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ΑΡΙΣΤΑΙΝΕΤΟΥ
ΕΠΙΣΤΟΛΑΙ.

ARISTAENETI
EPISTOLÆ
GRAECAE.

Cum Latina interpretatione & Notis.

Tertia editio emendatio & auctior.



Philippus

Unierius

PARISIIS,

Apud MARCV M ORRY, via Iacobæa,
sub insigni Leonis salientis.

M. DC. X.

Cum privilegio Regis.

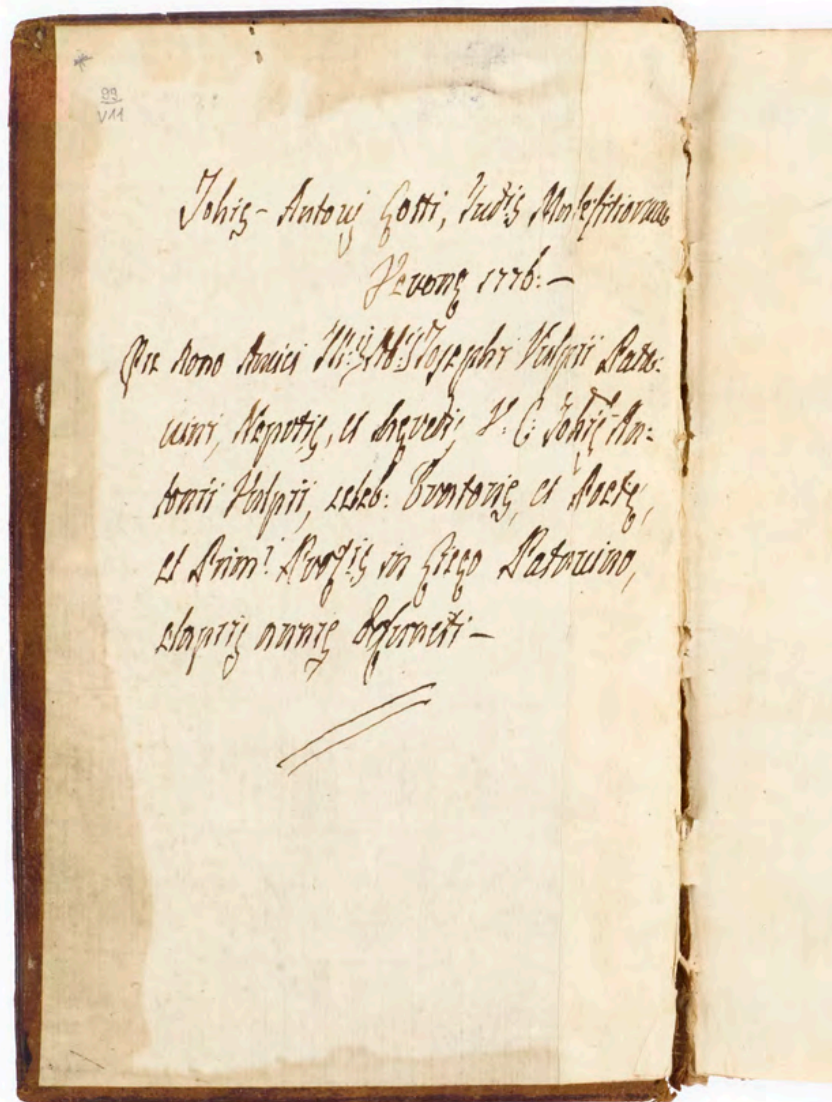
VOLPI'S COPY

1. **ARISTAENETUS.** Επιστολαι ... Epistolae graecae. Cum Latina interpretatione & notis. Tertia editio emendatio & auctior. Paris, Marc Orry, 1610.

8vo, pp. [viii], 295, [1 (errata)]; text printed in parallel Latin and Greek on facing pages, woodcut printer's device to title-page, woodcut initials and headpieces; occasional very light foxing, a few leaves lightly toned; a very good copy bound in contemporary sheep with double gilt fillet border, spine with double gilt fillets along spine bands and manuscript title on paper lettering-piece, edges speckled red; a little worn, short split to upper joint, endcaps chipped and minor worming to spine, corners bumped; early ownership inscription 'Philippus Unierius[?]' to title, inscription of Joannes Antonius Gottus dated Verona 1776 to front pastedown, recording the gift of the book from Giuseppe Volpi of Padua (*see below*), inscription '1320' to head of title (?inventory number from the Volpi library). £1250

A volume of fictional Greek amatory epistles, printed in parallel Greek and Latin, from the library of the Padua professor and printer Giovanni Antonio Volpi.

This is the third of Orry's editions of the light-hearted fictional letters about love affairs, attributed to Aristaenetus though of unknown authorship, probably written in around 500 AD. The manuscript was found by Joannes Sambucus and first published by Plantin in 1566 (his original preface is reprinted here), and Orry's edition first appeared in the 1590s.



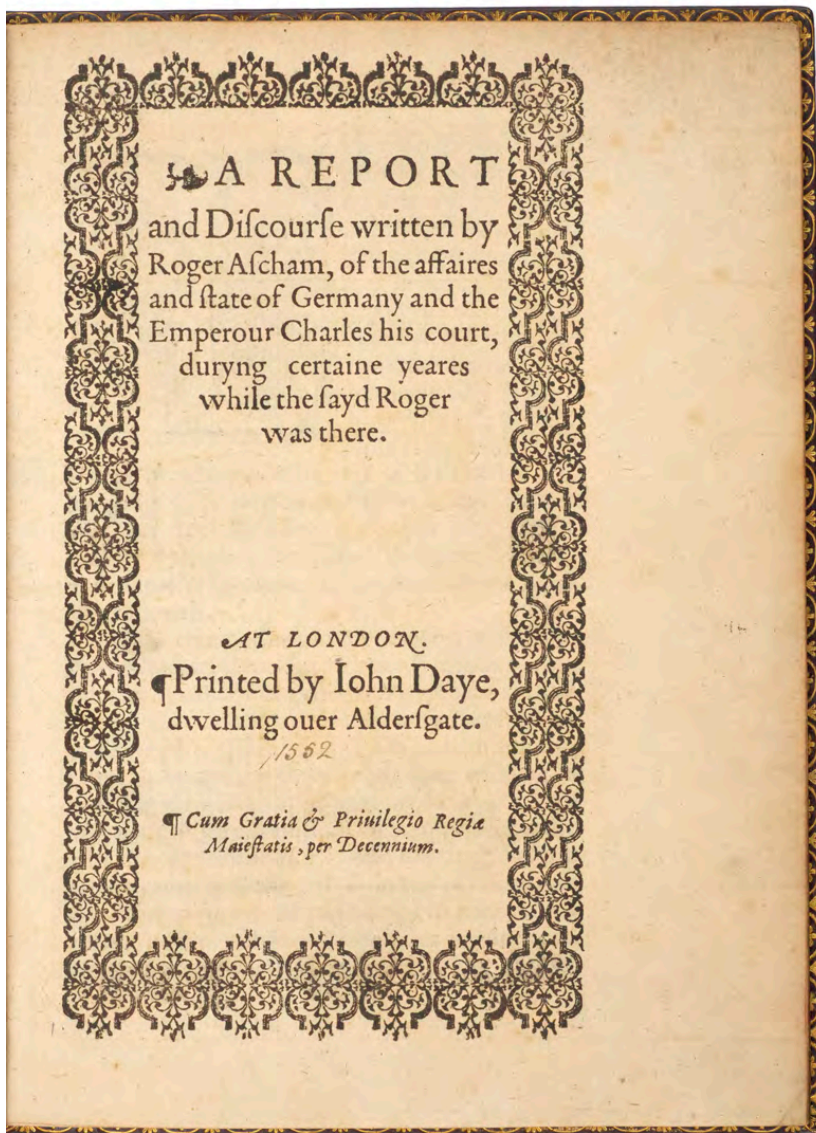
Joannis-Antonij Gotti, Judicis Montebellunensis
Prætoris 1776. —

Quæ Honoris Amici M. Josephi Volpi Padu-
ensis, Negotij, et Juris, P. C. Joannis An-
tonii Volpi, celeb. Prætoris, et Advocati,
et Summi Juris in Grego Latavino,
Sapientis amice deferret —

Provenance:

The inscription on the inside front cover dated 1776, written by Joannes Antonius Gottus (Gozzi?), a judge from Verona, states that the book was a gift from his friend Giuseppe Volpi of Padua, who was the heir of the famous poet and Greek professor Giovanni Antonio Volpi. Giovanni Antonio Volpi (1686–1766) and his brother Gaetano set up a press in their home in Padua, producing works of high quality; the first two books issued by them in 1717 were scientific and medical works, by Poleni and Morgagni. Giovanni Antonio later became professor of philosophy at Padua and then, in 1736, of Greek and Latin. The brothers inherited the renowned library of their father, Giovanni Domenico Volpi (1660–1745); this volume is listed in the 1766 catalogue of the Volpi library, *La libreria de' Volpi, e la stamperia Cominiana* (p. 9), in the section of books inherited from Giovanni Domenico.

USTC 6011546.



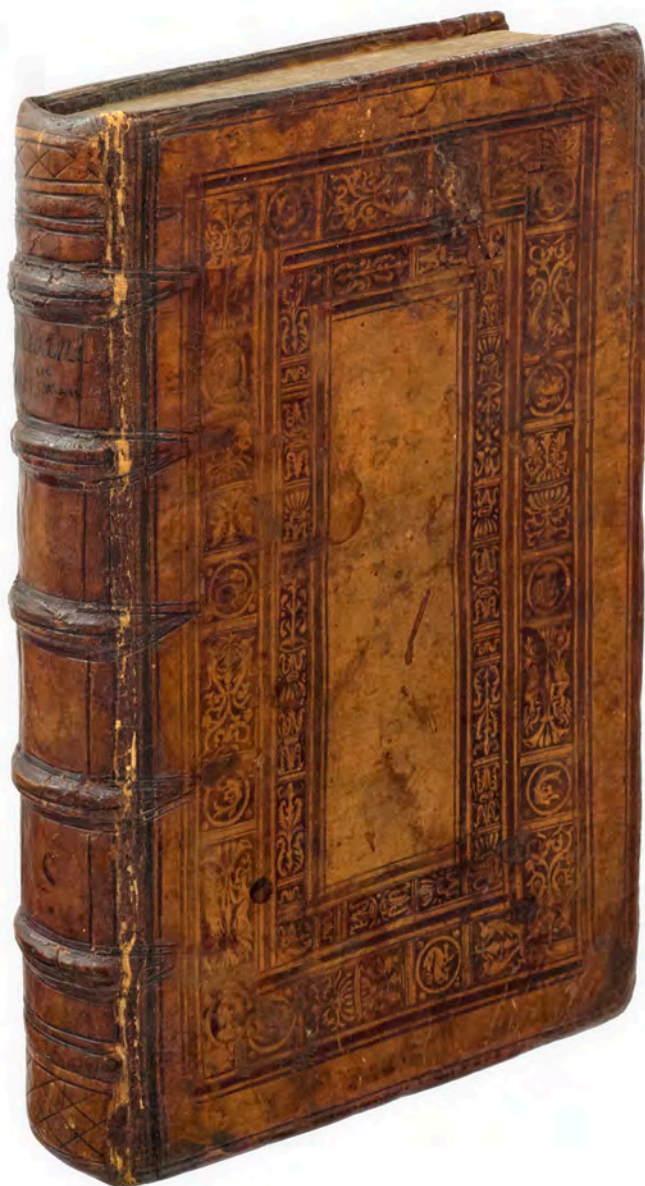
2. **ASCHAM, Roger.** A Report and Discourse ... of the Affaires and State of Germany and the Emperour Charles his Court, during certaine Yeares while the sayd Roger was there. *London, Printed by John Daye ... [1570?].*

4to, ff. [3], 33; neat restoration to lower corners at end, last page dusty, but a very good copy; in maroon crushed morocco, gilt, by Riviere & Co.; booklabel of E. M. Cox. £2000

First edition. Ascham's account of his time in Germany as secretary to Sir Richard Morison, ambassador to the court of Emperor Charles V, takes the form of a letter to the courtier John Astley.

'In mid-May 1552 Ascham commenced a detailed journal of events with Charles V's flight from Innsbruck. The journal comments on attitudes to the Council of Trent. It seems that John Astley (and perhaps others) asked Ascham for news of the great events that he was witnessing. Despite Ascham's declaration that he was ill-fitted to the task, from this small beginning of journal and newsletters came a larger project: a history. On 7 July 1553 Ascham informed Cheke that he was writing a narrative of what occurred day by day in the imperial court ... A fragment of the resulting history covering events down to February 1553 has survived in published form' as *A Report and Discourse* (*Oxford DNB*).

STC 830; Pforzheimer 14.



TEACHING GREEK THROUGH LATIN

3. **BOLZANIO, Urbano or URBANUS BELLUNENSIS.**
Institutionum in linguam Graecam grammaticarum, libri duo ... *Basel,*
Johann Walder, September 1535.

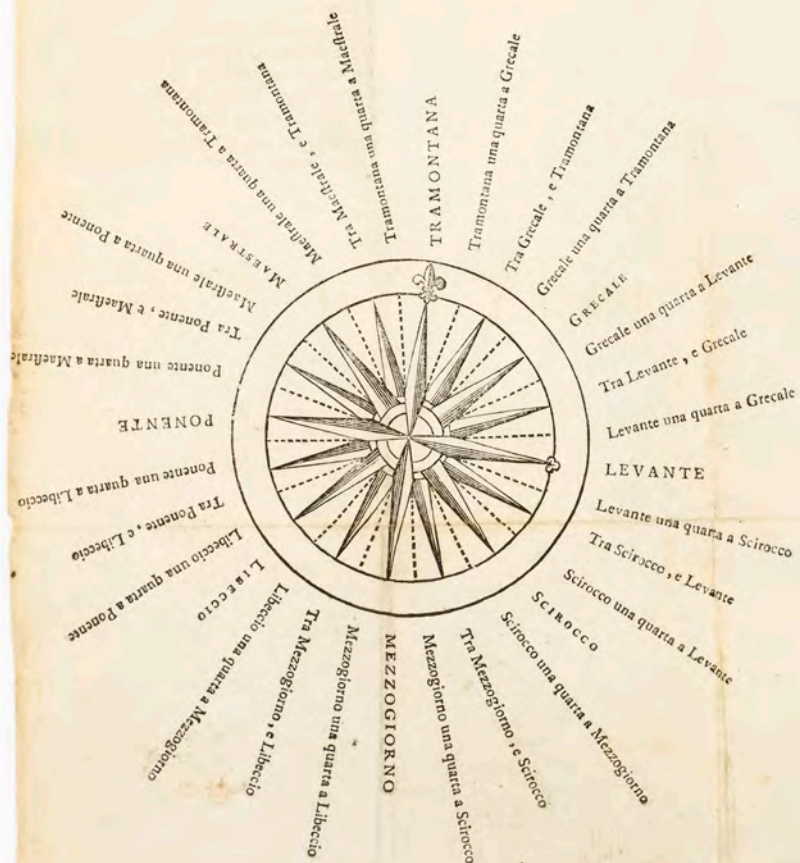
Tall 4to, pp. [ii], 472, [6]; printed in Greek and roman types, woodcut devices to title and to final verso, decorated and historiated woodcut initials; a few very light spots, small area of marginal staining in last few leaves; a very good, clean copy in contemporary Swiss calf, roll-tooled in blind to a panel design, manuscript title to spine; skilful restorations to endcaps, joints, and corners, a few minor scuffs and stains to boards; faded inscriptions to title, final verso, and pastedowns, contemporary purchase inscription to rear pastedown 'emi 15 [?]' followed by a few faded words, some contemporary marginalia to pp. 14-17, modern gilt black morocco bookplate to front pastedown, modern collector's bookplate.

£2000

Basel edition of this popular grammar commissioned and first published by Aldus in 1497.

USTC 704436; VD 16 B 6530; Brunet V, col. 1012; Graesse VII, p. 228. See Botley 145 (1524).

TAVOLA PER CONOSCERE I VENTI. pag. 32.



MDCCIII. 23

feffa, e tra lo fparo di tutte l'artiglierie non folo de' tre Caftelli del Porto, ma di tutti i Le... vano in quello; e l'ifteffo General Governatore delle Canarie venne

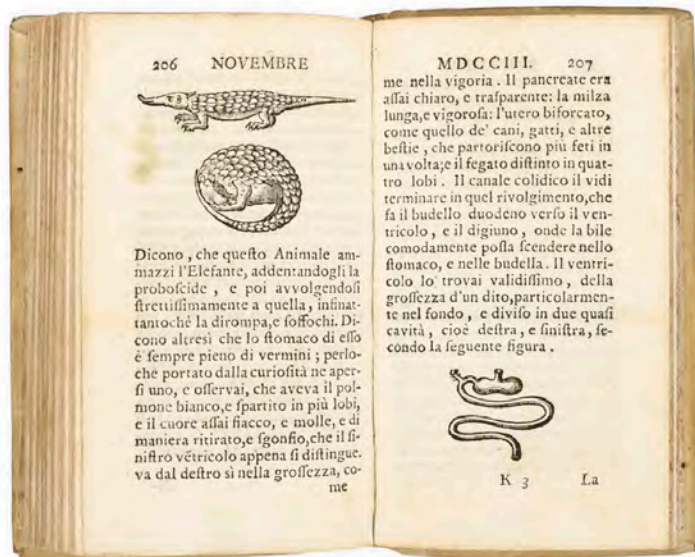
A PHYSICIAN SENT TO PONDICHERRY BY THE POPE

4. **BORGHESI, Giovanni, and Giovanni Mario de' CRESCIMBENI, translator.** Lettera scritta da Pondisceri a' 10 di febbraio 1704 ... nella quale si contengono, oltre a un pieno racconto del viaggio da Roma fino alle coste dell'Indie orientali, varie nuove osservazioni mediche, bontaniche, naturali, e d'altri generi ... *Rome, [Gaetano degli] Zenobi, Stampatore, e Intagliatore di sua Santità, 1705.*

12mo, pp. [xiii], [1 (blank)], 245, [16], [1 (blank)], with folding woodcut plate after p. 22 and folding engraved plate after p. 30; a few woodcut illustrations in the text, woodcut papal arms of Clement XI to title; sporadic light marginal foxing (particularly to first and final quires), early repair to lower corner of A8 not touching text; otherwise an attractive copy in contemporary vellum over boards, raised bands, spine lettered in manuscript, edges speckled red and blue; a few very light marks, corners lightly bumped; cancelled eighteenth-century ownership inscription to title, manuscript shelflabel to front pastedown (faded), occasional modern pencilled annotations.

£1500

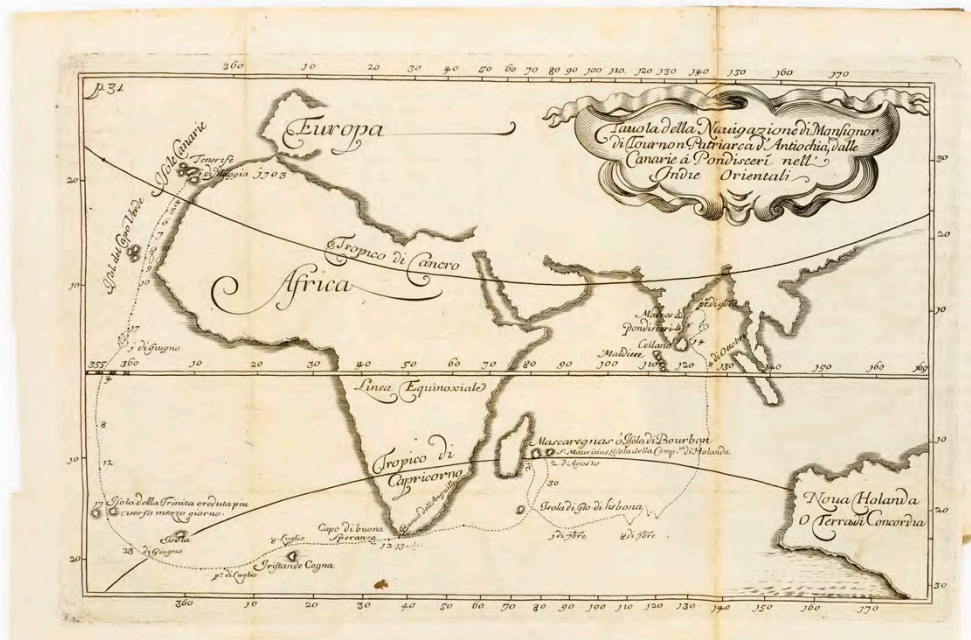
First edition of this account of a physician's journey from Rome to India via the Canary Islands and the Cape of Good Hope as part of Clement XI's delegation to China, printed by the papal printer Gaetano degli Zenobi.

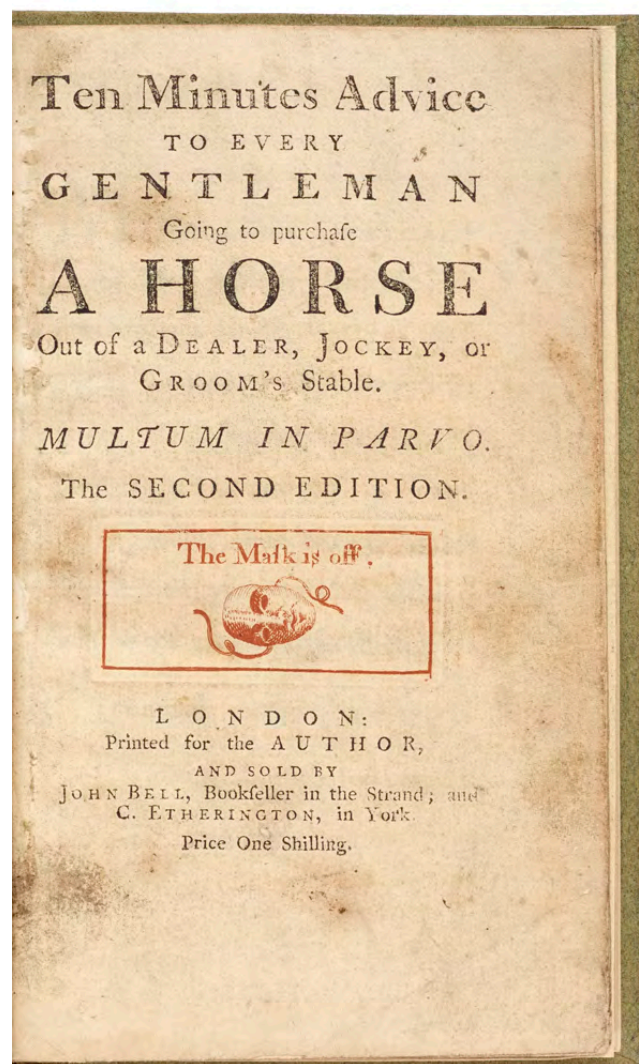


Borghesi was 'appointed the physician of the papal mission headed by the Patriarch of Antioch, Charles-Thomas Maillard de Tournon, sent by Pope Clement XI to China to investigate the painful issues which had arisen between the various missionary orders, in particular the accusations levelled at the Jesuits ... giving rise to the age-old issue known as the "Chinese Rites" (*DBI, trans.*).

On his way, he spent several months in Pondicherry (Puducherry), on India's south-eastern coast, in 1703-4; the mission reached China in 1705, where Borghesi would die in 1714. The present account provides details of the flora, fauna, and customs Borghesi encountered on his journey, including medical observations on maladies (among them scurvy and an affliction of the eyes known as *goccia serena*) and food eaten aboard the ship (including *baccalà* and meat cooked in seawater). Adapted from Borghesi's 1704 long Latin letter to his mentor, the medical professor Paolo Manfredi, the present translation is the work of the poet Giovanni Mario Crescimbeni (1663-1728), founding member of Rome's Accademia degli Arcadi.

We find a single copy in the UK, at the British Library. OCLC adds copies in the US at the University of Chicago, the College of Physicians of Philadelphia, Cornell, Harvard, NLM, NYPL, and Stanford.





5. [BRACKEN, Henry, *attributed.*] Ten Minutes Advice to every Gentleman going to purchase a Horse out of a Dealer, Jockey, or Groom's Stable. *London, for the author and sold by John Bell, and York, C. Etherington, [c. 1775].*

12mo, pp. [5], 8-22; copper-engraved device 'The Mask is off' printed in red to title; light dust-staining to title, very small paper-flaw, subtly repaired tears to final leaf; a good copy in early twentieth-century green paper over boards; gilt morocco lettering-piece lost from spine. £2500

Very rare second edition of advice on the purchase of horses, with the tricks used by dealers to deceive buyers. Though the text is commonly attributed to Bracken, he is unlikely to have published anything a decade after his death; the author's preface, signed 'S.', may offer a more productive lead. A concise work, the author notes: 'This Treatise might have been swelled to a much greater size, but the Author thought it would prove too tedious; he hopes the shortness of it will not be deemed a fault, but rather a recommendation' (p. 22); evidently not deemed a recommendation, the work was much expanded for future editions.

ESTC records only one institutional copy worldwide, at the British Library, and we could trace only one copy at auction (Christie's, 2008). The first edition, published in 1774, is recorded in two copies (Bodleian and RVC). The collation is as described by ESTC, despite the discontinuous pagination and register.

ESTC T78787; not in Mellon nor Dingley; Christie's, *The Sporting Sale* (2008), lot 26.

6. **BREVIARY**, *Use of Sarum*, in Latin; 21 leaves, written in double columns in two sizes of a good gothic liturgical script, dark brown ink, ruled lightly with ink, horizontal catch-words, numerous two-line initials in blue with fine red penwork incorporating leafy designs, one-line initials in blue, occasionally with red penwork, paragraph marks in blue, rubrics; dust-soiled and stained, worn in places, a few wax stains, one or two natural vellum flaws, corners creased and sometimes slightly crumpled, a few marginal tears and slight losses, but almost entirely legible, preserving pricking in outer margins; disbound. 211 x 137 mm (154 x 96 mm).

England, first quarter of the fifteenth century.

£4250*

A fragment of twenty-one leaves from a portable Sarum Breviary, with nineteenth-century Staffordshire provenance.

The leaves here come from the Temporal of a 'secular' Breviary (i.e. for use in a church, either by a parish priest or a friar), containing nine readings at Matins for Sundays and major feast days and three readings for weekdays (monastic Breviaries give twelve readings for Sundays and feast days and three for weekdays in the winter and one in summer). Included are prayers and readings for the feasts of St. Stephen, St. John the Evangelist, Holy Innocents, and St. Thomas, and for the third and fourth weeks in Advent, Christmas Eve, and the week after Epiphany.

Provenance:

Rev. William Jackson of Staffordshire, according to accompanying notes by his son William J. Marsh Jackson of Smethwick, formerly in that county. The first note, dated April 1887, states that the manuscript 'formed part of the library of my father the Revd. Wm. Jackson MA and had been in his possession ever since I can remember, ie over 40 years'. The second note mentions, *inter alia*, that Jackson senior was vicar of Adbaston (Staffordshire).

FIRST QUARTER : SPRING
 PSYCHE'S EARTHLY PARENTAGE:
 WORSHIPPED BY MEN : AND PER-
 SECUTED BY APHRODITE : SHE IS
 LOVED & CARRIED OFF BY EROS

MARCH

I
IN Midmost length of hundred-cited Crete,
 The land that cradl'd Zeus, of old renown,
 Where grave Demeter nurseried her wheat,
 And Minos fashion'd law, ere he went down
 To judge the quaking hordes of Hell's domain,
 There dwelt a King on the Omphalian plain
 Eastward of Ida, in a little town.

II
IThree daughters had this King, of whom my tale
 Time hath preserved, that loveth to despise
 The wealth which men misdeem of much avail,
 Their glories for themselves that they devise;
 For clerkly is he, old hard-featured Time,
 And poets' fabl'd song and lovers' rhyme
 He storeth on his shelves to please his eyes.

a

1

EROS AND PSYCHE

7. **BRIDGES, Robert.** *Eros and Psyche*, a Poem in XII Measures ... with Wood-cuts from Designs by Edward Burne-Jones. [Gregynog], The Gregynog Press, 1935.

Large 4to, pp. [8], 141, [3], printed in green, red, and black, with engraved illustrations after drawings by Burne-Jones; a fine copy in the publisher's cream pigskin, gilt (covers slightly spotted as often). £1500

One of 300 copies, one of the most beautiful works from this press, with three-colour initials and a new typeface (used only in this volume) by Graily Hewitt.

Robert Bridges (1844–1930) was Poet Laureate from 1913 to 1930; his *Eros and Psyche* (first 1885) adapted Apuleius' myth with such success that Coventry Patmore predicted that Bridges's version would 'probably be the standard transcript'. The American poet and printer Loyd Haberly (1896–1981), named controller of the Gregynog Press in 1933, had previously met Bridges and decided to use illustrations initially made by Burne-Jones to accompany William Morris's *Earthly Paradise*, although they were never used. New woodblocks were made from tracings at the Ruskin School of Drawing in Oxford, and the type was inspired by that of the 1472 Foligno edition of Dante's *Commedia*.

Franklin, p. 217.

EROS AND PSYCHE



A POEM IN XII MEASURES
BY ROBERT BRIDGES: WITH
WOOD-CUTS FROM DESIGNS
BY EDWARD BURNE-JONES
GREGYN OG
MCMXXXV

FOURTH QUARTER: WINTER PSYCHE'S TRIALS AND RECEPTION INTO HEAVEN

DECEMBER

I
A Single lamp there stood beside the heap,
And shed thereon its mocking
golden light;
Such as might tempt the weary
eye to sleep.
Rather than prick the nerve of tasked sight,
Yet Psyche, not to fail for lack of zeal,
With good will sat her down to her ordeal,
Sorting the larger seeds as best she might.

II
When lo! upon the wall, a shadow past
Of doubtful shape, across the chamber dim
Moving with speed; and seeing nought that cast
The shade, she bent her down the flame to trim;
And there the beast itself, a little ant,
Climb'd up in compass of the lustre scant,
Upon the bowl of oil ran round the rim.

108

III
Smiling to see the creature of her fear
So disarm'd by truth, she watch'd him where he crept,
For none distraction telling in his ear
What straits she then was in, and telling wept.
Whereat he stood and trim'd his horns; but ere
Her tale was done resumed his manner scare,
Ran down, and on his way in darkness kept.

IV
But she intent drew forth with dextrous hand
The larger seeds, or push'd the smaller back,
Or light from heavy with her breathing fan'd.
When suddenly she saw the floor grow black,
And troops of ants, flowing in noiseless train,
Moved to the hill of seeds, as o'er a plain
Armies approach a city for attack;

V
And gathering on the grain, began to strive
With grappling horns and each from out the heap
His burden drew, and all their motion live
Struggled and slid upon the surface steep.
And Psyche wonder'd, watching them, to find
The creatures separated kind from kind:
Till dizzy'd with the sight she fell asleep.

109



XVI

So fresh disordering their dress and hair,
With loud lament they to their sire return,
Telling they found not Psyche anywhere,
And of her sure mischance could nothing learn;
And with that lie the wounded man they slew,
Hiding the saving truth which well they knew;
Nor did his piteous grief their heart concern.

XVII

Meanwhile her unknown lover did not cease
To warn poor Psyche how her sisters plan'd
To undermine her love and joy and peace;
And urged how well she might their wiles withstand,
By keeping them from her delight aloof:
For better is security than proof,
And malice held afar than near at hand.

XVIII

'And, dearest wife,' he said, 'since 'tis not long
Ere one will come to share thy secrecy,
And be thy babe and mine; let nothing wrong
The happy months of thy maternity.
If thou keep trust, then shalt thou see thy child
A god; but if to pry thou be beguiled,
The lot of both is death and misery.'

44

XIX

Then Psyche's simple heart was fill'd with joy,
And counting to herself the months and days,
Look'd for the time, when she should bear a boy
To be her growing stay and godlike praise.
And 'O be sure,' she said, 'be sure, my pride
Having so rich a promise cannot slide,
Even if my love could fail which thee obeys.'



45

Tractatus
De
Fide, Spe et Charitate
Dictatus ab Eximio
Domino Domino
Chevalier
Doctore regente in alma
universitate Duacena
Conscriptus a me A.J.
Berents Mosa Trajectino
ANNO 1787

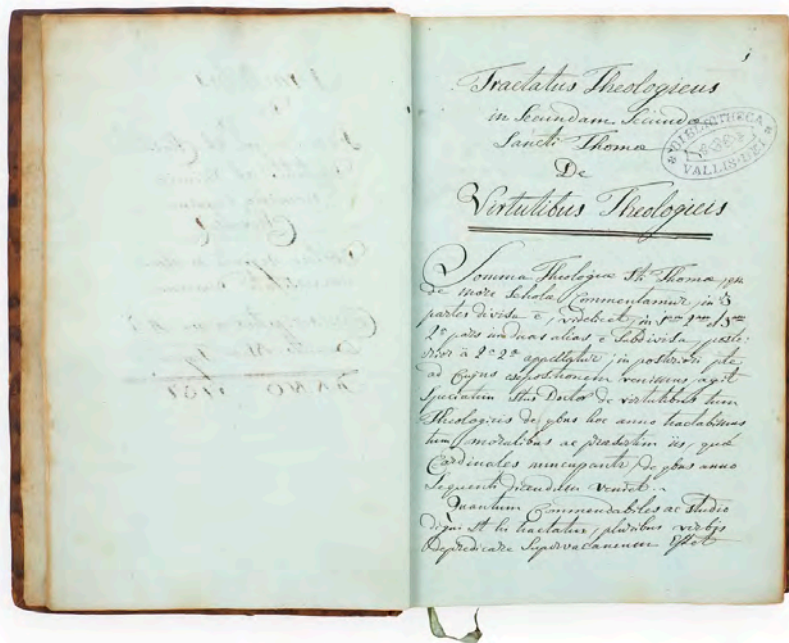
AQUINAS'S VIRTUES FROM THE UNIVERSITY OF DOUAI

8. **CHEVALIER, André-Joseph**, professor; **A.J. BERENTS**, compiler.
'Tractatus De Fide, Spe et Charitate Dictatus ab Eximio Domino
Domino Chevalier, Doctore regente in alma universitate Duacena.
Conscriptus a me A.J. Berents Mosa Trajectino. [Douai, 9 March - 4
August] 1787.

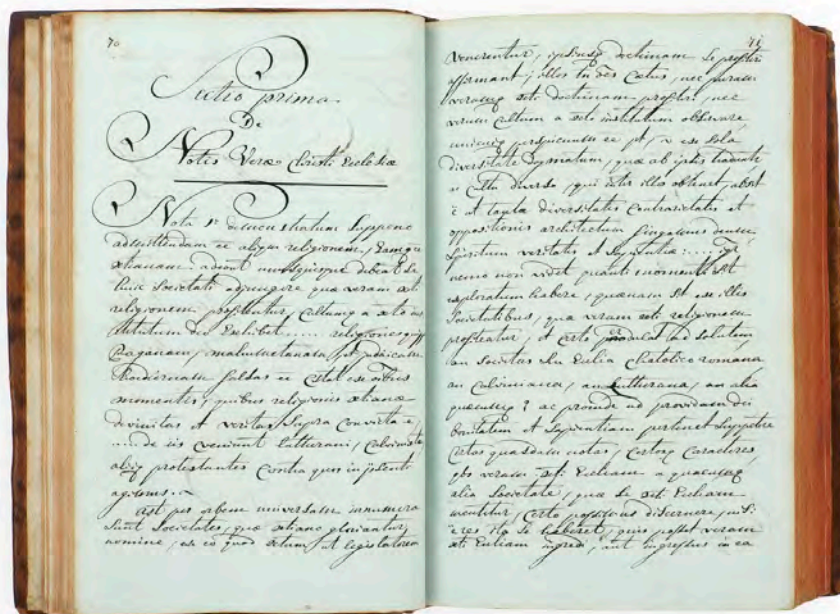
Manuscript on blue paper, two vols, 8vo (182 x 120 mm), pp. I: [4], 615, [11];
II: [2], 536, [10] (a few misnumbered pages); neatly written in Latin in a small
cursive hand in brown ink, 24 lines per page; some light marginal dampstains,
but very good; in contemporary mottled sheep, spines gilt in compartments
with gilt red morocco lettering-pieces and green morocco numbering pieces
(‘Tom XII’ and ‘Tom XIII’), edges stained red; extremities lightly rubbed,
endcap of vol. I chipped; bookplate and ink stamp of the Cistercian Val-Dieu
Abbey in Aubel, Herve.

£375

A manuscript treatise concerning the three theological virtues of faith,
hope, and charity as expounded in Thomas Aquinas's *Summa theologiae*,
compiled by a student at the University of Douai from lectures by André-
Joseph Chevalier.



The manuscript comprises a theology course by André-Joseph Chevalier (1745–1819) of Armentières, professor of theology at Douai since 1774, concerning Thomas Aquinas's influential theory of the theological virtues. The great majority of the two volumes is dedicated to faith ('*Tractatus I^{mus}: De fide*', vol. I, p. 7–vol. II p. 492), reflecting on various themes such as the essence and object of faith ('*De essentia et objecto fidei*', vol. I, pp. 8–103), and its necessity ('*De necessitate fidei*', vol. I, pp. 296–368). Only forty-three pages are dedicated to the other two virtues, hope ('*Pars 2da: De spe*', vol. II, pp. 493–507) and charity ('*Pars III: De charitate*', pp. 507–536). Each volume contains a detailed table of contents (vol. I, p. 612 *ad finem*, and vol. II, p. [537] *ad finem*). Manuscripts of other lectures by Chevalier, compiled earlier in the decade by a student from Bruges, are now held at the Institut Catholique de Lille (*Tractatus theologicus de actibus humanis ... anno reparata salutis*, 1780–1, and *Tractatus theologicus*, 1781).



The present manuscript was compiled by A.J. Berents, a student from Maastricht at the University of Douai. Established in the Spanish Netherlands in 1559 by Philip II, following French annexation in 1667 Douai became the second largest university of France, after the Sorbonne. The faculty of theology was an important centre for Catholic scholarship in Europe, with large and well-established communities of students from Britain and present-day Belgium and the Netherlands.

See Plouvain, *Ephémérides historiques de la ville de Douai*, p. 152.

*Cuius ipse princeps ius-
iurandi fuit.*

*Quod omnes scitis, so-
lus neglexit fidem.*

*Furere a simulavit, ne
corret, insistit.*

*Quod nō Palami-
dis perspicax pruden-
tia.*

*Istius percepisset mali-
giosam audaciam.*

*Fide sacratum ius per-
petuo falleret.*

*Illi vero non modō
cum hostibus, verum et-
iam cum fluctibus, id
quod fecit dimicare me-
lius fuit, quā discedere
consentientem Græci-
am ad bellum barbaris
inferendum.*

Sed omittamus & fa-

For all the conscience of
that oath, he passed not a
flie,

Which he himself procu-
red first, ye wot as well as
I.

He could put on a fained
face, and fare as he were
mad.

And not to go with them,
hee wrought with all the
wiles he had.

His flie boldnesse, but
Palamade by deepe pol-
licie did spie:

The sacred lawe of so-
lemne oath, the freke
would still denie.

For him no doubt it was
better to fight, not only with
his enimies, but also with
the waues of the sea, as hee
did, then to shrink from them
of Greece, who hadde con-
cluded together to make warre
vpon the Troians. But let
vs leaue off both fables, and
foreign

foreign examples, & come wee
to troth and deeds.

When Marcus Attilius
Regulus, being second time
Consull, was taken by a
traime in Affrike: Xantip-
pus the Lacedemonian bee-
ing the guide, and Amilcar,
Annibals ffather, the gene-
rall: he was sent to the Se-
nate vppon his oath, that ex-
cept certayne Gentlemenne
taken prisoners, were resto-
red to the Venes, hee should
himselfe retourne to Car-
thage.

Whē he was come to Rome,
he sawe well the shew of pro-
fit, but as h matter proueth,
he iudged it very vaine, which
was but on this sort, to tar-
rie still in his Countrie: to be
at home with his wife and
childzen, to keepe his degree
of Consular estate, & to take
the miserie which he had felt
in warre, to bee common to
warfaring fortune.

Who can denie these things
to be profitable: What think
you? Greatnesse of courage,
and manlinesse saith nay to it.

bulas & externa, ad rem
factam nostramque ve-
niamus.

M. Attilius Regulus,
cū COS, iterum in
Africa ex insidijs captus
esset, duce Xantippo La-
cedemonio, Imperato-
re autem patre Anniba-
lis Hamilcare, iuratus,
missus est ad Senatum,
ut nisi redditi essent Pe-
nis captiui nobiles qui-
dam, rediret ipse Car-
thaginem.

Is cū Romam venis-
set, vtilitatis speciem vi-
debat, sed eam (ut res de-
clarat) falsam iudicauit,
quæ erat talis, manere
in patria, esse domi suæ
cum vxore, cum liberis,
quā calamitatē acci-
pisset in bello, commu-
nem fortunæ bellicæ in-
dicantem, tenere consu-
laris dignitatis gradum.
Quis hæc negat esse v-
tilia? quid censes. Mag-
nitude animi & forti-
tudo negat.

V. v.

The humanist scholar and poet
Nicholas Grimald (1519–1562)
contributed forty poems (of which
two were about Cicero) to (and
assisted in the compilation of)
Tottel's *Miscellany* (1557), containing
the chief works of Surrey and Wyatt.
He was also the author of the Easter
play *Christus redivivus*, the principal
source of the oldest known version of
the Oberammergau Passion play, and
of several others classical translations
mentioned by his contemporaries and
friends John Bale and Barnaby Googe,
but which do not survive. He was
chaplain to Nicholas Ridley, which led
to a spell in the Marshalsea in 1555.

Nam ESTC S107893; STC 5285.



WITH PURPLE SILK ENDELEAVES

10. **CICERO, Marcus Tullius.** *De Officiis ... libri tres, ex editione Oliveti Parisiis vulgata.* London, T. Payne, 1791.

8vo, pp. viii, 219, [1]; title-page and final blank browned, else a very good copy in early nineteenth-century stiff vellum by Antoine Chaumont, with his ticket, covers panelled gilt, roll-tool borders, spine gilt with several neoclassical tools, lettered directly, purple *moiré* silk endpapers, gilt dentelles, gilt edges; neat repair to front joint; presentation inscription 'a mon ami Richard / Leon de Maleville 1838'.

£450

First Payne edition, edited by Henry Homer (1753–1791). A friend of the writer and schoolmaster Samuel Parr since his days at Emmanuel College, Cambridge, Homer produced editions of Livy, Tacitus, Sallust, Pliny the Younger, and others.

Provenance: Jean François Léon de Maleville (1803–1879), politician; in 1838 he was a deputy under the July Monarchy – the recipient has not been identified. Antoine Chaumont was 'one of the most important of the 1800–1820 binders' (Ramsden, *French Bookbinders*, pp. 52–53).

ESTC T143306.

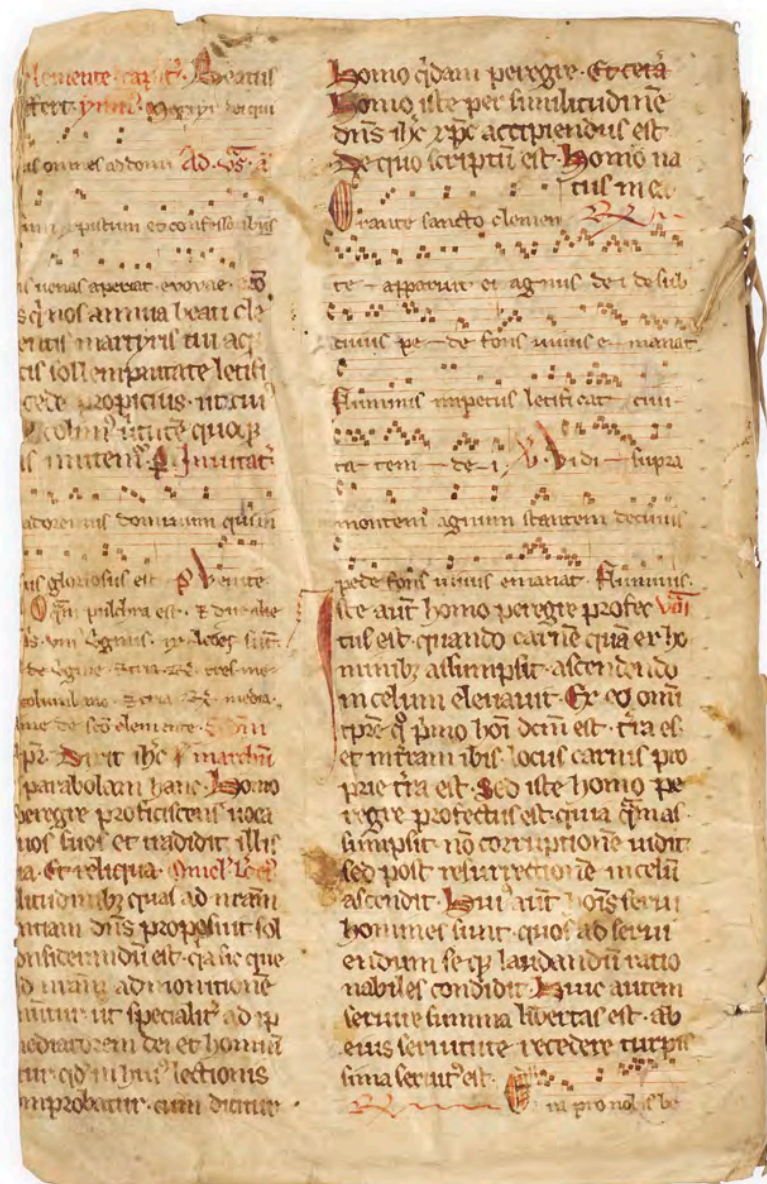
‘THE SUPPLIANT WIDOW FEARS OPPRESSION’

11. **DE CICON, Marguerite.** Manuscript regarding the seigneurial rights of Marguerite de Cicon. *Montureux-lès-Baulay, France, 1627.*

Manuscript on paper (watermark of open hand and trefoil), folio (282 x 184 mm), ff. [1 (blank)], [69], [2 (blank)]; very neatly written in French in brown ink in a single hand, up to 40 lines per page; a few light marks, but very well preserved; bound in parchment wrappers formed from part of a bifolium from a fourteenth-century liturgical manuscript with music, attached to the text block with two parchment tackets knotted at the spine; a few small holes, a little rubbed and stained; ‘Seigneurie du Houx’ written in ink at head of upper cover.

£4750

A remarkably detailed manuscript, and a very attractive object, detailing the seigneurial rights of Marguerite de Cicon in the small town of Montureux-lès-Baulay, situated between Nancy and Dijon in the Burgundy region of eastern France.



A qui l'ordonnance a contet exceptions contraires
Laid d'après audit Montureux de vingt cinquins
mou du cloistre l'annuél d'iceux vingt cinq pnt
Honorable Claude Billeret Notaire d'iceux
Montureux avec Nicolas Dubry demeurant aussy
Cerc Cymois de la ville d'Orléans d'origine d'iceux
Praya Maître du protocolle d'iceux d'iceux
Hocnoissances d'iceux d'iceux d'iceux
Billeret Dubry d'iceux Notaire d'iceux d'iceux
Nou d'iceux d'iceux d'iceux

Je Françoise Roche veuve de Jean Jacques
Bouillet a soy vivant de Montureux de la Justice d'iceux
Laid a tout present d'iceux que pour l'iceux d'iceux
Laid d'iceux d'iceux d'iceux d'iceux d'iceux
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Le comit d'iceux quartel de terre au terroir d'iceux
Laid d'iceux d'iceux d'iceux d'iceux d'iceux
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As Seigneur de Montureux, Marguerite's husband François de Saint Martin shared various manorial privileges with Jean Claude du Houx and his wife Barbe de Charmoille. Upon François's death, these rights came to Marguerite as his widow and as the mother of their children Claude François and Jean Philibert. Fearing that they might be challenged or neglected, however – and fear is the word employed here in the phrase 'laditte Vefue suppliante crainct oppression' (f.4^r) – Marguerite called upon the services of Guillaume Estiennet of nearby Jussey, notary general of Burgundy, to draw up this document laying out her rights.

The document opens by detailing ancient privileges enjoyed by the lords of Montureux, with accompanying remarks by the local inhabitants agreeing or disagreeing with them. So, for example, newly married couples were to give the lords a pint of wine and a loaf of white bread on their wedding day, villagers were to seek permission to hold assemblies, and were to appear before their lords in armour as required – customs which are rigorously challenged by the locals here. Other rights discussed relate to fines, bread and pastries cooked in the village oven and at home, harvests, wine making, and pasturage.

In the pages that follow, almost fifty local inhabitants detail their property and land holdings – including vineyards and portions of the river Sâone – and recognise the rights of de Cicon and du Houx. Several women feature (e.g. Anne Boillot, Anne Liffot, Françoise Roche), numerous members of the well-off Billeret family, and the local baker Jacques Curie ('auquel fourg nous avons le droit at autorite de cuire et faire cuire aguantes foyes quil nous plaict nos pains et pastes', f. 48^v). Details of rents follow, and of properties divided between de Cicon and du Houx.

Binding:

Bound in part of a bifolium from an antiphoner of the first half of the fourteenth century, in double columns, with musical notation on four-line red staves, and decorative initials in red and brown, bearing text and music for the feasts of St Cecilia (22 November) and St Clement (23 November).

PUBLISHER'S PINK SILK – PRINTED AND GILT

12. **DEUBER, A. X.** *Poetische Versuche*. Bamberg, [cover: 'im Komptoir der Zeitung,'] 1804.

8vo, pp. 84; printed on blue paper; a few very slight spots, but an excellent copy; bound in publisher's printed pink silk over paper-cased boards, spine gilt in compartments, edges gilt, marbled endpapers; spine and edges worn, boards sunned.

£650

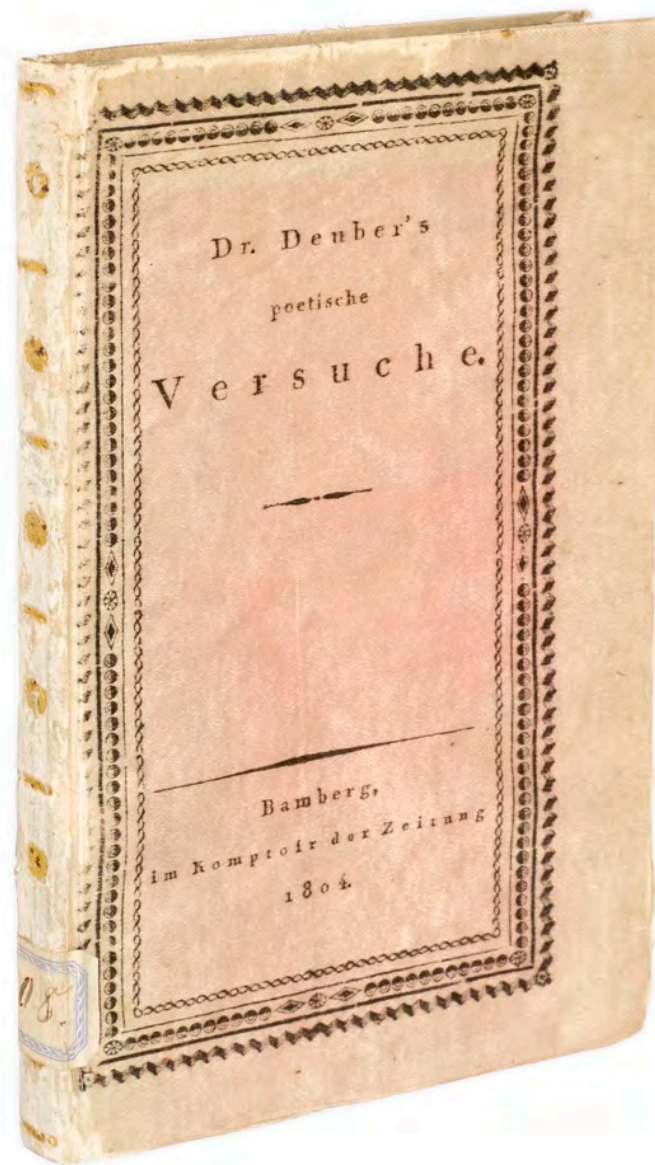
First and only edition, very rare, preserving the original binding of printed and gilt pink silk.

The earliest work of the young historian and philosopher Franz Xaver Anselm Deuber (1781–1850), this collection is a fine example of the tradition of amateur poetry in Enlightenment Germany, with poems on joy, reason, and spring mornings placed alongside translations of ancient and modern works, a companion piece to Voltaire's 'Les trois manières', and poems on contemporary events: the war in the Vendée, the French looting of Italy, and Napoleon's elevation to Emperor in 1804.

Deuber would later publish *Die Geschichte, philosophisch dargestellt* (1809), neo-Latin and Greek poems on Napoleon's defeat (1815) and other occasional verse, a translation of Pindar (1816), and histories of Atlantic navigation (1814) and of the German Peasant's War (1833).

Printed by the local newspaper office, the volume was almost certainly intended for private distribution and attractively bound for presentation within the author's circle.

OCLC finds only two copies worldwide, both in Bavaria (BSB and Bamberg).





PRAYERBOOK OF AN ITALIAN CAPUCHIN MISSIONARY IN AUSTRIA

13. [DEVOTION.] 'Exercitium matutinum expergefactus dic vivat Iesus amor meus, et Maria, mater eius ...' [*Austria?*, c. 1705–13].

Manuscript on paper, in Latin and Italian, 12mo (125 x 80 mm), ff. [141]; very neatly written in dark brown ink in a single calligraphic hand, up to 20 lines per page, each page within double ruled border, occasional decorative head- and tailpieces, 5 full-page drawings in ink and wash to rectos of ff. [11], [17], [65], [87], [103]; stain to f. [70]v with slight offset to facing page, text block split between ff. [74] and [75] (holding), closed horizontal tear (without loss) to f. [120], lower inner corners gnawed touching a few letters, occasional light marks and foxing; bound in later eighteenth-century calf over thin wooden boards, spine gilt in compartments, lettered in one 'Manual Jo: Jos: V: Popp.', gilt borders and cornerpieces to covers, central gilt 'IHS' and 'MAR' devices to upper and lower covers respectively, marbled endpapers; worn, loss at foot of spine and to lower inner corners of covers, spine split (holding), vertical splits to boards (holding), some wear to corners and edges, and rubbing to covers, wanting front free endpaper; 'Jos: Pop[p]' inscribed to first page. £2250

A very interesting pocket-sized manuscript of Latin and Italian prayers and devotions, illustrated with five skilfully executed full-page devotional drawings in ink and wash, and in a devotional binding.

Our manuscript appears to have been compiled by (or for) an Italian Capuchin by the name of Joannes Antonius Lucensis (Giovanni Antonio da Lucca), whose name appears several times within the text. He hailed, as his name suggests, from the Tuscan city of Lucca in central Italy, and died in 1714. A document relating to the fate of his corpse gives his death date as 6 August in that year, and refers to him as a Capuchin preacher and apostolic missionary in Germany and Austria (Styria). He appears to have died at Salzburg as there was a request for his body to be buried there (see *Bullarium Ordinis FF. Minorum S. P. Francisci Capucinatorum* vol. 3 (Rome, 1745), p. 277). Latin verses in his cursive hand (beginning 'Recordare Jesu pie quod sum causa tuae viae') appear here to f. [65]v ending 'Frat. Joannes Antonius de Lucca Capucc. se subscripsit Graecii 23 Aprili 1713'; this indicates that he was active in the Austrian city of Graz ('Graecium') at that date. His manuscript seems to have remained in Austria after his death, passing into the ownership of one Johann Josef Popp (a distinctly Germanic name) who signed the first page and had it bound with his name on the spine.

The text begins with a set of morning prayers (addressed to the Virgin Mary, St Anthony of Padua etc.) and with prayers for married couples, servants, and protection against one's enemies. The little Office of the Dead follows, introduced by a drawing of the Agony in the Garden, showing Christ kneeling before an angel bearing a cross and cup, with the three apostles sleeping in the background; burning souls are depicted at the foot, a reference, no doubt, to the Harrowing of Hell. Prayers to be said before Confession follow (including one attributed to St Bernard on the remission of sins) prefaced with an image of St Peter kneeling in prayer before a book, a set of keys and a rooster beside him.





The text then switches to Italian, with two confessional prayers followed by a set of acts (of faith, hope, love, and contrition) described as being delivered from the pulpit by 'Gioanne Antonio da Luca Capuccino missionario apostolico', together with other lines 'written in his own hand the 9 July 1705'. A set of Latin Communion prayers follow, together with Thomas Aquinas' hymn on the Eucharist 'Lauda Sion Salvatorem', introduced with a decorative headpiece incorporating the host and chalice. Italian Communion prayers come next, once again attributed to 'Fr. Gio Antonio da Luca praedicator e missionario Capucino'.

A handsome depiction of the Crucifixion, with Christ upon the cross flanked by John and Mary and lightning in the background, precedes a Latin prayer to be recited before the cross. Prayers composed by St Bridget on the Passion of Christ come next, followed by 'septem gratiarum actiones ad VII effusiones sanguinis Iesu Christi contra septem vitia capitalia' (with a headpiece incorporating symbols of the Passion alongside a bird and a squirrel), and a prayer to the Virgin for the afflicted.



The final two full-page drawings show the Conversion of St Paul, with Paul falling from his horse as Christ's words 'Saul, Saul, quid me persequeris' issue from clouds above – preceding a selection of psalms to be used in 'time of war and public calamity' – and the Flight into Egypt – prefacing prayers against insults, to the Magi, and to the Virgin before a journey. The manuscript closes with the Seven Penitential Psalms, various litanies, and, appropriately, evening prayers to the Trinity and St Michael, among others.

CRAS amet qui nunquam amavit quique amavit cras amet
Ver novum, ver iam canorum, ver renatus orbis est;
Vere concordant amores, vere nubunt alites,
Et nemus comam resolvit de maritis imbribus.

Cras amet qui nunquam amavit quique amavit cras amet

Cras amorum copulatrix inter umbras arborum
Implicat casas virentes de flagello myrteo,
Cras canoris feriatos ducit in silvis choros:
Cras Dione iura dicit fulta sublimi throno.

Cras amet qui nunquam amavit quique amavit cras amet

Cras erit cum primus aether copulavit nuptias;
Tunc liquore de superno spumeo et ponti globo,
Caerulas inter catervas, inter et bipedes equos,
Fecit undantem Dionem de maritis imbribus.

Cras amet qui nunquam amavit quique amavit cras amet

Ipsa gemmis purpurantem pingit annum floridis;
Ipsa turgentes papillas de Favoni spiritu
Urget in nodos tepentes; ipsa roris lucidi,
Noctis aura quem relinquit, spargit umentes aquas.

Cras amet qui nunquam amavit quique amavit cras amet

Emicant lacrimae trementes de caduco pondere;
Gutta praeceps orbe parvo sustinet casus suos:
Umor ille quem serenae astra rorant noctibus
Mane virgines papillas solvit umentis peplo.

Cras amet qui nunquam amavit quique amavit cras amet

En pudorem florulentae prodiderunt purpura VENUS GENETRIX

Et rosarum flamma nodis emicat tepentibus.

Ipsa iussit diva vestrem de papillis solvere

Ut recte quare

14. [DOVES PRESS.] Pervigilium Veneris. Hammersmith, 'printed by T.J. Cobden-Sanderson at the Doves Press,' 1910.

Cras amet qui nunquam amavit quique amavit cras amet

Facta Cypridis de cruore deque Amoris osculo.

Deque

Cras

Uvid

Cras amet qui nunquam amavit quique amavit cras amet

Ipsa

It

Isse

Ite

feriatus est Amor.

Cras amet qui nunquam amavit quique amavit cras amet

Iu:

Neu

Sel

Ten

Cras amet qui nunquam amavit quique amavit cras amet

Comp

Una

Ut

Et

Cras amet qui nunquam amavit quique amavit cras amet

Ci

4to, pp. [2], 7, [1 (blank)], with preliminary and final blanks; printed in red and black in Doves type on laid paper watermarked 'CS EW 1902' and 'TJCS 1910'; small mark at foot of colophon, nonetheless a very good copy; bound in vellum by the Doves Bindery (stamp to lower pastedown), spine lettered directly in gilt, sewn with green thread on 4 tapes; vellum bowing slightly with a few scattered spots. £950

One of 150 copies on paper of the elusive *Pervigilium Veneris*, a celebration of the spring festival of Venus Genetrix, here in the original Doves Bindery vellum, 'a triumph of simplicity and restraint' (Tidcombe).

T. J. Cobden-Sanderson (1840–1922) established the Doves Bindery in 1893 and the Doves Press in 1900, the latter forming the 'triple crown' of private printing along with Morris's Kelmscott Press and Hornby's Ashendene Press. The distinctive Doves type, commissioned in 1899, had been promised by Cobden-Sanderson to his partner Emery Walker for use after his death; following the bitter dissolution of their partnership in 1909, however, he gradually and 'irretrievably committed [the type] to "the bed of the River Thames"' between August 1916 and early 1917, in the wish that the type should 'never be subjected to a machine other than the human hand'.

Iam loquaces ore rauco stagna cycni perstrepunt:
Adsonat Terei puella subter umbram populi,
Ut putes motus amoris ore dici musicos,
Et neges queri sororem de marito barbaro.

Cras amet qui nunquam amavit quique amavit cras amet.

Illa cantat, nos tacemus: quando ver venit meum?
Quando fiam uti chelidon ut tacere desinam?
Perdidi musam tacendo, nec me Apollo respicit:
Sic Amyclas, cum tacerent, perdidit silentium.

CRAS
AMET QUI NUNQUAM AMAVIT
QUIQUE AMAVIT CRAS
AMET

EXPLICIT
PERVIGILIUM VENERIS

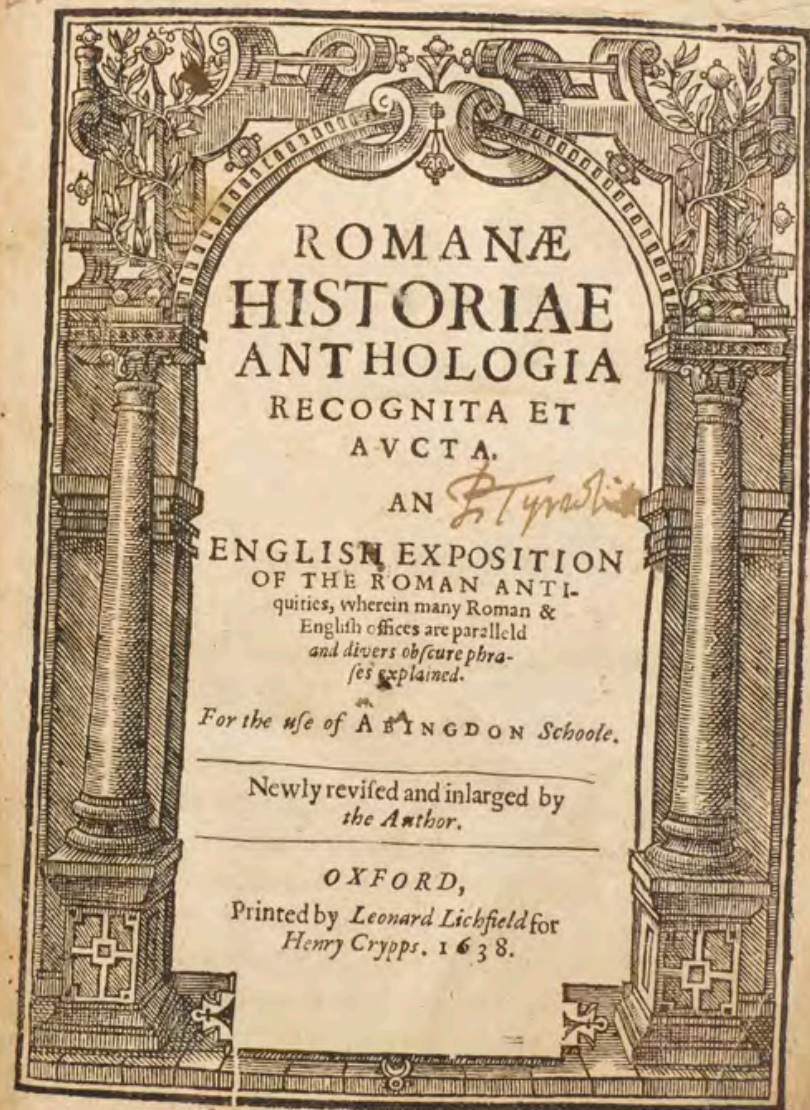
PRINTED BY T. J. COBDEN-SANDERSON
at The Doves Press, 15 Upper Mall, Hammersmith,
from the text as edited, rearranged, and supple-
mented by J. W. Mackail, Professor of Poetry in
the University of Oxford, and
and
Prussian.

The enigmatic origins of the *Pervigilium Veneris* have traditionally been dated to the reign of Hadrian and at times attributed to Florus, although its innovative style has led some to place it as late as the fourth century; Walter Pater rather fancifully imagined its composition by a young scholar under Marcus Aurelius. It is 'remarkable not only for its exquisite melody and romantic evocation of spring-time and its associations, but also as an experiment in a new form of poetry, making large use of assonance, recurrence of words and phrases, and even occasionally of rhyme, in anticipation of the accentual Latin poetry of a later age' (*Oxford Companion to Classical Literature*).

The opening line and repeated refrain, 'Cras amet qui nunquam amavit, / Quique amavit cras amet' ('Let those love now who never loved before, / Let those who always lov'd, now love the more', *trans.* Thomas Parnell), is here accentuated in red ink, recurring after every four lines of the poem.

An additional twelve copies were printed on vellum.

MDCCCCX
See Tidcombe, p. 64 ff.



ANTIQUARIAN STUDIES FOR CAROLINE SCHOOLBOYS
AND A LONDON BOOKSELLER

15. **GOODWIN, Thomas.** *Romanae Historiae Anthologia* ... An English exposition of the Roman Antiquities, wherein many Roman & English offices are parallel'd, and divers obscure phrases explained. For the use of Abingdon Schoole. Newly revised and enlarged by the authour. Oxford, Leonard Lichfield for Henry Cripps, 1638.

[bound with:]

—. Moses and Aaron. Civil and Ecclesiastical rites used by the ancient Hebrews ... The fifth edition. London, John Haviland, 1634.

Two works bound in one, small 4to, pp. [8], 277, [23]; [8], 300, [12]; title-page of *Romanae Historiae Anthologia* within a woodcut border, woodcut headpieces and initials; a few spots and stains; but very good copies in a contemporary Oxford binding of blind-ruled calf, joints rubbed, spine chipped at head, free endpapers stained pink; early inscriptions of John Hunt (dated December 1660), 'Moses Pitts at the White Heart in Little Britaine / Bookeseller', Phillip Tyrwhitt (to title and p. 1), John Tyrwhitt, James Townshend, and others.

£1600

Early editions of these two popular schoolbooks on antiquities, often found bound together – a compendium of Roman antiquities and a study of the customs and religious rites of the ancient Jews, originally published in 1614 and 1625 respectively – by the headmaster and scholar Thomas Goodwin (1587–1642). Goodwin graduated MA in 1609 at Magdalen College, Oxford, and later became the first fellow of the newly founded Pembroke College, Oxford (1624).



Moses Pitt. At the
White Hart in
Little Britain
Bookfeller

He wrote both works while headmaster of Abingdon School in Berkshire and, in his letter to the reader in *Romanae Historiae Anthologia*, claims that if the book is well received, it should be ascribed to the frequent questioning of the students ('puerorum crebris interrogatiunculis'); but should the work be less appreciated, the reader should blame the frequent whispered chatters of the boys who surrounded the author ('puerorum crebris circumscrepentium susurris'). These works, much reprinted, were standard schoolbooks well into the eighteenth century, and are frequently found bound together, in combinations of various editions; later iterations often added the *Archaeologicae Atticae* of Francis Rous (first published 1637).

Provenance:

The printer and bookseller Moses Pitt (1639–1697) was active at the White Heart in Little Britain from 1667, where he also held some of the earliest book auctions in London from 1678. He published learned works, had connections to the Royal Society, and is now best known for his *Atlas*, a project so ambitious that it led to his bankruptcy after publication of four of the intended twelve volumes; and his *Cry of the Oppressed* (1691), a protest against imprisonment for debt published from the Fleet Prison. Phillip and John Tyrwhitt are possibly the fourth and fifth baronets (1633–1688 and 1663–1741) respectively.

ESTC S103289 and S103224; STC 11694 and 11955. On Pitt, see Harris, 'Moses Pitt and Insolvency in the London Booktrade in the late seventeenth Century', in *Economics of the British Booktrade 1605–1939* (1985), pp. 176–208.

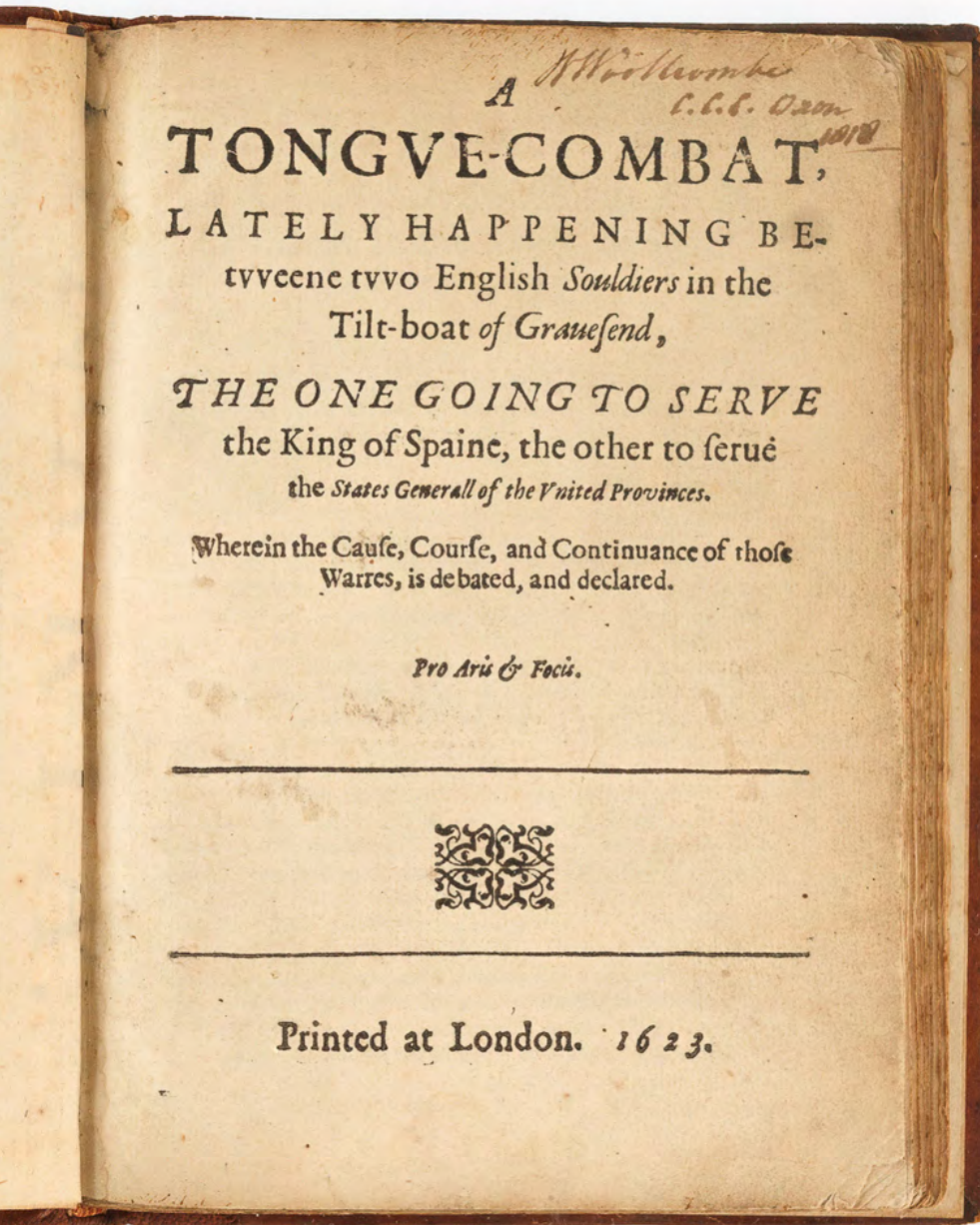
16. **HEXHAM, Henry.** *A Tongue-Combat, lately happening between two English Souldiers in the Tilt-boat of Gravesend, the one going to serve the King of Spaine, the other to serve the States Generall of the United Provinces. Wherein the Cause, Course, and Continuance of those Warres, is debated, and declared ... Printed at London [i.e. Holland]. 1623.*

4to, pp. [8], 104; small portion of blank margin of A4 torn away, else a good copy in later calf, rebounded in brown morocco; ownership signature to title-page of William Woollcombe of Corpus Christi College Oxford (fellow 1812–1819), dated 1818. £1650

First edition, written in reply to a rare pamphlet with a near-identical title by Richard Verstegan [or Rowlands], an intelligence agent in the Netherlands for the English Jesuits. Verstegan's original *Toung-Combat* comprised a dialogue between the pro-Catholic Red Scarf and the Protestant Tawny Scarf, the latter a patsy for Red Scarf's arguments. Here Hexham reprints Red Scarf's portion of the conversation in its entirety, but rewrites Tawny-Scarf's rejoinders at length to expose the 'many falshoods ... wrapt up in those waste-papers' – it is as a result an unusual sort of palimpsest, enabled by the dialogic structure of the original work.

As a young man the soldier and author Henry Hexham had served under Sir Francis Vere among the English forces sent to assist the Dutch against Spanish occupation, remaining there after Vere's return to England in 1606. He published there a number of translations of Protestant works (from Dutch to English and vice versa). 'Hexham was still in the Netherlands some ... years later when his religious motivation in fighting for the Dutch was further confirmed by his *A tongue combat lately happening between two English souldiers ...* (1623), which he was prompted to write after reading a pamphlet disparaging the policies of Elizabeth I and James I' (*Oxford DNB*).

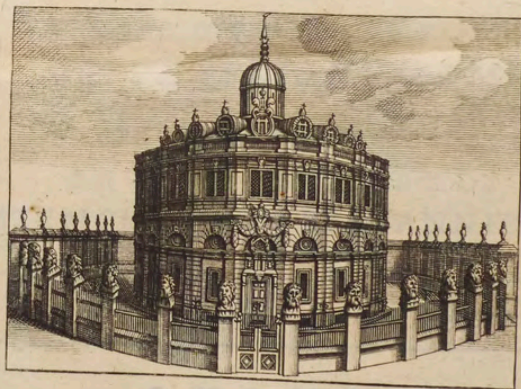
ESTC S117034; STC 13264.8.



INSTITUTIONES
GRAMMATICÆ
ANGLO-SAXONICÆ,
ET
MOESO-GOTHICÆ.

AUCTORE
GEORGIO HICKESIO
Ecclesiæ Anglicanæ Presbytero.

*Semper aut discere, aut docere, aut scribere dulce habui, Bed. Eccl. Hist.
p. 492. We rýmble sƿete 7 pinum ƿær. ƿ ic oððe leopnobe. oððe
læpbe. oððe ƿƿite. Regius Interpres.*



O X O N I Æ,
E THEATRO SHELDONIANO, 1689.
Typis Junianis,

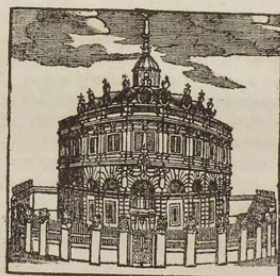
17. **HICKES, George, Runólfur JÓNSSON, and Edward BERNARD.**
Institutiones grammaticae Anglo-Saxonicae et Moeso-Gothicae ...
Grammatica Islandica Runolphi Jonae, Catalogus librorum
septentrionalium, accedit Eduardi Bernardi Etymologicon
Britannicum. *Oxford, University Press 'e theatro Sheldoniano ... typis
Junianis', 1689 [- 1688].*

Four parts in one vol., 4to, pp. [xxviii], 114, [2 (blank)], [4], 182, [2 (errata,
blank)], [34], [2 (blank)]; part-title to *Institutiones grammaticae* (bound before
general title) with copper-engraved Sheldonian device, part-title to
Grammatica Islandica (dated 1688) with woodcut Sheldonian device, printed
in Roman, italic, blackletter, Old English, and Gothic types; the occasional
light spot, but a very good copy; bound in contemporary calf, stained dark
brown, spine blind-ruled in compartments, edges speckled red; superficial
cracks to joins, corners a little bumped; twentieth-century gilt black wax seal
with initials 'LJ' to front pastedown. £1200

First edition of a foundational work in the modern study of ancient
Germanic languages and in the field of comparative linguistics,
comprising the first appearances of Hickes's monumental grammar of Old
English and Gothic and of Bernard's etymological dictionary,
accompanied by a survey of Old English manuscripts and by Jónsson's
Icelandic grammar.

RECENTISSIMA
ANTIQUISSIMÆ LINGUÆ
SEPTENTRIONALIS
INCUNABULA,
ID EST,
GRAMMATICÆ
ISLANDICÆ
RUDIMENTA.

PER
RUNOLPHUM JONAM
ISLANDUM.



OXONIÆ,
E THEATRO SHELDONIANO, An. Dom. 1688.

The work is a product of the revived interest in Old English language and literature following the redistribution and reappraisal of Old English manuscripts following their dispersal in the dissolution of the monasteries in England, which spurred also the study of related languages including Gothic and Old Norse. Preceded by William Somner's Old English dictionary of 1659, the *Institutiones* are the first work on the subject by the philologist and divine George Hickes (1642–1715) who, as a fellow of Lincoln College Oxford, met the preeminent Anglo-Saxonists of the day including Thomas Marshall (1621–1685, Rector of Lincoln from 1672), Edward Bernard (1638–1696), and Franciscus Junius (1591–1677).

Following Hickes's grammar is a catalogue of books in ancient Germanic languages, containing both a bibliography of printed texts in Old English and a survey of known manuscripts (including Junius's collection, bequeathed to the Bodleian), as well as catalogues of Gothic, Frankish, Frisian, Islandic, and Runic books and manuscripts. It is accompanied by Runólfur Jónsson's Icelandic grammar and dictionary, first published in Copenhagen in 1651, and by **the first appearance of Bernard's etymological dictionary, which compares English words with their cognates not only in Old English and Gothic but also Latin, Greek, a wide range of Romance and Slavic languages, Hungarian, Armenian, Turkish, Arabic, and Persian.**

The work uses a variety of typefaces to represent the different languages, including the 'Junian type', commissioned by Junius to imitate Carolingian minuscule with the addition of English characters. Junius bequeathed the type to the Sheldonian Theatre in 1677 along with sets of Gothic, Runic, Danish, and Icelandic type.

ESTC R8123; Wing H-1851.



EPITOME OF PYTHAGORAS

18. **HIEROCLES of Alexandria.** Ὑπομνημα εἰς τὰ τῶν Πυθαγορείων ἐπη
τὰ χρυσα ... commentarius in aurea Pythagoreorum carmina.
Joan. Curterio interprete ... London, J. R. [John Redmayne] for
J. Williams, and Henry Dickinson, Cambridge, 1673.

8vo, pp. [32], 433, [3], [64], 189, [1], 193–271, [1]; separate title-pages for
'Aurea Pythagoreorum Carmina. Latine conversa', 'Ἀστεία ... Facetiae', 'De
Providentia', and 'M. Casauboni, Isaaci filii, in Hieroclis Commentarium', each
dated 1673; some foxing to general title-page, else a very good copy in
contemporary calf, covers ruled in blind, edges rubbed, headcaps chipped.

£500

**London edition of the only complete work of Hierocles, his commentaries
on the *Golden Verses*, a valuable epitome of Pythagorean ethical teachings,
printed here in the original and in a Latin translation.** According to
tradition they were put into their present form by Lysis, one of the most
eminent of the Pythagoreans, and it is possible that he embodied in their
metrical form many of the actual sayings of his master.

The philosopher Hierocles of Alexandria, who flourished about the middle of
the fifth century AD, states in his commentary that the *Golden Verses* 'are not
the private opinion of any particular person, but the doctrine of the whole
sacred body of the Pythagoreans, and as it were the common voice of all their
assemblies. For this reason there was a law which enjoined each of them, every
morning when he rose, and every night at his going to bed, to have these Verses
read to him as the oracles of the Pythagorean doctrine'. The *Commentaries*
enjoyed a great reputation among Neoplatonists throughout the middle ages
and Renaissance, and there were numerous translations, including one into
English in 1657.

ESTC R16295; Wing H-1935.





ENDYMION



A POETIC ROMANCE
BY JOHN KEATS
WITH ENGRAVINGS BY
JOHN BUCKLAND-WRIGHT
PRINTED IN GREAT BRITAIN AT
THE GOLDEN COCKEREL PRESS

‘A THING OF BEAUTY IS A JOY FOR EVER’

19. **KEATS, John.** *Endymion. A Poetic Romance ...* with Engravings by John Buckland-Wright. [London,] *The Golden Cockerel Press*, [1947].

Folio, pp. 150, [2], with a frontispiece and 55 woodcut illustrations by Buckland-Wright, some full-page; a few leaves slightly foxed (as often with this work), else a very good copy in the publisher's quarter vellum and red boards, stamped gilt. £1750

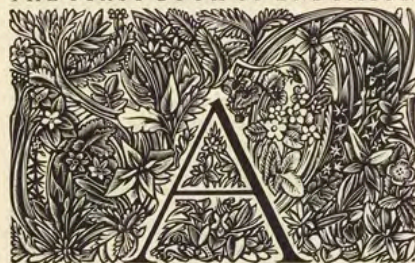
No. 200 of 500 copies of the Golden Cockerel *Endymion* (the first 100 specially bound in full vellum); also found in brown buckram rather than red as here.

Buckland-Wright's greatest work and one of the most important Golden Cockerel publications, it was begun in 1943 but not completed until late 1947.

Franklin, p. 229.

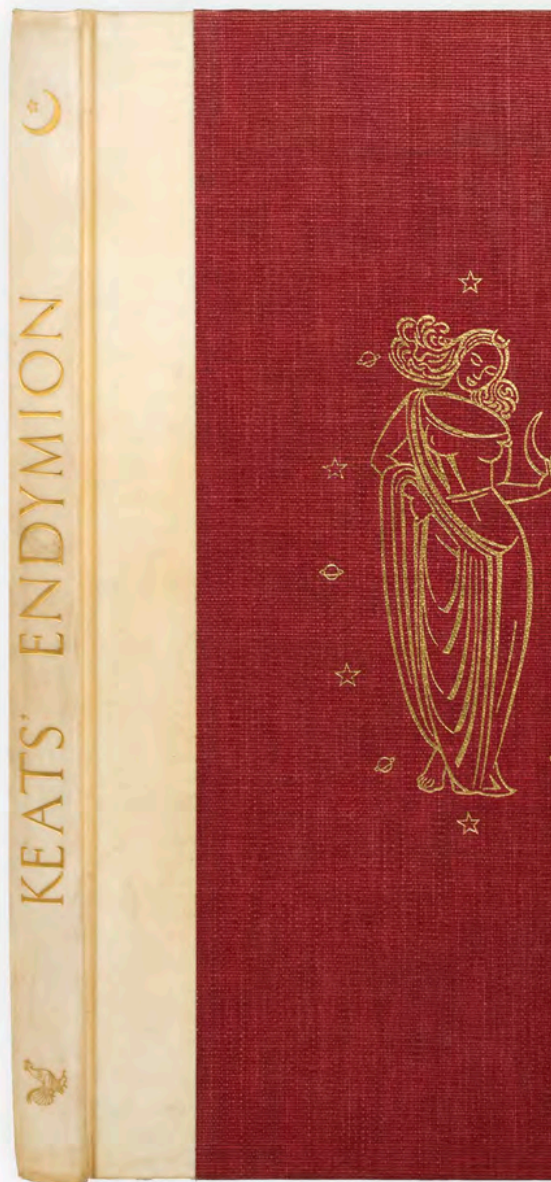


THE FIRST BOOK OF ENDYMION



THING OF BEAUTY
IS A JOY FOR EVER :

ITS LOVELINESS increases ; it WILL NEVER
Pass into NOTHINGNESS ; but still will KEEP
A BOWER QUIET FOR US, AND A SLEEP
Full of sweet dreams, & health, & quiet breathing.
Therefore, on every morrow, are we wreathing
A flowery band to bind us to the earth,
Spite of despondence, of the inhuman dearth
Of noble natures, of the gloomy days,
Of all the unhealthy and o'er darkened ways
Made for our searching : yes, in spite of all,
Some shape of beauty moves away the pall
From our dark spirits. Such the sun, the moon,
Trees old, and young, sprouting a shady boon
For simple sheep ; and such are daffodils
With the green world they live in ; and clear rills
That for themselves a cooling covert make
'Gainst the hot season ; the mid forest brake,
Rich with a sprinkling of fair musk-rose blooms :
And such too is the grandeur of the dooms





FROM AMPHITHEATRES TO PROPER PRONUNCIATION

20. **LIPSIUS, Justus.** De amphitheatro liber. In quo forma ipsa loci expressa, et ratio spectandi. Cum aeneis figuris. *Antwerp [i.e. Leiden], Christophe Plantin, 1585.*

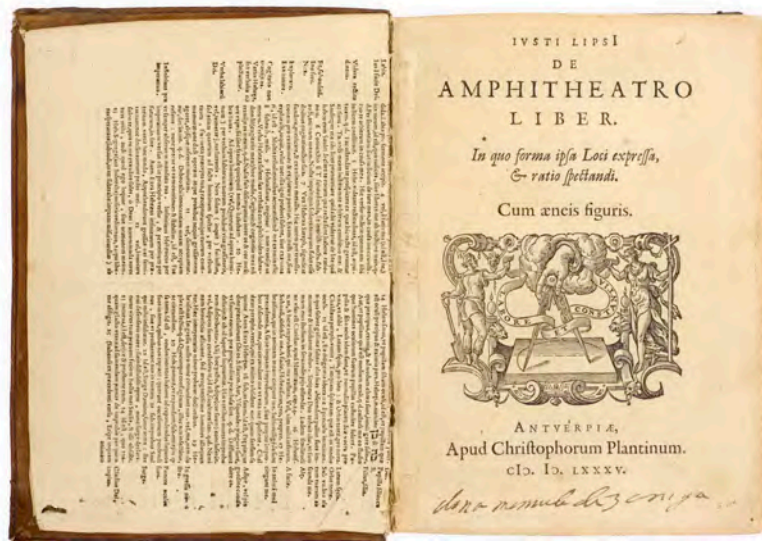
[bound with:]

—. De recta pronuntiatione Latinae linguae dialogus: ad v. illustrem Philippum Sidneium, equitem. *Leiden, ex officina Plantiniana apud Franciscum Raphelengium, 1586.*

Two works in one vol., 4to, pp. 105, [3], the second part 'De amphitheatris quae extra Romam libellus' with own divisional title-page, with 4 folding engraved plates (some tears without loss to edges of first 2) and 4 in-text engravings; pp. [4 (without the 4-pp. dedication to Sidney, *see below*)], 113, [8], [3 (blank)]; woodcut device to title-pages, woodcut initials; a little worming to gutter of pp. 83–95 of first work, occasional toning and light foxing; very good in contemporary sheep, covers ruled in blind to a panel design with gilt cornerpieces and central gilt Jesuit device, three raised bands to spine, endpapers from a sixteenth-century edition of the Psalms in Latin with scholia; small losses to spine, corners worn, some marks and abrasions to covers, a little worming to front endpapers; near contemporary inscription at foot of title 'dona Manuela de Zuniga'.

£950

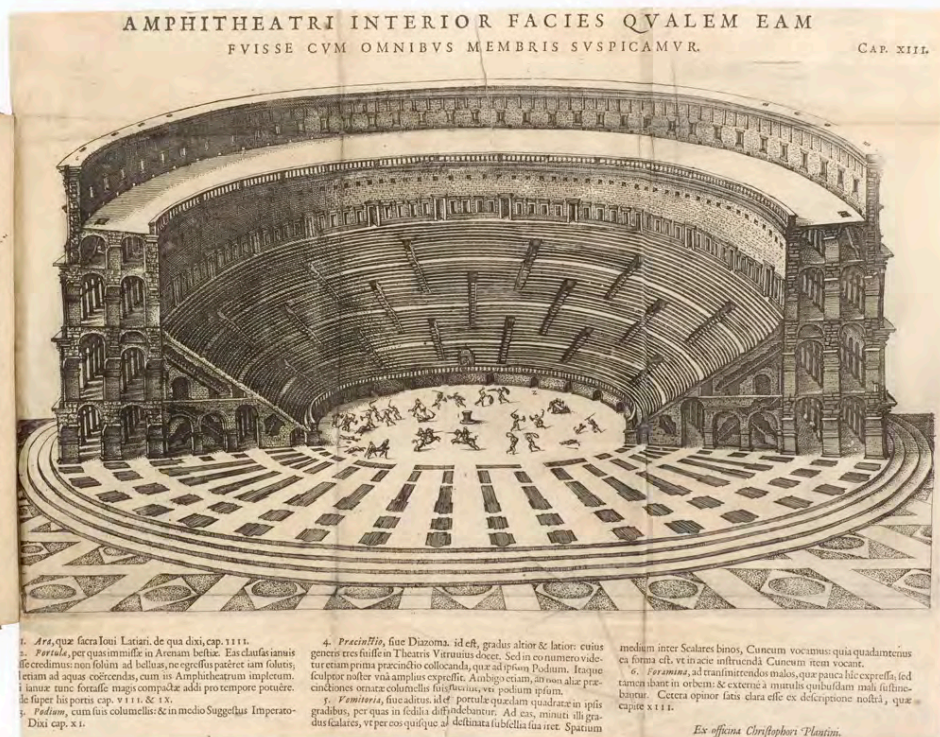
Two works by the great Flemish humanist and philologist Justus Lipsius (1547–1606), on amphitheatres and on Latin pronunciation.

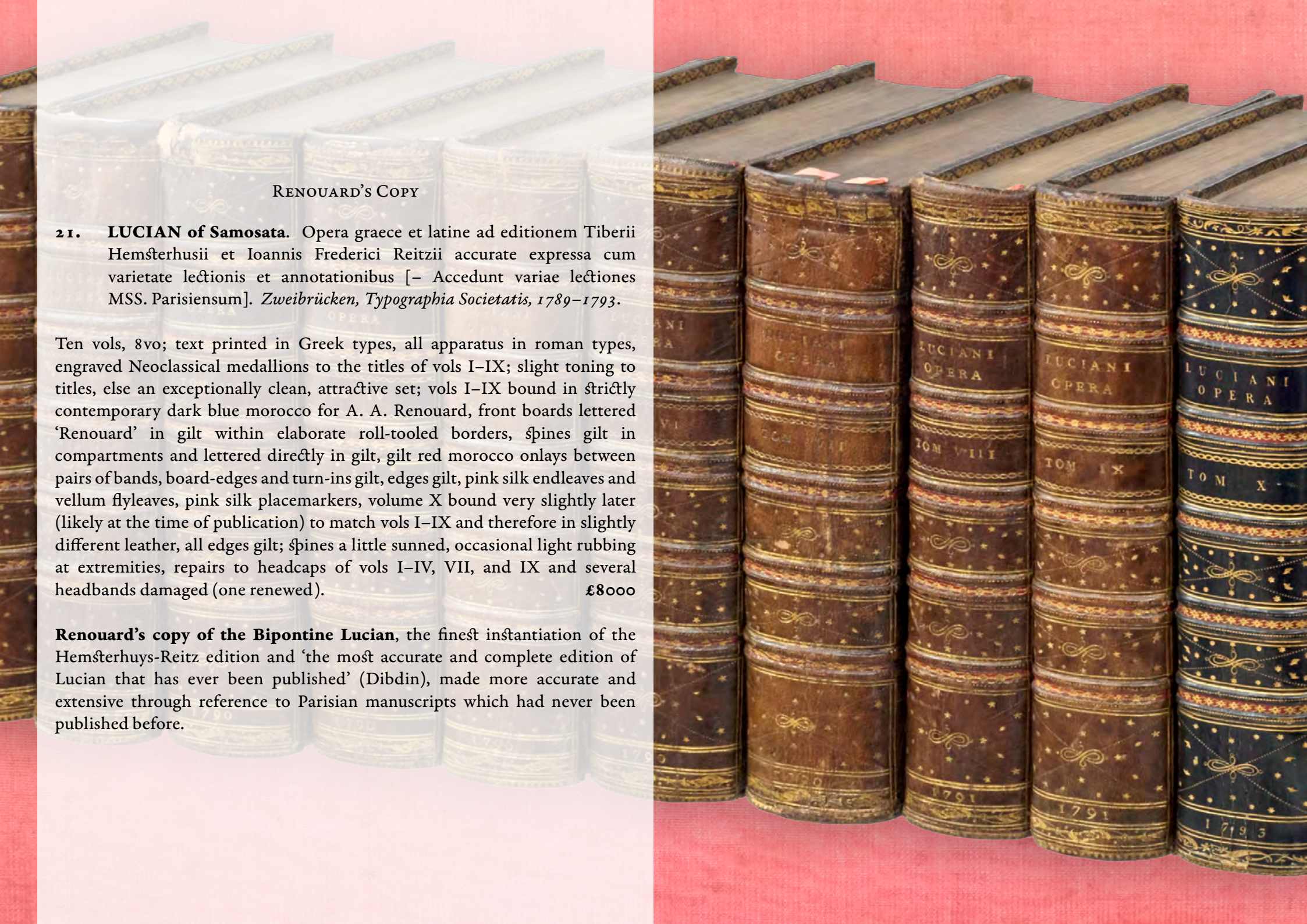


First published at Leiden in 1584, the *De amphitheatro liber* is in two parts, the first dealing with the Colosseum, and the second with the amphitheatres at Verona, Pula (Croatia), Nîmes, and Doué-la-Fontaine. All are illustrated in the accompanying engravings; the second plate offers a cutaway interior view of the reconstructed Colosseum, the arena filled with gladiators in action. In the preface to the reader, Lipsius lets it be known that he composed the work in only twelve days between more serious enterprises.

The *De recta pronuntiatione*, here in the first edition, is based on dialogues between Lipsius and the noted French humanist Marc-Antoine Muret (1526–1585) and discusses the corruption of proper Latin pronunciation in the far reaches of the Roman empire; the pronunciation of vowels, diphthongs, and consonants; and accents. Part of the edition has, as here, the Leiden imprint, and part Plantin's Antwerp imprint. The dedication of the work to the English poet and courtier Sir Philip Sidney (1554–1586), who would die a matter of months later fighting for the Protestant cause in the Catholic Spanish Netherlands, was controversial. Plantin himself is recorded as removing the dedication, and indeed the title-page, from a copy sent to a correspondent, and the dedication was never present in our copy.

I: Adams L767; USTC 429051; Voet 1532B. II: Adams L784; USTC 429104; Voet 1553.





RENOUARD'S COPY

21. **LUCIAN of Samosata.** Opera graece et latine ad editionem Tiberii Hemsterhusii et Ioannis Frederici Reitzii accurate expressa cum varietate lectionis et annotationibus [– Accedunt variae lectiones MSS. Parisiensum]. *Zweibrücken, Typographia Societatis, 1789–1793.*

Ten vols, 8vo; text printed in Greek types, all apparatus in roman types, engraved Neoclassical medallions to the titles of vols I–IX; slight toning to titles, else an exceptionally clean, attractive set; vols I–IX bound in strictly contemporary dark blue morocco for A. A. Renouard, front boards lettered 'Renouard' in gilt within elaborate roll-tooled borders, spines gilt in compartments and lettered directly in gilt, gilt red morocco onlays between pairs of bands, board-edges and turn-ins gilt, edges gilt, pink silk endleaves and vellum flyleaves, pink silk placemarkers, volume X bound very slightly later (likely at the time of publication) to match vols I–IX and therefore in slightly different leather, all edges gilt; spines a little sunned, occasional light rubbing at extremities, repairs to headcaps of vols I–IV, VII, and IX and several headbands damaged (one renewed).

£8000

Renouard's copy of the Bipontine Lucian, the finest instantiation of the Hemsterhuys-Reitz edition and 'the most accurate and complete edition of Lucian that has ever been published' (Dibdin), made more accurate and extensive through reference to Parisian manuscripts which had never been published before.

ΛΟΥΚΙΑΝΟΣ
LUCIANI SAMOSATENSIS
OPERA
GRAECE ET LATINE
AD EDITIONEM
TIBERII HEMSTERHUSII ET IOANNIS FREDERICI REITZII
ACCURATE EXPRESSA
CUM VARIETATE LECTIONIS ET ANNOTATIONIBUS



STUDIIS SOCIETATIS BIPONTINAE

BIPONTI
EX TYPOGRAPHIA SOCIETATIS
C1810CCLXXXIX

(Zweibrücken)

Bipontium was the Latin name of Zweibrücken (or 'Deux Ponts'), in the Rhineland-Palatinate. There in 1779 a society of editors and scholars led by Friedrich Christian Exter and Georg Christian Crollius began a series of publications which soon acquired renown as fine, correct, and endowed with generous apparatus.

A prodigiously inventive writer and a sceptical, powerful master of mockery, Lucian was immensely popular in antiquity and met with renewed popularity in the Renaissance through to the Enlightenment when his work – in Greek and then in vernaculars – began to be studied widely. He appears to have invented the genre of the comic dialogue; his satire *A True Story* is sometimes regarded as the earliest known work of science fiction, whilst his dialogue *Lover of Lies*, a critique of belief in the supernatural, is the oldest known version of the *Sorcerer's Apprentice*. Read by early-modern writers Europe-wide, his work exerted a profound influence on Erasmus, Thomas More (his *Utopia* in particular), Shakespeare (*Timon of Athens*), Voltaire, Rabelais, and Swift (*Gulliver's Travels*).

Brunet III, col. 1208; Brunet, *Supplément de Géographie*, p. 187; Graesse IV, 278 ('Exacte réimpression de l'édition de Reitz (1746), mais accompagnée d'un Index à la place d'un lexique et avec des variantes tirées des Mss. de Paris par Belin de Ballu'); Quérard V, 389; Renouard, *Catalogue des livres de fonds*, 466.

. II. Deinde a v.
n Natura dedicat
itur, laudat; ab
itur, & hujus &
reponit. III. Tum
ad v. 265. ex Ni-
tri posse. IV. a v.
orpora, quæ licet
iunt concipi, & e
rpusculis a v. 330.
patium: & VI. a
ter Corpus & Ina-
Pondus, Calor,
iuncta vel Eventa,
Inanis. VII. Do-
a esse perfecte soli-
ilia esse, Minima
poteß) & aterna.
utur Heraclitum,
iam, aut Terram
ut. IX. Tum a v.
strat res non com-
v. 829. ad v. 919.
919. ad v. 1050.
itum, Corpuscula
minis comprehendi
o. derider illos qui
perfo, quo Gravia
nte sua sursum fe-



T I T I
LUCRETII CARİ
DE RERUM NATURA
LIBER PRIMUS.



ENEADUM genetrix, homi-
num divumque voluptas,
Alma Venus, cæli subter laben-
tia signa
Quæ mare navigerum, quæ terras
frugiferenteis
Concelebras; per te quoniam ge-
nus omne animantum
Concipitur, visitque exortum lumina solis: 5
Te, dea, te fugiunt venti, te nubila cæli,
Adventumque tuum: tibi suaveis dædala tellus
Summittit flores, tibi rident æquora ponti,
Placatumque nitet diffuso lumine cælum.
Nam simul ac species patefacta est verna dici, 10
Et referata viget genitabilis aura Favoni;
Aëriæ primum volucres te, diva, tuumque
Significant initum percussæ corda tua vi.
Inde feræ pecudes persultant pabula læta,
Et rapidos tranant amneis; ita capta lepore, 15
A 2 Ille-

22. **LUCRETIIUS.** Titi Lucretii Cari de rerum natura libri VI. Ad optimorum exemplarium veritatem exacti. Quæ præterea in hac Patavina editione accesserint, epistolæ subsequentis postremæ paginae declarant. *Padua, Giuseppe Comino [for Volpi], 2 January 1721.*

8vo, pp. xl, 427, [3 (colophon, catalogue)], [2 (blank)]; with copper-engraved vignette to title, woodcut initials and head- and tailpieces, woodcut armorial Volpi device to colophons (one dated 1720); lower blank margin of title excised, some occasional very light spotting and staining, but a very good, fresh copy; in contemporary Italian vellum over boards, spine lettered directly in gilt, edges speckled red and green. £450

First Volpi-Comino edition of Lucretius's famous materialist and Epicurean poem, the most notable Italian edition of the eighteenth century. The present work is the product of the long-running and fruitful collaboration between the printer Giuseppe Comino and the scholars Giovanni Antonio Volpi (1686–1766), professor of philosophy and later of Classics at Padua, and his brother Gaetano. Despite its fame, the Volpi-Comino edition is in fact very closely copied from Thomas Creech's (Oxford, 1695), even reprinting much of his and Tonson's prefaces.

Bound at the end is a two-page catalogue of Volpi-Comino editions, often absent, listing available books published between 1717 and 1721.

Guido Milanese, 'Italian commentaries on Lucretius' in *Classical Commentaries: Explorations in a scholarly genre* (ed. Kraus & Stray, 2015), pp. 195–215 ('the only interesting book produced in Italy in this field [in the eighteenth century]').

LATIN COMPOSITIONS OF AN ETON BOY

23. [ORDE, John Powlett.] A collection of 111 original compositions in Latin (and occasionally Greek) verse and prose. *Eton, 1818–1820.*

111 manuscript compositions, mostly pen on paper, each written on a single quarto leaf or bifolium, then folded into a tall thin packet, most docketed with an English title and a date, tied into nine bundles. £1750*

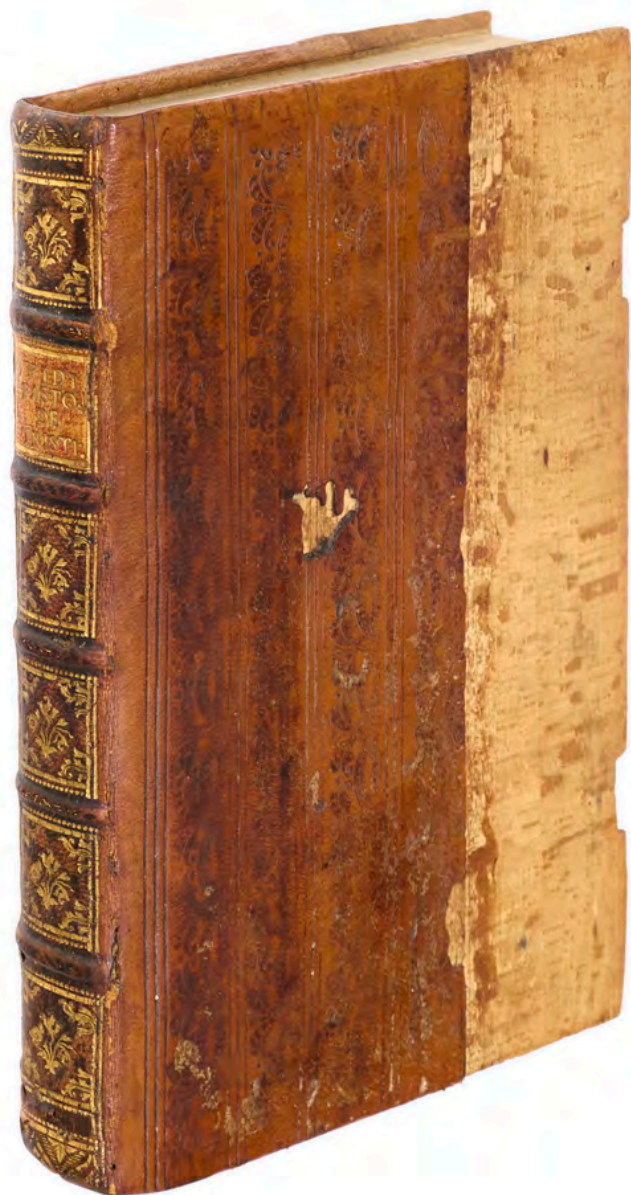


A delightful insight into classical education at Eton, where until the mid-nineteenth century Greek and Latin were the only official classroom subjects, and Latin composition was considered a key accomplishment. Subjects covered here include ‘The Pigeon’ (5 May 1818), ‘Instruction’ (21 July 1818), ‘Surviving the fall of one’s country’, ‘Fire’, ‘Against Wealth’ (17 September 1818), ‘Devil on two Sticks’ (15 October 1818), ‘Female Eloquence’ (13 and 14 July 1820), ‘Whale fishery; (17 June 1819), and the surely controversial ‘Death of the King’ (2 February 1820). Some subjects recur several times and many are headed by a ‘theme’ taken from a classical source, say for ‘Captivity’, ‘Grais servitum matribus ibo’ from the *Aeneid*.

The best such compositions at Eton were submitted to the Head Master and caches kept by both boys and tutors survive in the Eton College archives; the present collection is delightful in preserving the draft compositions, often heavily revised, rather than the finished articles.

Son of the admiral Sir John Orde, first Baronet, of Morpeth, Northumberland, a former governor of Dominica, John Powlett Orde (1803–1878), studied at Eton before progressing to Christ Church, Oxford, in 1821. After his marriage in 1826 to Eliza Woollery Campbell (d. 1829) he built a country house at Kilmory, Argyllshire.

Provenance: the family papers of the Orde, later Campbell-Orde baronets, of Morpeth, Northumberland, and Kilmory House, Argyllshire, Scotland; sold as part of lot 16, Bonhams, Fine Books, Manuscripts, 4 December, 2019.



A VERY LATE MEDIEVAL BINDING

24. **OVID; [Philipp GUNDEL, editor].** *Fastorum libri sex diligentissime recogniti. Addito calendario Romano venerandae vetustatis, nunquam antea impresso.* [(Colophon:) *Vienna, Hieronymus Vietor and Johann Singriener for Leonhard Alantsee, 3 October 1513.*]

[Bound with:]

—. *De tristibus libri quinque denuo revisi.* [(Colophon:) *Vienna, Hieronymus Vietor and Johann Singriener for Leonhard & Lukas Alantsee, 22 October 1513.*]

Two works in one vol., 4to, *Fasti*: pp. [xvi], 167, [1 (blank)], *Tristia*: pp. [120] (of 128); *Fasti*: a⁸, ²a-k^{8/8/8/4/4}, l⁸, m⁴, n⁸, *Tristia*: A-H^{8/6}, I⁸, bound without C3-6; woodcut initials, full-page armorial woodcut to I8^v; stains to pp. [x-xi] and occasional light marks elsewhere, paperflaw to upper margins of l4 and l6, very small wormhole to upper margin of first 4 leaves, but generally bright, clean copies; bound in late seventeenth- or eighteenth-century sheep-backed bevelled wooden boards, sides two-thirds covered and roll-tooled in blind, spine gilt in compartments with gilt red morocco lettering-piece, recesses to fore-edge for clasps, endbands woven in blue and white; slight worming to leather, very small chip to tailcap; early ink marginal and interlinear annotations and reading marks to approx. 27 pp., modern booklabel to front pastedown.

£3500

First and only editions, very rare, of two post-incunable Ovid recensions by Philipp Gundel, curiously bound in a strikingly archaic likely eighteenth-century binding.

PVBLII OVIDII NASONIS

Fastorum libri Sex

diligentissime

recogniti.

Addito Calendario Romano

uenerandæ uetustatis,

nunquam antea

impresso.

Ad Lectorem.

Digestos Latium dies per annum,

Causas & sacra, syderumue quærens

Quo quodq; exoritur caditq; tempus.

Hos cultos lege quisquis es libellos.

The 1513 *Fasti* and *Tristia* are among the earliest works of the young Philipp Gundel (1493–1567), subsequently Professor of Poetry and Rhetoric at Vienna from 1518, of Law at Krakow from 1521, and later a Minister at the Austrian court. Alongside an *Ars amatoria* edited by Joachim Vadian and a *De Ponto* by Ludwig Restio, and a *Heroides* by Sebastian Winderl, the Gundel editions form an ambitious project to print Ovid's works, newly edited by humanist scholars at the University of Vienna and published across 1512 and 1513 by the brothers Leonhard and Lukas Alantsee (d. 1518 and 1523). Probably born in Augsburg, the Alantsees established themselves as the leading booksellers in Vienna, notable for engaging not only local printers (as here) but also printers as far afield as Basel, Nuremburg, Strasbourg, and Venice.

The binding of the present copies, with thick wooden boards bevelled on the inside and partially covered with leather, simply roll-tooled in blind, shows a striking consistency with the bindings of the fifteenth and early sixteenth centuries; the tooling of the spine, however – alongside the five thin sewing supports with a long tail, the plough-cut edges, the endpaper construction, and the pronounced rounding – reveal it to be a binding of the late seventeenth or eighteenth century. This is likely evidence of a remarkable continuity of binding practices within monastic libraries, tempered by stylistic influences from the secular world.

OCLC records one copy of the *Fasti* in North America, at Yale, and none of the *Tristia*; no copy of either work traced in the UK.

USTC 688827 and 2215725; VD16 O-1607 (Berlin, Budapest, Freiburg, and Vienna) and O-1689 (Berlin only); Denis 95 (*Fasti* only); Graesse, *Trésor* V, pp. 78-79; see also Denis, *Wiens Buchdruckergeschichte bis 1560*, pp. xix-xxii. Not in Adams; not in Brunet; not in Dibdin, *Introduction*; *Tristia* not in Denis.

use the Form in the said Book
ck Prayer, and administration
and none other.

by the Book of Articles of Re-
by the Arch-Bishops and Bi-
inces, and the whole Clergy
holden at *London* in the year
One thousand five hundred
d that I acknowledge all and
therein contained, being in
thirty, besides the Ratification,
the Word of God.

ath of Allegiance.

ly Promise and Swear, That
ul, and bear true Allegiance
g George.

So help me God, &c.

ath of Supremacy.

, That I do from my Heart
and Abjure, as Impious and
nable Doctrine and Position,
mmunicated or Deprived by the
ity of the See of Rome, may
bered by their Subjects, or any

e, That no Foreign Prince,
tate or Potentate, hath, or
Jurisdiction, Power, Superio-
or Authority Ecclesiastical or
s Realm.

So help me God, &c.

The

The Oath at the Matriculation of a Scholar.

TU fidem dabis ad Observandum omnia Sta-
tuta, Privilegia, & Consuetudines hujus
Universitatis *Oxon.* Ita Deus te adjuvet, tactis
Sacro-Sanctis Christi Evangeliiis.

*The Oath at the Matriculation of a Pri-
viledged Person.*

YOU shall Swear to observe all Statutes,
Privileges and Customs of this University:
So help you God.

You shall farther swear that you will never
sue in any Cause of yours before the Mayor and
Bayliffs of this Town; nor answer before them
as your Judge, so long as you continue to enjoy
the Privileges of this University.

P R Æ S E N T A N D I.

*Intra triduum antequam Præsententur le-
gere, vel, alio legente, audire tenentur;*

Art.	{ Bac. }	Sect. { 1 }	a Pag. { 16 }	ad { 24 }
	{ Inc. }	{ 2 }	{ 24 }	{ 40 }
Mus.	{ Bac. }	Sect. 3. Art. { 1, 2 }	Pag. { 3, 4 }	{ 40 }
	{ Inc. }			{ 41 }
Juris	{ Bac. }	Sect. 4. A. { 1, 2 }	P. { 42, 43 }	
Civ.	{ Inc. }		{ 3, 4 }	{ 43, 44 }
Medic.	{ Bac. }	Sect. 5. A. { 1, 2 }	P. { 44, 45 }	
	{ Inc. }		{ 3, 4 }	{ 45, 46 }
Theol.	{ Bac. }	Sect. 6. A. { 1, 2 }	P. { 46, 47 }	
	{ Inc. }		{ 3, 4 }	{ 48 }
Univerfi		Sect. 7. P. 49, 50.		

Errat. P. 93. lege, vid. Tit. IX. Sect. IX. Sect. 7.

BANNING BROTHELS, BRAWLS, AND BROKEN WINDOWS

25. [OXFORD.] Parecbolae sive excerpta e corpore statutorum
Universitatis Oxoniensis. Accedunt articuli religionis XXXIX in
Ecclesia Anglicana recepti nec non juramenta fidelitatis et suprematus.
In usum juventutis academicae. *Oxford, 'e theatro Sheldoniano', 1740.*

8vo, pp. [24], viii, 232; woodcut of Sheldonian Theatre to title; closed tear
(without loss) to 2B3, printed slip pasted over original text on p. 229; overall
very good in contemporary sheep; upper joint split but holding firm, some
wear to extremities and a little rubbing to boards; 'E lib: Tho: Wills ex Aula
Mag: Oxford' inscribed in ink at head of title.

£175

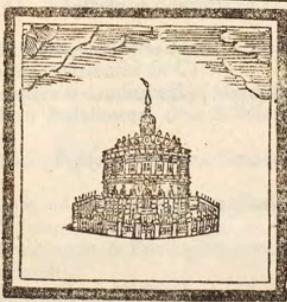
**Later edition of this essential student guide to the University of Oxford's
statutes, this copy formerly in the possession of the charismatic Cornish
dissenting preacher Thomas Wills (1740-1802) when a student at
Magdalen Hall.**

First published in 1670, and regularly reissued thereafter, the *Parecbolae* covers,
inter alia, matriculation, scholarships, lecturers, examinations for BA, MA, and
in music, civil law, medicine, and theology, as well as graduation, university
governance, office holders (including the University's printers), and the rules of
the Bodleian library. It details numerous prohibitions to keep students on the
straight and narrow: against leggings and long hair; against visiting the city's
brothels, pubs, and tobacco shops; and against gambling, hunting, playing
football, breaking windows, getting into fights, and keeping weapons.

Ed. Lib. Tho. Wills
PAR ECBOLÆ
Ex Aula SIVE *Mag. Oxford*
EXCERPTA
è Corpore Statutorum
UNIVERSITATIS OXONIENSIS.

Accedunt
Articuli Religionis XXXIX.
In ECCLESIA ANGLICANA recepti:
NEC NON
JURAMENTA
FIDELITATIS & SUPREMATUS.

In Usum Juventutis Academice.

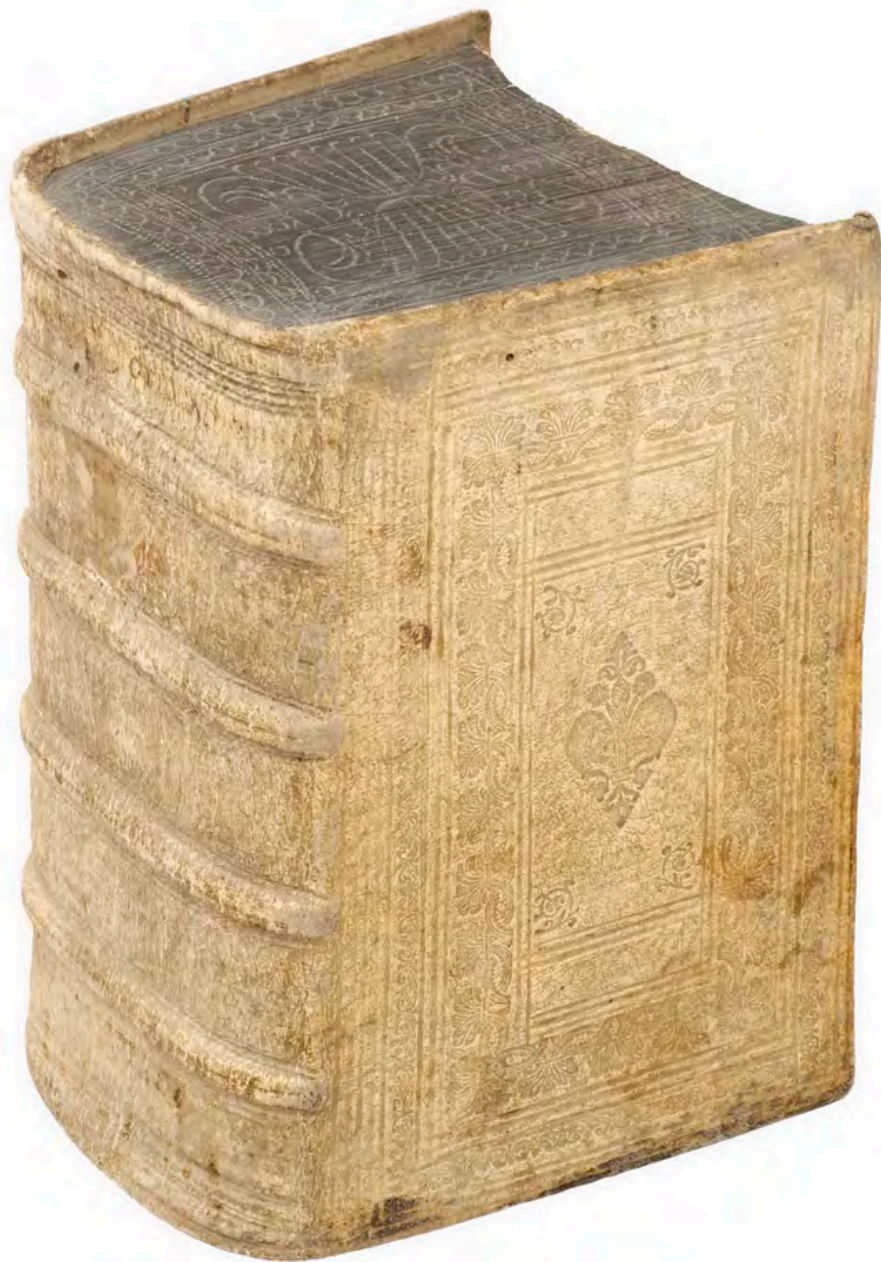


OXONIÆ,
E THEATRO SHELDONIANO MDCCXL.

Provenance:

From the library of the Countess of Huntingdon's chaplain, Thomas Wills, with his ownership inscription to the title. Wills studied at Magdalen Hall between 1757 and 1760. In 1772 he met the religious leader Selina Hastings, Countess of Huntingdon, marrying her favourite niece, preaching at the evangelical churches of her Connexion, and becoming her chaplain. 'A large man with a deep voice and a majestic style, he excelled in outdoor preaching' (ODNB). The chapel at Spa Fields, despite its capacity of seven thousand, became too small to hold the crowds that came to hear him: 'people packed the aisles, crowded the pulpit, and spilled onto the road' (*ibid.*). Though Wills later fell out with the Countess, he draped his pulpit in black for an entire month after her death.

ESTC T58687.



ACORNS ON EDGES

- 26. PLINY *the Elder*.** *Historiae mundi libri XXXVII, cum castigationibus et adnotationibus doctiss. & variis praeterea lectionibus ex mss. compluribus ad oram paginarum accurate indicatis, ex novissima & laboriosissima editione Jacobi Dalechampii ... cum indice duplici, utroque locupletissimo ... Frankfurt, Claude de Marne and heirs of Jean Aubry, 1608.*

8vo, pp. [xvi], 1688, [188], [2 (blank, device)], [2 (blank)]; woodcut devices to title and final leaf, woodcut diagram to p. 79, woodcut and factotum initials, typographic headpieces; foxed throughout, a few corners creased, abrasion to title causing a small hole through device, but a very good copy; bound in contemporary pigskin, roll-tooled in blind to a panel design with large central fleuron tool, edges stained blue and elaborately gauffered; a little rubbed with a few inconsequential stains; contemporary ink ownership inscriptions to title-page (one neatly excised at an early date), occasional early ink underlining and corrections, eighteenth-century ink note in French and Latin to title verso.

£1400

First Frankfurt edition of Pliny's *Natural History*, here bound as an enormous single volume with strikingly decorated edges featuring acorns and scrolls.



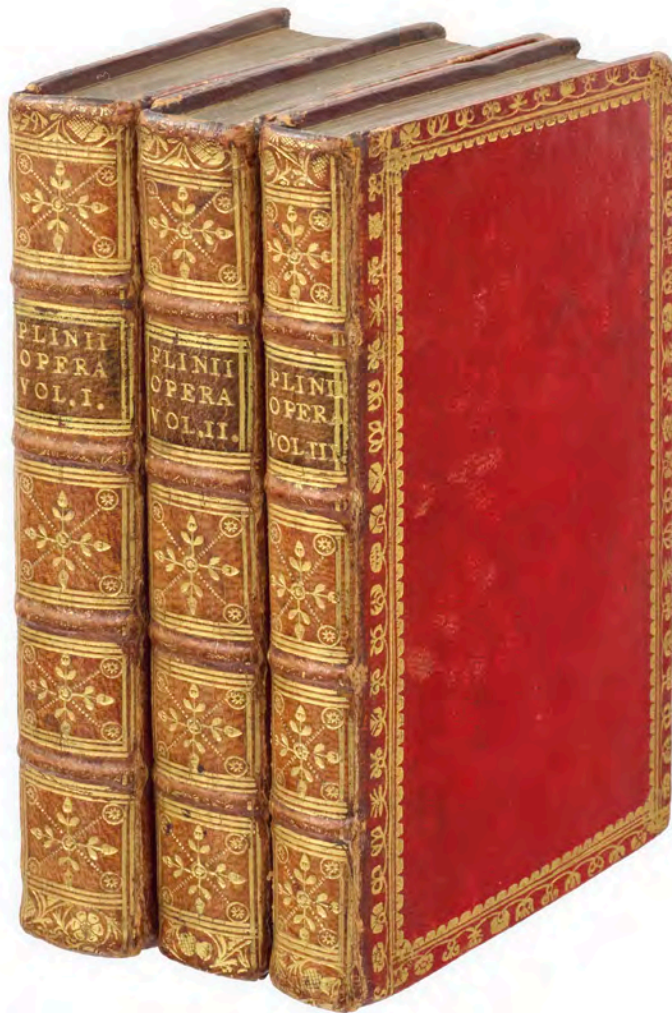
‘Pliny was a man of extraordinary industry and thirst for knowledge. He slept little, had books constantly read to him, and took an immense quantity of notes... His greatest surviving achievement is the *Natural History*, dedicated to Titus in 77 and published posthumously. Pliny tells us in the preface that it consists of 20,000 important facts obtained from 100 authors, but the real total of both is much higher’ (*Oxford Companion to Classical Literature*). The thirty-seven books encompass the physics of the universe; the geography and ethnology of Europe, Asia, and Africa; human physiology; zoology; botany; medicine; metals and stones; and the history of art. ‘It contains much that is interesting and entertaining, and much unique information about the art, science, and civilisation of the author’s day’ (*ibid.*).

An extensive inscription to the title verso in French adds Guy Patin’s praise for the book (‘Pliny’s *History* is one of the most beautiful books in the world, which is why it is known as the pauper’s library. If one adds Aristotle, the library becomes almost complete. If one adds Plutarch and Seneca, a whole family of good books is there: father, mother, eldest child and cadet’, *trans.*) before switching to Latin to note Wagenseil’s objection to the absence of sacred texts on the list.

The monumental breadth of Pliny’s work – here presented as a single volume of almost two thousand pages – affords unusually large surfaces on the edges of the bookblock, which the binder has decorated with an elaborate pattern gauffered with points, featuring small acorns and a rosette among large shell-like scrolls.

USTC 2001727; VD17 I:047311F.

PLINY FOR THE POCKET



27. **PLINY the Younger.** Caii Plinii Caecilii Secundi Opera quae supersunt; omnia. Ad fidem optimarum editionum diligenter expressa ... *Glasgow, Robert and Andrew Foulis, 1751.*

Three vols, 12mo, pp. [iv], 275, [1]; [iv], 277–501, [1]; [iv], [503]–633, [25], with general title-pages in vols I and II (*see below*), a divisional title in each volume, and two leaves of publishers' advertisements at the end of volume III; a fine copy in contemporary red morocco, covers gilt with a border of gilt rolls and rules, spine gilt in five compartments, brown morocco labels; armorial bookplates of John Peachey, dated 1782, nineteenth-century booklabel of Westdean Library. **£850**

A handsome Foulis Press pocket Pliny. The first two volumes comprise the ten books of Pliny's *Epistulae* (particularly important for their description of the eruption of Vesuvius), the third his Panegyric to Trajan: 'clearly it was intended that sections Z to the end should comprise a third volume, but no copy has been seen with a separately-bound Vol. III, nor one with a Vol. III title-page' (Gaskell). *Pace* Gaskell, apart from ours, there is another copy bound in three volumes at the Bodleian, albeit without the advertisement leaves found here.

Provenance:

1. John Peachey, second Baron Selsey (1749–1816), armorial bookplate; by descent to:
2. His son, Henry John Peachey, third Baron, with Westdean Library label.

ESTC T190303; Gaskell 208.



CONCEALED FORE-EDGE PAINTING
FOR HORATIO WALPOLE

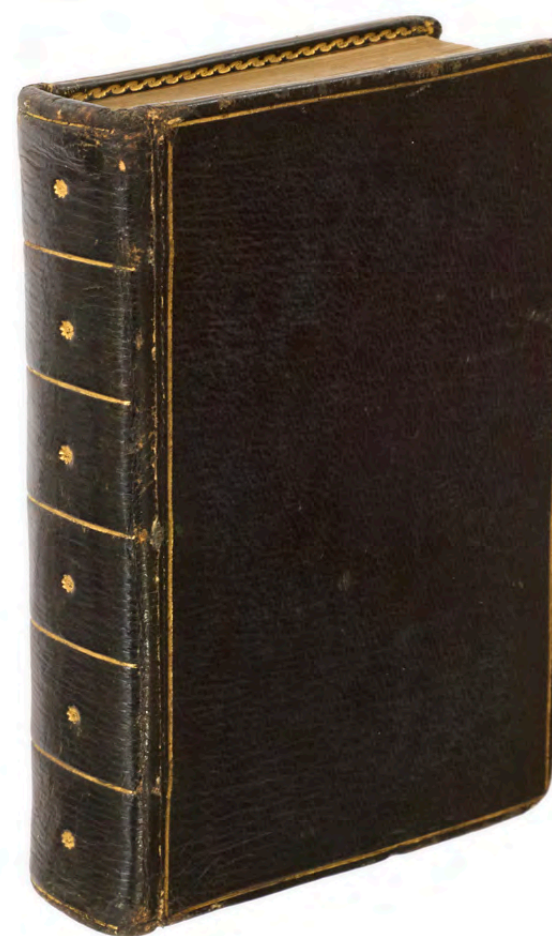
28. [PSALMS; Basil WOODD, *editor*.] The Psalms of David, and other Portions of the Sacred Scriptures, selected from various Authors, adapted to the Service of the Church of England ... the third Edition. *London, Watts & Bridgewaters, Rivingtons, and Matthews, 1800.*

12mo in 6s, pp. [2], [v]-viii, [4], 410, xiv; a very good copy, bound in contemporary blue straight-grained morocco, spine gilt-ruled in compartments with miniature gilt rosette in each, **edges gilt with concealed ink-and-wash drawing in 6 colours of the arms of Walpole to fore-edge**, marbled endpapers; very slightly rubbed, corners minimally bumped; contemporary ink inscriptions erased from title, contemporary ink inscription 'Horatio, Lord Walpole, of Wolterton Norfolk.' along fore-edge of rear flyleaf, old shelflabel (completed '178' in manuscript) and typescript description to front pastedown.

£2000

A pocket-sized Psalm- and prayerbook with a hidden heraldic fore-edge painting for Horatio Walpole, later first Earl of Orford.

Although dating from the height of concealed fore-edge paintings' Edwards-influenced fashionability, the present example belongs to the older and rarer tradition of heraldic fore-edges as a mark of ownership, rather than picturesque or Romantic scenes. Unlike later examples, it is executed in pen, ink, and coloured wash, and is visible with only a slight fanning of the edges, allowing the reader to see the arms – and therefore recognise the book's owner – whenever it is opened.



The arms and corresponding inscription belong to Horatio Walpole (1723–1809), Baron Walpole of Walterton (from 1757) and Walpole of Walpole (from 1797), before his creation as Earl of Orford in 1806. His own career in politics is perhaps overshadowed by his uncle Robert Walpole (1676–1745), the first Prime Minister, his first cousin Horace Walpole (1717–1797), the antiquarian, politician, and author of *The Castle of Otranto*, and his godson and namesake Horatio, Lord Nelson (1758–1805).

ESTC T123763, recording only two copies, at the British Library and the Rylands.

LE
DEVIN
DU VILLAGE,
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.

ENLIGHTENED SILENT COMEDY

29. [ROUSSEAU, Jean-Jacques.] Le Devin du village, intermede, représenté devant Sa Majesté a 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.

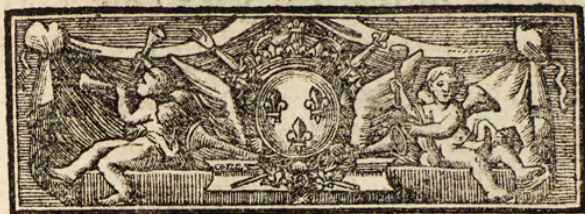
[and before:]

[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 DEVIN
DU VILLAGE,
INTERMEDE.



*Le théâtre représente un hameau : on voit, dans
un des côtés, la maison du DEVIN.*

SCÈNE PREMIÈRE.

COLETTE, seule, solupirant & s'effuyant les
yeux de son tablier.

J'AI perdu tout mon bonheur ;
J'ai perdu mon serviteur ;
Colin me délaisse.

A iij

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 (Institut Voltaire and Harvard). Library Hub finds a possible copy, defective, at the Bodleian.



30. **SALLUST.** *Caii Sallustii Crispi quae extant.* London, James Tonson and John Watts, 1713.

12mo, pp. [xiv], 179, [11], with an engraved frontispiece medallion portrait by Van der Gucht; woodcut vignette to title-page, woodcut royal coat of arms to privilege leaf, woodcut headpieces and initials; title-page printed in red and black; a fine copy in contemporary red morocco, covers gilt with a border of three fillets, central floriate lozenge, spine elaborately gilt in compartments, gilt edges, front joint rubbed; armorial bookplate of William Clavering-Cowper, Earl Cowper (1709–1764). £300

First Maittaire edition. The French-born classical scholar Michel Maittaire (1668–1741) studied at Westminster, and then under Robert South at Christ Church, Oxford. He is best known for his *Annales Typographici* and the series of duodecimo classics that he published with Tonson and Watts from 1713 to 1719. The year 1713 alone saw the publication of his editions of Paterculus, Justinus, Lucretius, Phaedrus, Sallust, and Terence.

‘The fame of Mr. John Watts for excellently good printing will endure as long as any public library shall exist. The duodecimo editions of Maittaire’s *Classicks* “ex officina Iacobi Tonson et Iohannis Watts” would alone have been sufficient to have immortalized his memory, both for correctness and neatness’ (Nichols, *Literary Anecdotes*, I, 292).

ESTC T111402.

SCOTTISH SIBYLS

31. **[SIBYLLINE ORACLES.]** Σιβυλλιακοι χρησμοι hoc est Sibyllina oracula ex vett. codd. aucta, renovata, et notis illustrata a D. Johanne Opsopoeo Brettano cum interpretatione Latina Sebastiani Castalionis et indice. *Paris, [Compagnie du grande navire,] 1607.*

Four parts, 4to, pp. [xvi], 524; 71 [*i.e.* 73], [3]; [ii], vii–xxiii, 114, [6]; [ii], 7–144, with an engraved title-page by Karel van Mallery (incorporating the royal ship device of the Compagnie du grande navire), and twelve engraved illustrations of the Sibyls; separate title-pages to the Notes, the ‘Oracula metrica Iouis, Apollinis, Hecates, Serapidis, et aliorum deorum’ and the ‘Oracula magica Zoroastris’, the latter two with woodcut royal ship device; a very good copy in contemporary stiff vellum, yapp edges, ties wanting, spine lettered directly in manuscript; armorial bookplate of Sir William Baird of Newbaith (*i.e.* Newbyth), Baronet (1654–1737). £1200

Second edition, handsomely printed in three sizes of the *Grecs du roi*, and illustrated with fine plates of the Sibyls by Mallery.

The Sibylline Oracles were a collection of Judaeo-Christian rather than ancient Greek poems, first collected in the sixth century under Justinian. ‘The extant texts of the Sibylline Oracles bear no resemblance to what Sibyls may have uttered at Erythrae or Cumae, let alone to what was fashioned by state officials for Roman consumption. The surviving collection is a literary product, written largely in Homeric hexameters (as the originals were reputed to be) and composed by multiple Jewish, Christian, and perhaps a few pagan authors ranging from the 2nd century BCE to the 7th century CE, with diverse aims and agendas’ (*Oxford Classical Dictionary*).



VI. SIBYLLA HELLESPONTICA.



Sexta Sibylla HELLESPONTICA

A portion was first published in 1545 (eight books followed by metrical Latin version by Sébastien Châteillon, also printed here). A more accurate text edited with reference to other manuscripts by Johannes Opsopoeus (1556–1596) was published in Paris in 1599, of which this is a reprint. A more complete text of the Oracles did not appear until the nineteenth century.

VII. SIBYLLA LIBYCA.



Septima Sibylla LIBYCA fuit. Cuius

The Compagnie du grande-navire was a group of Parisian publishers: Jacques Dupuis, Sébastien Nivelles, Michel Sommus, Baptiste Dupuis.

Caillet 10179; Brunet V, col. 370; Freeman, *Bibliotheca Fictiva* 59; Graesse VI, 398; Hoffmann III, 396; Thorndike VI, 492.

32. **SOPHOCLES; Adrien TURNÈBE, editor.** Τραγωδίαι. Αἰαξ
μαστιγοφορος. Ηλεκτρα. Οιδιπους τυραννος. Αντιγονη. Οιδιπους επι
Κολωνω. Τραχινιαι. Φιλοκτητης. Paris, Adrien Turnèbe, 1553
[(colophon:) 24 December 1552].

[issued with:]

TRICLINIUS, Demetrius. Εἰς τὰ τοῦ σοφοκλεους επτα δραματα ...
Paris, Adrien Turnèbe, 1553.

Two parts in one vol., 4to, pp. *Sophocles*: [viii], 400; *Triclinius*: [iv], 147, [16] [1, blank]; O4 blank, woodcut devices to titles, woodcut initials and headpieces; occasional spotting, but a very good, wide-margined copy; bound in modern vellum over boards, retaining old gilt edges; faded ownership inscription 'Ex Biblioth. Allatii' to title-page (see below). £1850

A wide-margined copy of Sophocles in Greek owned by the Vatican librarian and Greek scholar Leone Allacci, with his name on the title-page.

Leone Allacci (or Allatius, 1586–1669), from Corfu, converted to Catholicism and attended the Pontifical Greek College in Rome, where he also taught, before being appointed as *scriptor* at the Vatican Library; he was involved in the transport of the Palatine Library from Heidelberg to Rome. He wrote *Apes Urbanae sive de viris illustribus* (1633), a compilation of the lives and works of significant men designed to reflect glory on the Barberini family, following the election of Pope Urban VIII, which eventually led to his appointment as librarian to Cardinal Francesco Barberini; in 1661 he became librarian at the Vatican. Allacci owned a substantial library, rich in manuscripts, much of which is now in the Biblioteca Vallicelliana in Rome; his copy of the Aldine *Epistolae diversorum philosophorum* of 1499, containing an identical inscription, is at Winchester College.

BP16 114347 and 115203; USTC 154217.

ΣΟΦΟΚΛΕΟΥΣ
ΤΡΑΓΩΔΙΑΙ.

ΑΙΑΣ ΜΑΣΤΙΓΟΦΟΡΟΣ.
ΗΛΕΚΤΡΑ.
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ.
ΑΝΤΙΓΟΝΗ.
ΟΙΔΙΠΟΥΣ ΕΠΙ ΚΟΛΩΝΩ.
ΤΡΑΧΙΝΙΑΙ.
ΦΙΛΟΚΤΗΤΗΣ.

ΔΗΜΗΤΡΙΟΥ ΤΟΥ ΤΡΙΚΛΙΝΙΟΥ

Περὶ μέτρων αἰς ἐκδόσιν Σοφοκλέους,
Περὶ σχημάτων,
Σχόλια.



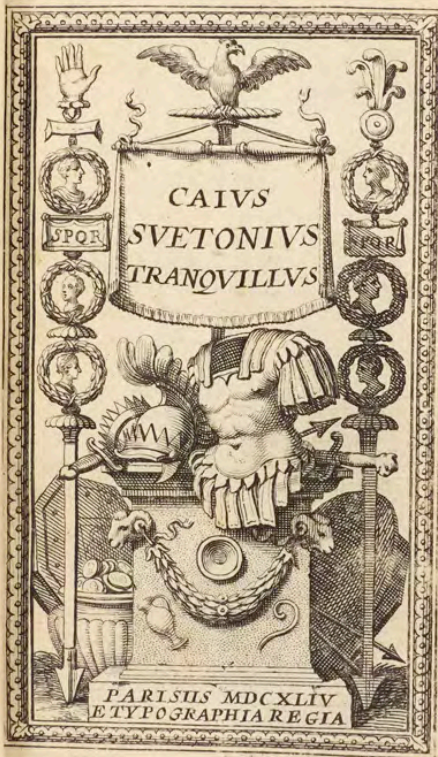
Βασιλεὺς τ' ἀρχιεὺς κρατερὸς τ' αἰχμητὴς.

TYPIS REGIIS.

PARISIIS, M. D. LIII.

Apud Adrianum Turnebum typographum Regium.

EX PRIVILEGIO REGIS.



33. **SUETONIUS.** [De XII Caesarum vitis. De Illustribus grammaticis. De Claris rhetoribus. Horatii vita. Plinii vita. Lucani vita]. *Paris, Typographia Regia, 1644.*

12mo, pp. [xii], 558, [30]; with a fine engraved title-page, engraved medallion portraits of the Twelve Caesars, engraved tailpiece with putti (repeated); a fine copy in early nineteenth-century blue straight-grained morocco (by Charles Lewis?), covers with a roll-tool border in blind, spine in four compartments with two large blind stamps and gilt rules, lettered directly, gilt edges; armorial bookplate of Edward R[ogers] Cookman, of Moynart House, County Wexford (1865). £350

An attractive, illustrated pocket Suetonius. Quoting the pioneering early eighteenth-century bookseller Guillaume de Bure, Cookman notes that this edition is 'recherché a cause de la beauté de son impression'.

Brunet V, col. 582 ('Jolie édition').



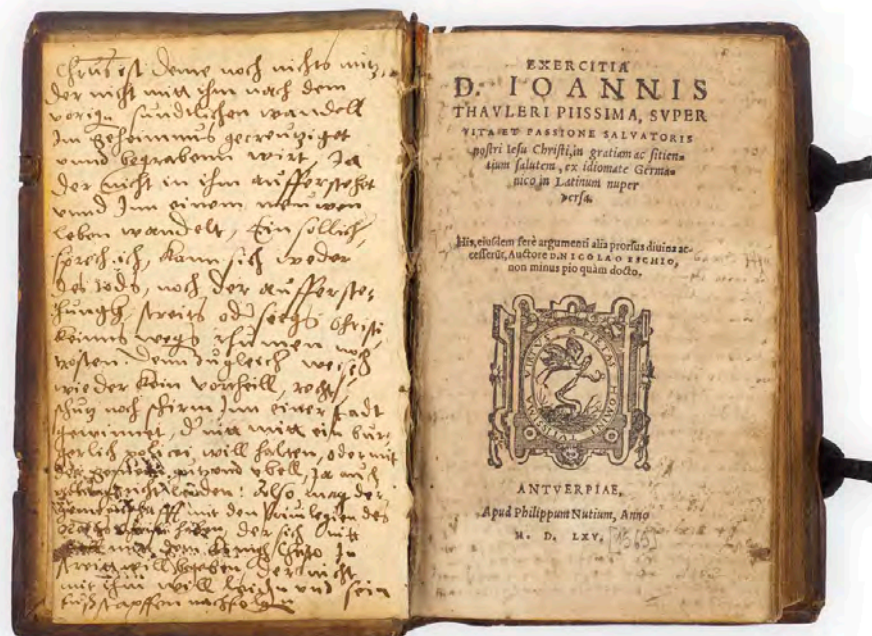
'IF YOU READ THIS LITTLE BOOK WITH A MODEST AND DEVOTED HEART'

34. **TAULER, Johannes, attributed.** *Exercitia D. Ioannis Thauleri piissima, super vita et passione salvatoris nostri Iesu Christi, in gratiam ac sitientium salutem, ex idiomate Germanico in Latinum nuper versa ... Antwerp, Philippus Nutius, 1565.*

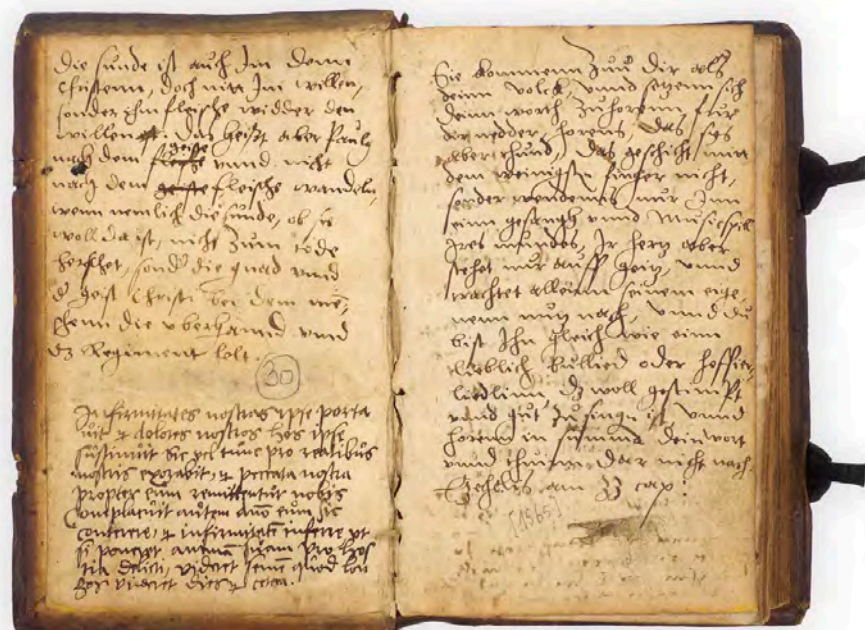
8vo, ff. 169, [2]; bound without final blank leaf; woodcut device to title, initials; repair to blank corner of S4, occasional marks, somewhat toned; overall very good in contemporary calf over wooden boards, covers roll-tooled in blind to a panel design incorporating allegorical figures and heads in medallions, four raised bands to spine, partial old paper label at head, two brass clasps and catches; small losses at head of spine, some wear to extremities and covers; near contemporary notes in German and Latin to endpapers, title verso, and f. 169^v, a few marginal annotations. £1500

Uncommon Antwerp edition of Laurentius Surius's Latin translation of a devotional work on the life and passion of Christ attributed to the medieval German mystic Johannes Tauler (c. 1300–1361), in an attractive contemporary binding and with interesting manuscript notes.

A Carthusian based in Cologne, Surius (1523–1578) first issued his translation in 1548. He was an important translator of vernacular mystical works, making them accessible to an international Latin-literate readership beyond German-speaking and Catholic circles. His *Exercitia* consists of meditations, prayers, and devotional exercises based around Christ's life, arranged in fifty-five chapters, supplemented with fourteen further exercises penned by the Netherlandish mystic Nicolaus van Essche (1507–1578), covering, for example, knowledge of God and oneself, mortification of the senses, and sin and virtue.



This copy bears near contemporary notes in German and Latin in a few different hands. Those to the endpapers cover, for example, sin in body and spirit with reference to St Paul; Ezekiel chapter 33; Revelation chapter 12 (on Michael and the angels fighting Satan); and various chapters of Isaiah. A manuscript note to f. 169^r addresses future readers directly: 'Reader, if you read this little book with a modest and devoted heart you will see that Christ suffered cruelly and moreover because of his suffering you will not refuse him' (*trans.*). The marginalia show a particular interest in themes around the crucifixion. The attractive contemporary binding incorporates rolls with allegorical figures of charity, faith, and hope, and medallion heads representing fortitude, justice, patience, and prudence.



Adams T-272; USTC 409618. OCLC records four copies in the US (California State, Marquette, Notre Dame, Stanford) and three in the UK (Lambeth Palace, London Library, Westminster College Cambridge).

Ioanni gerson: uulgare: deuota operetta del
la imitatione di Iesu Christo
Qui uult uenire post me: abneget semetip
sum: & tollat crucem suam: & sequatur me.



DEVOTIONAL DUO

35. [THOMAS À KEMPIS.] Ioanni Gerson uulgare deuota operetta della imitatione di Iesu Christo ... Florence, Antonio Miscomini, 22 July 1493.
[Bound with:]

BERNARD OF CLAIRVAUX, attributed. [Sermoni uulgari deuotissimi di Sa[n]cto Bernardo Abbate di Chiaravalle necessari al ben vivere ridotto in lingua Toscana.] Florence, Lorenzo Morgiani and Giovanni Maganza for Piero Pacini, 27 January 1495.

Two works in one vol., 8vo; *Imitatio*: ff. [78]; woodcut of Christ to title-page, woodcut printer's device to colophon; small chips to lower edge of title-page, dampstain at head of first few leaves, first two quires loose, inner margins strengthened throughout, occasional foxing and browning, calligraphy in form of bird at foot of title; *Sermoni*: ff. CXX, bound without the first four leaves of preliminaries; woodcut initials, three woodcut devices to colophon; occasional foxing especially to last leaf, small wormholes to last leaf; early nineteenth-century calf, in the style of a sixteenth-century binding with covers decorated in blind to a panel design, three raised bands to spine roll-tooled in gilt, two brass clasps and catches; some wear to extremities, a few wormholes. £6500

Uncommon editions of two classic Latin devotional texts rendered into Italian.

agl'humili: da l'ollecto aparuoli: apre il sentimēto al
n. et. te pure: elquale nasconde la sua gratia alli cuncti
& superbi. La ragione humana e' debole & inferma
facilmente puo' essere inganata: erpero' debbe seguitare
et acquistare alla fede di questo eccellentissimo sa-
cramento: et non andare dietro alle questioni et al-
dubitationi: lequali sogliono alchuna uolta inducere
l'huomo in gran tenebre d'heresie. Idio elquale e' im-
so et eterno et infinita potenza fa cose marauigliose
et inuestigabili in cielo et in terra: et le sue mirabili op-
erationi no' si possono intendere ne conoscere: iperoc-
se le opere di dio fusino tali che si potessino conoscere
& intendere dall'humano intellecto: no' si potrebbe
chiamare gradi ne marauigliose ne gloriose. Et per-
to ad firmadu cor sinceru sola fides iufficit.

Finito e' il libro deuoto et utile della imitatione di
xpo et del dispregio delle cose mondane co' una
operetta del sacramento dell'altare com-
posto p' messere Giouanni gerson
Impresso in Firenze p' maestro Antonio Miscomini
Anno Salutis. M. CCCCLXXXIII.
Adi. xxii. di luglio



Incominciano e
nardo Abbate di
del modo del ben
soma di tutte le
che uoglia uiuere



la scriptura dica essere
re altrui miglior di
far questa opera. Et
tella mia ho alquar
piu uolte m'prega
miridussi per sicur
gnore che dice. Co
che camini mille pa
arutti che tidomada
da ogni banda: & c
essendo aiutato da
latauola de miei ar
ga no' come idoueu
re quelle in questo
Aduche carissima
lo innazi agli occhi
chiandoti & contr
clarissimo specchio
gli di dio sono p' si

One of the most influential works of Christian literature after the Bible, the *Imitatio Christi* was long attributed to Jean Gerson but is now generally ascribed to the German-Dutch ascetical writer Thomas à Kempis (c. 1380–1471). ‘The purpose of this famous manual of spiritual devotion is to instruct the Christian how to seek perfection by following Christ as his model. The book is divided into four parts. The first two contain general counsel for the spiritual life, the third deals with the interior dispositions of the soul, and the fourth with the sacrament of the Holy Communion’ (*Oxford Dictionary of the Christian Church*). The *Imitatio* circulated in manuscript from 1418 with the Latin *editio princeps* being printed at Augsburg by Günther Zainer in 1473. Editions in various vernaculars swiftly followed: in Catalan (1482), German (1486), Spanish (c. 1488), and French (1488). An Italian translation was first published in Venice by Johannes Rubeus in 1488, with another version appearing in 1491 in a Florentine edition by Antonio Miscomini. Ours appears to be the first Miscomini edition with a woodcut to the title, depicting the crucified and risen Christ with the cross in his left hand and blood falling from his right hand into a cup.

The second work is an Italian translation of the *Modus bene vivendi in Christianam religionem* attributed to Bernard of Clairvaux, a popular and frequently printed guide to living a good Christian life often produced in editions aimed at female religious communities. An Italian translation was first published by Bernardinus Benalius at Venice c. 1494; the rendering here differs very slightly but is by the same translator. Our copy is missing the preliminaries i.e. the translator’s preface to his daughter Laura (a nun), with an opening woodcut, and the table of contents.

Imitatio: BMC VI 642; Bod-Inc T-114; Goff I52; ISTC ii00052000. ISTC records three copies in the UK (BL, Bodleian (imperfect), St John’s College Cambridge) and five copies in the US. *Sermoni*: BMC VI 683; Goff B418; Bod-Inc B-206; ISTC ib00418000. ISTC notes three copies in the UK (BL, Bodleian (imperfect), Cardiff (imperfect)) and eleven copies in the US.

MESSER GIOVANNI GERSON
 Utile & diuota operetta della imitatione di Giesu Xpo
 Qui uult uenire posto ne/abneget semetipsum
 & tollat crucem suam/ & sequatur me.



ITALIAN IMITATION OF CHRIST

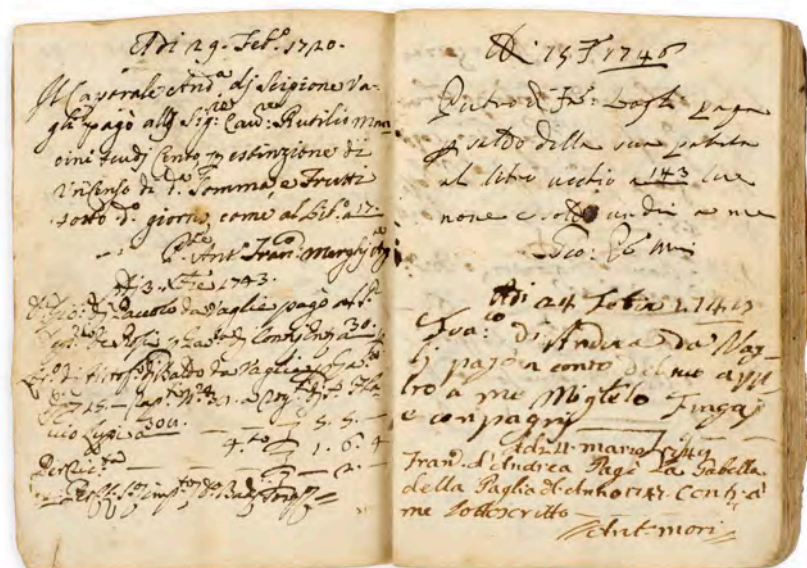
36. [THOMAS À KEMPIS.] Messer Giovanni Gerson. Utile & diuota operetta della imitatione di Giesu Xpo ... Florence, Piero Pacini da Pescia, 16 April 1505.

4to, ff. [76]; woodcut of Christ within border to title, woodcut initials, 2 woodcut 'Piscia' devices to last page; small repaired hole at head of title, foot of title repaired, repairs to lower outer corners of [pi]3-4, marginal tears to fr repaired, small worm track to inner margins of quire i, some light foxing, light marginal damp-staining to a few leaves; overall good in twentieth-century dark brown morocco, title and imprint in gilt to spine, gilt turn-ins and edges, marbled endpapers; extremities very slightly rubbed. £4000

Scarce edition of an anonymous Italian translation of the *Imitatio Christi*, with a striking woodcut of Christ to the title.

This Piero Pacini edition is a reprint of that published by Miscomini on 1 July 1494 (ISTC ii00053000). The title-page carries a woodcut showing the crucified and risen Christ with the cross in his left hand and blood falling from his right hand into a cup. The surrounding white-on-black border incorporates the Greek Christogram flanked by two kneeling angels.

EDIT16 42816; USTC 800051. Only one copy traced in the UK (BL) and three in the US (Harvard, Library of Congress, Yale).

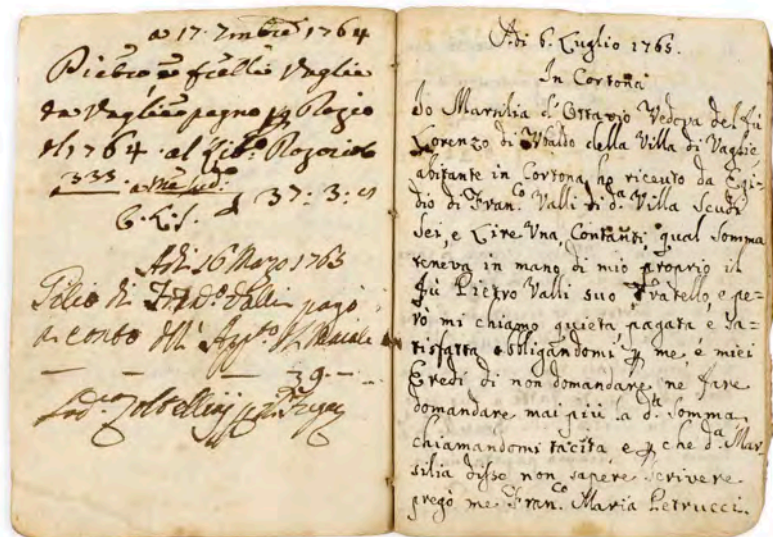


FRANCESCO VALLI'S FOUR DECADES OF EXPENSES

37. [VALLI, Francesco di Andrea.] Manuscript receipt book. *Villa di Vaglie, Cortona, 1735-1767.*

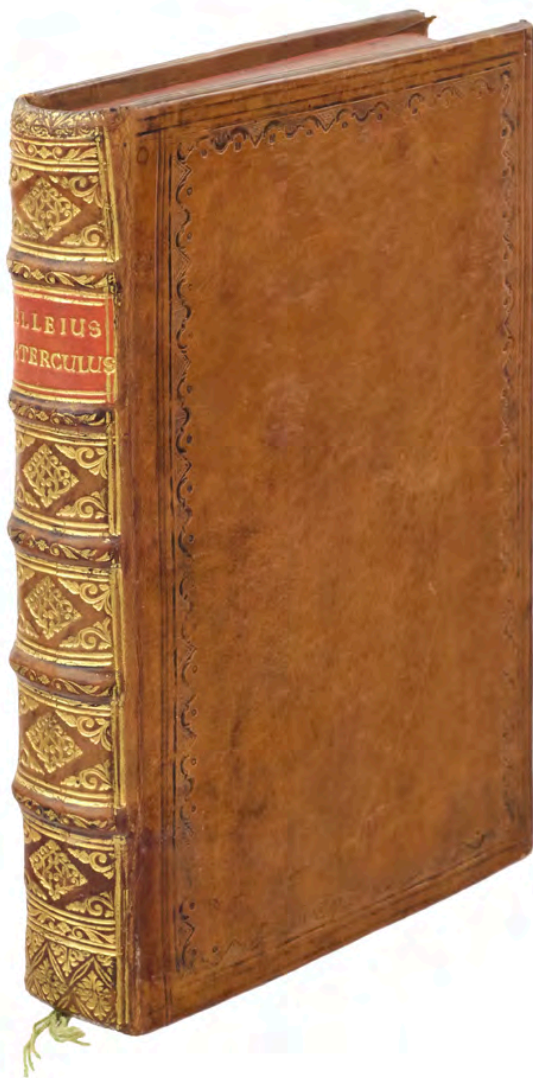
Manuscript on paper, small 8vo (130 x 95 mm), pp. [68]; written in Italian in brown and black ink in numerous hands, up to 15 lines per page; pamphlet-stitched in contemporary vellum wrappers; a few marks, lower wrapper cockled with loss to lower cover. £375

An interesting manuscript receipt book recording the affairs and transactions of Francesco di Andrea Valli (or Vagli) and his sons Pietro and Egidio, landowners and farmers from Villa di Vaglie near Cortona, over the course of four decades.



The entries, more than eighty, record the settlement both of taxes such as the 'gabella della paglia' (tax on straw, f. 11^r) and of personal debts, including a Marsilia di Ottavio, widow of Lorenzo and a resident in Cortona, the beneficiary in four different transactions (ff. 27^r-28^v, 32^v). Marsilia, being illiterate, instructed Francesco Maria Petrucci to inscribe the entries on her behalf.

For the Valli family of Villa di Vaglie, see 'Contributo dei cortonesi alla coltura italiana' in *Archivio Storico Italiano* 79, 3/4 (1921), pp. 5-177.




SCOTTISH PRINTING, SCANDINAVIAN BINDING

38. **VELLEIUS PATERCULUS.** Quae supersunt ex historiae Romanae voluminibus duobus. Ex editione Petri Burmanni fideliter expressa. *Glasgow, Robert and Andrew Foulis, 1752.*

8vo in fours, pp. 251, [1]; a fine copy in contemporary Scandinavian calf, covers with roll-tooled border in *Zwischgold*, spine gilt (later in the eighteenth-century) in six compartments, red stained label panel lettered directly, marbled endpapers, manuscript shelfmarks. **£425**

First and only Foulis Press edition, unusually found here in a contemporary Scandinavian binding, evidence of the high esteem in which these products of the Glasgow enlightenment were held across Europe.

ESTC T93523; Gaskell 245.

I. G.
 D E R E B U S
 Auspiciis Serenissimi, &
 Potentissimi
C A R O L I
 D E I Gratiâ Magnæ Britanniae,
 Franciæ & Hiberniæ REGIS, &c.
 Sub imperio illustrissimi JACOBI Montisrosarum Marchionis, Comitis de Kincardin, &c.
*Supremi Scotiæ Gubernatoris Annæ
 CIOIOXLIV, & duobus sequentibus præ-
 clare gestis,*
 Commentarius.
 Interprete A. S.

 ANNO DOMINI CIOIOXLVII.

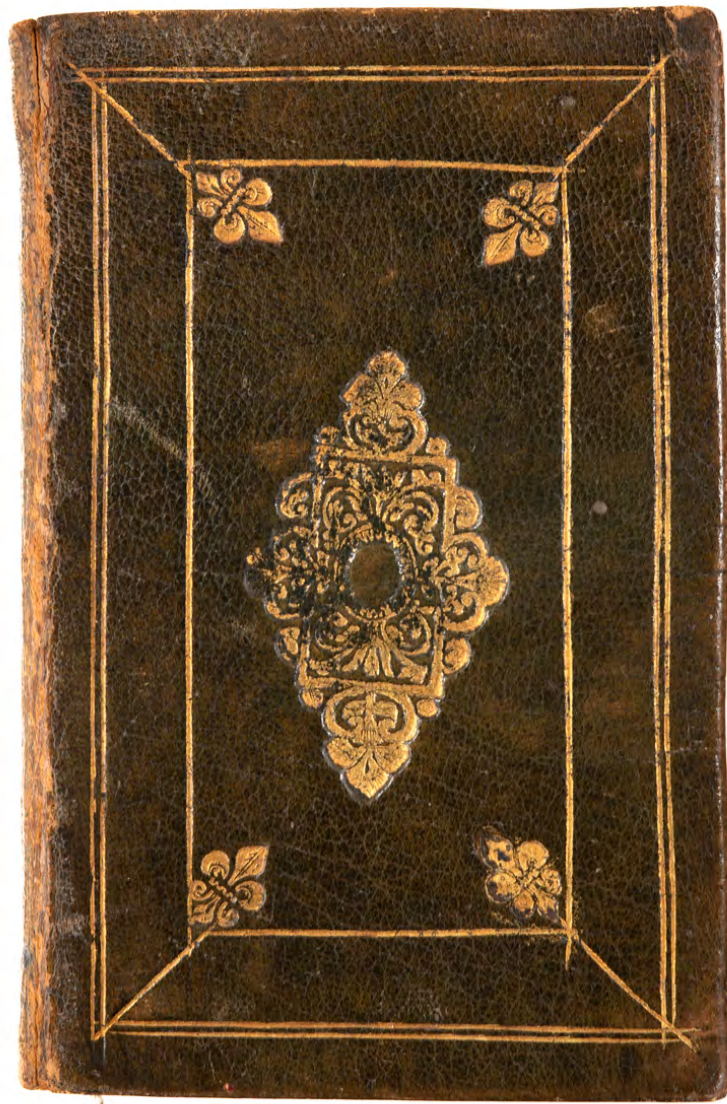
THE BOOK WITH WHICH MONTROSE WAS HANGED

39. [WISHART, George.] I. G. de rebus auspiciis serenissimi, & potentissimi Caroli Dei gratia Magnae Britanniae, Franciae & Hiberniae Regis, &c. Sub imperio illustrissimi Jacobi Montisrosarum marchionis, comitis de Kincardin, &c ... [*Amsterdam or The Hague,*] 1647.

8vo, pp. [xxiv], 248; printed on fine, thick paper; a fine copy in contemporary olive-green morocco, with a double gilt panel, fleur-de-lis cornerpieces, central floral lozenge, gilt edges, spine sunned, front joint just starting at head and foot; nineteenth-century bookplates of Thomas Maitland of Dundrennan, and John Whitefoord Mackenzie, gift inscription dated 1949. £1750

First edition, rare, a fine-paper copy in a handsome binding, of an account of the campaign of James Graham, Marquess of Montrose, against the Covenanters in 1644–46.

George Wishart, imprisoned in Edinburgh, was sent as part of a delegation of royalists to appeal for Montrose's clemency as he marched on Edinburgh in 1645, and thereafter remained with Montrose as his chaplain, accompanying him to the Continent, where this work was published. It contributed widely to Montrose's reputation in Europe, but was also used as evidence against him when he was tried *in absentia* in 1649. He was sentenced to be hanged with Wishart's book around his neck, a sentence carried out in 1650 after he was captured and brought to Edinburgh.



There were two issues of the work, on ordinary paper and on fine paper as here (see Maggs Catalogue 481, 1926); this is the only copy thus we can trace with certainty. In 1648 a reprint was published in Amsterdam and an English translation in The Hague (reprinted in London in 1662).

Provenance:

Thomas Maitland, Lord Dundrennan (1792–1851), solicitor general for Scotland, and possessor of a large library sold by auction over nine days in 1851; John Whitefoord Mackenzie (1794–1884), whose collection of Scottish books was sold in March and April 1886. Subsequently sold at Sotheby's 10 November 1916 ('Wotton binding', £3 7s 6d to Maggs); it appeared periodically in Maggs catalogues through to the 1940s.

Z Ω Σ Ι Μ Ο Υ

Κόμης καὶ Ἀποφισκοσωηγός

ΙΣΤΟΡΙΑΣ ΝΕΑΣ

Βίβλοι ἕξ.

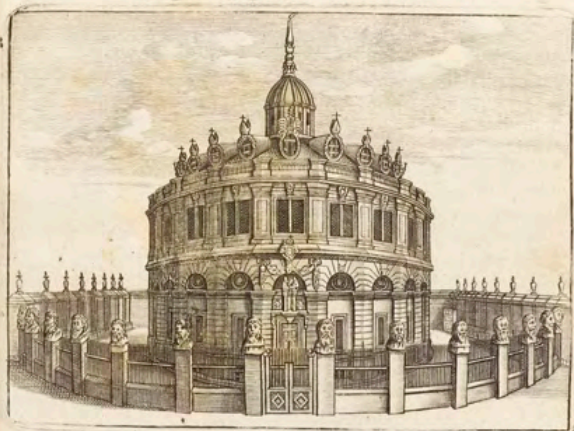
Z O S I M I

Comitis & Exadvocati Fisci,

HISTORIÆ NOVÆ

Libri Sex,

NOTIS ILLUSTRATI.



OXONII,
E Theatro SHELDONIANO,
Anno 1679.

READ BY GIBBON FOR DECLINE AND FALL

40. **ZOSIMUS.** Ιστορίας νεας βιβλοι ἕξ ... Historiae novae libri sex, notis illustrati. *Oxford, Sheldonian Theatre, 1679.*

8vo, pp. [viii], 384; copper-engraved Sheldonian device to title, printed in Greek and Latin in parallel columns; a very good copy in contemporary panelled calf, later spine label. £500

First Oxford edition of this history of the Roman Empire from Augustus to the year 410, by the fifth-century Greek historian Zosimus. The work is an important source particularly for the period 395-410 and its pagan author attributes Rome's decline to its embrace of Christianity and rejection of the pagan gods. This was the edition read by Gibbon for *Decline and Fall*.

This edition is the work of the Oxford clergyman and classical scholar Thomas Spark (1655-1692), and includes a dedication jointly to the Dean of Westminster, John Dolben, and to his former schoolmaster Richard Busby. He also produced editions of Herodian and Lactantius, soon after disparaged by Thomas Hearne as "a poor Performance, the Text being very uncorrect and the Notes from MSS. very mean, he having taken no pains to collate them accurately" (ODNB).

ESTC R22314; Wing Z15; Madan III, 3242.

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