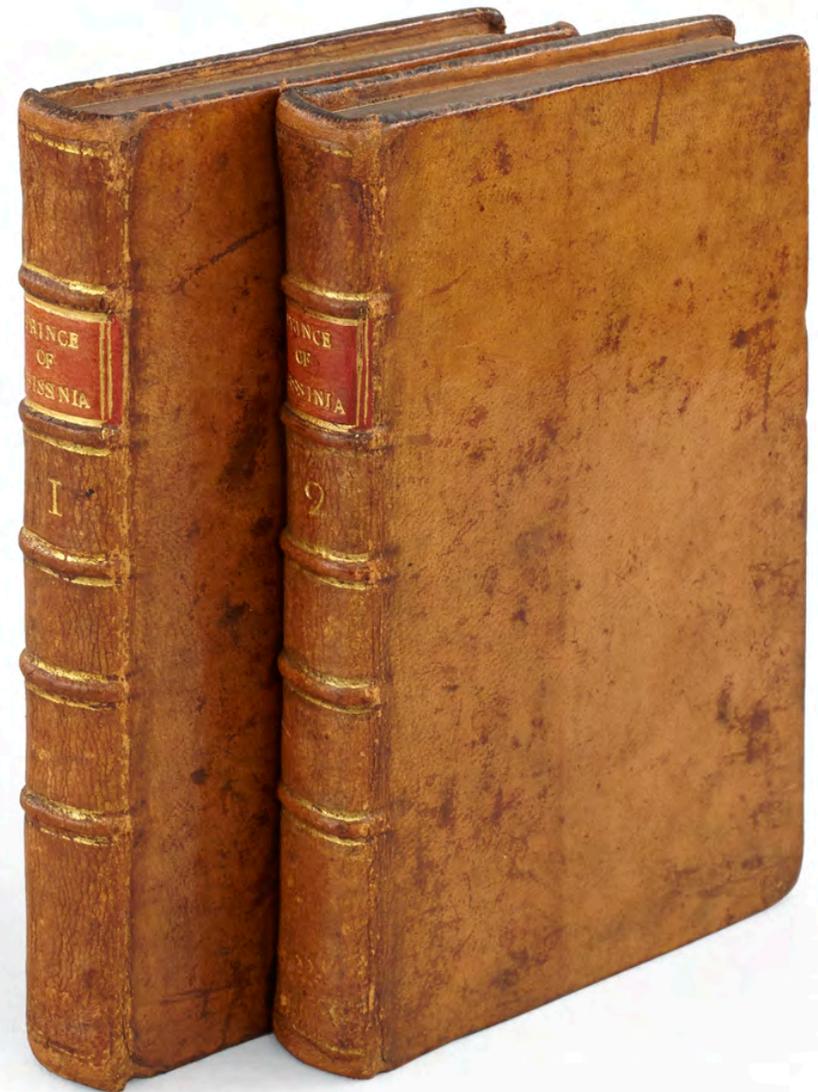
23. [JOHNSON, Samuel]. *The Prince of Abissinia. A Tale ... London: Printed for R. and J. Dodsley ... and W. Johnston ... 1759.*

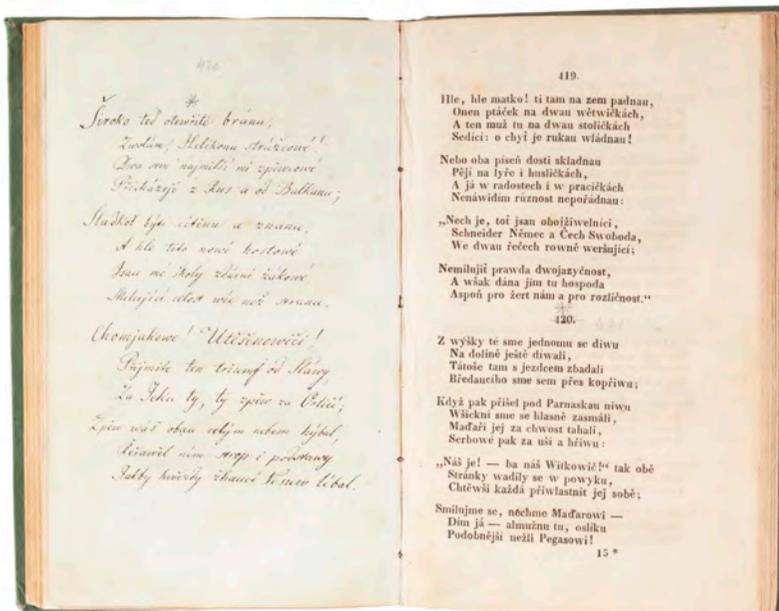
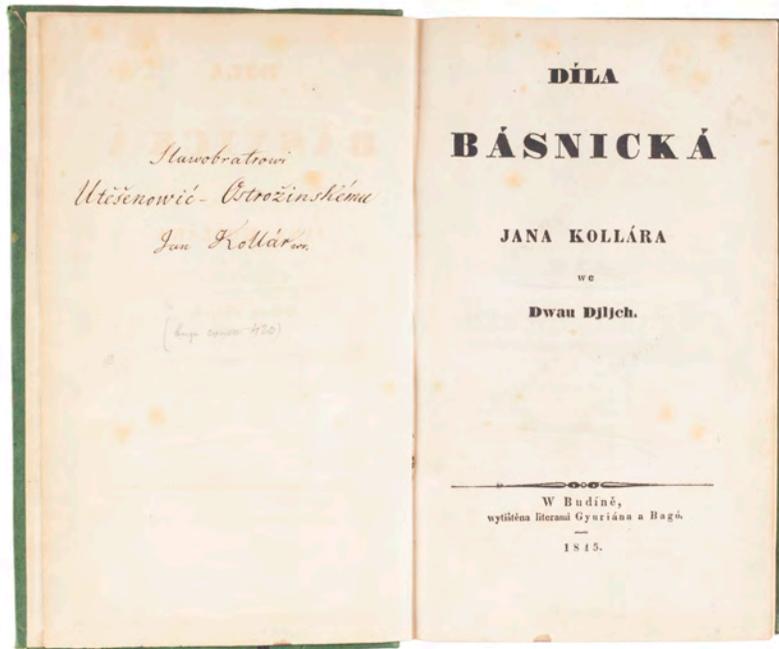
Two vols, small 8vo, pp. viii, 159, [1], and viii, 165, [1], bound without the terminal blank; original polished sheep, morocco lettering pieces, spines numbered direct, neat restoration to head and tail of spines but a fine, very pleasing set. £4500

First edition of Johnson's only novel, written in the evenings of a single week to pay for his mother's funeral. Its rapid execution is said to have been due to the fact that he had been pondering its chief topics all his life. It soon became his most popular work. Although now inevitably called 'Rasselas' after the name of the hero, that title was not used in the author's lifetime except for the first American edition (1768).

In this copy A2 in volume II is in second state, headed 'CONTENTS / OF THE / SECOND VOLUME' to match the corresponding leaf in volume I; in the earlier state it was headed 'CONTENTS / VOL. II'.

Chapman & Hazen, pp. 142-3; Courtney & Nichol Smith, p. 87; Fleeman I, pp. 785-8; Liebert 73; Rothschild 1242.





PAN-SLAVIC POETRY – WITH ADDITIONAL AUTOGRAPH SONNET

24. **KOLLÁR, Jan.** *Díla básnická ... we dwau djljch* [‘A Collection of Poems ... in two parts’]. *Buda, no publisher, but ‘with the types Gyuriána a Bagó, 1845.*

8vo, pp. [332], 58, [2]; some light offsetting; **with a presentation inscription ‘Slawobratrowi Utješeniowić-Ostrožinskému / Jan Kollár’ and an additional autograph sonnet** bound in; contemporary green cloth, light wear only, small chip at head of spine, paper spine label lettered gilt; in a folding cloth box. £1750

First collected edition of Jan Kollár’s works, inscribed to fellow poet and ‘brother Slav’ Ognjeslav Utješeniowić-Ostrožinski, with an additional autograph sonnet written in his honour.

Kollár (1793–1852) is the first great Slovak poet and one of the leading Czech-language poets of the nineteenth century. He is best known for the epic sonnet cycle ‘Slavy dcera’ (‘Slava’s Daughter’, first published in 1824, but greatly added to over subsequent editions), which forms the first, and major, part of this edition. The second part contains shorter lyrics. In ‘Slavy dcera’, the poet’s beloved Mína [an embodiment of Kollár’s ideal of love] becomes daughter of a mythic Slavic patron Goddess, and a pilgrimage is conducted through Slav lands and, in Dante-like style, into a Slav paradise and hell’ (Naughton, p. 141). As such, it is an early expression of the ideal of cultural unity among all the Slavic peoples.

Kollár was an active Slavophile campaigner (de Bray calls him the ‘crystallizer of the ideal of Slavonic brotherhood’) during the Revival period, and it is fitting that this copy is inscribed to Utješeniowić-Ostrožinski (1817–1890), a Croatian Serb writer, who had inspired Kollár with his poem ‘Jeka od Balkana’ (‘The Cry of the Balkans’) and his views on South Slav unity and co-operation. Kollár even pens an additional sonnet in his and A.S. Khomyakov’s (1804–1860, Russian poet and early Slavophile) honour, bound in specially in this copy, and which was published in the final edition of ‘Slavy dcera’ in 1852.

STC Hungarian, p. 138. See *Traveller’s Literary Companion to Eastern and Central Europe* (ed. James Naughton, 1995).

POSSIBLE FORERUNNER OF GOETHE'S *WERTHER*

25. [LA ROCHE, Sophie von.] Geschichte des Fräuleins von Sternheim. Von einer Freundin derselben aus Original-Papieren und andern zuverlässigen Quellen gezogen. Herausgegeben von C. M. Wieland. Erster [-Zweyter] Theil. Leipzig, bey Weidmanns Erben und Reich, 1771.

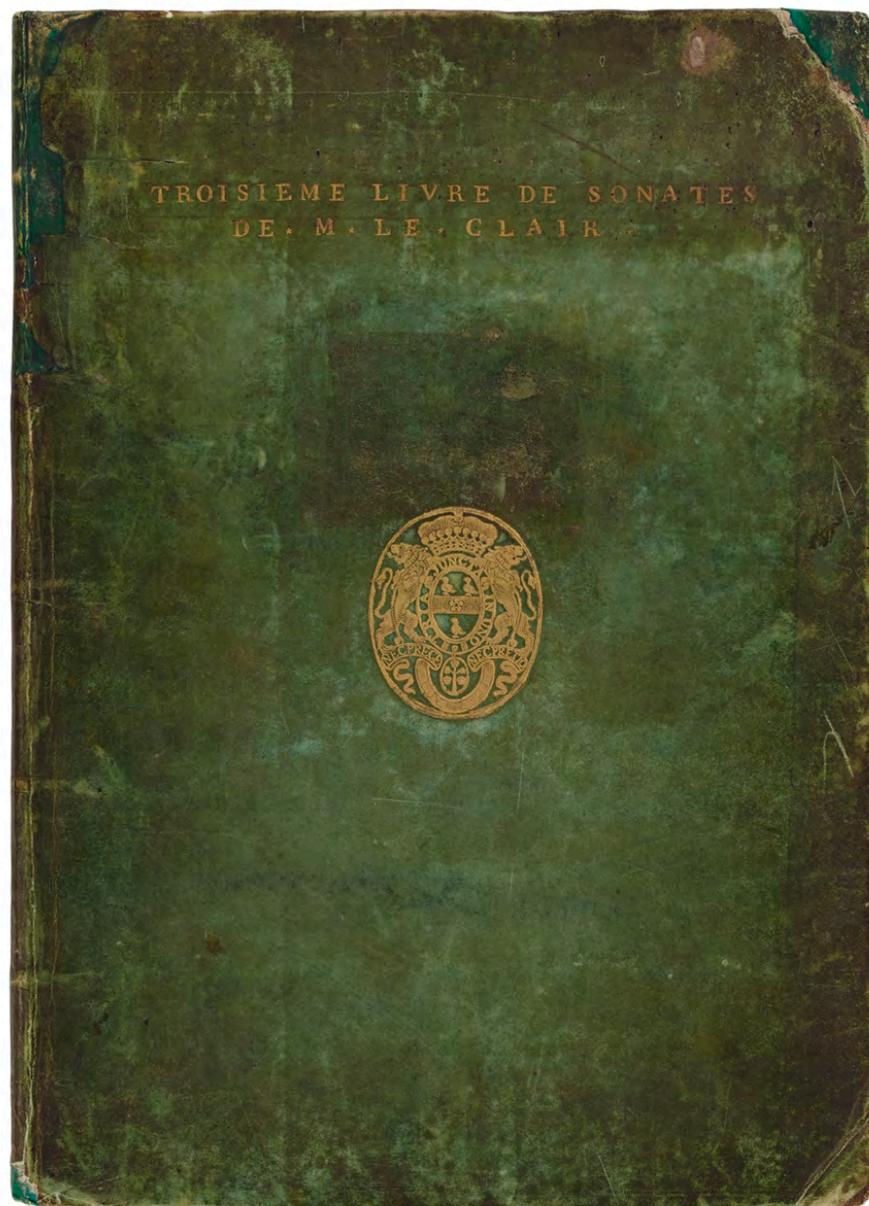
Two volumes bound in one, small 8vo, pp. I: xxii, [2 (blanks)], 367, [1 (blank)], II: [2], 302; lightly browned throughout with contemporary ink annotations to a couple of leaves, a good copy in contemporary half calf over boards, spine ruled gilt with a gilt morocco lettering-piece, lower joint cracked, cords holding firm; spine and one corner chipped with loss; several marks to the boards and some faded notes in blue ink in the hand of the book's 1834 owner; neat ink ownership inscription dated 1834, to the front free-endpaper and the note 'Began Torquay 20 Oct 1836', pencil landscape to the lower pastedown. £950

First edition of Sophie von La Roche's first novel, a best seller which brought her fame and recognition throughout Germany, and was translated into French, English, Russian and Dutch. It became a pattern for the genre of the epistolary novel in Germany, and has even been cited as a forerunner of Goethe's *Werther*. **Few writers have had more influence in the history of women's writing in Germany.** In 1783, continuing in her efforts to foster women's intellectual development, she published the first German journal for women to be written by a woman, the *Pomona für Teutschlands Töchter*.

The *Geschichte des Fräuleins von Sternheim* was published anonymously, and edited by Sophie von La Roche's cousin C. M. Wieland, who provides an introduction. The two were briefly engaged in 1750 when Wieland was 17 and Sophie 19, but were dissuaded from marriage by their families; they corresponded for the rest of their lives.

Goedeke IV/1, 592, 1; Wilpert/Gühning 1.

Geschichte
des
Fräuleins von Sternheim.
Von einer Freundin derselben aus Original-
Papieren und andern zuverlässigen Quellen
gezogen.
Herausgegeben
von
C. M. Wieland.
Erster Theil.
Leipzig,
bey Weidmanns Erben und Reich, 1771.



BOUND FOR VISCOUNT BATEMAN

26. **LECLAIR, Jean Marie.** Troisieme Livre de Sonates a violon seul avec la Basse Continue ... Oeuvre V. *Paris, l'auteur, [1734].*

Folio, pp. [4 (title and dedication)], 82, [2 (privilege)]; engraved throughout by the composer's wife Louise Roussel; title within a ruled border, floral and foliate ornament above the imprint; a little dusty throughout, fore-edge of last two leaves renewed, a few small marks; a very good copy in contemporary green parchment, lower board, upper outer corner and part of spine replaced; central gilt arms of the Bateman family, bookplate of William Bateman to front pastedown, his ownership inscription 'Bateman Paris 1742' to the title. £2250

First edition of this luxury production, including some of the finest French baroque violin music, dedicated to King Louis XV, who had recently appointed Leclair 'Ordinaire de la musique de la chambre du roy.'

The present collection, including the best-known of Leclair's work, the sixth sonata, *Le Tombeau*, comprises twelve sonatas, each consisting of four movements for solo violin with a cello bass line.

Bateman
Paris 1742

TROISIEME LIVRE
DE
SONATES

A VIOLON SEUL
avec la Basse Continue.
Composées

PAR M. LECLAIR L'AINE
Ordinaire de la Musique de la Chapelle
Et de la Chambre du Roy.
Gravées par M. Leclair son Epouse.

DEDIEES
AU ROY.
OEUVRE V.
Prix en blanc 12^l
A PARIS

Chez { L'auteur, rue S. Benoist proche la porte de l'Abaye S. Germain.
La V. Bouvin, rue S. honoré à la Règle D'or.
Le S. Leclerc, rue du Roule à la Croix D'or.
Avec Privilège du Roy.

Leclair's achievement as a composer lay in his modification of the Corellian sonata style [i.e. the slow-fast-slow-fast structure of the early 18th century *sonata da chiesa*] to accommodate French taste ... He imbued the Italian sonata style with elements drawn from the Lullian dance and from the *pièce* of the French viol players and harpsichordists. Leclair was often able to combine the two styles and to arrive at a new synthesis. In this he was a child of his time, for comparable syntheses were attempted by many of his contemporaries. Leclair was one of the most successful. In his concertos he stayed close to Vivaldian models in the fast movements, more often introducing the French taste in the slow movements ...

Although none of his works can be dated other than by the *terminus ad quem* provided by their first publication, there is some evidence that Leclair, like Corelli, composed the bulk of his music early in his career and published it little by little ... Leclair is rightly considered the first great figure of the French violin school, and his influence on French violinists persisted to the end of the 18th century' (*New Grove*).

Leclair's composition demanded a high degree of competence in the violinist, involving complex bow work, constantly changing positions and multiple stops. The final movement of the twelfth sonata, a *ciaccona*, is hailed as requiring a 'veritable art of bowing' (David D. Boyden).

Provenance: William Bateman was created Viscount Bateman in 1725. A number of musical volumes from his collection can be identified in libraries, including at the BL, shelfmark G244, *Sonates à Violon seul avec la Basse Continue ... Œuvre 4e*, by Mondonville, which is in an identical binding. He died in 1744.

BUC p. 606; Hirsch III, 357/3; RISM L 1320.



27. **LEMIÈRE [DE CORVEY], [Jean] F[rederic] A[uguste]**. La Bataille d'Jena gagnée sur les Prussiens le 14 d'Octobre 1806 par les troupes françaises commandée par sa majesté imperial et royale Napleon Ier, grand pièce de musique composé pour le piano-forte ... dédiée a la grande armée. *Hamburg, Jean Auguste Böhme, [1807?]*.

Oblong folio, pp. [2], 17, [1], engraved throughout, with an engraved vignette on the title-page; title-page dusty, tear in final leaf with old repair; self-wrappers, spine worn.

£250

Apparently unrecorded Hamburg edition of a programmatic piano sketch of the Battle of Jena. A *lento* introduction is followed by passages conjuring the infantry and cavalry, the arrival (*allegro brillante*) of Napoleon, marches and bivouacs, the post, and the trumpets, fusillades and cannonades of battle; a *diminuendo ad infinitum* 'pour imiter le depart des troupes' brings the piece to a close.

Lemière (1771–1832) had begun writing *opera comiques* for the Paris stage, before a military career called him away in 1798 – the title-page here calls him 'aide de camp' to General Thiébault, governor of Fulda. This was one of a small number of pieces he wrote thereafter. 'Lemière's chamber works include romances praised for their simple but stylish character and descriptive compositions for the piano (then in vogue) evoking the dramatic effects of revolution and war.'

La Bataille d'Jena was popular enough to have printings in Bonn, Vienna, Leipzig and Frankfurt, and Amsterdam, all rare, as well as this seemingly unrecorded edition for Böhme in Hamburg. We have not been able to determine precedence.

Not in RISM, OCLC, or Library Hub.

18

Charge à la bayonnet.
Lagerst mit dem Bajonet.

Grande résistance.
Großter Widerstand.

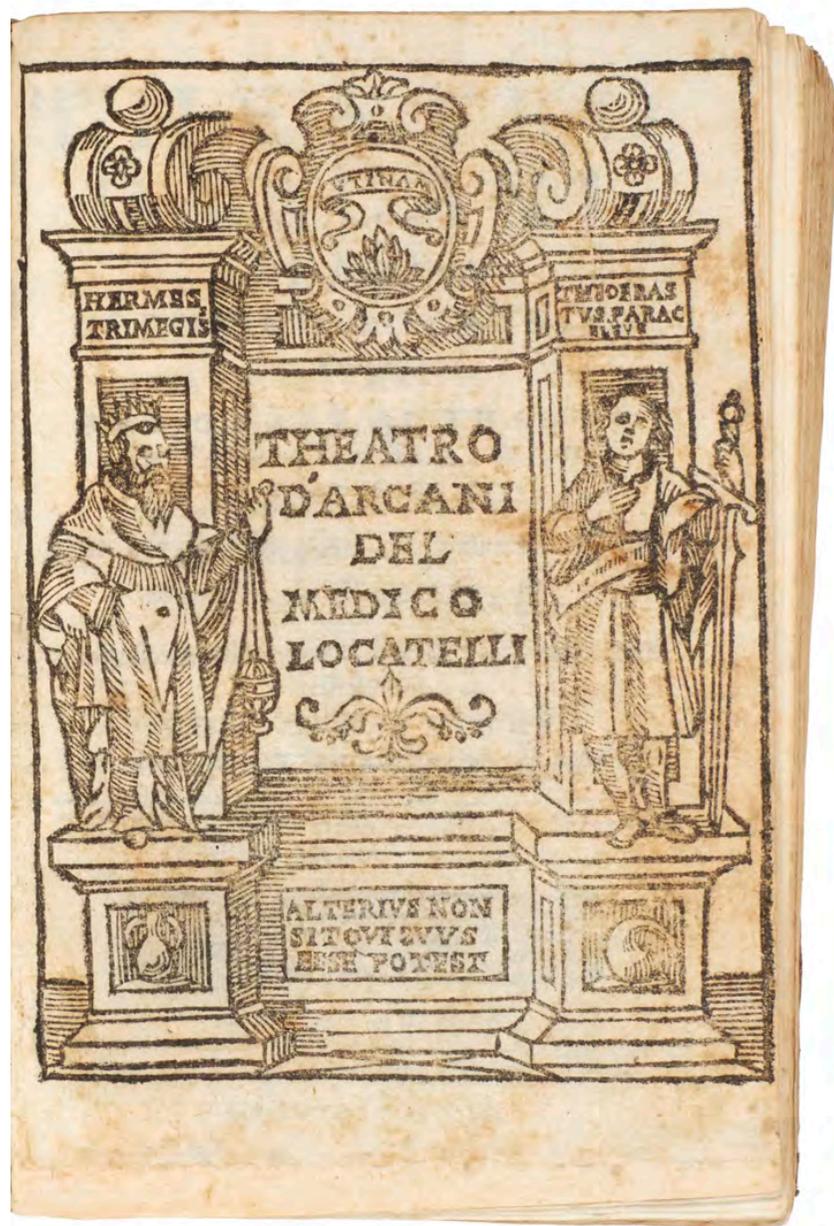
Mitraille.
Kugelflug.

Les prussiens sont repoussés.
Die Preussen werden zurück gedrängt.

Il font leur retraite en bon ordre.
Sie ziehen sich in guter Ordnung zurück.

Marche.

V.S.



ALCHEMICAL MEDICINE

28. **LOCATELLI, Lodovico.** *Theatro d'Arcani ... nel quale si tratta dell'arte chimica, et suoi arcani, con gli afforismi d'Ippocrate commentati da Paracelso, et l'espositione d'alcune cifre, et caratteri oscuri de filosofi.* Milan, Gio. Pietro Ramellati, 1644.

8vo, pp. [2 (engraved title)], [2 (woodcut title)], 54, 456; woodcut chemical symbols derived from Crollius (pp. 409-413) and woodcut 'Scala arborea alfabetica di Raimondo Lullo' (p. 417); quire 'M' bound in wrong order, marginal loss of paper to Ee6 affecting only a few letters of the printed side-notes, but a very good copy bound in contemporary vellum, manuscript title on paper label to spine. £2500

First edition of Locatelli's alchemical tract, which includes the first Italian translation of Paracelsus.

Lodovico Locatelli (c. 1600–1657) was considered by his contemporaries to be one of the finest chemists in Italy. Born in Bergamo, he came to chemistry late in life but quickly mastered the art, and travelled to Germany and France before settling in Milan, where he earned the reputation of 'a new Asclepius' thanks to his advanced practice of spagyric medicine and the dispensation of very effective chemical remedies.



It is apparent that by the 1640's Paracelsian medicine had gained momentum in Italy and that iatrochemical theories were being adopted by a number of Italian physicians. ... In 1644 there appeared the first Italian translation from Paracelsus, made by the aforementioned Ludovico Locatelli, who included a version of Paracelsus' *Erklärung über etliche Aphorismen des Hippokrates* in his *Teatro d'arcani*. Unlike Bardi, Locatelli was a fervent Paracelsian; he espoused Paracelsus' medicine and philosophy, and explicitly rejected traditional medicine. Locatelli, who travelled to Germany in 1642, maintained that chemical reactions took place in the human body that were the same as those produced in the laboratory. Natural bodies contained a subtle and pure spiritual substance that chemists could extract and use for their remedies. Following Bovio, Locatelli attacked Galenists as ignorant and greedy, and promoted a great number of chemical remedies, like *arcantum corallinum*, tartar, vitriol, *mercurius vitae*, and *aurum potabile*, most of them taken from Paracelsus, Martin Ruland, and Quercetanus' (A. Clericuzio, p. 77).

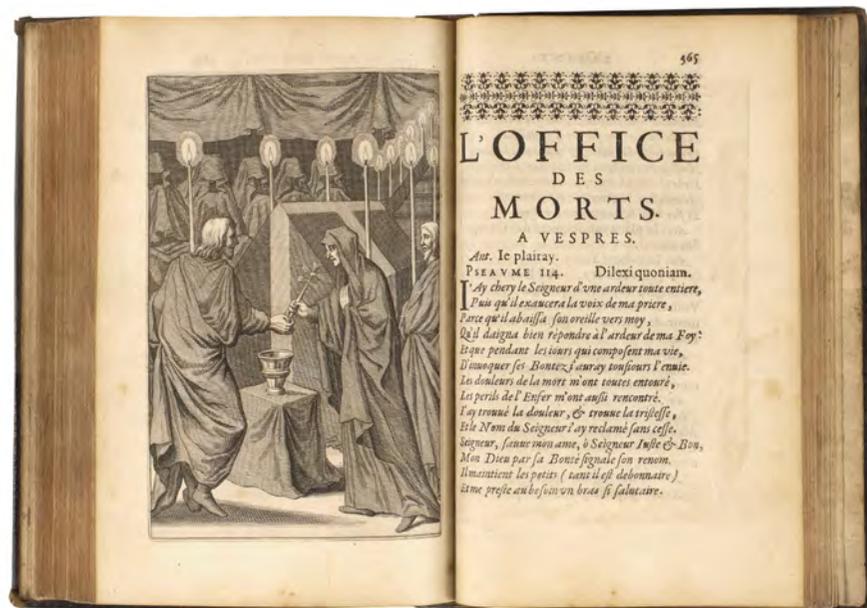


The *Theatro d'Arcani* includes some of Locatelli's own preparations, including his own laudanum ('Laudano opiate di mia inventione', p. 254), and 'several chapters on the uses of quicksilver' (Piantanida), including a suggestion of its use as a cure for syphilis. Interestingly, Locatelli had to obtain a special dispensation from the Inquisition in order to publish his *Theatro*, as he quoted from books which had been placed on the *Index*, among others those of Paracelsus, Lull, and Arnald of Villanova.

Duveen, p. 364 ('First edition and rare. The author, who was born at Bergamo, was a zealous iatrochemist who invented a balsam to heal wounds. His book is of Paracelsian interest'); Ferguson 12; Krivatsy, NLM 17th cent., 7074; Olschki IX, 13401; Piantanida 2203; Sudhoff, *Bibl. Paracelsica*, pp. 566-7. See A. Clericuzio, 'Chemical Medicine and Paracelsianism in Italy, 1550-1650' in *The Practice of Reform in Health, Medicine, and Science, 1500-2000* (ed. Pelling & Mandelbrote, 2005), and *Scena letteraria degli scrittori Bergamaschi* (1664), pp. 353-354.



Following a calendar with brief saints' lives, the text provides prayers for the morning, daytime (including meals) and evening, the Office of the Virgin, penitential meditations, prayers following Communion and for the sick and dying, and the Office of the Dead. The accompanying illustrations include busts of Christ and the Virgin Mary, both by Michel van Lochom; a couple kneeling before a crucifix, by Bartholomaus Kilian after François Chauveau; three engravings by Hieronymus Wierix depicting the Crucifixion, St Frances of Rome (repeated twice), and St Francis of Paola; and unsigned plates showing the Annunciation (with the opening of St John's Gospel printed to the reverse), Moses and the tablets, King David and a flagellant, a confessional, Communion and funeral services, and a man on his death bed.



Best known today for his plays, Magnon served as historiographer to Louis XIV and was a great friend of Molière. He met a premature end, stabbed to death on the Pont Neuf in Paris.

OCLC finds four copies in North America, all with fewer plates (Bridwell Library, McGill, Michigan, Woodstock Theological Center); Library Hub records three copies in the UK, the number of plates unspecified (British Library, Cambridge University Library, Taylor Institution Oxford).

Moses Mendelssohn

philosophische

Schriften.

Erster Band.

Mit k. k. Hofcensurfreiheit.

Troppau,
gedruckt bei Joseph Georg Traßler, und im
Verlage der Compagnie.

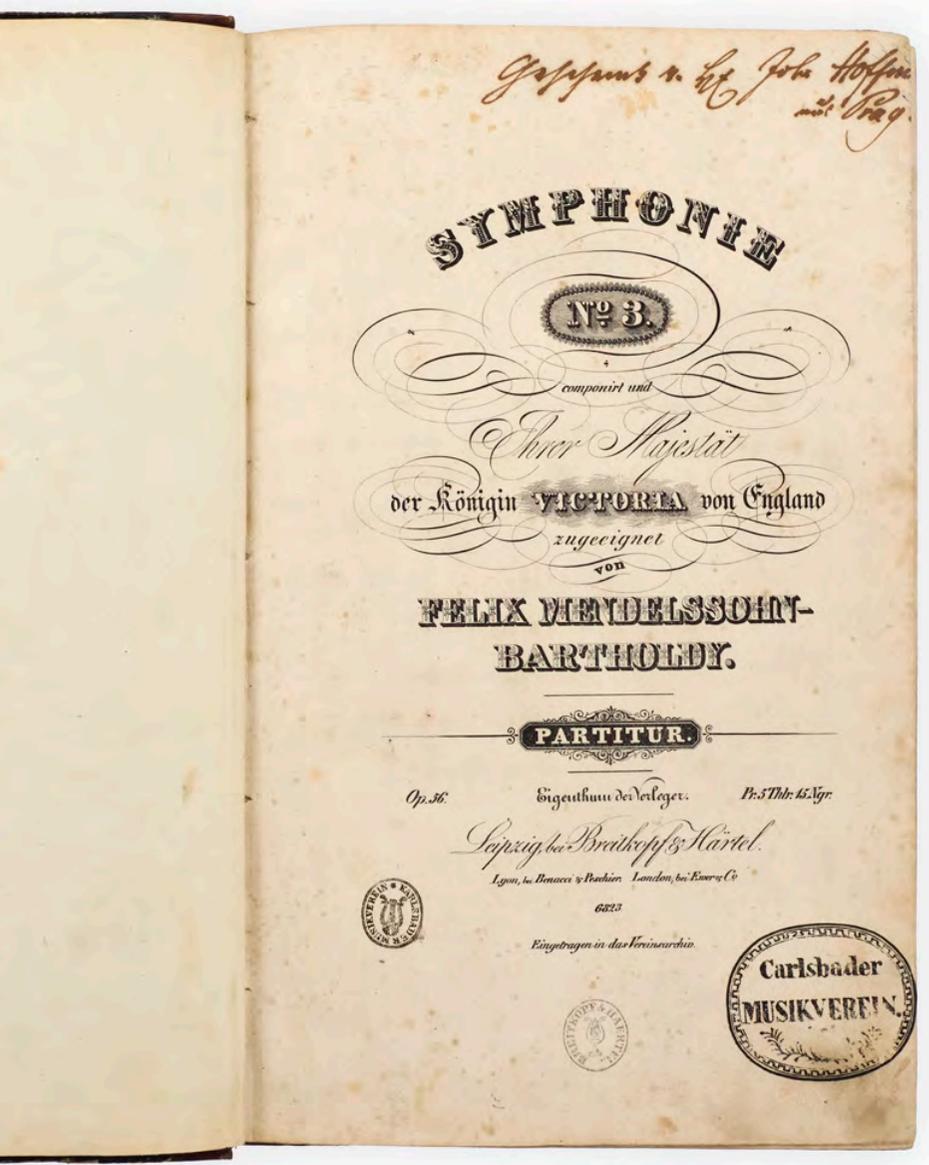
1784.

30. MENDELSSOHN, Moses. Philosophische Schriften. Troppau, Joseph Georg Traßler, 1784.

Two volumes, 8vo, pp. I: 268, II: '167' (*recte* 267), [1 (blank)]; sporadic foxing throughout and the occasional minor stain, but largely clean and crisp; contemporary sheep, spine richly gilt in compartments and with gilt red and green paper lettering-pieces, edges stained red, printed patterned endpapers, green ribbon placemarkers; some wear, small area of worming to lower joint of vol. I, but an attractive set; pencilled note in a contemporary hand on final blank of vol. I and a few pencilled marginal markings.

£250

Later edition, in an attractive contemporary binding, of the works of the German-Jewish philosopher Moses Mendelssohn (1729–1786). First published in 1761 and here reprinted in the Silesian city of Troppau (now Opawa, Czechia), the collection includes *Über die Empfindungen*, *Philosophische Gespräche*, and *Gedanken von der Wahrscheinlichkeit*.



THE 'SCOTTISH' SYMPHONY

31. **MENDELSSOHN-BARTHOLDY, Felix.** Symphonie No. 3, componirt und Ihrer Majestät der Königin Victoria von England zugeeignet ... Partitur, Op. 56. Leipzig, Breitkopf & Härtel, [1843].

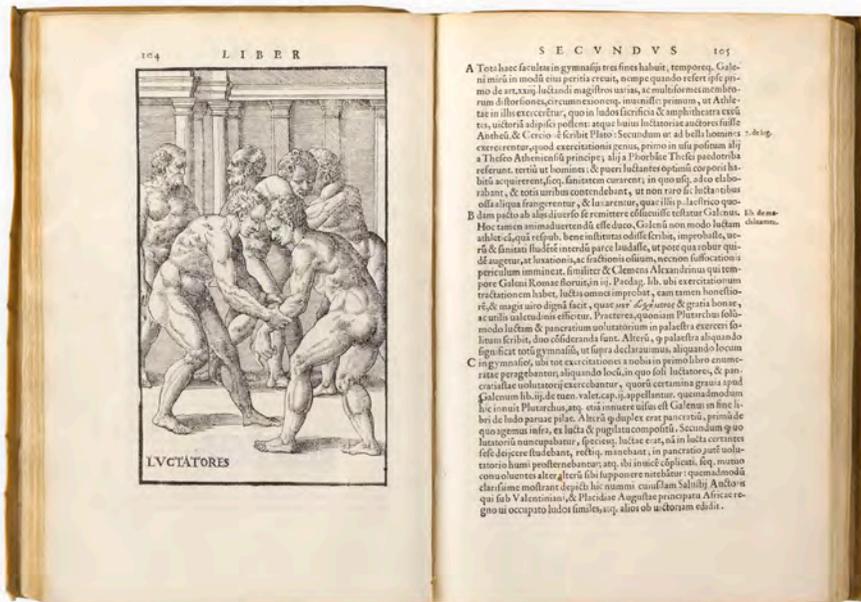
8vo, pp. [4], 240; plate no. 6823, lithographed title-page, engraved music; some light spotting throughout, small water-stain to upper margin towards end; contemporary ownership signature to title and discreet stamp of the Carlsbader Musikverein at regular intervals; a good copy in contemporary half roan, spine lettered gilt, a little rubbed.

£1500

First edition of Mendelssohn's 'Scottish' Symphony. It was first conceived when Mendelssohn visited Scotland during 1829, but the composer only began work in earnest ten years later.

The first performance took place in Leipzig on 3 March 1842; after its London première on 13 June Mendelssohn dedicated the work to Queen Victoria. The public reception in London was most enthusiastic with Mendelssohn receiving storms of applause not only at his own concerts but also at the concerts which he attended.

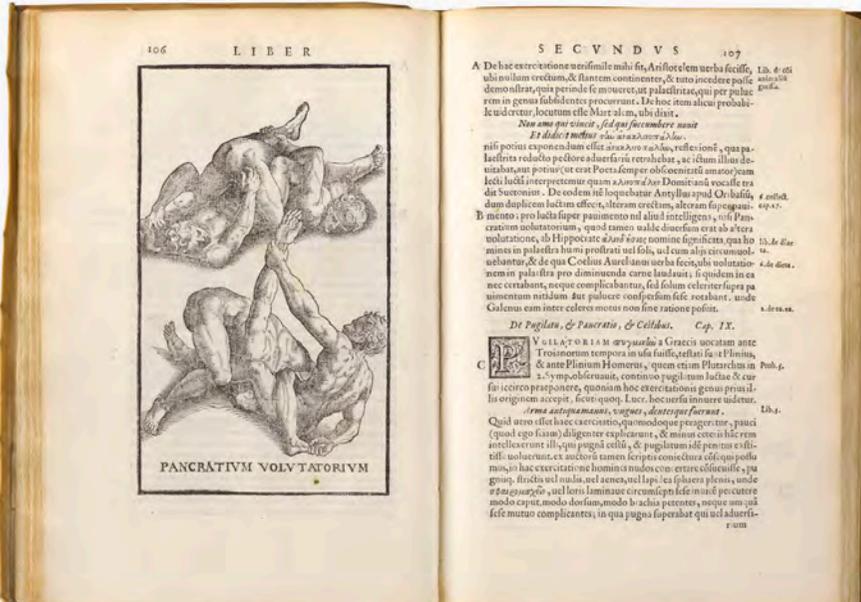
Hirsch M.287; P.W. Jones, *Catalogue of the Mendelssohn Papers in the Bodleian Library* III, 784.



32. **MERCURIALE, Girolamo.** De arte gymnastica libri sex, in quibus exercitationum omnium vetustarum genera, loca, modi, facultates, & quidquid denique ad corporis humani exercitationes pertinet. *Venice, [Lucantonio II] Giunta, 1587.*

4to, pp. [12], '308' [recte 312], [26], [2 (blank)]; woodcut printer's device to title and colophon, woodcut initials throughout, numerous woodcut illustrations, of which many full-page; an excellent, bright copy in contemporary Dutch limp vellum, yapp edges, manuscript lettering in ink to spine; ink ownership inscription of Gerard Heersiens, dated 1748, to title, earlier ownership inscription very carefully erased from title. £2750

Third edition of 'the first illustrated book on gymnastics' (Morton). A physician occupying senior posts in the medical faculties of Padua, Bologna, Rome, and Pisa, Girolamo Mercuriale (1530–1606) draws heavily on accounts of ancient exercise to argue for its medical benefits, being the first to study the effects of specific physical activities on different ailments, prescribing the correct methods, frequencies, and durations of exercises.



'The first book on exercise and health and an important source for the study of gymnastics among the ancients' (Norman), *De arte gymnastica* was first published in 1569, reappearing in 1573 with the woodcut illustrations by Cristoforo Coriolano used here and in subsequent editions until the late seventeenth century; it 'was the first complete text on gymnastics and stresses the importance that all forms of exercise have in maintaining good health. Relying heavily on ancient practices, this work is an excellent compendium of the physical therapy of earlier times. Mercuriale describes ancient gymnasia and baths and discusses mild exercises such as dancing as well as more strenuous pursuits such as wrestling and boxing. He also gives full consideration to the health benefits of proper exercise and concludes with a section of therapeutic exercises. The book contains many excellent woodblock illustrations of wrestling, boxing, and other sports' (*Heirs of Hippocrates*).

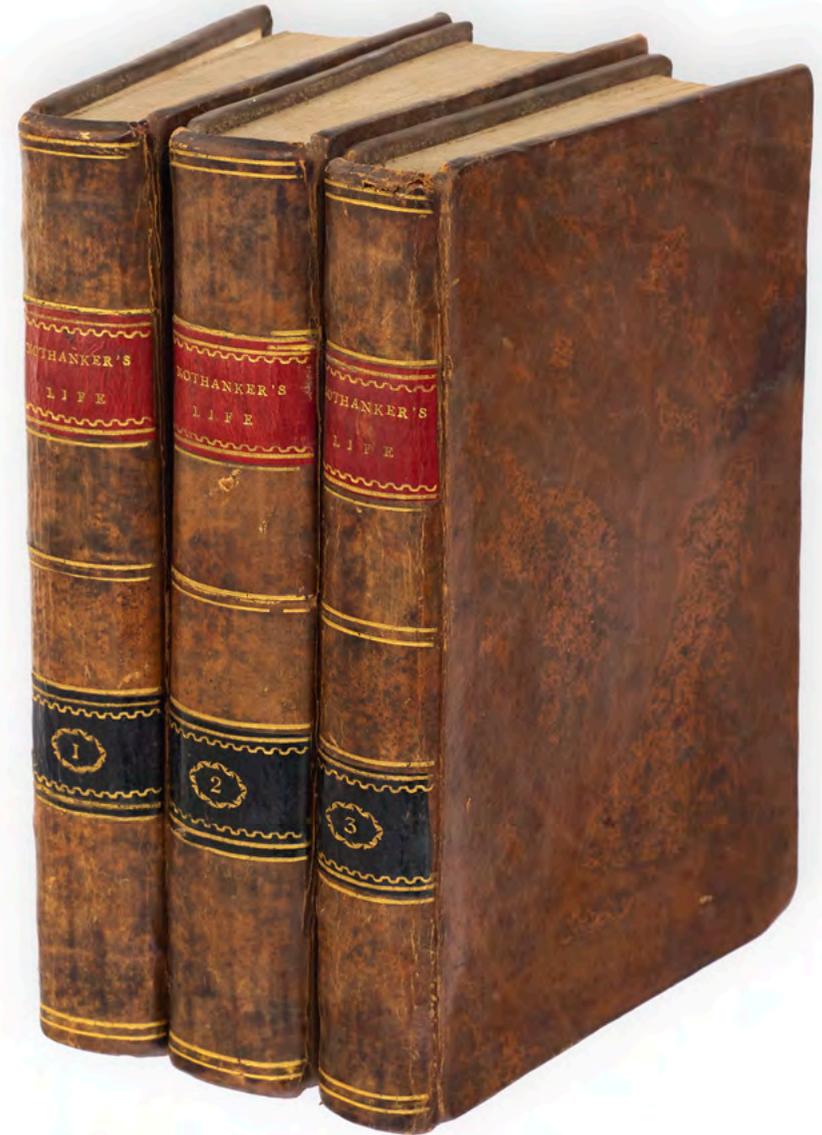
EDIT 16 28045; USTC 842192; Wellcome 4226; cf. Mortimer 302; cf. Morton 1986.1; cf. Norman 1495; see Eimas, *Heirs of Hippocrates* (1990).

'THE BESTSELLER OF THE GERMAN ENLIGHTENMENT'

33. **NICOLAI, [Christoph] Friedrich.** *The Life and Opinions of Sebaldus Nothanker.* Translated from the German ... by Thomas Dutton, A. M. ...
London: Printed by C. Lowndes, and sold by H. D. Symonds, 1798.

Three vols, 12mo, pp. [2], xxvi, 356; [2], 395, [1]; 289, [1]; with an etched illustration (bound as a frontispiece) to volume II by Daniel Chodowiecki (the costumes of eight Berlin preachers described on pp. 147–154; printed from the same plate as the German original with a new page reference), not mentioned in ESTC but clearly required; a few spots and stains, the final blank verso in volume II pasted onto the free endpaper, but a very good copy, in contemporary tree calf, red and black morocco spine labels; early ownership inscriptions to title-pages 'William Tew from Paul Twigg'. £2750

First edition in English, very scarce, of Nicolai's *Das Leben und die Meinungen des Herrn Magister Sebaldus Nothanker* (1773–6), 'probably the literary bestseller of the German Enlightenment' (Selwyn), translated into many languages and much reprinted. **It is sometimes considered the first 'realistic' German novel, but is at its heart a scathing satire on, among other things, religion and the book trade.** Immensely engaging, this English translation was very well received in the *Monthly Review*.



William Tew
THE *French Poet*
LIFE AND OPINIONS *Trilogy*
OF
SEBALDUS NOTHANKER.

Translated from the GERMAN of
FRIEDRICH NICOLAI,
By THOMAS DUTTON, A. M.

“ Je vois qu'aujourd'hui, dans ce siècle qui est l'aurore de la raison, quelques têtes de cette hydre du fanatisme renaissent encore. Il paraît que leur poison est moins mortel, et leurs gueules moins dévorantes: mais le monstre subsiste encore; quiconque recherchera la vérité risquera d'être persécuté. Faut-il rester oisif dans les ténèbres?—ou faut-il allumer un flambeau auquel l'envie et la calomnie rallumeront leurs torches?—Pour moi, je crois que la vérité ne doit pas plus se cacher devant ces monstres, que l'on ne doit s'abstenir de prendre de la nourriture dans la crainte d'être empoisonné.”

PHILOSOPHE IGNORANT.

V O L. I.

L O N D O N :
PRINTED BY C. LOWNDES, NO. 66, DRURY-LANE,
AND SOLD BY H. D. SYMONDS, NO. 20, PATERNOSTER-ROW.

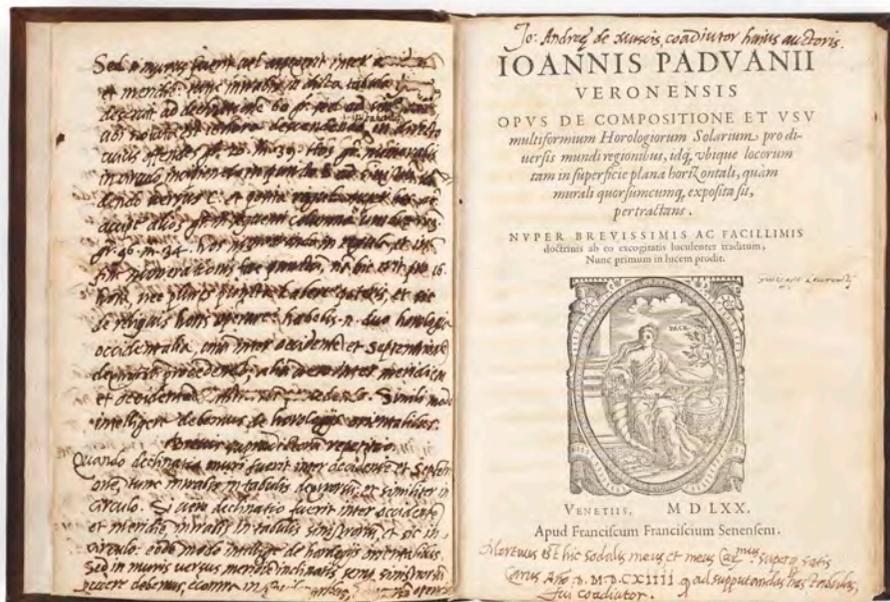
1798.

The idealistic parson Sebaldu Nothanker, deprived of his congregation by Lutheran zealots, is saved from potential destitution by his friend the bookseller Jeronymo (originally Heironymus), often considered to be a self-portrait of Nicolai. **Jeronymo finds Nothanker a position as a proofreader in Leipzig, where dialogues between him and a disillusioned hack 'Doctor' satirise the sausage-factory production of trivial contemporary literature.** The Doctor explains how booksellers commission works by the yard on particular subjects, which they then use to barter for better works at book fairs; how they aim for the most text for the smallest price from their authors; and how hawkers trade the newest literature from France and England to 'Translating Manufactories.' There are 'fashionable translators, who accompany their translation with a preface, in which they assure the public, that the original is excellent; – learned translators, who improve upon their work, accompany it with remarks, and assure us that the original is very bad but that they have made it tolerable; – translators, who translate themselves into originals ... leave out the beginning and end and improve the remainder at pleasure ... and publish the books as their own production.' Nothanker is astonished, but his friend Jeronymo is pragmatic, realising the difficult economics of the trade, and complaining that German authors, unlike the French and English, do not know how to write for a wide audience. Nicolai's preface explains that normally novels work up to a happy resolution with a marriage, but he favours veracity. At the end, the characters are rewarded not for good deeds but by blind luck, after winning a lottery.

The Anglophile writer and bookseller Nicolai (1733–1811), himself son of bookseller, was a friend of Lessing and Moses Mendelssohn with whom he edited several literary periodicals. Best known for the present work and his satire on Goethe, *Freuden des jungen Werthers* (1775), he also published (and possibly translated) works from English.

ESTC shows eight complete copies only: BL, Cambridge, Trinity Cambridge; Harvard, Johns Hopkins, Library Company of Philadelphia, Library of Congress, and UC Davis.

Garside, Raven, and Schöwerling 1798: 50; Pamela Eve Selwyn, *Everyday Life in the German Book-Trade: Friedrich Nicolai as Bookseller and Publisher in the Age of Enlightenment* (2000).



ANNOTATED BY THE AUTHOR'S COLLABORATOR

34. **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, ink corroded causing a few small holes); 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.

IN QUEST OF THE NORTHWEST PASSAGE

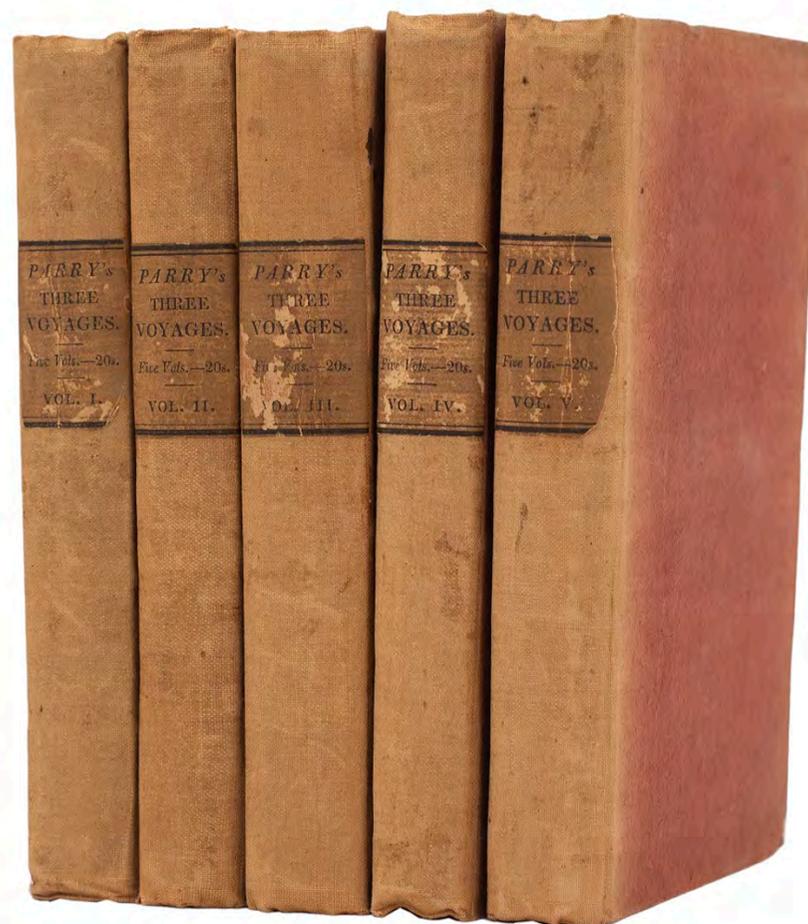
35. **PARRY, William Edward, *Sir*.** Journals of the first, second and third voyages for the discovery of a north-west passage from the Atlantic to the Pacific, in 1819-20-21-22-23-24-25, in His Majesty's ships *Hecla*, *Griper* and *Fury* ... Five volumes. With plates ... *London, John Murray, 1828.*

5 vols, 12mo, pp. v, [1], vi, 283, [1] (signature C misbound at p. 160); v, [1], 270, [2]; vii, [1], 312; vii, [1], 295, [1]; v, [1], 330; with 5 frontispieces, 5 plates, and 1 folding map; some foxing to vol. 1 title and frontispiece and occasionally elsewhere, vol. 3 title neatly repaired at gutter, toning to some quires; overall a very nice uncut set in original red cloth boards, printed spine labels with price (20s); spines sunned, some rubbing to labels. £450

First collected edition of Parry's Arctic voyages in quest of the Northwest Passage, 'a neat and convenient abridgement' (Laughton, in DNB).

A sixth volume appeared the following year. John Murray's series of 'Modern Discoveries', in which this was issued, attempted to present in a convenient format a compendious version of the original texts which would appeal to the general reader, omitting some technical information but preserving 'every fact and transaction of importance' (see advertisement in vol. I). The attractive plates include a portrait of Parry, images of the *Hecla*, *Griper*, and *Fury*, and scenes of Eskimos dancing, building an igloo, and sledging.

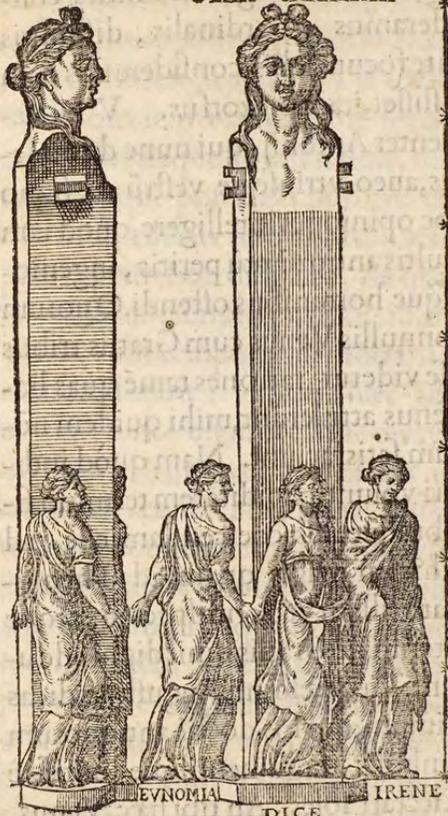
Sabin 58869.



DEA,
mat. Adfertur,
ur, vt commo-
cedimus, dili-
amur. Erat au-
pedali ferè alti-
more artifice
caput muliebri
facie, crinibus
itta in nodum
duo longiores
meros deflue-
s iusta propor-
quilateram, vt
nnam paribus
res semiplanæ
s eiusdè habi-
coronât, ita vt
at, altera me-
tia finistrum.
t forma, quali
atum posui.
Quod

SEV DE LEGE DIVINA. 23

ΘEMIS · CARMENTA



36. **PIGHIOUS, Stephanus Vinandus.** Themis dea, seu de lege divina ... Mythologia ... in quatuor anni partes, ab auctore recognita. *Antwerp, Christopher Plantin, 1568.*

8vo, pp. 207, [13]; woodcut Plantin device to title, woodcut initials, with full-page woodcut illustration to p. 23, without the folding plate (*see below*); some foxing to first and final leaves, but a very good copy; bound in late eighteenth-century calf-backed boards with speckled sides and vellum tips, spine gilt in compartments with gilt red morocco lettering-piece, marbled endpapers; rebacked with spinepiece relaid. £450

First and only edition, scarce, of Pighius's two treatises on Roman archaeology, one of the founding texts of scientific research into myths.

Stephanus Vinandus Pighius (or Steven Winand Pigge, 1520–1604) was a humanist philologist and antiquarian from Kampen in the Netherlands. Following his studies in Leuven, he moved to Rome, where he became the secretary to Cardinal Marcello Cervini, later Pope Marcellus II. In 1555, he was in Brussels where he became the librarian to Antoine Perrenot de Granvelle (1517–1586), later cardinal and the dedicatee of the present work. The first treatise, *Themis dea*, contains a description of a marble herma acquired by the cardinal and humanist Rodolfo Pio da Carpi (1500–1564), which is identified as Themis, the Greek goddess and personification of justice and divine order, and a discussion of the problem of Themis and Roman mythology. The second, *Mythologia*, contains a description of a silver Roman vase with relief, found in Arras and acquired by Cardinal Granvelle (the second treatise was illustrated with the missing folding plate). The book ends with a letter to Pighius by Nicolaus Florentius (Rome, 4 December 1567) regarding the Themis problem and Pighius's reply.

The two woodcut illustrations were designed by Pieter van der Borcht and cut by Antoon van Leeſt. The costs of the illustration – a total of 2 gulden and 15 stuyvers to van der Borcht and 10 gulden to van Leeſt – appear to have been charged to the author, and delays with the woodcuts held up publication of the book. At least some copies, however, were issued in advance, before the second woodblock was ready: Voet notes one sent by Plantin to de Çayas on 24 December 1567 and twelve copies to Pighius on 12 January 1568, which are recorded as lacking the folding plate. Adams P-1199; Voet 2053.

De Originibus,

SEV, DE VARIA ET POTISSIMUM orbi Latino ad hanc diem incognita, aut incōsiderata historia, quō totius Orientis, tum maximē Tartarorum, Persarum, Turcarum, & omnium Abrahami & Noachi alumnorum originēs, & mysteria Brachmanum retegente:

Quod ad gentium, literarumque quib. utuntur, rationes attinet.

Ex libris Noachi & Hanochi, totiusque auitæ traditionis à Mosis alumnis ad nostra tempora seruata, & Chaldaicis literis conscriptæ, Guilielmus Postellus posteritati eruit, exposuit & proposuit.

BASILEÆ, PER IO-
ANNEM Oporinum.

37. **POSTEL, Guillaume.** De originibus, seu, de varia et potissimum orbi Latino ad hanc diem incognita, aut inconsyderata historia, quorum totius Orientis, tum maximē Tartarorum, Persarum, Turcarum, & omnium Abrahami & Noachi alumnorum originēs, & mysteria Brachmanum retegente. *Basel, Johannes Oporinus, [1553].*

8vo, pp. 135, woodcut initials in the text; a fine copy in modern vellum; a few contemporary marginal notes and underlinings, mainly at the beginning. £3500

First edition of Postel's investigations into the original language as a means to regain the primordial unity of mankind.

During the immensely productive years 1552 and 1553, Postel constantly emphasized the need for action in order to unify the world. 'He was explicit about the practicality of his aims. Late in his career he wrote to Masius that his life's work had been a long effort to persuade Christendom to act. If it would only exert itself, how easily the world would pass from its terrible disorders into the eternal peace proclaimed by Christ! His sense of active purpose permeated even his most apparently academic works, such as his treatise *De originibus* of 1553. In this book he offered a profoundly Augustinian statement of purpose: "I have aimed to treat of both the original relationships of things and the methods by which we can reconcile them again in the completest peace; and I have tried to promote that end for which the world was created, universal peace" (Bouwsma, *Concordia Mundi*, p. 214).

AD A N P L I S S I -
mum Bisuntina ciuitatis Senatam,
G V L I E L M I P O S T E L L I
Epistola.



Q V V M nil sit inter
homines praestan-
tius, quam aut pre-
uenire aut responde-
re officio, utri gra-
uissimū: uolui, ut te-
stificatū posteritati
relinquerem, quantum uestrae in me
benevolentiae debere me fatear, & re-
spōdere cupiam, uobis inscribere hoc
quicquid id est monumētū, quod sã ali
quot annis penes Ioannē Oporinū, ui-
rū ut optimū, ita doctissimū, delitue-
rat: eo quod in figuris characterū col-
locādis, reformidās & impeditus, nō
poterat sine authoris praesentia typis
committere. In huius autem operis ra-
tione collocandus certē mihi nunc in
primis est G V L I E L M V S B A R E
T I V S Iurisperitus Nouocastrensis,
a z singu-

Postel believed that language, that is, to know the names of things, was god's greatest gift to man ... In the *De originibus seu de varia et potissimum orbi Latino ad hanc diem incognita aut inconsyderata historia* ... Postel argues according to logic about God's gift of speech to mankind. Man is different from other animals because he can reason and speak. Therefore, the Greeks called man "animal logicum" because λογος indicates speech or conversation no less than reason ... All men take their origin from Adam, who as first parent was taught by God about the names of everything in the universe: "Since there was no man, before the first man, who could speak an exterior voice, he necessarily conceived all the names of things by an interior voice". When Adam was alone in Paradise, God and Adam communicated by the emanation of Idea which was called an inner voice ... Adam divinely received the words from Wisdom or from the agent intellect of which we are all members; however, in order to teach posterity, it was necessary to bring forth all things with an exterior voice ...

'It is clear that Postel's desire to know languages was fuelled by his concept of the divine origin of language ... God gave to Adam the ability to speak and to write in order to teach mankind God's Law. God's Law was transmitted through the first parent, Adam, through Enoch, through Noah, and through Moses ... The gift of language and God's Law cannot be separated in Postel's thought' (Kuntz, pp. 131-132).

Adams P2022; VD16 P4482; not in Caillet. See Kuntz, 'The original language as paradigm for the *restitutio omnium*' in *The Language of Adam; Die Sprache Adams (Wolfenbütteler Forschungen 84)*.

A FICTIONAL TRAVELLER

38. [PRÉVOST, Antoine, *Abbé.*] Voyages du capitaine Robert Lade en différentes parties de l'Afrique, de l'Asie et de l'Amérique. Contenant l'histoire de sa fortune, et ses observations sur les colonies et le commerce des Espagnols, des Anglois, des Hollandois, etc. Ouvrage traduit de l'Anglois. Paris, chez Didot, 1744.

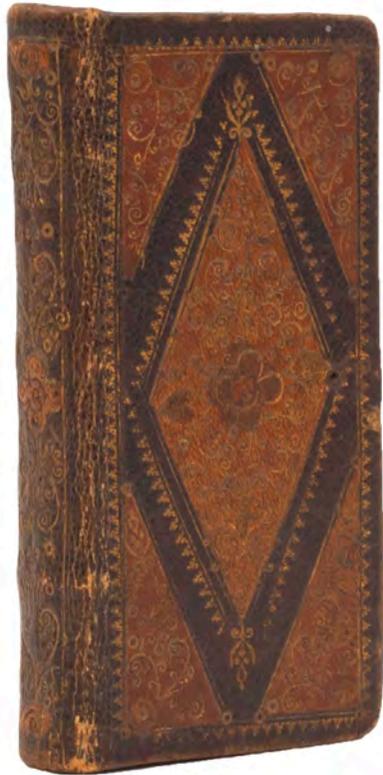
Two vols, 12mo, pp. [2], xvi, 370, [2 (blank)], with folding engraved map; [2], 360, with folding engraved map of part of North America; titles in red and black, engraved initials and headpieces; a very few light marks; very good in contemporary mottled calf, spines richly gilt, red morocco lettering-pieces, red edges, marbled endpapers; extremities very slightly rubbed; engraved bookplate of J.C. Dezauche. £450

First edition, a lovely copy, of this travel journal attributed to the fictional English traveller Robert Lade but in fact composed from various genuine sources by the French writer Abbé Prévost (1697–1763), famous for his novel *Manon Lescaut*, and for his multi-volume collection of travel accounts *Histoire générale des voyages*. ‘The account contains a lengthy description of affairs in the infant colony of Georgia, founded only a decade earlier, evidently drawn from English sources’ (Howgego).

Provenance: with the handsome bookplate (incorporating a globe) of the French mapmaker Jean-Claude Dezauche (c. 1745–1824), successor to Guillaume Delisle and Philippe Buache.

Howgego L49; Sabin 38530. See Joseph Ducarre, ‘Une supercherie littéraire de Prévost, les Voyages de Robert Lade’, *Revue de littérature comparée*, XVI (1936), pp. 465–476.





CONTEMPORARY MOROCCO WITH ONLAYS

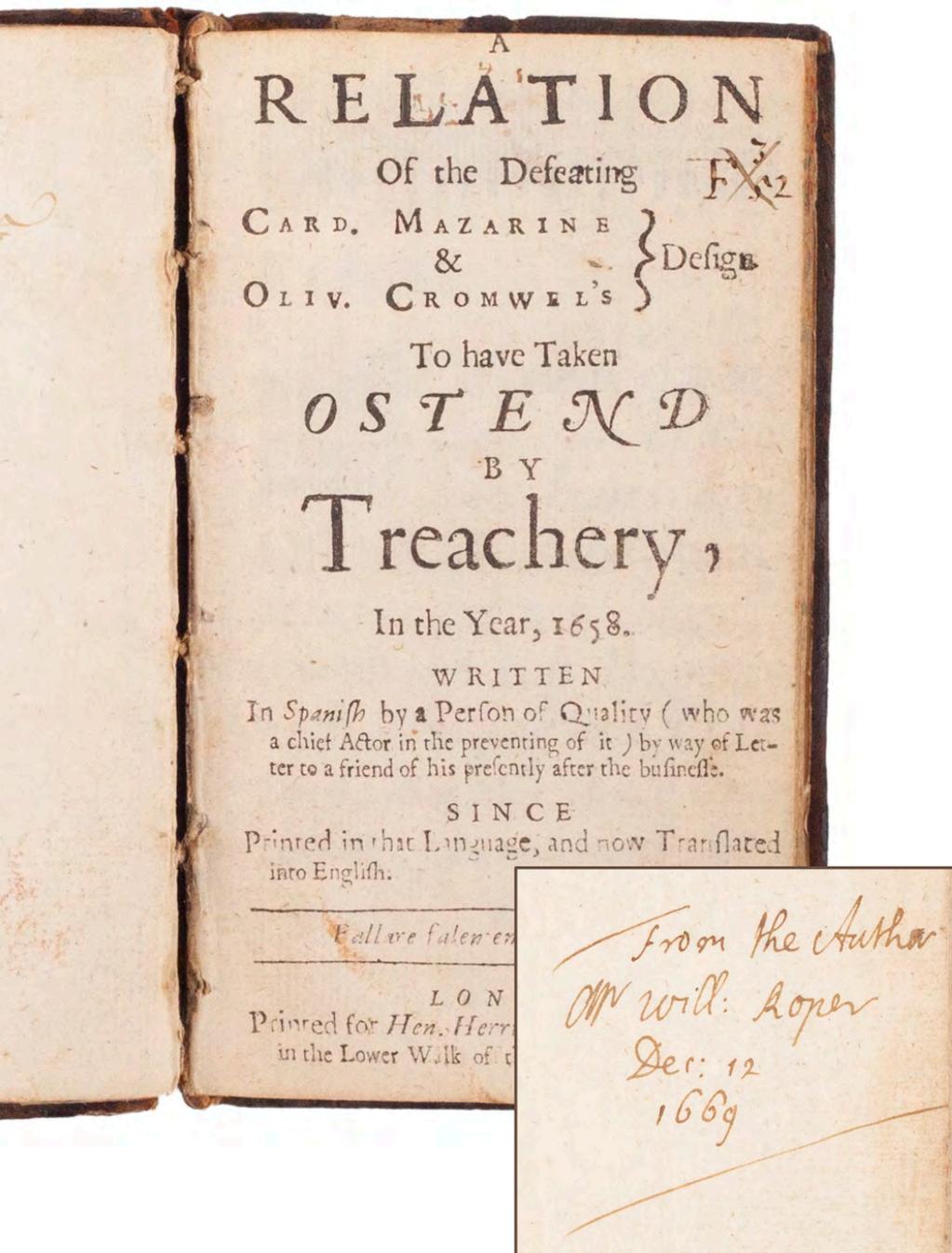
39. [PSALMS.] The whole Booke of Psalmes, collected into English Meter by Tho. Strenhold, Jo. Hopkins, W. Whittingham, and others ... with apt Notes to sing then withal ... *London, Printed by T. C[otes] for the Company of Stationers, 1637.*

24mo, pp. 330, [6 (table)]; title-page with a border of printer's tools; a very good copy, ruled in red throughout, in handsome contemporary black morocco, with onlays in tan morocco (large diamond centrepiece and cornerpieces, central quatrefoil, all gilt with small floriate tools), gilt edges. £2750

A very attractive pocket psalm-book with tunes, ruled in red throughout and in a handsome binding. Such diminutive psalm books began to appear at the end of the sixteenth-century, printed for the Company of Stationers, who had the monopoly. The printer here was Thomas Cotes, most famous as printer of the Second Folio of Shakespeare in 1632, who became a Master of the Company in this year.

ESTC records three copies only, at Harvard, Yale and Trinity College Melbourne.

STC 2672.7.



40. **RELATION (A)** of the defeating Card. Mazarine & Oliv. Cromwell's Design to have taken Ostend by Treachery, in the Year 1658, written in Spanish by a Person of Quality... and now translated into English ... *London, Printed for Hen. Herringman ... 1666.*

12mo, pp. [10], 132; headlines and pagination cropped in quire B (as often), pagination occasionally shaved throughout, else a very good copy in contemporary mottled calf, spine gilt with a floral motif; manuscript shelfmark (crossed through) to title-page, contemporary ownership inscription of Nath[aniel] Tanner, inscribed on the front free endpaper: 'From the Author / Mr Will: Roper / Dec: 12 1669' £950

First edition, an account, apparently translated from an untraced Spanish original, of a failed attempt by Anglo-French forces to take the town of Ostend from the Spanish in 1658.

At the heart of the plan was a Flemish double-agent, one Col. Sebastian Spintelet (or Spindeler), recruited by Mazarin's council to encourage a mutiny among what they were led to believe was a disaffected town and garrison; in fact Spintelet was reporting back to the Spanish governor of Flanders, John of Austria. Having recruited limited support from Cromwell and procrastinated until preparations were in place, Spintelet played out the rehearsed 'mutiny' of the town and the imprisonment of the governor (supposed author of this work). The main expeditionary forces, including the Marshal d'Aumont, which had been waiting out at sea, were then signalled to land, and were promptly overwhelmed and taken prisoner.

Thomas Hearne attributed *A Relation* to the royalist courtier and translator Sir Charles Cotterell, who served in several campaigns in Flanders in the 1650s alongside Prince Henry, a plausible but unconfirmed attribution repeated in DNB archive but not carried forward to the Oxford DNB. It is ambiguous whether the 'Will: Roper' in the inscription here is the recipient or claiming responsibility. At any rate we have been unable to identify a suitable candidate.

Wing R821; this title is erroneously included in Abbott 972, but it is not a translation of the Spanish work therein mentioned, which is a four-page *Relacion verdadera* on a different subject – his supposed earlier edition of 1660 must be equally suspect.

GATEWAY TO A NEW WORLD

41. **RICCI, Matteo, and Nicolas TRIGAULT.** *De Christiana expeditione apud Sinas suscepta ab Societate Jesu. Ex P. Matthaei Ricii eiusdem Societatis com[m]entariis, libri V ... In quibus Sinensis regni mores, leges atq[ue] instituta et novae illius ecclesiae difficillima primordia accurate et summa fide describuntur. Auctore P. Nicolao Trigautio Belga ex eadem Societate. Augsburg, Christoph Mang, 1615.*

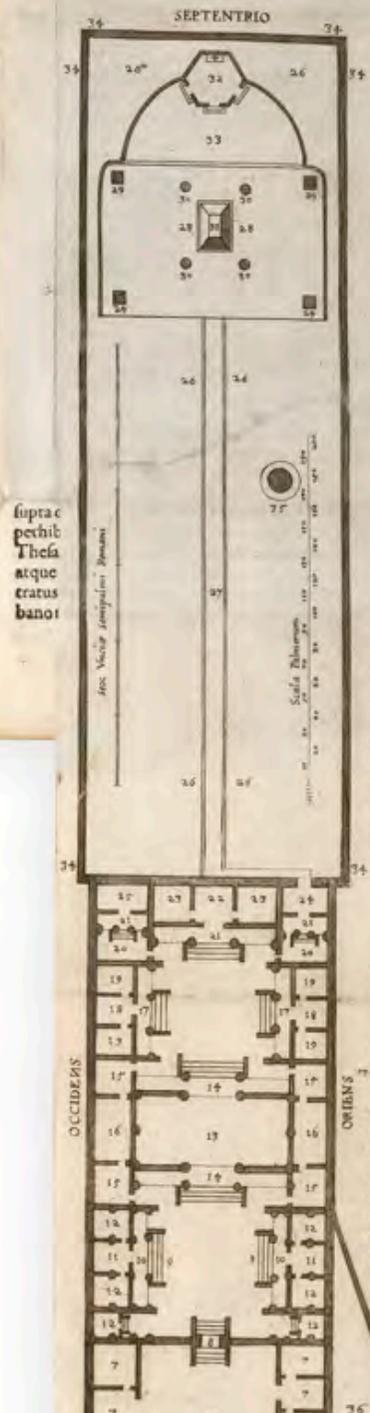
Small 4to, pp. [12], 646, [10 (index, errata, colophon)]; with engraved title incorporating Ricci's map of China and portraits of St Francis Xavier and Ricci, folding plan (with explanatory text) of the villa in Peking converted into a church with Ricci's tomb (bound facing p. 638), engraved initials, head- and tailpieces; some marginal foxing and occasional marginal dampstaining, small tear to folding plan neatly repaired, tiny wormhole from title to D3; a very good copy in contemporary limp vellum, title in ink to spine, yapp edges; head of spine chipped, some tears to yapp edges, slightly cockled, a few marks; old ink stamp to blank margin of title-page; small oriental red ink stamp to rear endpaper. £6500

First edition recounting Ricci's seminal mission to China, edited by Nicolas Trigault, and regarded as 'the most influential description of China to appear during the first half of the seventeenth century.'



ad Patrem eius Curialibus vnum
et quod responderet. Respon-
deret, se effecturum no solum
sed etiam ut suum scriptum ipse qui
cum adit. explicat Regem nostris
edes quoque ad habitandum coecef-
rant Rege dignae, si nos indigni-
sum scriptum ipse reuocaret: non
inter hoc ab se peti, inultumq; se die
rum, si quid habere, libellum da-
rum nostrum se contulit eius contri-
netq; ut auctor sit amico suo, ne
tentis in re iam facta opponeret,
si fortasse non parum sibi posse ab
quod rogabatur ita accurate, ut
toralle ad Patrem scriberet officij
suis voto facturum ipodebat. Cum
rum nostrarum munusculu, quod
nam intra paucos dies publicum
cauit. edesq; nostras in perpetuum
hic finis fuit huius rei. quae tantu
saliquando valebit. Cum Noltri
em, ad agendas Regi gratias solitis
cum idem sint cum is, quib; Pa-
m venissent Regi de stipendio gra-
repetere. Haec omnia iam tandem
quoque firmiter reddita sunt tri-
tribunalium, quae quia in Europa
sed in hac aula praeter ceteris ex-
fatiunt.

nonnam tot favoribus contentus,
arthaxum Ricium, & in eo nostras
ornare



PALATII SVBVRBANI

ICHNOGRAPHIA
à Rege Sinarum Soc. IESV attribuiti
Praxini Anno 1691.

Fuit domus huiusmodi auctoris Bonachi à
tunc Praeritus principis athena postea ab eodem
in laborum suorum consuetudine tum vero à Rege
sunt occupatum et ante denum 1691 Monumento
P. Matthaei Regi à sociis IESV obsequium ac reliquias
cuiusdam etc. Praerit concessum ipse ut intelletur,
atq; in se IESV calis veri qui athena defensorum.
Reliqua vero laborum templa plurima differunt
ab hac Palatii huius structura ac forma.
Sineses in suorum aedum observatione, primis
monium praerit lignas columnas, quae in hac
edificatione referunt suis locis descriptis circuli
columnas imponunt trabes et tectum, muros vero
et cementis exteriori loco perforata, unde fuit
murus collatentibus, murensu columnas et tectum
fortitata.
Columnarum fuit et ordo quem valere et in
secundo Atrio esse omnia reliquis, cuiusque
Atria omnia circa latera.
Eadem Atria fore aliquantulum cubitali humilior
atque ex uno in alterum ascenditur
primam aliquam gradibus in curia descenditur,
et rursum ad porticus à cubitali ascenditur,
nos quae est pluribus gradibus, propterea qd. non
set unica in plurimum consuetudine fore contenti.

PARTIVM DECLARATIO

1. Duo marmora commemorandi opus dignitatis.
2. Porticus humanam staturam attingens ante ingressum Palatii.
3. Vestibulus inclusus ante Palatium.
4. Porta primaria.
5. Quatuor cubicula, quae porta sunt ad Vestibulum.
6. Primum Atrium.
7. Septem cubicula primis Atrij.
8. Porta ad secundum Atrium ante suis gradibus.
9. Gradus ad Aedificia lateralia.
10. Porticus ante aedes coeporia.
11. Duo Aula minores.
12. Aula amplior, athena laborum domus, quae nunc
Deo servatori consecrata est, cuius Imagines,
quae eius adhaere facta ab Angelis, et Apostolis
celestibus dedicata ipse monium sanctus fuit
in quo primis missae sacrificium magna ho-
minum frequentia celebratum est anno 1691.
13. Duo porticus ante aedem cum suis gradibus.
14. Quatuor Atria dispersa, ex quibus quatuor
aditus per cubicula ex secundo in tertium,
et ex tertio athena in secundum.
15. Duo cubicula maiora.
16. Scala porticus Aula, cubicula terrae Atrij.
17. Duo cubicula dispersa Atride.
18. Tres porticus coeporia cum suis faulis.
19. Aula minor olim plena laetitia.
20. Duo cubicula.
21. Vestibulus et transitus ad Hortum.
22. Nomen sacellum S. Mariae Maioris.
23. Hortus.
24. Via per medium Horti frons lateribus.
25. Consuetudinem circumam mure lateritio factura
humana maiori.
26. Quatuor basides cum suis praeritis.
27. Quatuor Cupressi lateri propra et iam athena
suis locis plantatae.
28. Monumentum P. Matthaei Regi, in quo eius
corpus depositum fuit eodem die, quo primis
sacrificium est in Temple servatori de quo
praerit murensu, etc. aliam consuetudinem

Trigault, the procurator of the Jesuits' China mission, translated and augmented the pioneer missionary Matteo Ricci's journal, aiming to elicit support for the mission. The *De Christiana expeditione*, therefore, is essentially a translation of Ricci's Italian journal. Trigault, however, did not merely translate the journal; he omitted or changed many passages, rearranged its parts, and added material from other Chinese missionaries to complete the story and to depict China and the Jesuit mission in a more favorable light. The resulting volume contains a history of the Jesuit mission in China from its inception in 1583 until Ricci's death in 1610, the same year in which Trigault arrived in China. It includes a wealth of information about China in the chapters which recount the history of the mission, prefaced by eleven chapters describing Chinese geography, people, laws, government, religion, learning, commerce, and the like. The *De Christiana expeditione*, despite its departures from Ricci's original journal, provided European readers with more, better organized, and more accurate information about China than was ever before available' (Lach III, pp. 512-3). Three Latin editions had appeared by 1617, and translations were published in French (1616, 1617, and 1618), German (1617), Spanish (1621) and Italian (1622). Extracts in English were included in *Purchas his pilgrimes* (1625), but the first full edition in English, by L.J. Gallagher, did not appear until 1953. The Italian manuscript of Ricci's original text remained unpublished until 1911.

'The appearance of Trigault's book in 1615 took Europe by surprise. It reopened the door to China, which was first opened by Marco Polo, three centuries before, and then closed behind him by an incredulous public, who received the greater part of his fabulous narrative as the beguiling tales of a capricious traveller ... [It] probably had more effect on the literary and scientific, the philosophical and the religious, phases of life in Europe than any other historical volume of the seventeenth century ... It opened a new world' (Gallagher, pp. xvii-xix).

Cordier, *Simica* 809; Sommervogel VIII, 239; Streit V, 2094.

ARETEFILA,
DIALOGO,

Nel quale da vna parte sono quelle ragioni al-
legate, lequali affermano, lo amore di
corporal bellezza potere ancora
per la via dell'udire perue-
nire al cuore:

*Et dall'altra, quelle che vogliono lui hauere sola-
mente per gl'occhij l'entrata sua: colla
sentenza sopra cotal
quistione.*



IN LIONE,
APPRESSO GVLIEL. ROVILLIO,
M. D. LXII.

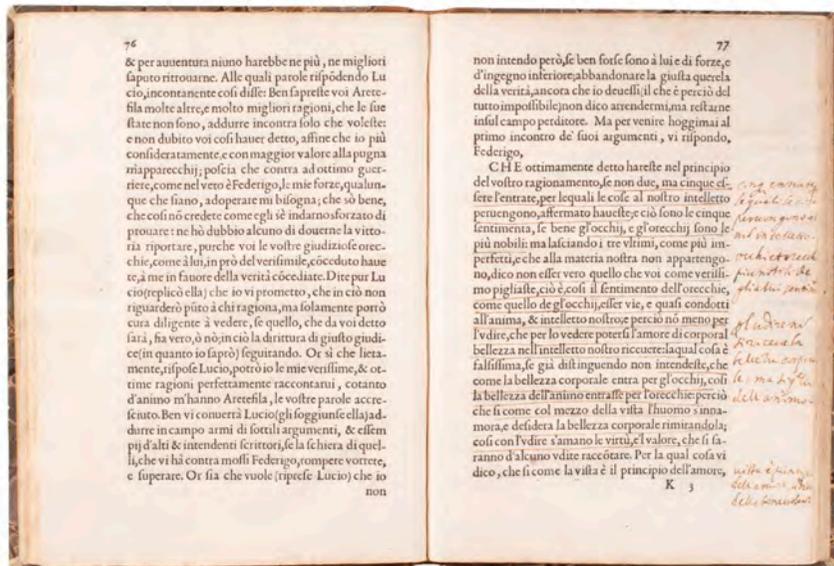
Stephani Blancii

HUMANISM DISPLACES COURTLY LOVE
A MUSIC SCHOLAR'S ANNOTATIONS

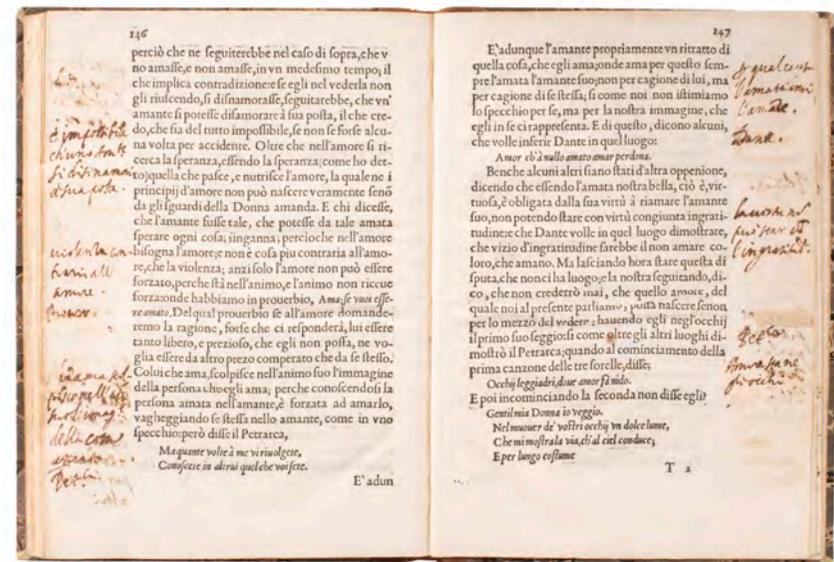
42. **RIDOLFI, Luca Antonio.** *Aretefila*, dialogo, nel quale da una parte sono quelle ragioni allegate, le quali affermano, lo amore di corporal bellezza potere ancora per la via dell'udire pervenire al cuore: et dall'altra, quelle che vogliono lui havere solamente per gl'occhii l'entrata sua: colla sentenza sopra cotal quistione. *Lyons, Guillaume Rouillé, 1562.*

4to, pp. 164, [4 (errata, blanks)]; woodcut printer's device on title, woodcut initials and head-pieces; title lightly soiled with short tear (neatly repaired verso, with no loss); a very good copy in late nineteenth-century roan-backed boards with marbled sides and vellum tips, flat spine filleted in gilt, lettered directly in gilt; joints very lightly rubbed; seventeenth-century ownership inscription 'Stephani Blancii' to title, and numerous marginalia in the same hand to over 120 pp. (*see below*). £2800

Annotated copy, once owned by a music book collector, of the third edition (first 1557) of a remarkable Renaissance philosophical dialogue on the nature of love which marked the culmination of the very divisive 'questione d'amore' hotly debated in sixteenth-century literature.



The controversy saw proponents of ‘love by hearsay’, keen on the courtly-love notion of an ‘unseen beloved’ as the object of pure love, pitched against those who, in the wake of a long philosophical and medical tradition, understood love as a sentiment arising from visual stimuli. The characters in Ridolfi’s dialogue put their conflicting ideas forward to an imaginary lady, Aretefila (‘lover of virtue’). They marshal Italian poets, including Petrarch, Boccaccio, Dante, Bembo, the classical Ovid, and the Provençal troubadours; they question evidence from history and literature, they submit a new classification of love from divine down to virtuous, then human, then ‘plebeian’, and even ‘feral’, gradually and inexorably leading to the conclusion which Ridolfi endorses: hearsay loves tend to be literary – not real. We cannot love what we do not know; we cannot seek a particular form of beauty if we do not have the stimulus of its presence. Ridolfi’s influential essay sealed the displacement of long-held courtly values carried out by humanistic scholarship nurtured in the philosophy and physical diagnostics.



The early owner of this book, Stephanus Blancius, appears to have been a collector and student of musical books and manuscripts, as witnessed by the occurrences of his ownership inscription (see for instance S. Clark (ed.), *Citation and Authority in Medieval and Renaissance Musical Culture*, Suffolk, The Boydell Press, 2005). His numerous annotations show a deep engagement with the philosophical question of the nature of love – perhaps unsurprisingly: music theory, as much as poetry, underwent fundamental changes in the Renaissance. One of the most important controversies was set out by Johannes Tinctoris in 1477, when he, adhering to the same philosophical, medical, and scientific premises which Ridolfi embraced, stated that pleasure in listening is not brought about by heavenly bodies, but by earthly instruments, with the cooperation of nature. Blancius’s study of Ridolfi would have lent itself to a reading in musical terms.

Baudrier IX, 286; EDIT 16 47603.



43. **RILKE, Rainer Maria.** *Les Fenêtres.* Dix poèmes de Rainer Maria Rilke illustrés de dix eaux-fortes par Baladine. Paris, *Officina Sanctandreana*, 1927.

4to, ff. [24], with 10 etched plates by Baladine (*see below*); title printed in red and black with woodcut Sanctandreana device; some light offsetting but a good copy, uncut in the original printed wrappers, spine renewed, edges of covers marked from an earlier repair. £12.00

First edition, numbered 146 of 500 copies on *pur fil*, of a total edition of 515. A series of ten poems in French addressed by Rilke to his lover 'Mouky' or 'Baladine' Klossowska, who herself provided the illustrations. Elisabeth Dorothea Klossowska née Spiro (1886–1969) met Rilke in 1919, and became his companion until his death in 1926. Rilke addressed her by the pet name 'Merline' in their correspondence, which was published after his death.

'The evenings spent with Baladine in quiet talk looking out of windows in Geneva and Bern first inspired Rilke to begin a series of French poems he was to entitle *Les Fenêtres* [*Windows*], a collection that grew over the next four years and was published posthumously in 1927 with drawings by Baladine. At this moment, knowing of her growing love of his verse, [he sought] to serenade her in the language closest to her' (Ralph Freedman, *Life of a poet: Rainer Maria Rilke*, p. 457).

Ritzer E72; Wilpert/Gühring 45.

ENLIGHTENED SILENT COMEDY

44. [ROUSSEAU, Jean-Jacques.] *Le Devin du village*, intermede, représenté devant Sa Majesté à Fontainebleau, le Mercredi 14 Novembre 1770. [Paris,] Pierre-Robert-Christophe Ballard, 1770. [bound after:]

[MONVEL.] *L'Erreur d'un moment*, ou la suite de *Julie*, comédie, mêlée d'arietes et en un acte, représentée devant Sa Majesté, à Fontainebleau, le 16 Octobre 1773. [Paris,] Pierre-Robert-Christophe Ballard, 1773. [and:]

[FAVART.] *La Rosiere de Salency*, opera lyri-comique, en quatre actes, représenté devant Sa Majesté à Fontainebleau, le Samedi 23 Octobre 1773. [Paris,] Pierre-Robert-Christophe Ballard, 1773. [and before:]

[FAVART.] *La belle Arsène*, comédie-féerie, en trois actes, mêlée devant Sa Majesté à Fontainebleau, le 6 Novembre 1773. [Paris,] P. Robert-Christophe Ballard, 1773.

4 works in one vol., 8vo, pp. *Rousseau*: 30, [2 (blank)], *Monvel*: viii, [9]-63, [1 (blank)], *La Rosiere*: [4], 84, *La belle Arsène*: 58 (of 60); woodcut arms of France to each title, woodcut headpieces and ornaments throughout, occasional printed music; closely cut in places (sometimes touching the running title in *Monvel* and on one occasion shaving a few characters in *La Rosiere* without loss of sense), otherwise very good copies; together in contemporary French mottled calf-backed boards with blue paper sides, spine gilt in compartments with gilt pink paper lettering-piece, edges stained red, a little worn and corners somewhat bumped, tailcap chipped. £375

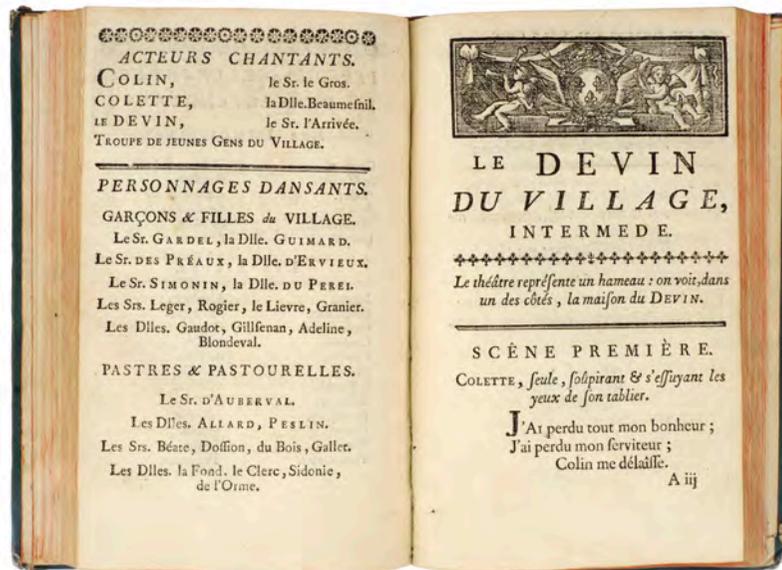
Rare edition of a later lifetime performance of Rousseau's influential opera, *The Village Soothsayer*, in an attractively unsophisticated sammelband of court operas.

LE
D E V I N
D U V I L L A G E,
 INTERMEDE;
 REPRÉSENTÉ, DEVANT SA MAJESTÉ,
 A FONTAINEBLEAU,
 Le Mercredi 14 Novembre 1770.

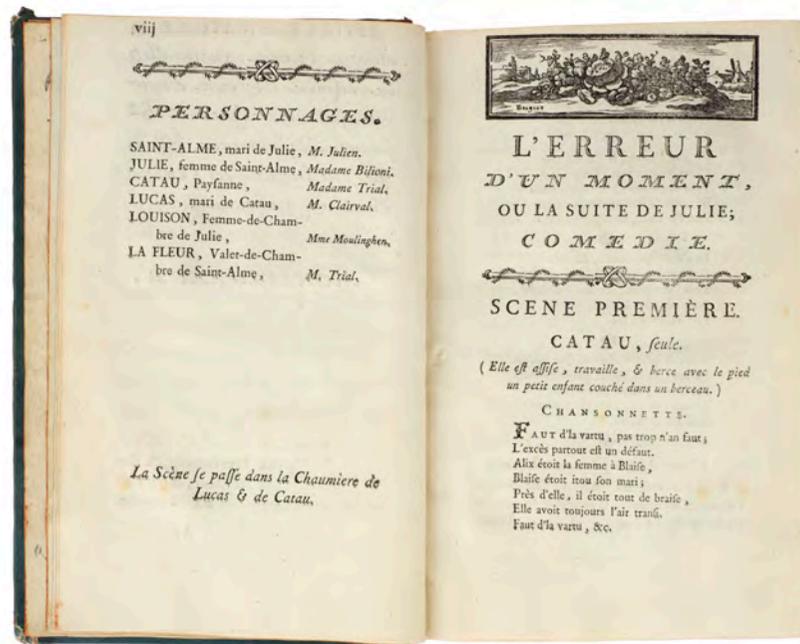


DE L'IMPRIMERIE
 De PIERRE-ROBERT-CHRISTOPHE BALLARD, seul Imprimeur
 pour la Musique de la Chambre & Menus-Plaisirs du Roi,
 & seul Imprimeur de la grande Chapelle de Sa Majesté.

M. DCC. LXX.
 Par exprès Commandement de Sa Majesté.



Rousseau's opera, for which he also wrote the libretto, was notable for the lack of any spoken parts, and for its employment of an Italian-influenced *opera buffa* mode, against the popular seriousness of much French opera. A parable of the triumph of rustic simplicity over decadent urbanity, it was so well-received on its first performance at court in 1752 that Louis XV offered Rousseau a life pension, which he refused. The work transferred to the Opéra in Paris the following year, but when Rousseau published his controversial *Lettre sur la musique française* later in 1753, the orchestra and singers of the Opéra gathered in the square to burn his effigy, and the work was no longer staged there. It continued to be popular, however, and received an English translation by Burney, *The Cunning Man*; in 1768 its influence was felt by the twelve-year old Mozart in his *Bastien und Bastienne*, mildly parodic of the Colin and Colette of *Le Devin*.



The present edition follows the performance of *Le Devin* at Fontainebleau on 14 November 1770, and is here bound with the comic operas *L'Erreur d'un moment* by Jacques-Marie Boutet 'Monvel' (1745–1812), *La Rosière de Salency* by Charles-Simon Favart (1710–1792), and his *Belle Arsène* (without the final leaf).

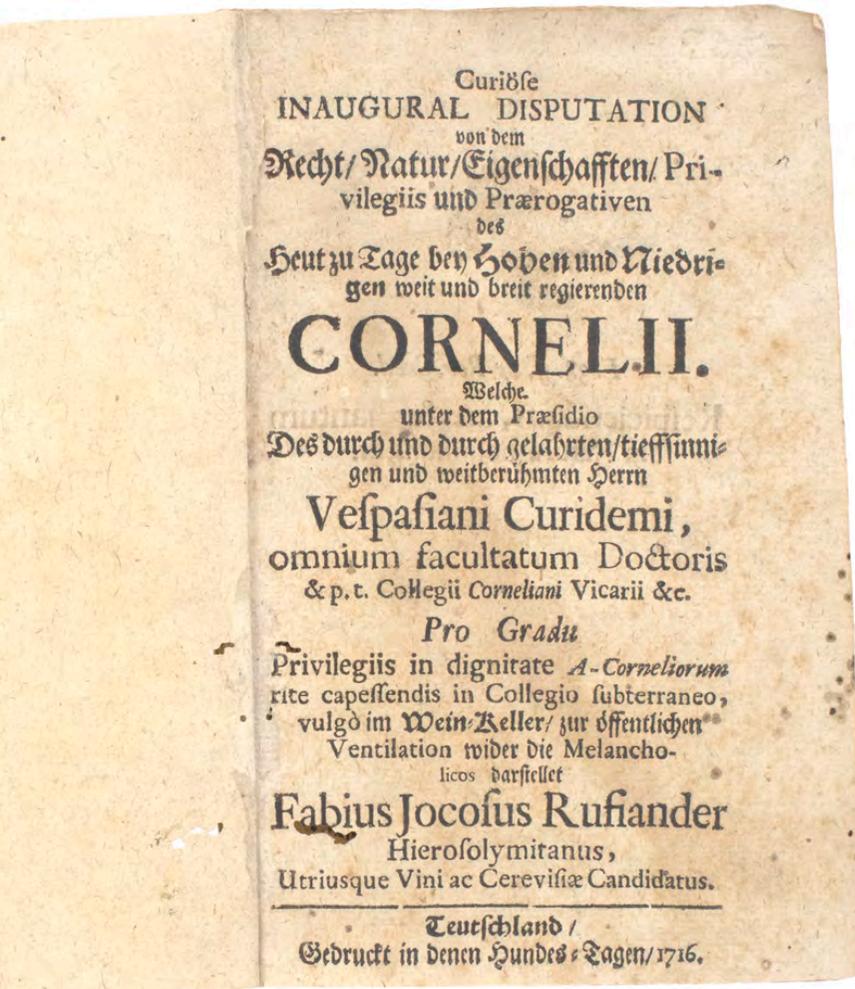
OCLC finds two copies of the *Devin* in France (BnF and Lyons) and only two elsewhere (Institute Voltaire and Harvard). Library Hub finds a possible copy, defective, at the Bodleian.

45. 'RUFIANDEr, Fabius Jocosus' [*pseud.* Friedrich Julius ROTTMANN].
 Curiöse Inaugural Disputation von dem Recht / Natur / Eigenschaften /
 Privilegiis und Praerogativen des Heut zu Tage bey Hohen und Niedrigen weit
 und breit regierenden Cornelii, welche unter dem Praesidio durch und durch
 gelahrten, tieffsinnigen und weitberühmten Herrn Vespasiani Curidemi,
 omnium facultatum Doctoris & p.t. Collegii Corneliani Vicarii &c. pro Gradu
 Privilegiis in dignitate A-Corneliorum rite capessendis in Collegio subterraneo,
 vulgo im Wein-Keller / zur öffentlichen Ventilation wider die Melancholicos
 darstelllet Fabius Jocosus Rufiander Hierosolymitanus, Utriusque Vini ac
 Cerevisae Candidatus. *Teutschland, Gedruckt in denen Hundes-Tagen, 1716.*

8vo, pp. 62; in Latin and German, gothic and Roman letter; lightly toned with a few
 occasional spots, a few minor wormholes to first and final leaves (touching a few
 characters without loss of sense, last two leaves with old adhesive tape repair); sewn
 two-on at an early date on 2 parchment thongs, now disbound. £675

First edition, very rare, of this satirical academic disputation on melancholy,
 dedicated to the author's 'unpleasant and universally despised' peers in the hope
 of cheering them up (p. [4] *trans.*).

Rotmann (1686–1753), presenting himself as a doctoral candidate in the fictitious
 'faculties of Wine and Beer', takes as his model the 1627 mock-disputation 'Disputatio
 de Cornelio et eiusdem natura ac proprietate' by the pseudonymous Vespasianus
 Curidemus and dedicates the work to fifteen men – under such humorous epithets as
 'Carolo Melancholico', 'Afflicto de Afflictis', 'Antonio Langweile', and 'Bernardo
 Trauerkopff' – who are 'almost always melancholy, saddened, or surly, and seldom
 joyful' (p. [3] *trans.*).



DE
CORNELIO.

S. 1.

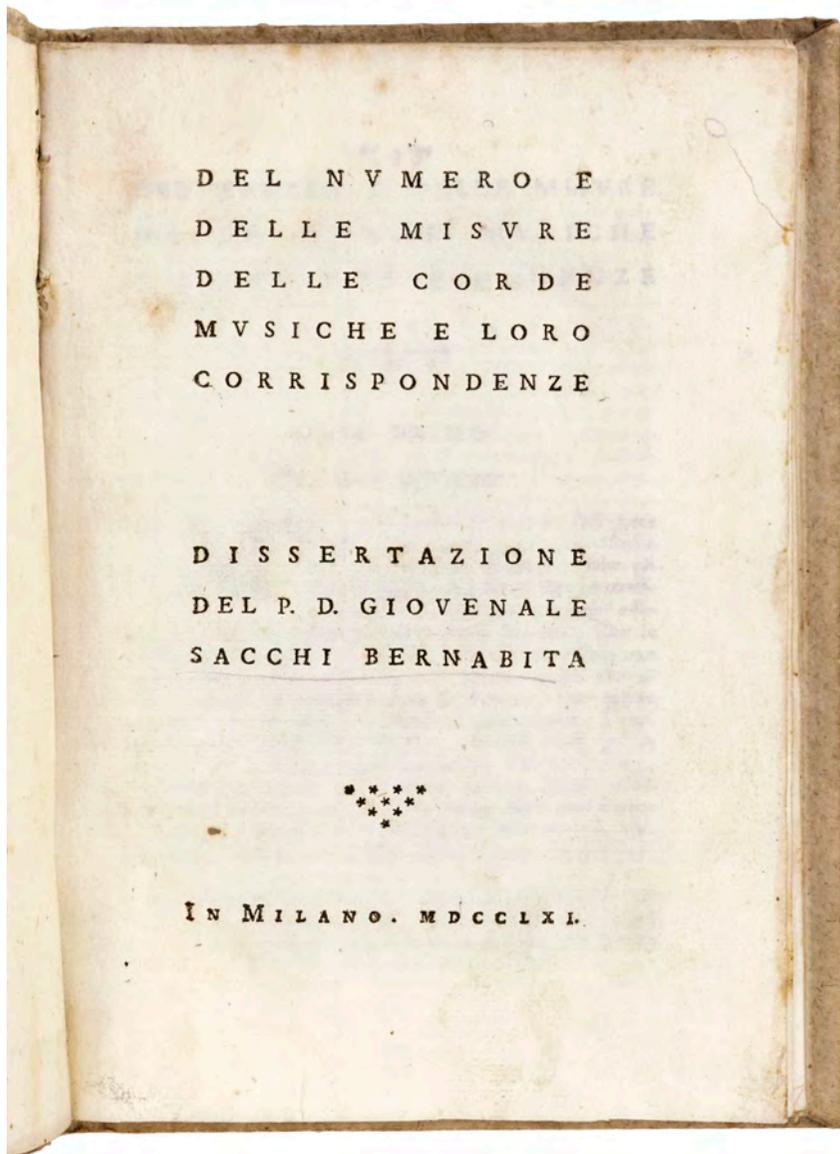
Bgleich die Leute / welche heut zu Tage die Dedication der Bücher bezahlen / sehr rar sind / indem sie sich etwa einbilden / dem gemeinen Wesen dadurch einen Gefallen zu thun / und soviel damit zu verurursachen / daß dasselbe mit so vielen elenden Hirn-Gespunsten nicht so sehr solle überhäuffet werden : in Betracht die meisten Bücher nur um der Dedication willen / dadurch etwa einen Gewinn zu erlangen / verfertigt werden ; so scheint es doch / als wenn durch die nicht bezahlte Dedication dem vielen Bücher-Schreiben gar nicht gesteuert werde : in Erwägung / daß täglich so viele Bücher und Schriften an das Tages-Licht kommen / daß die Venetianer / wo nicht eine Stadt / dennoch ein Haus füglich darauf gründen könnten. Dessen aber ungeachtet / da unsers Wissens bis dahero niemand sich vorgesunden / welcher die sehr nützliche und in praxi täglich vorkommende Materie von dem Cornelio nach ihren Umständen vollkommenlich erörtert habe ; und dann nach dem Ausspruch des Jcti Pauli in *L. legavi.* 25.
A 3 pr.

Rotmann describes his subjects as suffering from the influence of ‘Cornelius’, a personification of excessive melancholy named in reference to the polymath Heinrich Cornelius Agrippa (1486–1535, who associated melancholy with genius and artistic inspiration), and sees melancholy as tantamount to delusion: his fifty-five theses present increasingly absurd anecdotes on the effects of ‘Cornelius’, among them a man who believed his nose was so large that he refused to walk through doorways and another who held in his urine for fear that it would flood the city. ‘Cornelius’ is particularly active after evenings of excessive revelry: one professor consumed so much wine at his own soirée that he joined a group of students in smashing his windows and letting his best calf and rooster escape, only coming to his senses the following morning (p. 25).

Born in Exten, Rotmann received doctorates in civil and church law at the University of Rinteln in 1721 before taking on a role as councillor in Oldenburg, near Bremen; among his other humorous works are *Der lustige Philosophus* (Rinteln, 1715), *Der lustige Poete* (s.l., 1718), and *Der lustige Jurist* (Bremen, 1725). His library, comprising over almost four thousand volumes primarily on legal and medical history, was sold in July 1751 (*Bibliotheca illustris. olim et generosissimi F.J. Rottmanni* (1751)).

No copies traced in the UK or US. OCLC finds four copies only, all of which in Germany.

VD18 13199323; Erman, *Bibliographie der deutschen Universitäten* 7516; Popst (ed.), *Gesamtverzeichnis des deutschsprachigen Schrifttums 1700-1910* 120 (1984), p. 126.



DEL N U M E R O E
D E L L E M I S U R E
D E L L E C O R D E
M U S I C H E E L O R O
C O R R I S P O N D E N Z E

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



I N M I L A N O . M D C C L X I .

46. **SACCHI, Giovenale.** Del numero e delle misure delle corde musiche e loro corrispondenze. Dissertazione del P. D. Giovenale Sacchi Bernabita. *Milan*, [Giuseppe Mazzucchelli (colophon),] 1761.

8vo, pp. 126; one or two small spots, very mild foxing to final leaf; a very good copy, in contemporary boards, lightly soiled. £850

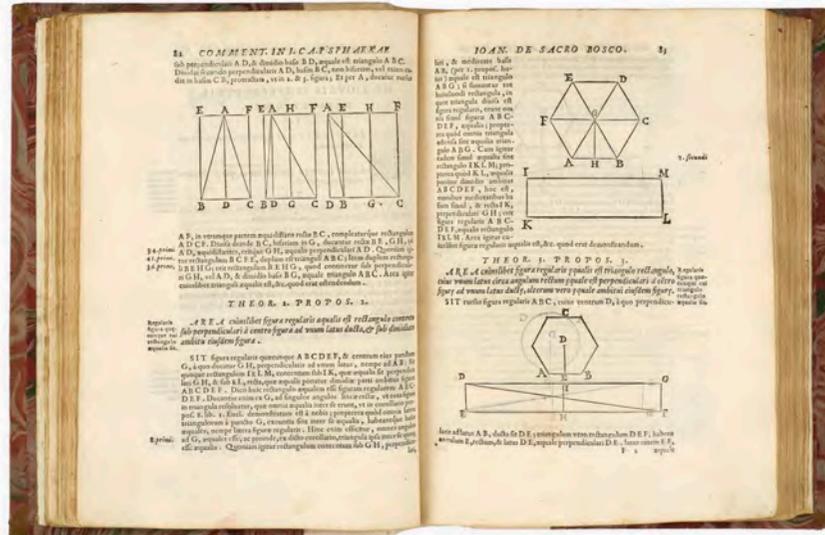
First edition of Sacchi's first work: a theoretical study of music and acoustic from a mathematical and physical perspective built upon the most innovative eighteenth-century physics.

Galilei, Kapler, Newton, Mersenne, and contemporary works on the nature of air form the basis of Sacchi's study of strings and their number, ratio, length and correspondence, as the basis for the solution of the problem of temperament. Sacchi's innovation takes the cue from Newton's parallel treatment of optics and acoustics and his matching of the seven musical tones with seven light bands obtained from a prism. Sacchi suggests matching the seven colours with eleven strings (the twelfth corresponding to the first) instead of seven, to outline a major and minor mode, and provides for each of them a fractional formula.

Sacchi went on to publish other tracts on musical theory, and to become the first biographer of Farinelli.

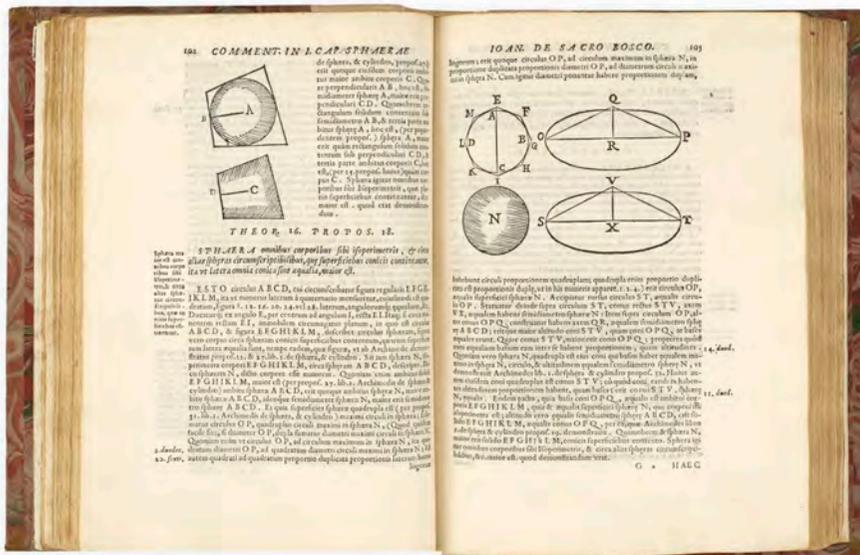
Riccardi I/2, p. 406.

COPERNICANISM CONDEMNED



47. [SACROBOSCO, Johannes de.] CLAVIUS, Christophorus. In sphaeram Ioannis de Sacro Bosco commentarius, nunc iterum ab ipso Auctore recognitus, & multis ac variis locis locupletatus. Rome, Francesco Zanetti for Domenico Basa, 1581.

4to, pp. [32], 467, [1]; large woodcut illustration of armillary sphere to title (repeated on p. 24), woodcut printer's device to colophon, woodcut initials and numerous woodcut diagrams in text, letterpress tables; occasional light foxing, partially repaired tear to 2C³ with no loss; otherwise a very good copy in modern vellum-backed boards with marbled sides and cloth tips, gilt red morocco lettering-piece, marbled endpapers; corners a little bumped; contemporary deleted ink ownership inscriptions ('D. Alessandro Padoani f[...]' and 'B[...] Valerius') to title, erased seventeenth- or early eighteenth-century armorial ink stamp, another small ink stamp excised and repaired at an early date, C.E. Rappaport bookseller's ticket to upper pastedown. £2500



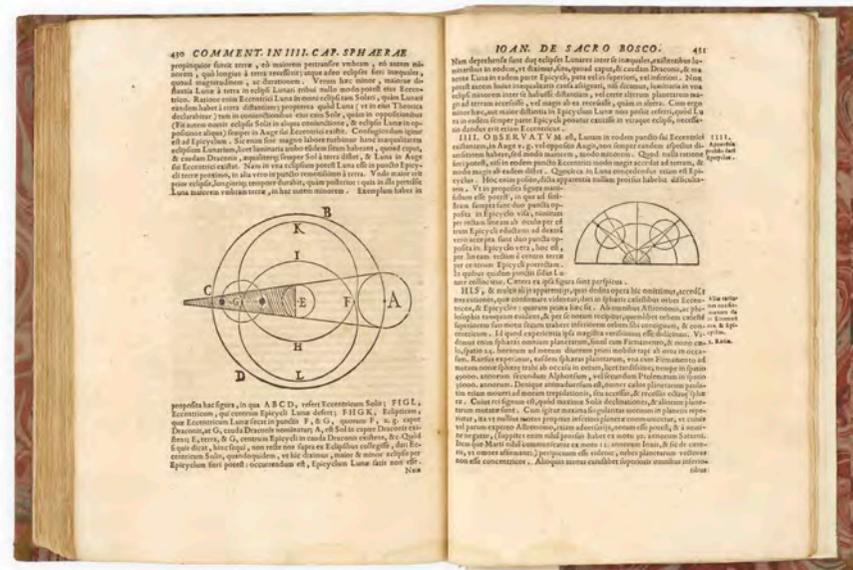
Third edition, the first to contain Clavius's condemnation of Copernicus, with ten highly detailed woodcut diagrams of solar and lunar eclipses not included in the first edition.

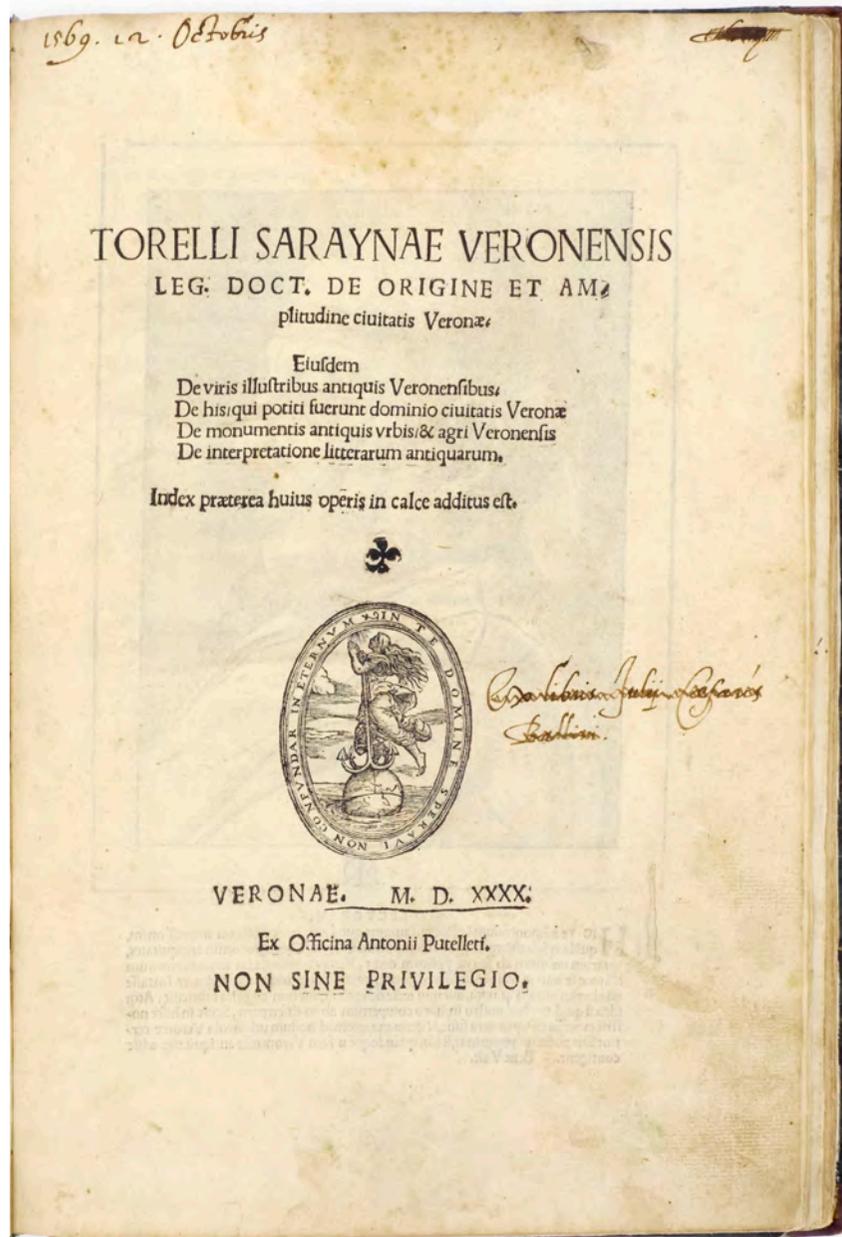
First published in 1570, Clavius's commentary on Sacrobosco's *Sphere* was repeatedly revised to follow developments in astronomical knowledge. The edition of 1581 is considerably expanded and contains an analysis of eccentrics, epicycles, and eclipses (ch. IV, pp. 415-67), including Clavius's first-hand accounts of the eclipses of 1560 and 1567, the first known record of an annular solar eclipse. It is in the present edition that Clavius provides, for the first time, an extensive and methodical denunciation of Copernican heliocentrism (see especially pp. 436-7), becoming 'the first to accuse Copernicus not only of having presented a physically absurd doctrine but also of having contradicted numerous scriptural passages' (DSB).

Despite his anti-Copernicanism, however, Clavius maintained a friendship with Galileo and in April 1611 submitted a report to Cardinal Bellarmine confirming Galileo's discoveries in *Siderius nuncius* (1610), and corresponded with Galileo regarding his discovery of Jupiter's satellites.

Although usually described as the third, the present edition is in fact plausibly the second: the reported edition of 1575 is found only in the records of the Frankfurt book fair of the following year, likely a reissue of the first edition intended to make the book seem 'as up to date as possible, or to qualify for declaration at a Book Fair under the category "libri novi"' (Maclean, p. 200).

Adams C-2100; BM STC Italian 597; EDIT6 12672; Houzeau & Lancaster 2678; Sommervogel I, col. 1212; USTC 822863; see Gattei, *On the Life of Galileo* (2019); Lalande 111; Lattis, *Between Copernicus and Galileo* (1994); Maclean, 'Sacrobosco at the Book Fairs', in *Publishing Sacrobosco's De Sphaera* (2022).



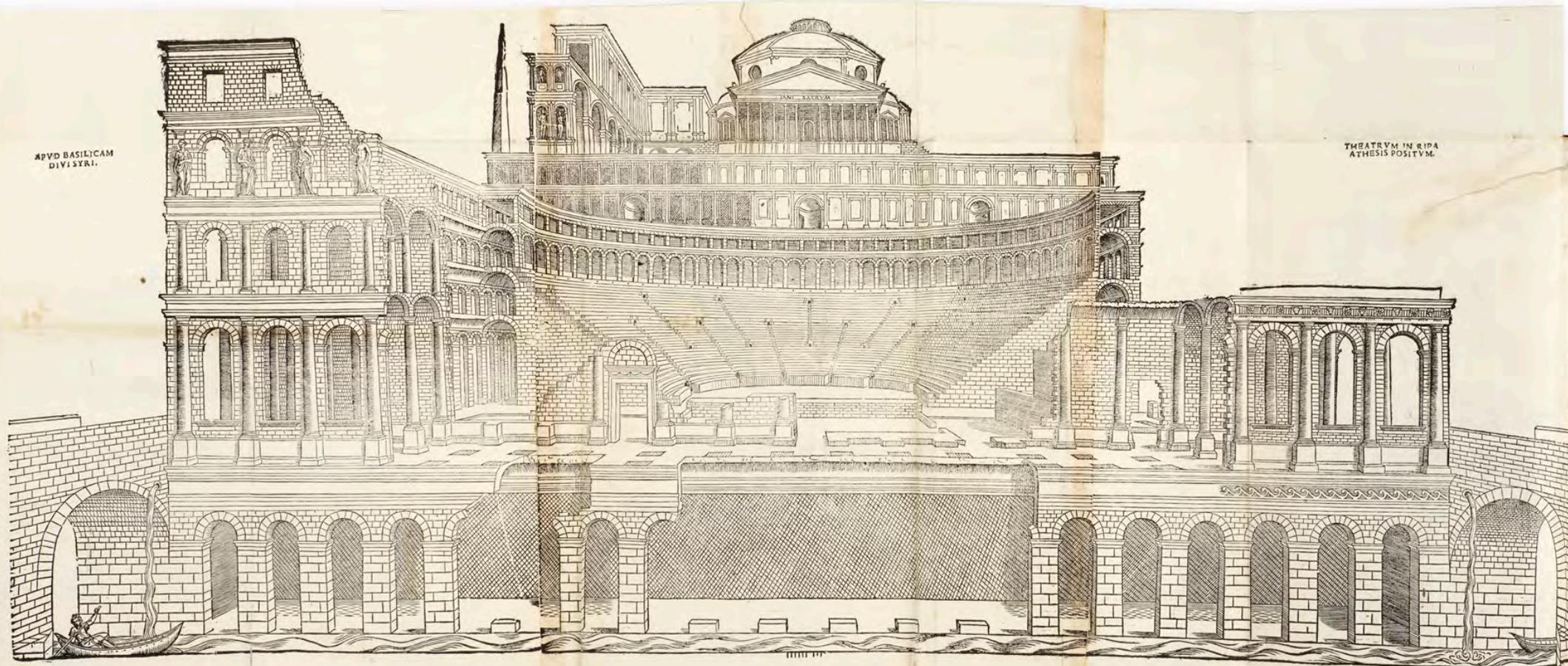


ARCHITECTURE ANNOTATED
 BY A FRIEND OF MANUTIUS

48. **SARAINA, Torello.** Torelli Saraynae Veronensis leg. doct. de origine et amplitudine civitatis Veronae. Eiusdem de viris illustribus antiquis Veronensibus ... *Verona, Antonio Putelleto, 1540.*

Folio, ff. 66, [4], with 6 folding plates included in pagination and numerous other woodcut illustrations; woodcut devices to title and last page, initials; a few small wormholes and light marks, closed tears to second folding plate with old repairs to verso; overall good in nineteenth-century half brown morocco, green marbled paper to boards, spine lettered and decorated in gilt, title lettered in ink to lower edge of text block; some abrasions to covers; inscription to title 'Ex libris Julij Caesaris Ballini' (crossed through) and the date '1569 12 Octobris', his marginal annotations to c. 22 pp. and occasional underlining, oval bookplate to title verso ('zur K.F. Sammlung F. A. II.') of Friedrich August II of Saxony (1797-1854). £7500

First edition of this description of the antiquities of Verona, handsomely illustrated with woodcuts designed by the Veronese painter Giovanni Caroto, including the large folding view of the Roman theatre which is often missing, owned and annotated by Giulio Cesare Ballino, friend and sometime collaborator of Manutius.



The *De origine* is the most important work of the Veronese historian Saraina (1475–1550). Taking the form of a dialogue between the author and the artist, the text was written in response to Sebastiano Serlio's recently published architectural treatise on antiquities. Caroto's splendid woodcuts include a portrait of the author, plans and views of the Roman theatre and amphitheatre, depictions of the Arco dei Gavi and other arches, of the Porta Borsari, and of various columns, capitals, and entablatures, and a double-page plan of the city. They represent an important visual record of Veronese antiquities, some now lost.

This copy comes from the library of the Venetian lawyer Giulio Cesare Ballino (d. c. 1592), a friend of Paulus Manutius and Aldus the Younger who acted as a corrector for an Aldine edition of Livy, and the author of *De' disegni delle piu illustri citta et fortezze del mondo* (Venice, 1569). It contains a significant number of annotations by Ballino which show that he was particularly interested in the river Adige, marine fossils preserved in Veronese stone, the amphitheatre and theatre, and an inscription referring to Vitruvius.

Adams S-393; *Fowler Architectural Collection* 289; USTC 854911.



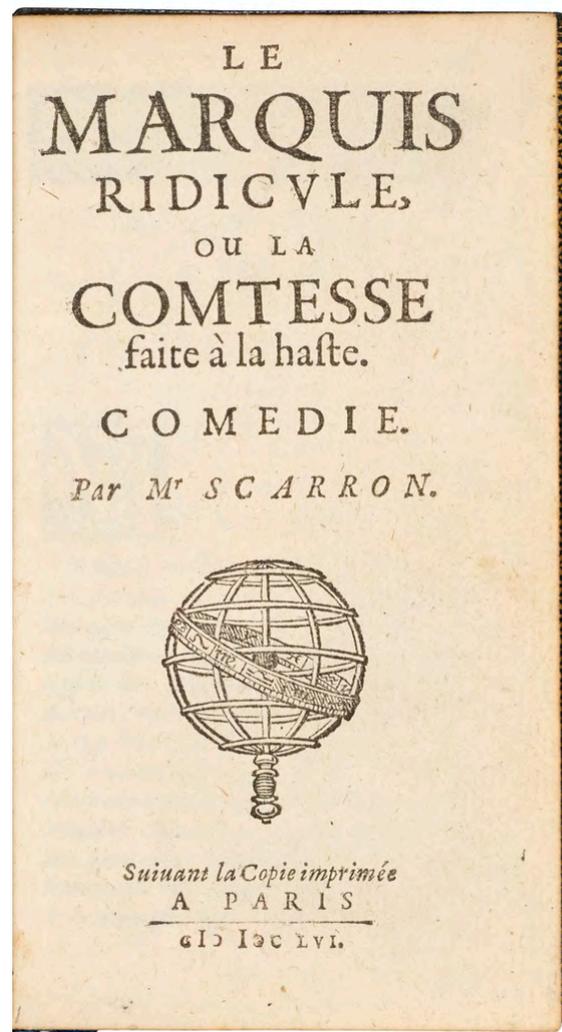
49. [SAVÉRIEN, Alexandre.] Vita di Renato Cartesio celebre filosofo. Scritta in Francese da M.r Severien. Traduzione in italiano dedicate a Sua Eccellenza il Sig. Giacomo Zambelli. Venice, [Graziosi,] 1774.

8vo, pp. xvi, 88; with a frontispiece engraved portrait of Descartes; a very good copy, with large margins, in the original carta rustica (tear in the upper portion of the front flyleaf). £350

Only edition, uncommon, of this life of Descartes, adapted from the section on the philosopher in Alexandre Savérien's *Histoire des philosophes modernes* of 1760-1773 by an alas unknown translator.

Savérien's original was an ambitious project, with biographical sketches of metaphysicians, moralists and legal philosophers, mathematicians, physicians, chemists and cosmologists, and naturalists, to act as a follow-up to his similarly extensive *Histoire des philosophes anciens*: both works are now scarce, however, and it is for this Italian version of the life of Descartes that it is principally remembered. Savérien sketches the course of Descartes' life, but occupies himself principally with the influences on his thought, and his interactions with contemporary scientists and philosophers. The portrait, unsigned, is based on that by van Schooten.

OCLC records copies at UC San Diego, Northwestern, Harvard, Oklahoma, Wisconsin, and UCL.



50. **SCARRON, Paul.** *Le Marquis ridicule, ou la comtesse faite à la haste.* Comedie ... Suivant la copie imprimée a Paris. [*Leiden, Elzevier*], 1656.
[bound with:]

[—] *L'Escolier de Salamanque, ou les genereux ennemis.* Tragi-comedie ... Suivant la copie imprimée a Paris. [*Leiden, Elzevier*], 1657.

Two works in one vol., 12mo., pp. 93, [3, blank]; and pp. 95, [1]; fine copies bound in full dark blue morocco janseniste by Duru (stamp to front free endpaper), turn-ins roll-tooled in gilt, gilt edges, non-pareil marbled endpapers, blue ribbon place-marker; *provenance*: M. Millot, collector and bibliographer of Elzevier, his sale of 1846; Charles Pieters, author of *Annales de l'Imprimerie des Elzevir* (1858), with bookplate; the Lyonnais bibliophile Joseph Rénard (1822 – 1882), with bookplate and neat manuscript notes to front endpaper, sale of 1881; the Argentine lawyer and collector Eduardo J. Bullrich, sold by Sotheby's in 1952 (bought by Maggs, £12). £800

First Elzevier editions, very rare, of these two plays by Scarron, pirated after the text of the first editions printed in Paris. A finely bound volume with excellent Elzevierian *provenance*.

Best known for his *Roman comique* (1651-7), a vivid picaresque about a company of strolling players, and as the first husband of the marquise de Maintenon, later wife of Louis XIV, Scarron was also a successful playwright who influenced Molière, adapting Spanish sources to the French stage. *Le marquis ridicule* (1656) is bumpkin satire set in Madrid; *L'Escolier de Salamanque* (1655) 'est un des plus beaux sujets Espagnols, qui ait paru sur le Theatre François depuis la belle Comedie du Cid' (dedication).

The first editions of these plays are of great rarity, but these contemporary piracies, which were a staple of the Elzeviers, are also extremely scarce. Of *Le Marquis ridicule* we have been able to trace only three copies, at Trinity College Dublin, Heidelberg, and Leiden (and only one copy of the first edition, at the Bibliothèque nationale); and of *L'Escolier de Salamanque* only five copies (Senate House, and four in mainland Europe), plus two of the first edition. There have been no copies of any edition sold at auction since this volume last appeared in 1952.

Willems 793 and 810; Pieters 92 and 98 (these copies); Rahir 797 and 814 (these copies).



'Sperontes' was only identified in the nineteenth-century as Johann Sigismund Scholze (1705–1750), of Leipzig, a poet and anthologist in the circle of Gottsched. 'Sperontes's most significant work is the *Singende Muse an der Pleisse*, a collection of poems set as strophic songs to adaptations of the "newest and best music compositions" ... The initial publication of 1736, containing 100 poems (and 68 compositions), proved to be so popular that it was followed by three further sets with 50 numbers each' (*Grove* online).

'The *Singende Muse* clearly fulfilled a need among the emerging German middle classes. The deliberately unpretentious poetry affirmed their values and sympathetically depicted their everyday activities. The texts extol variously the virtues of patience, constancy, love, friendship, moderation and hope, and recount the delights of country and city life, the seasons, billiards, keyboard and card playing, tobacco, coffee and tea ... The music of the *Singende Muse* consists overwhelmingly of popular pre-existing instrumental and vocal compositions to which Sperontes invented his verses ... For the most part Sperontes seems to have drawn on French, but also on English, German and Italian, musical sources.' In the first collection **No. 33 'Ich bin nun, wie ich bin'**, and **No. 48 'Dir di Liebe, werthes Hertz'** are ascribed to J. S. Bach (BWV Anh. 40 and 41).

'The remarkable success of Sperontes's anthology initiated almost immediately a powerful resurgence of song production which was to continue throughout the century, forming the matrix for the lieder masterpieces of the 19th-century Romantics' (*ibid.*).

RISM II, p. 372; Hirsch III, 1078; Hayn/G. IV, 128 ('Enormously rare!').





Erlkönig, *Ballade von Goethe* (Deutsch 328), probably Schubert's most famous *Lied*, chosen by him as his Opus 1, was the last of nearly 150 songs composed by him in 1815. Written at great speed and to an enthusiastic response, it was nevertheless revised several times before its eventual publication, by private subscription, in 1821. 'The response was overwhelming ... The firm of Cappi & Diabelli was commissioned to engrave the works', and as a result Op. 1 - 8 were issued in 1821, each with carefully directed dedications on the title-pages. *Erlkönig* spread Schubert's fame far beyond the bounds of his native city. In his own lifetime, and for generations afterwards, it was considered his greatest song' (*Grove*). It is present here in an edition issued by Diabelli alone after Cappi's retirement in 1824, as is Opus 4, *Der Wanderer von Schmidt v. Lübeck*, *Morgenlied von Werner*, *Wandrer's-Nachtlied von Göthe* (1821, Deutsch 493, 685, and 224). 'Der Wanderer' was one of Schubert's 'most popular songs during his lifetime and for many years afterwards,' becoming 'the delight of Viennese drawing-rooms some time before it was published ... Der Wanderer is said to have brought in 27,000 florins within forty years to Diabelli' (Capell, *Schubert's Songs*).



The works in first edition are: *Der Wanderer und den Mond*. *Das Züngleinlein*. *Im Freyen* (Deutsch 870, 871 and 880, 1827, setting Seidl); *Das Lied im Grünen von Reil*. *Wonne der Wehmuth von Göthe*. *Sprache der Liebe von Fr. v. Schlegel* (Deutsch 917, 260 and 410, 1829); and *Der Blumenbrief von Al. Schreiber*. *Vergiss mein nicht, von F. von Schober* (Deutsch 622 and 792, 1833). 'An Sylvia' (Deutsch 891, 1829), a setting of Shakespeare, is present in its second edition, printed as No. 295 of Diabelli's collection *Philomele*. Full details are available on request.

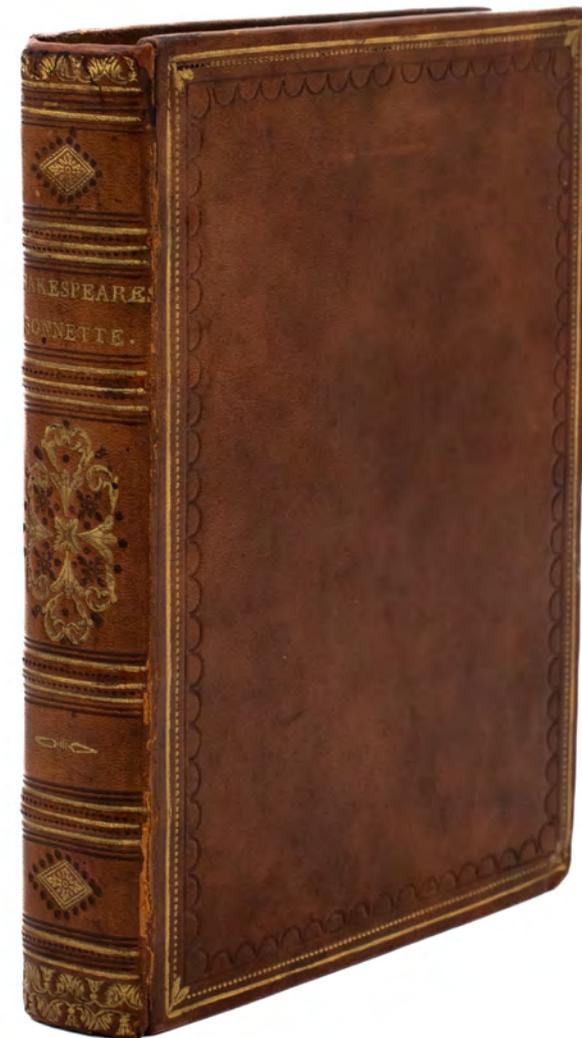
GERMAN SHAKESPEARE IN REGENCY BATH

53. **SHAKESPEARE, William.** Shakespear's Sonnette übersetzt von Karl Lachmann. *Berlin, G. Reimer, 1820.*

Squarish 12mo in sixes, pp. [2], 153, [1]; printed on thick paper; some slight offset to title-page from turn-ins but a handsome copy in contemporary polished calf, covers and spine tooled in gilt and blind, speckled edges, pink glazed endpapers; contemporary engraved ticket of Lintern's Music Warehouse in Bath. £950

First complete edition in German of Shakespeare's sonnets, this copy retailed in contemporary Bath. The translation is by the philologist and teacher Karl Lachmann, who went on to translate *Macbeth* in 1829 and is now best known for his landmark edition of Lucretius (1850).

Lintern's Music Warehouse opened in Bath in the early 1780s, retailing instruments and music and carrying out a small amount of publishing. After James Lintern's death, business declined, and it was taken over by George Packer in 1819.



King Lear
LEAR KIRÁLY

SHAKESPEARETŐL.

FORDITOTTA

VÖRÖSMARTY MIHÁL.

Julius Caesar
PEST, 1856.

NYOMATOTT LANDERER ÉS HECKENASTN ÁL.

54. **SHAKESPEARE, William; Mihály VÖRÖSMARTY, translator.** *Lear Király ... Pest, Landerer & Heckenastn, 1856.*

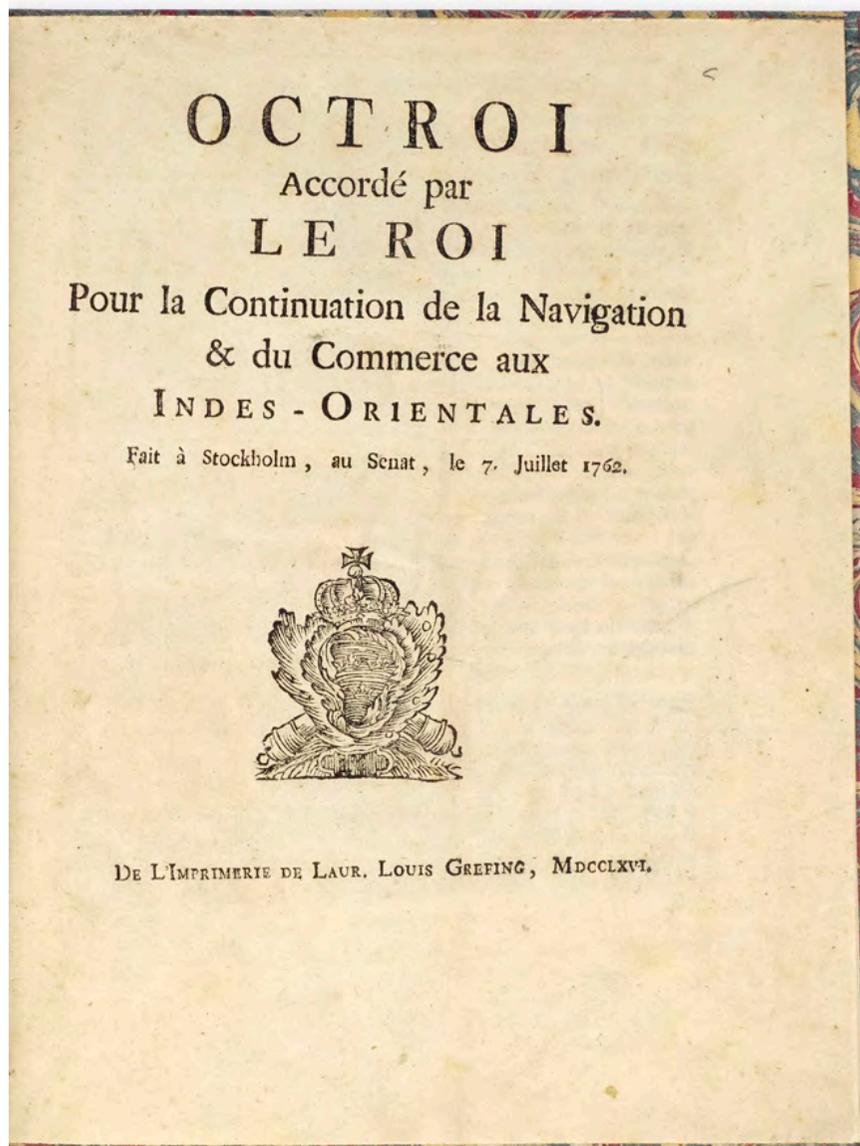
12mo, pp. [2], 214, with a half title; a very good copy bound in contemporary marbled boards preserving the original wrappers; front wrapper slightly worn, foxing to endpapers; contemporary ownership inscription to front wrapper. **£950**

First edition of the first translation of *King Lear* into Hungarian.

Shakespeare was first made available to a Hungarian audience in the late eighteenth century in the form of loose adaptations or translations based on German versions of the plays. In 1831, the Hungarian Academy of Sciences established a theatrical committee which called for the translation of twenty-two Shakespeare plays into Hungarian. Vörösmarty was at the forefront of this effort, publishing translations of *Julius Caesar* in 1840 and *Romeo and Juliet* in 1855 as well as the present work.

A very loose adaptation of *King Lear* which transferred the action of the play into pre-Christian Hungary appeared in the late eighteenth century as *Szabolcs vezér*, but Vörösmarty's *Lear Király* was the first direct translation of the play.

Vörösmarty Mihály (1800–1855) was a Hungarian nationalist and romantic poet. He was the author of "The Szózat", the country's second national anthem.



SWEDES IN THE EAST INDIES

55. **SWEDISH EAST INDIA COMPANY.** Octroi accordé par le roi pour la continuation de la navigation et du commerce aux Indes-Orientales. Fait à Stockholm, au Senat, le 7 Juillet 1762. [*Stockholm,*] *Lorentz Ludvig Grefing,* 1766.

4to, pp. [24]; woodcut arms to title; a little light creasing, title-page and last page slightly dusty; very good in modern marbled paper wrappers. £275

A very rare pamphlet renewing the privileges of the Swedish East India Company (SOIC), issued by King Adolf Frederick (1710-1771).

The SOIC received its first charter, or *Octroi*, in 1731, and it was subsequently renewed in 1746, 1766, and 1786. The thirty-three chapters of the main text found here cover, for example: the equipping of ships and expeditions; the rights of the Company's workers; permitted and prohibited cargoes; payments to the crown; the enforcement of discipline to avoid mutinies and theft; the Company's own seal, weights and measures; its governance and accounts; and the employment of Lutheran priests aboard ship.

One of the directors listed on p. [21] is the enterprising Scot, Robert Finlay (d. 1775). He arrived in Sweden in 1744 and became one of the richest men in the country, ennobled in 1755 and receiving the Order of the Northern Star.

No copies traced in the UK or US.

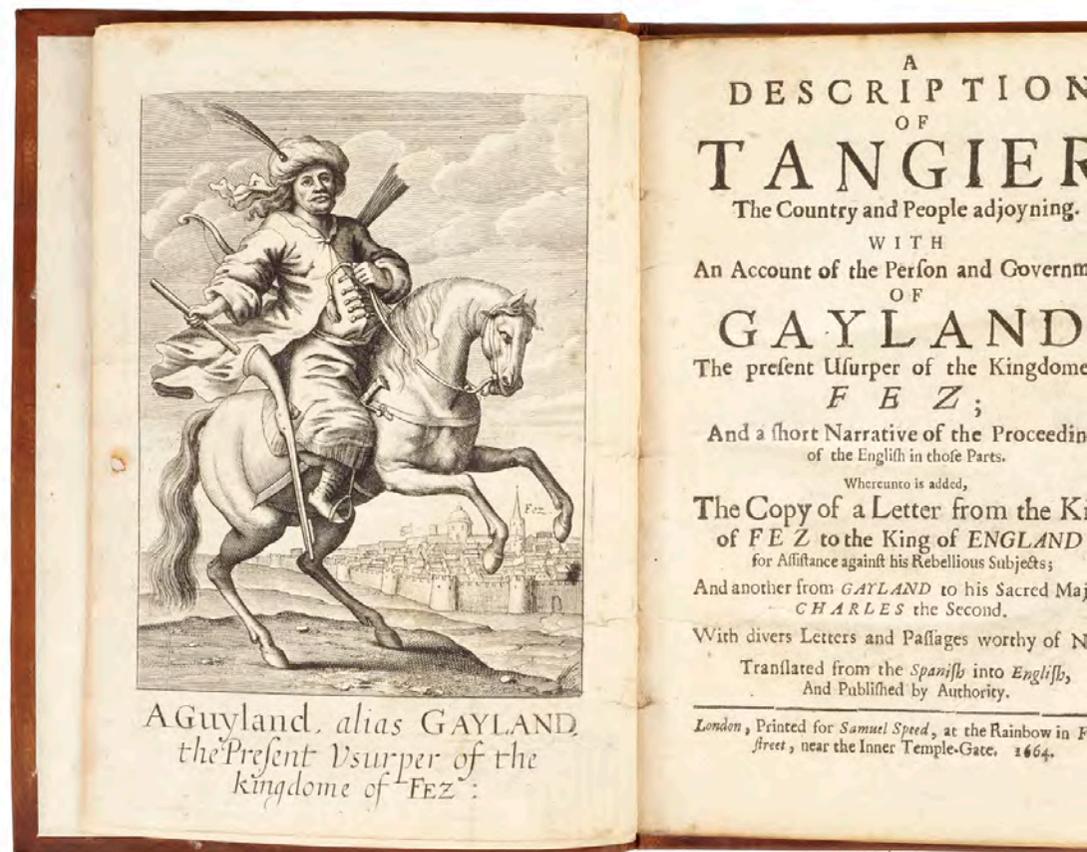
THE ENGLISH IN MOROCCO

56. [TANGIER.] A Description of Tangier, the Country and People adjoining. With an account of the person and government of Gayland, the present usurper of the kingdome of Fez; and a short narrative of the proceedings of the English in those parts. Whereunto is added, the copy of a letter from the king of Fez to the king of England, for assistance against his rebellious subjects; and another from Gayland to his sacred majesty Charles the Second. With divers letters and passages worthy of note, translated from the Spanish into English, and published by authority. *London, for Samuel Speed, 1664.*

4to, pp. [8], 84; with engraved portrait to p. [2], 'A Guyland, alias Gayland, the present usurper of the kingdome of Fez'; portrait neatly backed, quire A reinforced in gutter, a very few small spots and marks, last page slightly dusty; very good in modern calf, spine in compartments; very light wear to extremities. £2750

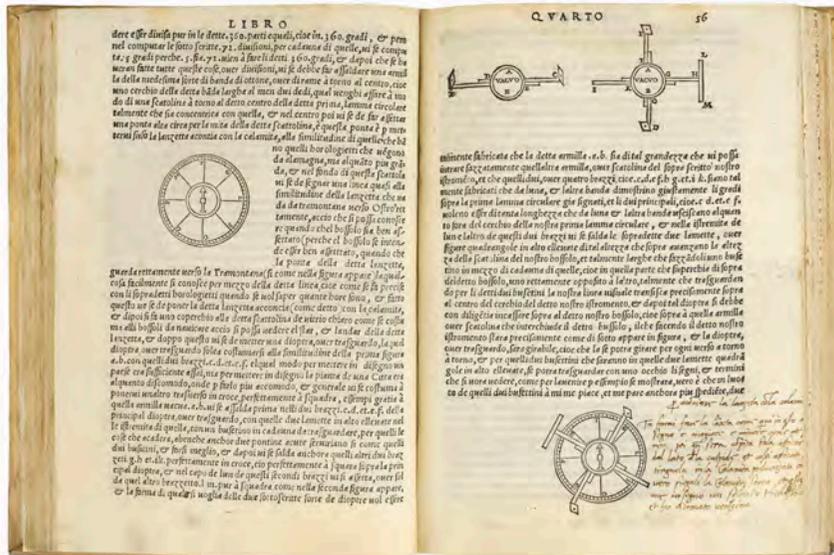
Scarce first edition of this entertaining account of Tangier, in north-western Morocco, during the English occupation of the city, which had begun in 1661 following Charles II's marriage to Catherine of Braganza, and which would come to an end in 1684.

Described by the editor in his preface as 'outlandish', the work is a delightful mix of fact and fiction, and the earliest item on Tangier recorded on ESTC, besides a pamphlet entitled *A brief relation of the present state of Tangier* which appeared in the same year. It opens with a striking portrait of the Moroccan warlord Khadir Ghailan (known to English-speakers as Gayland) depicting him on horseback, heavily armed, before the walled city of Fez. *A description of Tangier* was published in the immediate aftermath of Gayland's victory over the English at the Battle of Tangier, in May 1664, at which the Governor Andrew Rutherford, 1st Earl of Teviot, was killed in an ambush, together with 400 men of his garrison. In spite of these unpropitious circumstances, the editor clearly had hopes for the English Moroccan foothold, writing in the preface 'here is set down the great passage to the wealth of Affrica'



Following a brief overview of Tangier, the text turns to Gayland (who is compared to Cromwell), discussing his wealth, military strength and tactics, and his court and policies. A history of the English occupation of the city follows, including copies of correspondence between Gayland, Teviot and Charles II. A chapter on 'the qualities' of the native population, 'good and bad', is followed by a description of the kingdom of Fez more generally, encompassing its climate, produce, fauna, customs (including clothing, justice, marriage, death etc.), schools, and even its fortune-tellers.

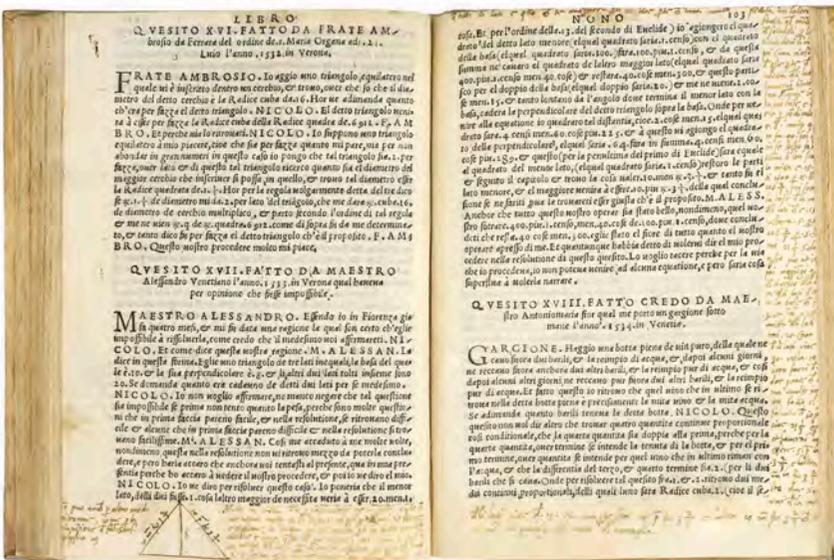
ESTC R12756 (recording four holding libraries in the UK and six in the US).



WITH ANNOTATIONS ON ARTILLERY AND ALGEBRA

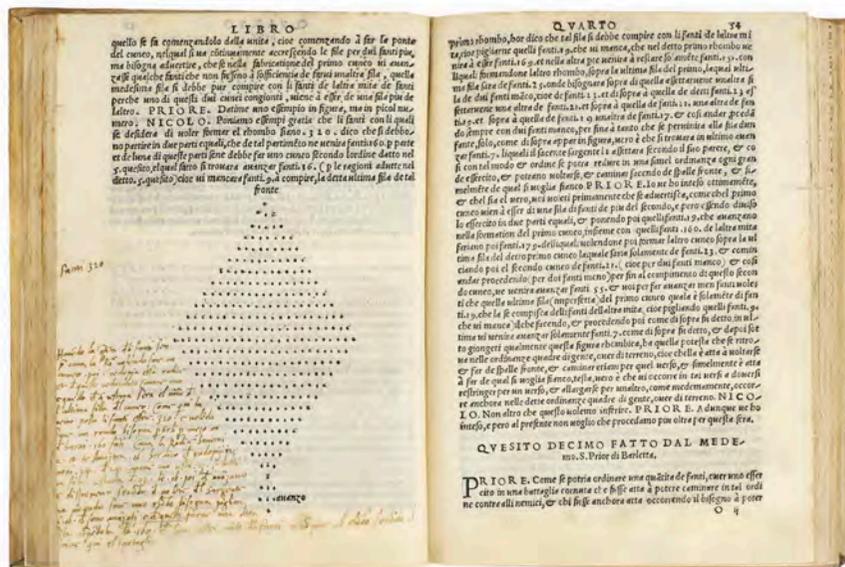
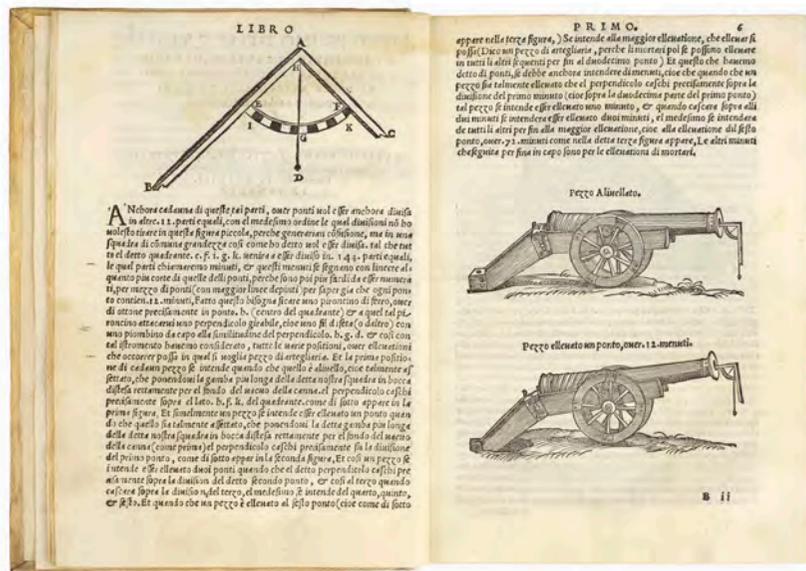
57. **TARTAGLIA, Niccolò Fontana.** *Quesiti, et inventioni diverse.* Venice, Venturino Ruffinelli 'ad instantia et requisitione, & a proprie spese de Nicolo Tartalea Brisciano Autire', July 1546.

4to, ff. 132, [2 (contents)], without folding plate as usual; woodcut vignette of Tartaglia to title-page with the motto 'Le inventioni sono difficili ma lo aggiungervi è facile', historiated woodcut initials, over sixty in-text woodcut diagrams and illustrations; occasional light foxing, small marginal tear to title-page subtly repaired, a single marginal annotation on f. 124 excised; a very good copy in later rebacked vellum over pasteboard; small chip at foot of spine; contemporary annotations in Italian in light brown ink to 44 pp., errata corrected in manuscript. £6750



First edition, annotated throughout by a contemporary reader, of Tartaglia's highly influential work on ballistics and algebra, containing his polemical rule for solving cubic equations.

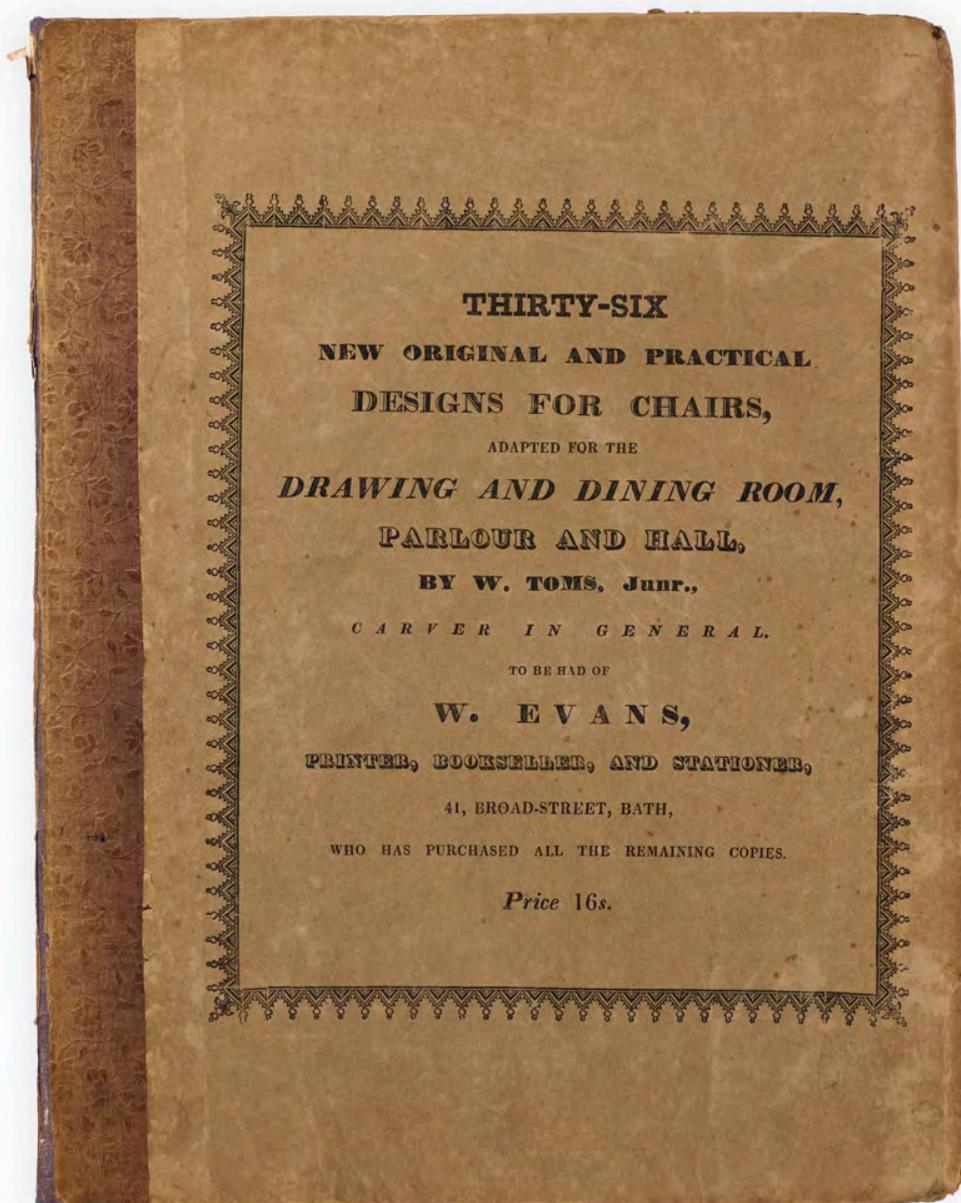
Brescian mathematician Niccolò Tartaglia (or Tartalea, 1499/1500–1557) taught mathematics at Verona in 1521 and in Venice in 1534, publishing the first Italian translations of Euclid and Archimedes and originating the science of ballistics in his 1537 *Nova scientia*. Divided into nine books, the present work is dedicated to Henry VIII, whose interest in the study of warfare had been indicated to Tartaglia by Richard Wentworth, the king's envoy in Venice. Wentworth is one of the many interlocutors in Tartaglia's 171 dialogic *quesiti*, in which the author discusses the merits of cannonballs made from lead, iron, and stone, saltpetre and the creation of gunpowder, methods of fortification, arithmetic, geometry, and algebra.



The most important mathematical subject with which Tartaglia's name is linked is the solution of third-degree equations. The rule for solving them had been obtained by Scipione Ferro in the first or second decade of the sixteenth century but was not published at the time. It was rediscovered by Tartaglia in 1535, on the occasion of a mathematical contest with Antonio Maria Fiore [...] On 25 March 1539, Tartaglia told Girolamo Cardano about it at the latter's house in Milan. Although Cardano had persistently requested the rule and swore not to divulge it, he included it in his *Ars magna* (1545) (DSB). Tartaglia retaliates by publishing their correspondence within his *quesiti*, including Cardano's solemn vows not to publish on cubic equations until Tartaglia did.

Our copy, containing the often-lacking table of contents, has been annotated in a single hand: this early reader takes particular interest in the manufacture of explosives and fortification, numbering the steps for making gunpowder and noting the names of key ingredients. Most copiously annotated, however, is the ninth and final book, in which the annotator, *inter alia*, visualises and checks Tartaglia's equations through diagrams and calculations and provides an alternative method to the author's 'ingenioso modo' of finding the side lengths of a scalene triangle.

Adams T-183; BM STC Italian, p. 658; Cockle, *Foreign* 660; DSB XIII, pp. 258-262; Marini, pp. 11-12; Norman II 2054; Riccardi II I:11; Wellcome I 6225.



58. **TOMS, William.** Thirty-six new original and practical designs for chairs, adapted for the Drawing and Dining Room, Parlour and Hall ... *Bath, W. Evans, [c. 1830].*

4to (273 x 215 mm), lithographed throughout, with title-page and 36 plates, each showing one chair, in excellent condition; original cloth backed printed boards, spine rebaked with original cloth laid down. £650

A fine and rare furniture pattern book by William Toms, 'carver in general' at Bath.

He is recorded as having worked on 'turning balusters' at Longleat House for Lord Bath in c. 1815. The pattern book offered here indicates that he had grander ambitions than just be a jobbing tradesman. Toms attempted to show his design versatility and competent cabinet maker skills showing chairs with richly carved or turned decorations. The first twelve chairs are in the 'French modern style', followed by a number of chairs in Louis XVI style, then neo-gothic inspired hall chairs, and finally ten chairs in late English Regency design.

Toms engaged the services of the lithography printer Joseph Holloway and probably issued the plates privately and distributed them to potential clients. How successful this was we do not know. But the pattern book caught the eye of the enterprising printer, bookseller, and stationer William Evans, 'who has purchased all the remaining copies' (thus stated on the printed boards) and re-issued the plates. The few copies in institutional libraries have mostly the Evans issue, variously dated between c. 1825 (V&A) and the 1830s (Winterthur); only the Getty and Redwood seem to have the original issue.

Library Hub locates copies at the British Library, Bodley, and the V&A; while OCLC locates copies at Winterthur, Cleveland Public, University of California, Yale, and Virginia Historical Society.

PHILOSOPHY REBRANDED, WITH FAKE LONDON IMPRINT

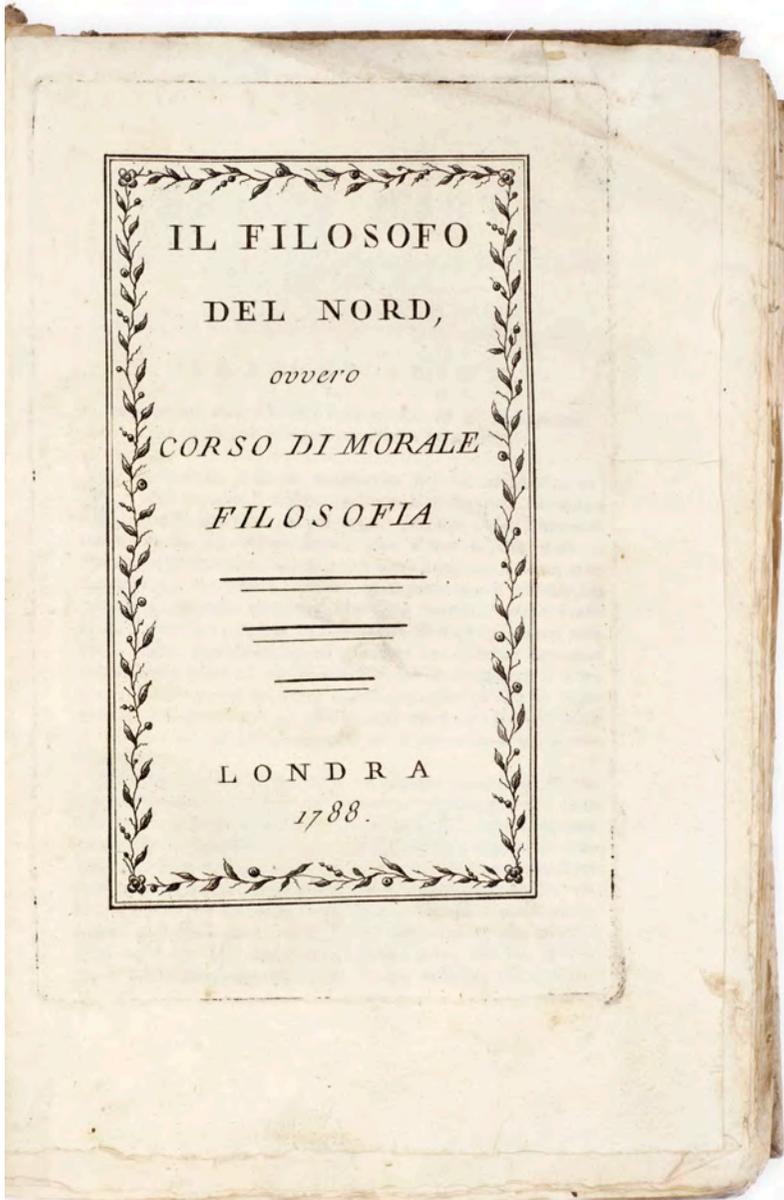
59. [ZATTA, Antonio.] Il filosofo del nord, ovvero Corso di morale filosofia. 'Londra' [i.e. Venice], [Zatta], 1788.

8vo, pp. [2], 375, [1 (blank)]; title copper-engraved; a beautiful, clean copy; uncut in contemporary *carta rustica*, spine lettered in ink, sewn two-on on two tawed thongs.

£950

First edition under this title of this course of moral philosophy, broadly construed, in which the author attempts to invoke the authority of the 'philosophers of the North' (*inter alia* Hobbes, Bacon, Clark, and Addison on one side of the English Channel, Bayle, Pascal, La Mettrie, Grotius, and Formey on the other) to lend weight to his prescriptions to an Italian public.

The work, in three parts, is divided into twenty-six lessons. Among the topics are the superiority of contemporary moral philosophy over that of the ancients, the difference between moral philosophy and religion, the ways of judging virtue, the importance of exercise and bodily health, the duty to live sociably, the government (and acknowledgement) of the passions and the appetites, the duty to educate children, especially the very young, the obligations imposed by marriage. Of particular interest is what the author recommends we read: apologetics by Samuel Clarke, Houtteville, and Galateri, but also Rollin on Roman history, the *Scienza della legislazione* of Filangieri, and Derham's *Astrotheology*. The reader should also keep abreast of periodicals, *Il Caffè* for one; and read Thompson's *Seasons*, and Richardson's *Clarissa* and *History of Charles Grandisson* ('ma come? Della cattedra filosofica si propongono da studiare romanzi! Si! Quando sono opere d'un Richardson io riguardo il raccomandarli un dovere').





The text of this work had in fact appeared previously in 1785, under the less alluring title *Lezioni di Filosofia Pratica Recate da Straniero Idioma ai Giovani Italiani Bramosi della Propria Felicità*. Zatta clearly felt that a snappier title and a fake London imprint would improve the work's chances of success, and this edition is in fact a reissue of the earlier sheets, but without the introduction; the scarcity of both issues suggests that Zatta's optimism may have been misplaced.

Not in Melzi. We find three copies in the UK (BL, Bodley, CUL) and none in the US; OCLC locates only one copy of the 1785 *Lezioni* outside Italy, at Ticino.

Liber .j. De fidei cōmēdatōe. Ser. j.

¶ Extimij & excellentis virtū p̄clarissimiq; doctoris sancti Zenonis episcopi veronensis sermonum elegantissimorum ad populi: exceptorū ex vetustissimo volumine verone a Guarino veronensi viro eloquentissimo in episcopi veronensis bibliotheca repto. Liber primus feliciter incipit.

De fidei cōmēdatōe. Ser. j.



Cristiane felicitas fidelitatis maxima est: fidei nosse naturā. Que talis ac tanta est: vt unicuiq; hōi suo non ab alio cōmōdet: sed eius ex voluntate nascat. Ceterus si (vt quidam putant) docentis pendet ex ore: p̄culdubio eodem aut cessante aut aliter docente consumitur. Duc accedit q̄ntū in sinuatiōe legis oī deuotione succenta p̄cedens amplectat fides: que tam sibi q̄ illi credēdo p̄stet effectum: insinuatiō inanis erit: q̄ in credulo credentis fructum prestare non poterit. Deniq; abraham placuit dō credulitate sine lege: & iudaeus p̄p̄s displicuit deo incredulitate eius lege. Unde dubiū non est: legem non posse sine fide: fidem posse sine lege. Alioquin iste ac innumerabilis simpli-

citae sua felicitas turba adhuc mortis imperio subiaceret: si legem periti tantū iustificari meruissent. Et cum scriptum sit: Ista occidit, sp̄s autē uiuificat: q̄ non sub lege, sed sub gratia sumus. que nos diligere deus ac soli illi seruire i sacro semel credite vnice trinitatis. non arguimento. non necessitate. sed voluntate cōpellit: in miserissimum puto nimis acuto esse simpliciter meliorem: q̄ simplex oibus dei uerbis simpli credit astutus autē nimia sapia insatiatus: inquisitionibus uanis semet ip̄m pfundit. Sed dicit aliquis. Si ita est nulli ergo lex prodest. Absit. Prodest equidem plurimū. Nam per ipsas dei voluntas p̄p̄s intumatur: per ipsas disciplina celestis corrigitur ac tenet: per ipsam inq; genus oē peti ne quis impudens intreat distamā. Semp̄monere non desinit: ignorantiam ne quis: reatumne quia excuset: nunc se uera: nunc blanda demonstrat: premiū demōstrat & glandiū. unicuiq; quod elegerit tributura. vt iure possit implere q̄ gerit. Qui ad se ueniunt. p̄fessionē credulitatis ab eis solimū ideo q̄ eorum fidē uidere nō pōt. exigit. Quā si abesse ex moribus dep̄cederit: confestim vt perfidū puni iurata quem docuit: nullāq; aliam ob cām pmulgatam se

60. ZENO of Verona, Saint. In presenti opusculo infrascripta continentur. Sermones luculentissimi [...]. Omelie & admonitiones beati Cesarij arelatensis episcopi... Sermo de laudibus beatissime virginis Marie ex autenticis sanctorum doctorum dictis compilatus. Omelia Origenis super euangelio Maria stabat ad monumentum foris plorans. Venice, Giacomo Penzio for Benedetto Fontana, 24 January 1508.

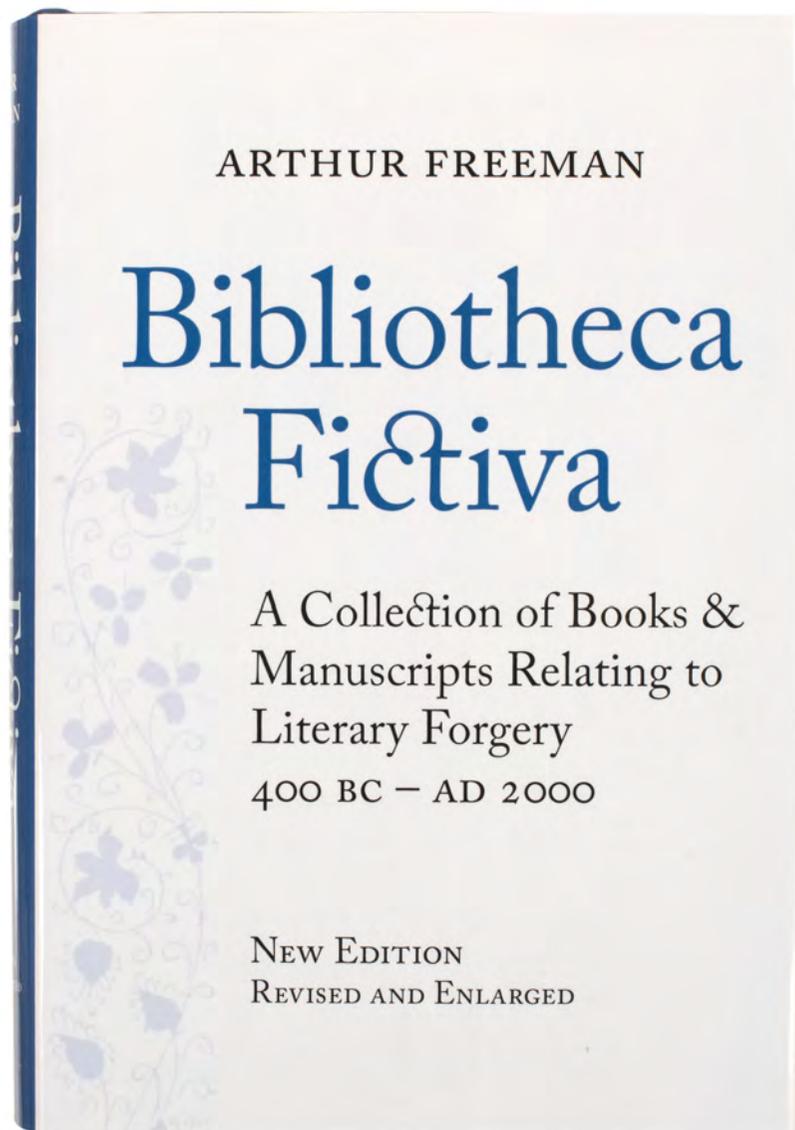
8vo, ff. [160]; historiated woodcut initial, numerous four-line woodcut initials; printed in Gothic type in two columns; first two quires loose, but a very good copy in Italian eighteenth-century half calf, sides covered with patterned paper, edges stained blue; occasional contemporary marginalia. £1500

Rare first edition of the sermons of Zeno of Verona, edited by Guarino and published here along with the sermons of Caesarius of Arles and Origen, and other homiletic material, especially Marian.

Tradition holds that Zeno was of African, Mauretanian origin. One of the most important early bishops of Verona, he died, according to his contemporary St Ambrose, 'a happy death' around 371 – either as a martyr or as a witness of the Christian faith in adversity. His sermons, in two books, are preserved in a number of manuscripts, the oldest dating from the eighth century. Of the ninety-three homilies recorded in the collections, only about thirty appear complete.

The references made in these texts to Hilary of Poitiers's *Commentary on the Psalms* (written in and disseminated from 360), date the composition to the Saint's late years: this and the deep and extensive doctrine contained in his writings makes Zeno one of the very earliest great Catholic Fathers. The themes tackle biblical exegesis, the doctrine of the Trinity, Marian theology, sacramental initiation, Easter liturgy, and the Christian virtues of poverty, humility, and charity towards the poor and the suffering. The mention of African writers and certain elements of style have traditionally corroborated the hypothesis of Zeno's Mauretanian origin.

CNCE 33655; USTC 864308. Two copies in the UK (BL and UCL) and three in the US (UCLA, Yale, Catholic University).



NEWLY PUBLISHED

FREEMAN, Arthur. *Bibliotheca Fictiva: A Collection of Books & Manuscripts Relating to Literary Forgery 400 BC – AD 2000.* London, Bernard Quaritch Ltd, 2024.

8vo, pp. xvi, 566, [2 (picture acknowledgements, blank)], with colour frontispiece and 4 black-and-white illustrations in text and a further 40 pp. of colour plates; blue cloth, blocked in bold on spine, printed dust-jacket. £80

This fully revised and enlarged edition of *Bibliotheca Fictiva* – the descriptive inventory of a collection of books and manuscripts relating to literary forgery in the Western world over the last twenty-four centuries, now housed in the Sheridan Libraries of Johns Hopkins University – adds more than six hundred new entries that introduce some sixty entirely new impostors or subjects of imposture. Individual descriptions have been substantially corrected and updated, and the original ‘Overview’ correspondingly amplified.

Arthur Freeman is the author of many bio-bibliographical studies in the English Renaissance and later, including *Thomas Kyd: Facts and Problems* (1966) and *Elizabeth’s Misfits* (1978), as well as *Bibliotheca Fictiva* (2014) and three supplementary ‘footnotes’ on Catullus, Robert Ware, and the legendary Julia Alpinula (2015-2021), various editions and facsimile reprint series, a pseudonymous novel, and ten books of verse. With his wife Janet Ing Freeman he has also published *Anatomy of an Auction* (1990), *John Payne Collier: Scholarship and Forgery in the Nineteenth Century* (2004), and *Courtship, Slander, and Treason: Studies of Mary Queen of Scots, the Fourth Duke of Norfolk, and a Few of their Contemporaries, 1568–87* (2019).

ISBN 978-0-9955192-5-1.



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– Gregory Mackie, in *SHARP News*

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