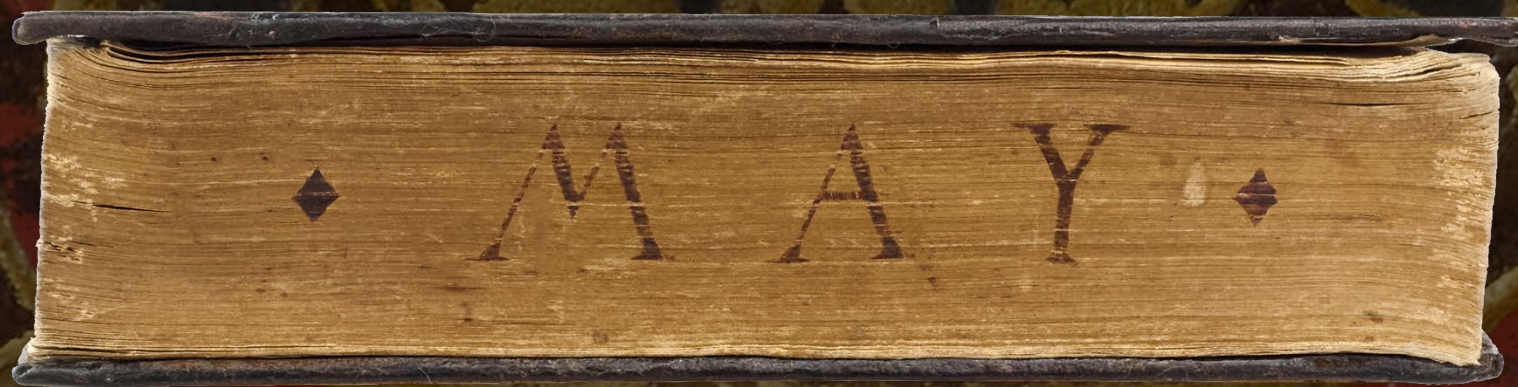


NEW ACQUISITIONS



QUARITCH | 2025

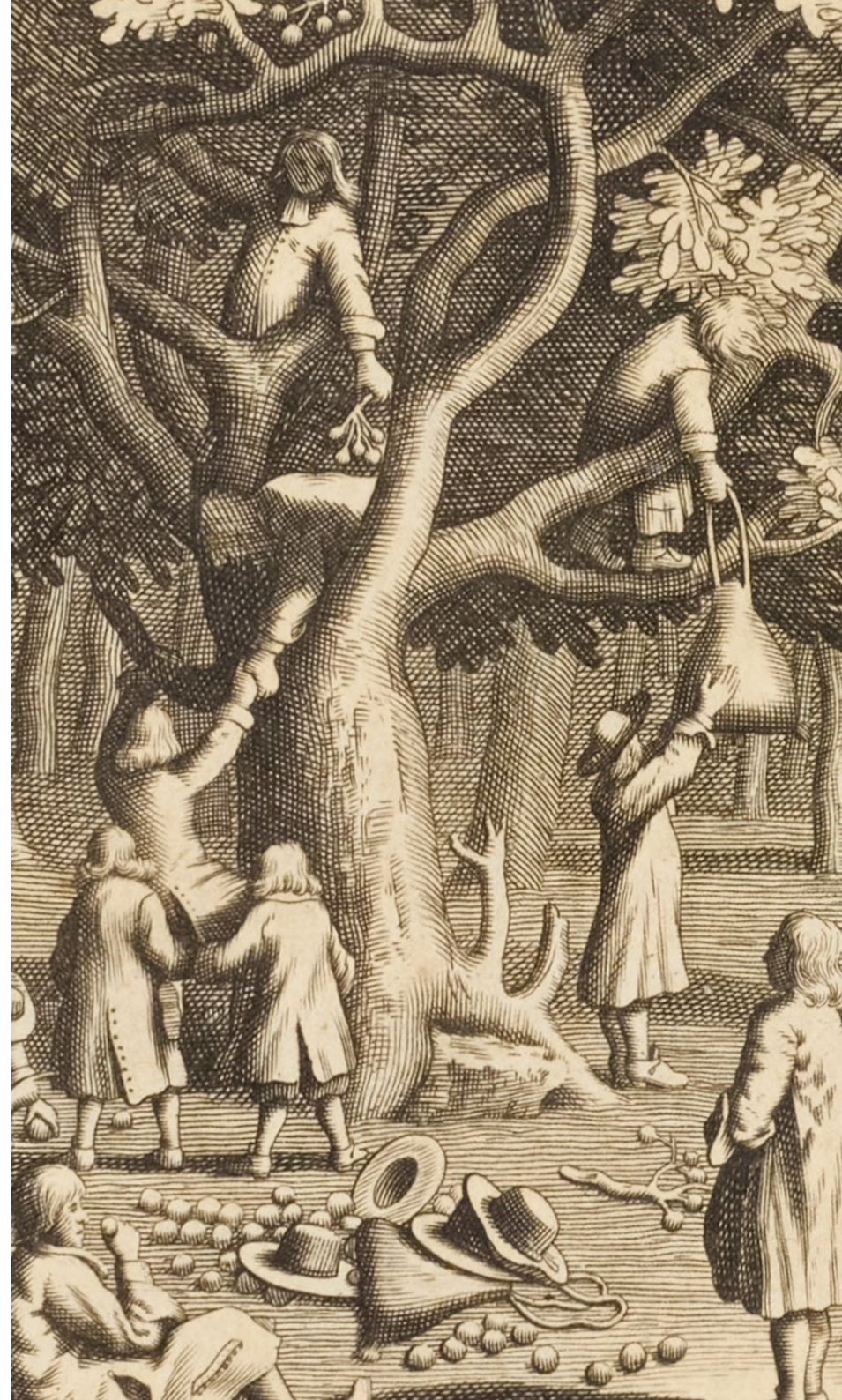
New Acquisitions

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Front cover adapted from item 26 (background: item 16); rear cover: item 6; right: item 17 (detail).



THE HOLY LAND FOR THE ARMCHAIR PILGRIM

1. **ADRICHEM, Christian van; Francesco BALDELLI, translator.** *Gerusalemme e suoi dintorni ai tempi di Gesù Cristo. Mappa e descrizione istorica di Cristiano Adricomio ... colla giunta d'una trattazione sul sepolcro e transito della SS. Vergine del canonico L. Grassi ... Genoa, Tipografia arcivescovile, 1882.*

8vo, pp. vii, [1 (blank)], 165, [1 (blank)], [2 (index, blank)], with half-title, large folding map at end; some toning and browning, sporadic light foxing, offset to half of half-title, p. 145 strengthened at gutter, short closed marginal tear to map; a good copy in the original printed wrappers, printed in orange, black, yellow, blue, and green; spine creased with a few small chips at head and foot, two short tears to lower cover repaired. £375

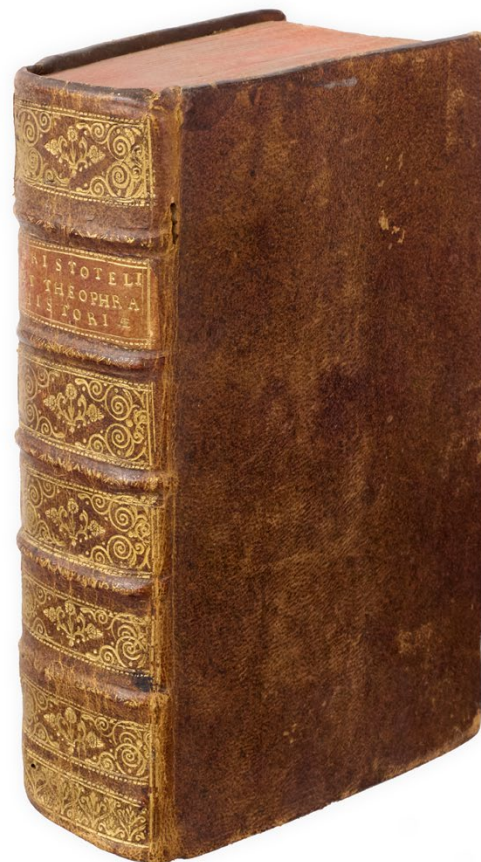
Scarce first edition thus of Baldelli's sixteenth-century translation of this guide to Jerusalem for pilgrims by the Dutch cartographer Christian van Adrichem, instrumental in popularising the Stations of the Cross and the basis for maps of the Holy Land well into the eighteenth century.

The Catholic priest Adrichem (1533–1585) was expelled from his native Delft in the wake of the Reformation and died in Cologne, where his biblical atlas *Theatrum terrae sanctae et biblicarum historiarum* was printed in 1590. Although he had never visited Jerusalem, the work includes a detailed plan of the city and its surroundings in the time of Christ, including over 250 numbered locations of biblical significance described at length in the text. Pictured are, *inter alia*, the palaces of David, Solomon, Herod, and Agrippa, and the Temple (also depicting a High Priest), as well as Golgotha and the Via Dolorosa. Adrichem encourages readers to follow the Way of the Cross without leaving home, making an interior pilgrimage of sorts 'within the temple or the chamber of the imagination' (p. 67, *trans.*). The present edition reissues Baldelli's Italian translation of 1594 (*Vero ritratto della città di Gierusalemme*), which in the foreword is described as having fallen into obscurity, being unknown to Mazzuchelli.



The publication of the present edition was prompted by the discovery of a copy of Baldelli's translation at a convent in Florence, and adds a work on the death of the Virgin by Luigi Grassi, author of an 1872 history of bishops and archbishops of Genoa.

OCLC finds three copies in the US (Harvard, Illinois, Yale), and none in the UK. Not in Library Hub.



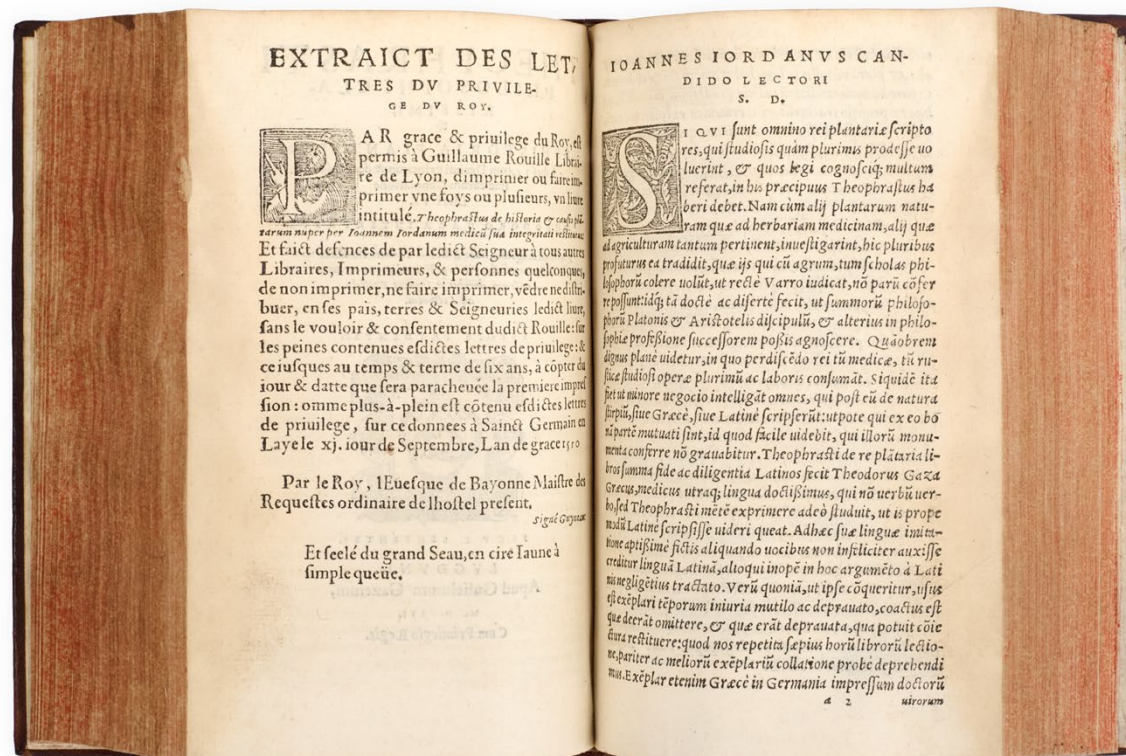
FLORA AND FAUNA

2. **ARISTOTLE; THEOPHRASTUS; Theodorus GAZA and Pietro ALCIONIO, translators.** *Historiae. Cum de natura Animalium, tum de Plantis & earum Causis, cuncta fere, quae Deus opt. max. homini contemplanda exhibuit, ad amussim complectentes: nunc iam suo restitutae nitori, & mendis omnibus quoad fieri potuit, repurgatae.* Lyons, [Nicolas Bacquenois for] Guillaume Gazeau, 1552.

Two parts in one volume, 8vo, pp. [lxxx], 495, [17]; [lvi], 399, [15], bound without final blank; woodcut device to each title-page, woodcut initials; sporadic light toning, title-page slightly soiled with some offsetting of ink, waterstaining to first few leaves, paperflaw to y4 with slight loss of text, first few leaves and final quire crudely repaired at fore-edge, small marginal wormhole to end of first part, otherwise a good copy; bound in seventeenth-century speckled sheep, spine richly gilt in compartments, gilt lettering-piece to spine, edges sprinkled red; small wormtrack to upper joint, a few small scuffs to boards, extremities very slightly rubbed. **£800**

A union of Aristotle on animals and Theophrastus on plants, the fundamental texts from Ancient Greece on zoology and botany, in the translations of Gaza and Alcionio.

The text is based on the 1534 Basel edition by Andreas Cratander, retaining his preface to the reader, and edited by Joannes Jordanus, whose preface dated Lyons, 1550, appears at the start of the second volume. Theophrastus had studied with Plato (perhaps) and Aristotle before becoming head of the Lyceum in Athens. Like Aristotle, he composed numerous treatises on wide-ranging subjects, as reported by Diogenes Laertius, but only his writings on plants survived (almost) intact; in these, 'he so far surpassed his predecessors that the history of the subject in the west can be said effectively to begin with him' (*OCD*). Theophrastus and Aristotle had spent time researching the natural world together on the island of Lesbos in the 320s BC.



This issue by Nicolas Bacquenois (c. 1518-1571) was also offered for sale by Jacques Giunta, Guillaume Rouillé, and Thibaud Payen; the privilege at the start of the second part names Rouillé only. This is the last book printed by Bacquenois in Lyons, as he would move to Rheims shortly thereafter at the request of Cardinal Charles de Lorraine to become the first printer there.

BM STC French, p. 25; USTC 154723; Baudrier VIII, p. 6; von Gültlingen XI: Bacquenois 24; Pettegree and Walsby, *French Books* 88244; not in Adams.

DRAWING FROM NATURE

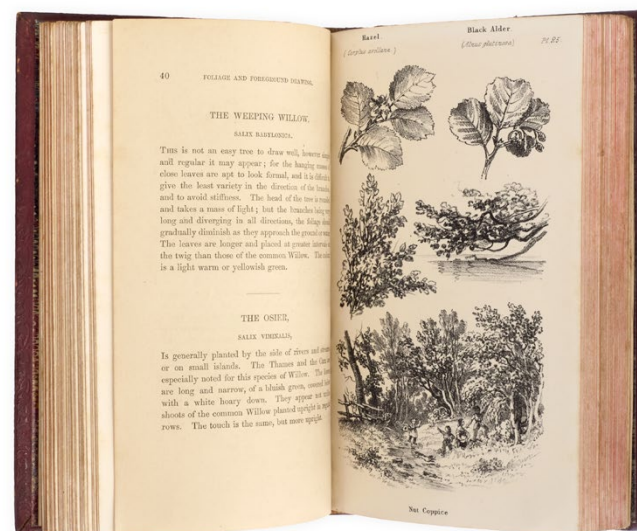
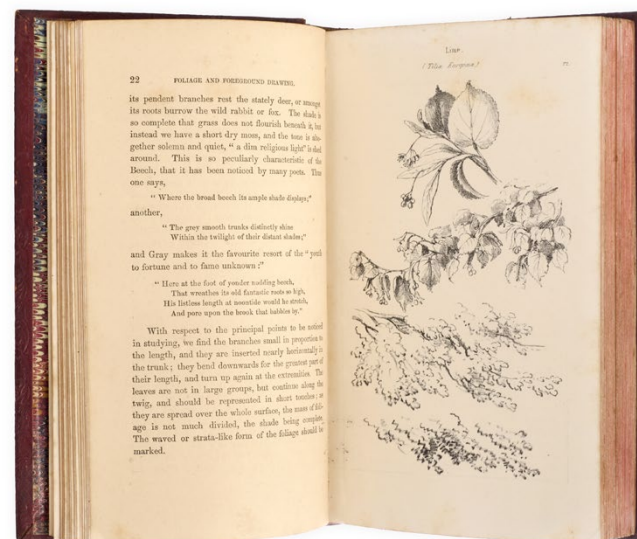
3. BARNARD, George. Handbook of Foliage and Foreground Drawing. Illustrated by Numerous Examples of Trees, Shrubs, Climbing, Meadow, and Water Plants ... London, Levey, Robson, and Franklyn for Ingram, Cooke, and Co., 1853.

8vo, pp. viii, 125, [1 (blank)], lithographed and letterpress titles, a further 59 numbered lithographed plates (several misbound); minor foxing to text and plates, text toned, small dampstain to lower corner; bound in contemporary maroon diced calf, borders filleted in gilt, raised bands, spine decorated in gilt with gilt lettering-piece, edges stained red, marbled endpapers; top-edge dusty, a few marks to cover, very minor rubbing, upper hinge split but holding; ownership inscription 'Mary Wainwright, The Priory Kenilworth' to flyleaf, dated 18 December 1856, later ownership inscription 'G. Rae' to front free endpaper verso. **£250**

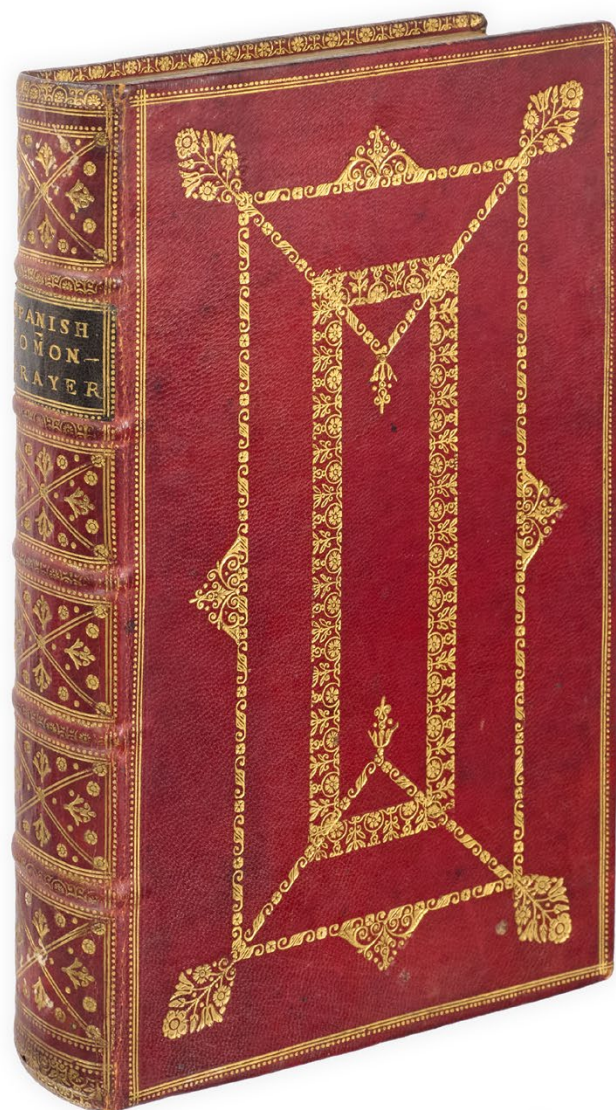
First edition, with attractive lithographed plates, of this guide to drawing foliage by the professor of drawing at Rugby School, initially conceived as a teaching aid for his pupils.

George Barnard (1807-1890), brother-in-law of the chemist and physicist Michael Faraday, studied under James Duffield Harding and was drawing master at Rugby. He had a keen interest in drawings of mountains and was a member of the Alpine Club (est. 1857), the world's first mountaineering society, his travels inspiring his *Drawing from Nature* and *Landscape Painting*. Many of his writings were first delivered in the form of lectures to his pupils, amongst them the illustrator and mountaineer Anthony Adams Reilly, author of an influential 1865 survey of Mont Blanc.

Here, Barnard turns his attention to the native flora of England, his *Handbook of Foliage* intended to 'assist the pupils in art at Rugby and elsewhere, in learning to observe and draw those objects which belong more immediately to the foreground of a picture' and to aid aspiring artists in 'recognizing each tree and plant at once, not merely by leaf or blossom, but by the general structure and arrangement of the parts' (p. 2).



FOR SPANISH ANGLICANS



4. [BOOK OF COMMON PRAYER.] Félix Antonio de ALVARADO, *translator*. La liturgia Ynglesa, o el libro de oracion comun y administracion de los sacramentos, y otros ritos y ceremonias de la Yglesia, segun el uso de la Yglesia Anglicana ... juntamente con el Psalterio ô Psalmos de David ... Con las alteraciones hechas en el nombre de nuestro muy augusto soberano, el Rey Don Jorge ... London, William Bowyer, 1715.

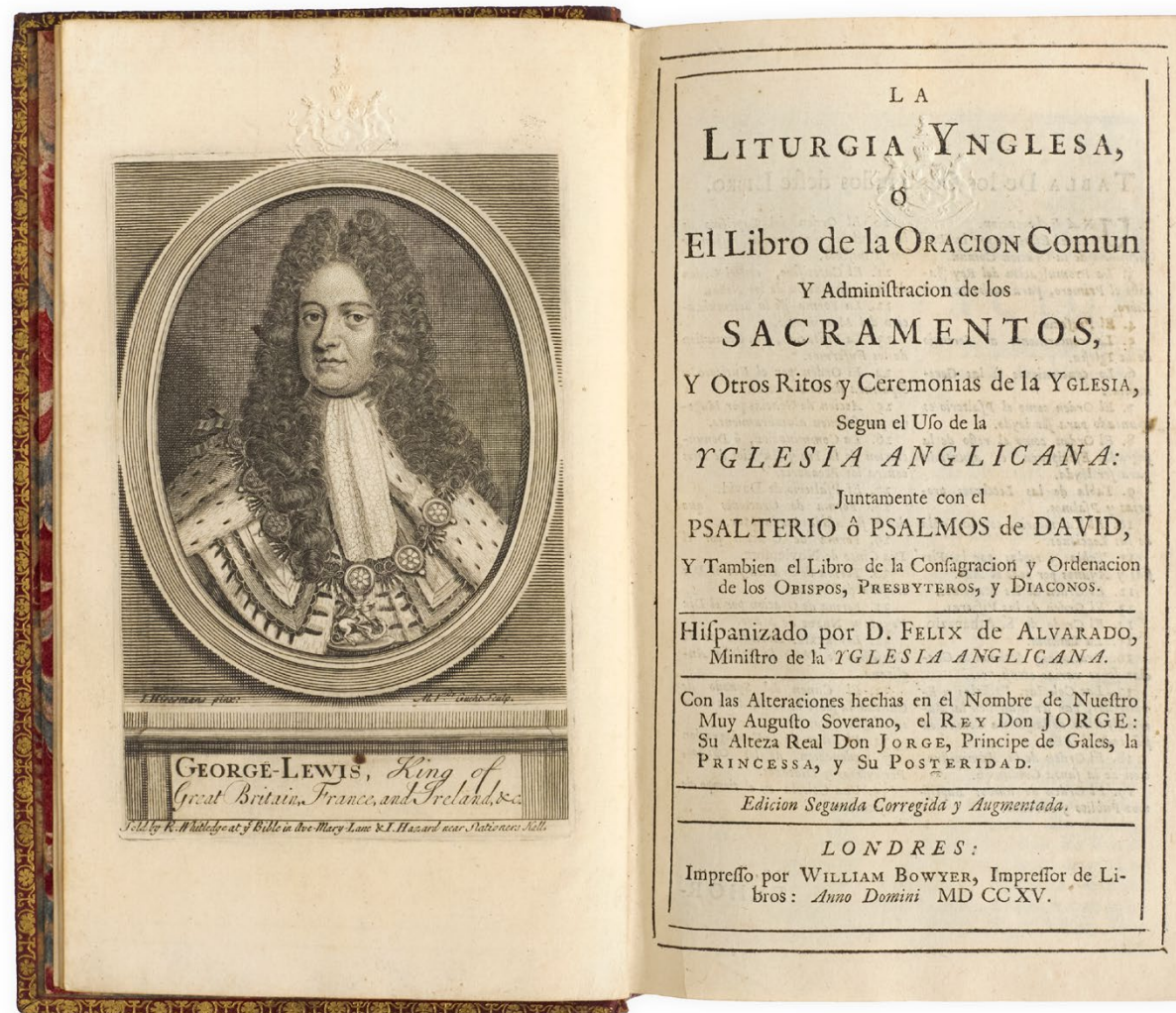
8vo, pp. xxxviii, [10], 436, [4], with an engraved frontispiece portrait of George I by Van der Gucht, and a terminal blank; text in double columns, woodcut initials, head-, and tailpieces; sporadic light toning; but a fine, crisp copy, handsomely bound in contemporary red morocco, boards roll-tooled in gilt to a panel design, large floral cornerpieces, spine gilt in six compartments, green morocco title-piece to spine, comb-marbled endpapers (unusually the free endpapers marbled on both sides), board-edges and turn-ins roll-tooled in gilt, edges gilt; upper joint slightly rubbed; blindstamps and South Library bookplate of the Earls of Macclesfield. **£1500**

Second edition, revised, of this London-printed Spanish translation of the *Book of Common Prayer*, intended for Spanish-speaking exiles in London and Amsterdam and adding the ordinal at the end (pp. 408–436), and the frontispiece, our copy in an extremely well preserved contemporary binding, from the Macclesfield library.

The first Spanish translation, by Tomás Carrascón (1595–c. 1633), was published by Norton and Bill in 1623 to facilitate the proposed marriage between Charles, Prince of Wales (later Charles I) and Infanta Maria of Spain. Prompted by the revision of the prayerbook in 1662, this second translation, first published in 1707, was undertaken by Félix Antonio de Alvarado of Seville and ‘was intended for small groups of Spanish-speaking Anglicans in London and Amsterdam, which brought together Spanish religious exiles and British merchants who traded with Spain and wanted to brush up their Spanish’ (López-Lozano, ‘The Anglican Contribution to Spanish Liturgical Life: Spanish Translations of the Book of Common Prayer and the liturgy of the Spanish Reformed Episcopal Church’, *Revue Française de Civilisation Britannique* XXII-1 (2017), p. 3).

Alvarado 'had gone to England in exile on conscientious grounds where he publicly recanted his Roman Catholicism and joined the ... Spanish-speaking community founded by Lord Stanhope ... [He] eventually became an Anglican minister of this congregation'; in his prologue 'the translator explains to the reader that the first edition had become exceedingly scarce and also that it contained a number of mistakes typical of its era, as well as printing errors.' (*ibid.*).

BM STC Spanish L120; ESTC T140401;
Griffiths 162:3.



LEARNING THE LANGUAGE OF THE LEARNED



5. **BYTHNER, Victorinus.** לשון לימודים [Leshon limudim]. *Lingua eruditorum, sive methodica institutio linguae sanctae ... cui addita est introductio ad linguam Chaldaeam veteris testamenti, autore eodem. Editio novissima, ultimam manum Authoris iam passa. London, T. Roycroft for Jonah Hart, 1675.*

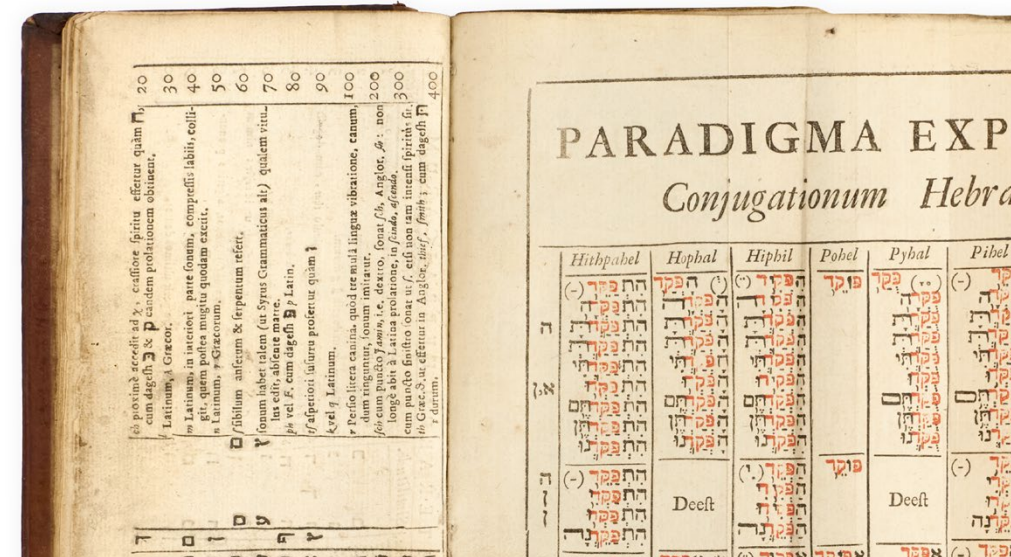
12mo, pp. [xviii], 135, [1 (blank)], blank leaf A1 excised, folding letterpress plate printed in red and black facing p. 1; a few chips to fore-edge, some toning and marginal duststaining; but a good copy in contemporary English calf tooled in blind to a panel design, floral cornerpieces, 'לשון לימודים' lettered vertically to upper cover in red paint; corners worn, spine chipped at head and foot, hinges cracked, upper joint splitting; contemporary annotations to 66 pp. and to pastedowns (see below), eighteenth-century ownership inscriptions of Thomas Parsons and David Lewis to title, and of James ?Spurge to rear pastedown. £1250

Third London edition of this Hebrew grammar (first 1638) by the Polish Hebraist and Oxford lecturer Victorinus Bythner (c. 1605–c. 1670), initially published for the benefit of his pupils and here extensively annotated by a contemporary student.

Bythner studied theology at Frankfurt an der Oder and Groningen, where he studied under Gomerus and went on to tutor Jacobus Alting. By 1635, he was at Oxford, and lectured on the Hebrew language at the Christ Church refectory until the outbreak of the Civil War, and following stints in Cambridge in 1643 and in London he would return to Oxford in 1651 as a Hebrew lecturer.

Niphal	Kal	Signific.
פָּקַדְתִּי	פָּקַדְתָּ	Ille.
פָּקַדְתָּ	פָּקַדְתָּ	illa.
פָּקַדְתָּ	פָּקַדְתָּ	tu m.
פָּקַדְתָּ	פָּקַדְתָּ	tu f.
פָּקַדְתָּ	פָּקַדְתָּ	ego.
פָּקַדְתָּ	פָּקַדְתָּ	illi, æ.
פָּקַדְתָּ	פָּקַדְתָּ	vos m.
פָּקַדְתָּ	פָּקַדְתָּ	vos f.
פָּקַדְתָּ	פָּקַדְתָּ	nos.
הִפְקַדְתִּי	הִפְקַדְתָּ	Tu m.
הִפְקַדְתָּ	הִפְקַדְתָּ	tu f.
הִפְקַדְתָּ	הִפְקַדְתָּ	vos m.
הִפְקַדְתָּ	הִפְקַדְתָּ	vos f.
אֶפְקֹדְךָ	אֶפְקֹדְךָ	Ego.
הִפְקַדְתִּי	הִפְקַדְתִּי	tu m.
הִפְקַדְתָּ	הִפְקַדְתָּ	tu f.
הִפְקַדְתָּ	הִפְקַדְתָּ	ille.
הִפְקַדְתָּ	הִפְקַדְתָּ	illa.
הִפְקַדְתָּ	הִפְקַדְתָּ	nos.
הִפְקַדְתָּ	הִפְקַדְתָּ	vos m.
הִפְקַדְתָּ	הִפְקַדְתָּ	illi.
הִפְקַדְתָּ	הִפְקַדְתָּ	vos f. & illæ.
הִפְקַדְתָּ	הִפְקַדְתָּ	Infin.
פָּקַדְתִּי	פָּקַדְתִּי	m. sing.
פָּקַדְתִּי	פָּקַדְתִּי	m. pl.
פָּקַדְתִּי	פָּקַדְתִּי	f. sing.
פָּקַדְתִּי	פָּקַדְתִּי	f. pl.
נִפְקַדְתִּי	נִפְקַדְתִּי	m. sing.
נִפְקַדְתִּי	נִפְקַדְתִּי	m. pl.
נִפְקַדְתִּי	נִפְקַדְתִּי	f. sing.
נִפְקַדְתִּי	נִפְקַדְתִּי	f. pl.

ESTC R5624.



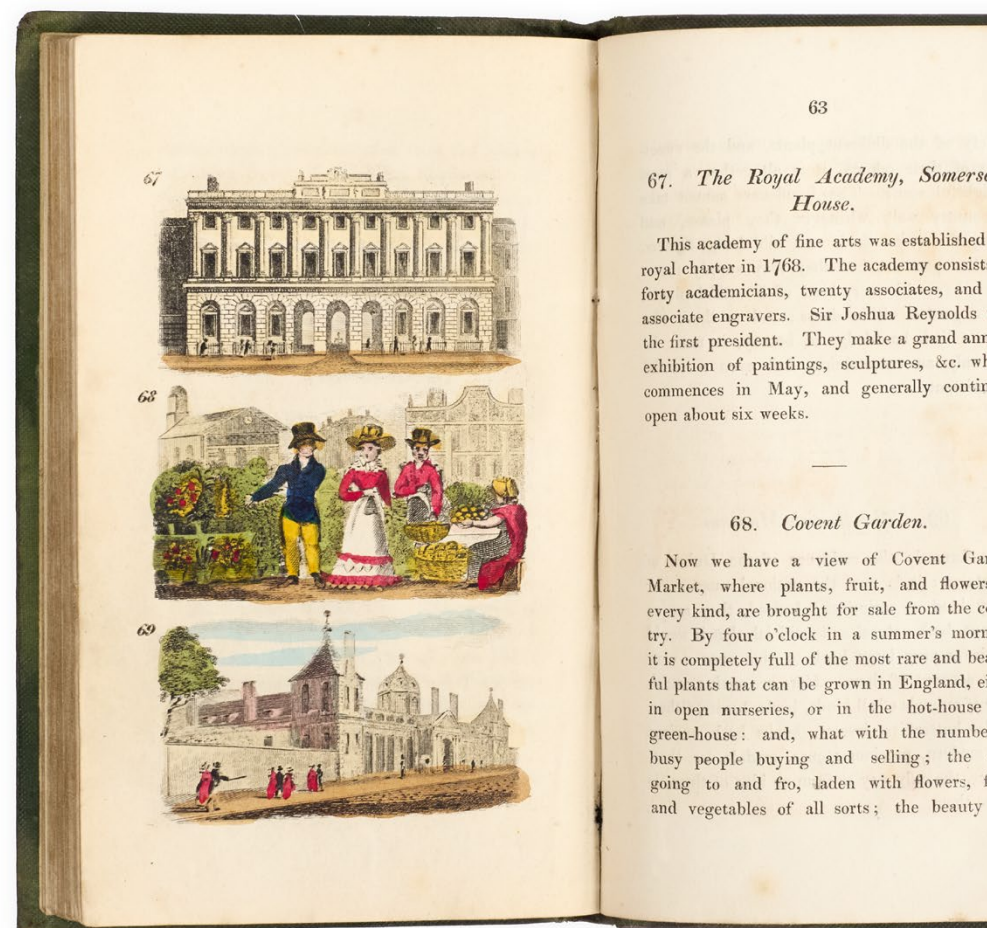
BASTARDISED BLAKE

6. [DARTON, William; Jane TAYLOR and Ann TAYLOR, editors.] *City Scenes, or a Peep into London.* London, [Joseph Rickerby for] Harvey & Darton, 1828.

12mo, pp. 79, [1 (blank)], with hand-coloured engraved title and 28 hand-coloured engraved plates (with vignettes numbered 1-87); some spotting and offsetting, but a good copy; bound in publisher's green cloth, boards blocked in blind, spine blocked and lettered in gilt, edges gilt, yellow endpapers; a little bumped with a few light stains; nineteenth-century ink ownership inscription 'Master William Allitt Canning | Carlton Villa | Leamington' to front free endpaper, bookseller's ticket of T. & M. Kennard of Leamington Spa to rear pastedown. £375

Revised and expanded edition of this children's illustrated guide to London, a hand-coloured copy, with an altered and unattributed printing of Blake's 'Holy Thursday'.

The text takes the form of a tour, mixing snippets of verse with descriptions of city sights, streets, scenes, and characters, beginning with St Paul's and the Monument and continuing slowly through the City and - not always directly - to the West End, Westminster, the recently completed Highgate Archway and Southwark and Waterloo bridges, and the Docks.



The entertaining scenes include a rag fair near the Tower ('we would, however, advise every country customer who visits that place, to take particular care of his pockets'), a dancing bear and dogs (criticising the cruelty thereof), a Guy Fawkes effigy being paraded through the streets, the 'Flying Pieman' hawking his wares on Fleet Street, boys 'making rare sport, by putting one foot on the stream' of water plugs designed to extinguish fires, and ice-skating in St James's Park.

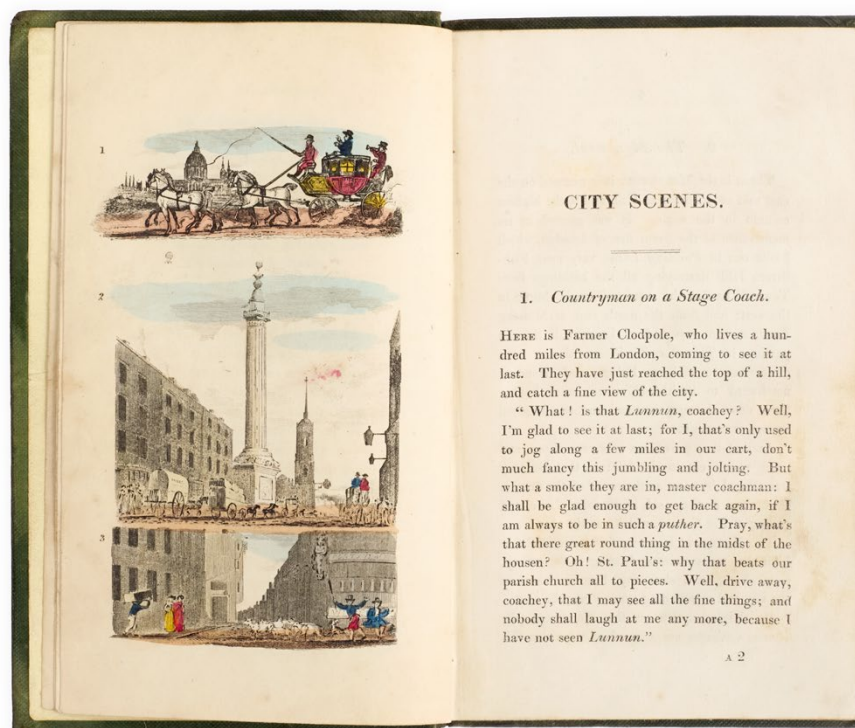
First written by the children's publisher William Darton in 1801, the *City Scenes* evolved over many editions: the sister-poets Ann and Jane Taylor edited the text in 1806, with their father, the engraver Isaac Taylor, adding illustrations.

'Holy Thursday', from Blake's *Songs of Innocence*, was added in 1818, with the first line changed from "Twas on a Holy Thursday" to "Twas in the pleasant month of June ..." and the title conveniently removed.

Provenance:

With the ownership inscription of William Allitt Canning of Leamington Spa (b. 1846), who was a pupil at Rugby School and matriculated at Wadham College, Oxford in 1864, later becoming a solicitor.

Bentley, *Blake Books*, 260 B. See Osborne I, p. 191, and Darton G913(12).





DEATH IN ROME

7. [DEATH.] Certificates recording the deaths of three women. Rome, 1762-1819.

Three printed certificates completed in manuscript (265 x 190 mm to 315 x 215 mm), the first two with woodcut headpieces (the latter within a woodcut border) and the third with a copper-engraved headpiece, each with blind-embossed seals; creases from folding, a few small holes and stains; otherwise good copies. £750*

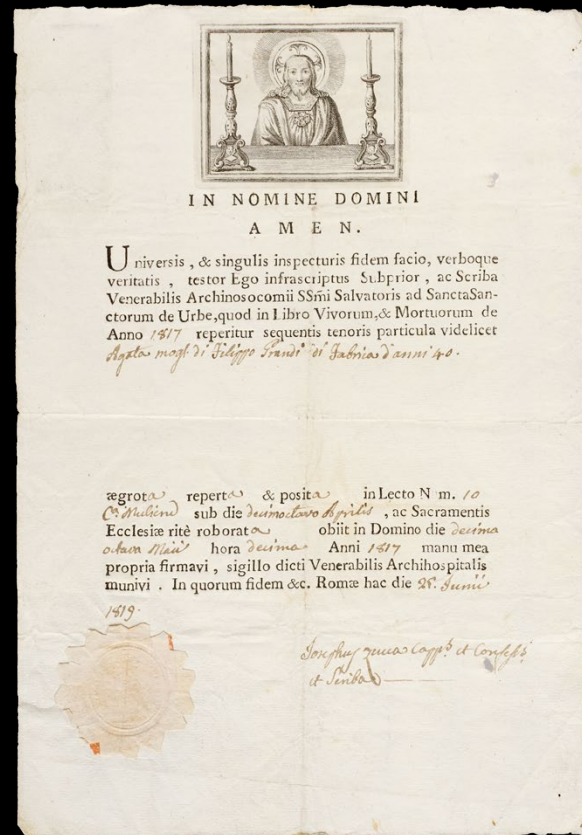
An interesting set of death certificates for three female residents of Rome, issued respectively by the Basilica of San Lorenzo in Lucina, the Basilica of Santa Maria del Popolo, and the hospital of San Salvatore (now San Giovanni in Laterano).

The first, issued at the basilica of San Lorenzo in Lucina, attests to the death and burial of Anna Salera of Tagliacozzo, wife of Filippo Valeri of the Piazza di Spagna, on 8 February 1761 at the age of fifty-one. It is signed by the curate Rocco Maria Barsanti and by Cardinal Marcantonio Colonna (1724-1793), and bears the blind-embossed seals of the church and of the cardinal himself. Valeri was perhaps the *fattore* at the Fabbrica di San Pietro of the same name, in charge of managing staff and materials for the restoration of the dome of St Peter's. The woodcut headpiece shows St Lawrence holding a gridiron alongside the Virgin Mary. Cardinal Colonna here signs on 3 May 1762 as Cardinal Priest of Santa Maria della Pace, a position to which he had been appointed only two weeks earlier; he would later serve as archpriest of Santa Maria Maggiore and cardinal priest of San Lorenzo. Barsanti (1707-1784) was later bishop of Fossombrone.



01. Above: death certificate of Anna Valeri (*née* Salera). Rome, Santa Maria del Popolo, 1765.

02. Below: death certificate of
Margarita Capellini (née Maccioni).
Rome, Santa Maria del Popolo, 1765.



03. Above: death certificate of
Agata Grandi. Rome, Ospedale di S.
Salvatore, 1817.

The second, from the basilica of Santa Maria del Popolo, records the death and burial of Margarita Maccioni, wife of Giuseppe Capellini, on 12 October 1765, also aged fifty-one. The woodcut headpiece of the Virgin and Child is flanked by skulls and crossbones.

The final certificate, issued by Giuseppe Zucca, subprior and scribe of the hospital of San Salvatore, attests that Agata, the forty-year-old wife of Filippo Grandi, was admitted to the hospital on 18 April 1817, occupying bed number ten on the women's ward, and died at ten in the morning on 18 May. The hospital of San Salvatore in the Lateran (now the Ospedale di San Giovanni), one of the oldest hospitals in Rome, aided the sick and poor, and by the start of the eighteenth century had 120 beds for men and 60 for women. By 1836 the hospital catered to women only. The copper-engraved headpiece depicts Christ the Saviour flanked by two candles.

THE SPY WHO LOVED ME

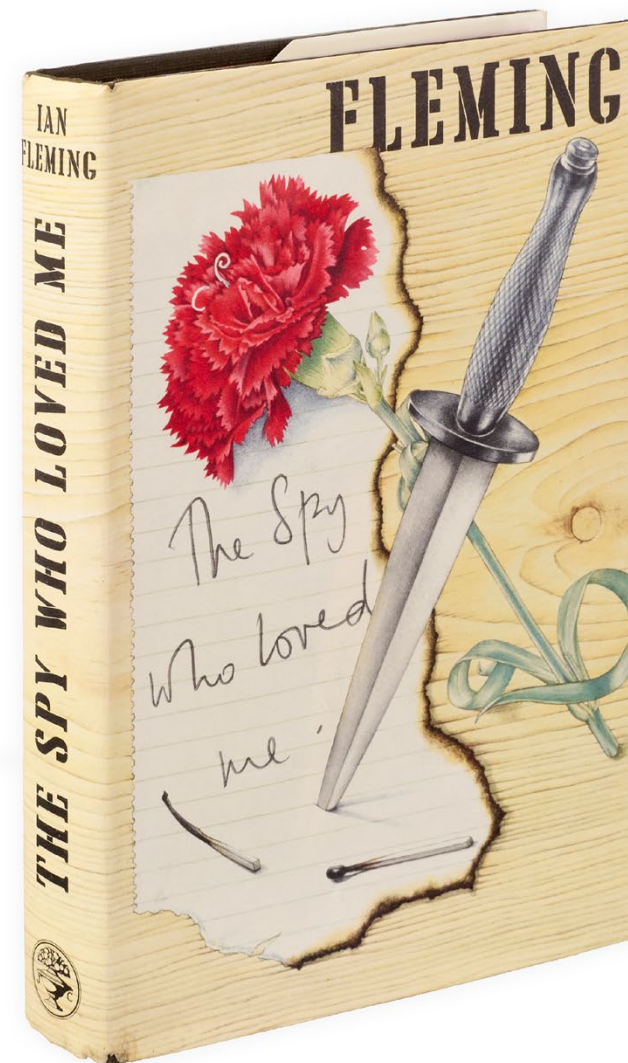
8. **FLEMING, Ian.** *The Spy who loved me.* London, Jonathan Cape, 1962.

8vo, pp. 221; a fine copy in the original grey-brown boards, dagger stamped to upper cover in silver and blind, spine lettered in silver; in a near-fine first issue jacket designed by Richard Chopping (price '15s. net' not clipped); two small nicks at foot of spine, slightly bumped at head, small crease to upper cover. **£1250**

First edition, first impression, of the only Bond novel narrated in the first person by the twenty-three-year-old Canadian Vivienne Michel, a lover of Bond's.

She is credited as Fleming's co-author on the title. 'This is the story of who I am and how I came through a nightmare of torture ... to a dawn of ecstasy. It's all true - absolutely. Otherwise Mr Fleming certainly would not have risked his professional reputation in acting as my co-author and persuading his publishers, Jonathan Cape, to publish my story' (p. 1).

Gilbert A10a (1.1).



The Adventures of James Bond
CASINO ROYALE
LIVE AND LET DIE
MOONRAKER
DIAMONDS ARE FOREVER
FROM RUSSIA, WITH LOVE
DOCTOR NO
GOLDFINGER
FOR YOUR EYES ONLY
THUNDERBALL
THE SPY WHO LOVED ME
ON HER MAJESTY'S SECRET SERVICE

Also by Ian Fleming
THE DIAMOND SMUGGLERS

THE SPY WHO LOVED ME

by
IAN FLEMING
with Vivienne Michel



YOU ONLY LIVE TWICE

9. **FLEMING, Ian.** *You only live twice.* London, Jonathan Cape, 1964.

8vo, pp. 255; a couple of stains to fore-edge and to margins of pp. 192-5; a very good copy in the original black cloth, title in Japanese gilt vertically to upper cover, spine lettered in silver, bamboo-patterned endpapers; in a near-fine jacket designed by Richard Chopping. £850

First edition, first impression, first state of what is 'perhaps the most bizarre and doom-fraught of all James Bond's adventures' (p. 1), set in Japan and inspired by Fleming's visits to Japan for *The Sunday Times*, the title taken from a poem by Bashō: 'You only live twice: once when you are born, and once when you look death in the face'.

'*You Only Live Twice* is the final entry in what has become known as the "Blofeld Trilogy" ... In order to negotiate with the Japanese security services on their homeground, James Bond is temporarily promoted from the 'Double-O' section to the Diplomatic Corps, becoming code number "7777". Part of the plot concerns intelligence-gathering networks, information routes, code-breaking networks, ciphers and cryptography, all of which were familiar to Ian Fleming, who had run covert operations during the war' (Gilbert).

Gilbert A12a (1.1, binding A).

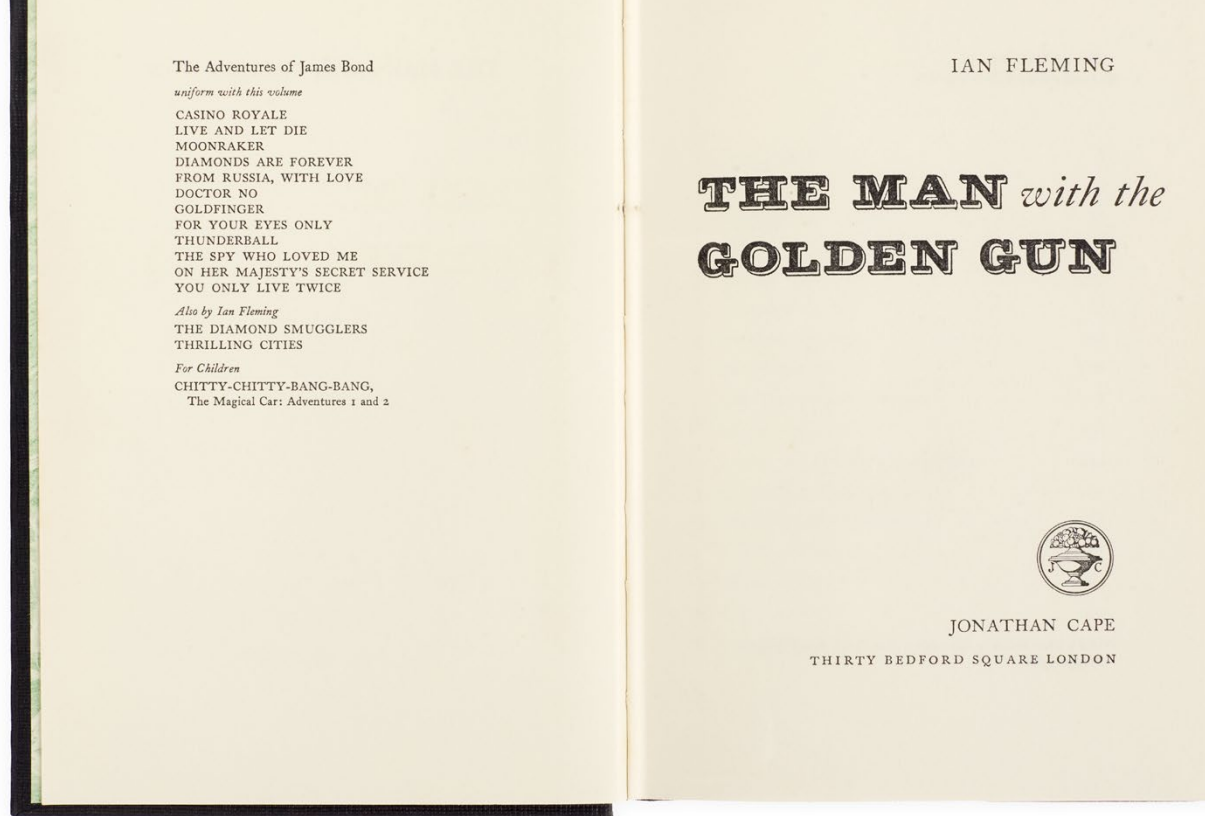
You Only Live Twice

Ian Fleming



Jonathan Cape





THE MAN WITH THE GOLDEN GUN

10. **FLEMING, Ian.** The Man with the golden Gun. London, Jonathan Cape, 1965.

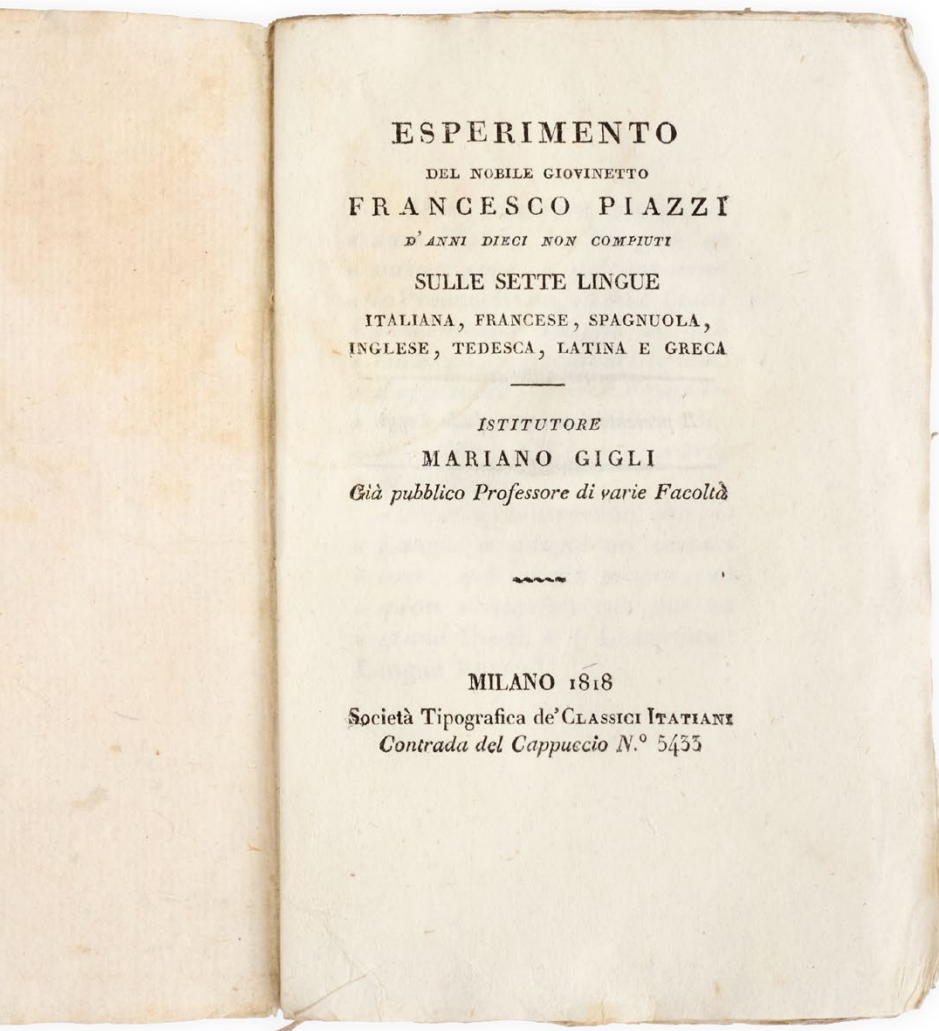
8vo, pp. 221; slightly foxed at fore-edge; else a fine copy in the original black cloth, spine lettered in gilt, green patterned endpapers, in a near-fine jacket designed by Richard Chopping; one very small tear to head of rear cover without loss. **£650**

First edition, first impression, of the last Bond novel, published eight months after Fleming's death, here with the binding in the second state, without the golden gun blocked to the upper cover (deemed too expensive after the first 900 copies).

Set in Jamaica, 'the plot concerns Francisco Scaramanga and an assorted collection of hoods who plan to sabotage the island's bauxite trade, deal arms to Castro, smuggle narcotics into America, and ruin the Jamaican sugar industry by setting the cane fields ablaze, thus increasing the value of Cuban sugar' (Gilbert, p. 412).

This is Gilbert's second state Binding B, with the bronze lettering to the spine as opposed to the pale white-gold seen in binding A.

Gilbert A13a (1.3)



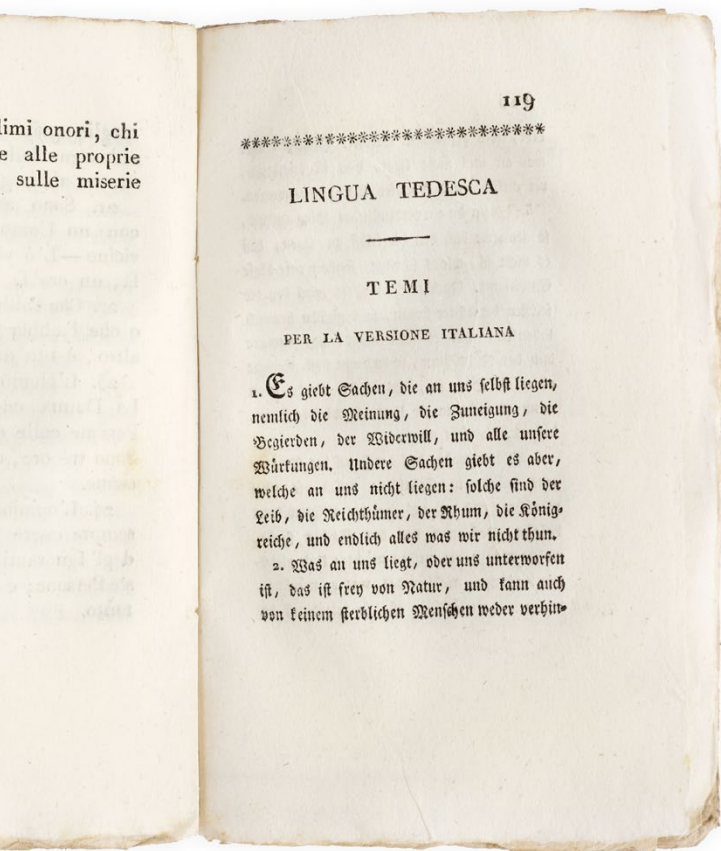
PROVING THE PROWESS OF A POLYGLOT PRODIGY

11. GIGLI, Mariano. *Esperimento del nobile giovinetto Francesco Piazza d'anni dieci non compiuti sulle sette lingue italiana, francese, spagnuola, inglese, tedesca, latina e greca ... Milan, Società tipografica de' classici italiani, 1818.*

12mo, pp. 196; pale dampstain at gutter, sporadic light foxing; else a very good copy, uncut, in contemporary pink wrappers; spine sunned. **£1250**

First and only edition, rare, of a series of 450 translation exercises in French, Spanish, English, German, Latin, Greek, and Italian, posed to the ten-year-old linguistic prodigy Francesco Piazza by his tutor as the culmination of his highly experimental method of linguistic instruction.

The young Piazza had been entrusted to the tutelage of the Recanati-born professor of natural sciences and algebra Mariano Gigli (b. 1782) by his aunt, the Milanese countess Teresa Crivelli (*née* Olgiate). Under the belief that children learn more effectively 'with less time and less strain' (*trans.*), Gigli tutored his pupil for an hour a day over the course of eighteen months, with no rote memorisation or external study required outside of his lessons, during which time Piazza would frequently play or move about. Also designed to be applicable, with some modifications, to schools, Gigli's method involves a preliminary passive stage of language learning involving the comprehension of language without the imposition of rules, and the more rigorous second phase (to which one can progress after comprehending with ease 1,500 lines of text in the target language) of speaking and writing.

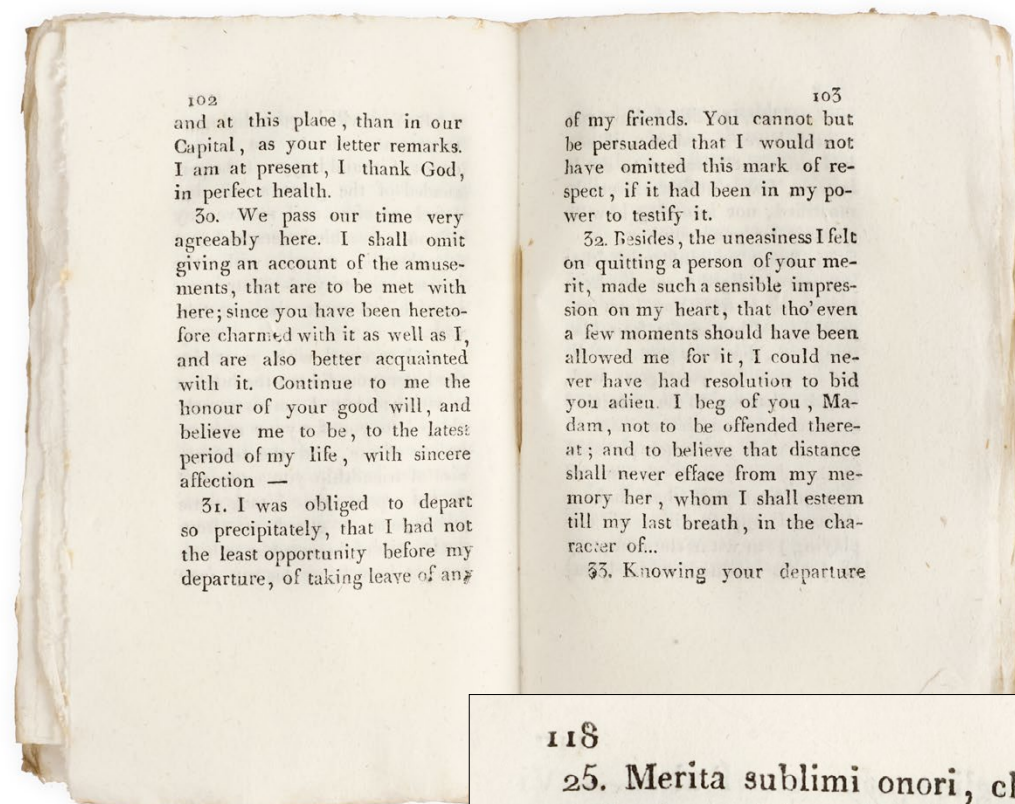


Gigli wrote extensively on the philosophy of language and 1808 *Analisi delle idee ad uso della gioventù* had been an important early source on the function of the brain for the young Giacomo Leopardi, who responded to Gigli at the age of fourteen with his essay *Dialogo filosofico sopra un moderno libro* (see Ferri, 'Giacomo Leopardi's Poetry of the Embodied Imagination', in *RISL* 12 (2019), pp. 39-64).

We find no copies in the UK or the US.

Above: to be translated from German into Italian. Right: to be translated from English into Italian. Detail: to be translated from Italian into English.

The extracts of text presented here were to be posed to Piazzini, who would then provide a free or literal translation on the spot at the examiner's request, taking a much-needed break between each language; each portion consists of fifty extracts in each foreign language to be translated into Italian, followed by twenty-five short (but linguistically challenging) phrases in Italian to be translated into the source language. Among the source texts are German moral tales abridged from Borroni's 1794 *Dialoghista italiano-tedesco*, extracts from Lessing's fables, English excerpts from Goldsmith's *History of Rome* and Pory's *Models of Letters in French and English*, and Fénelon's *Aventures de Télémaque* in French and Spanish.



ATTRACTION OR REPULSION?

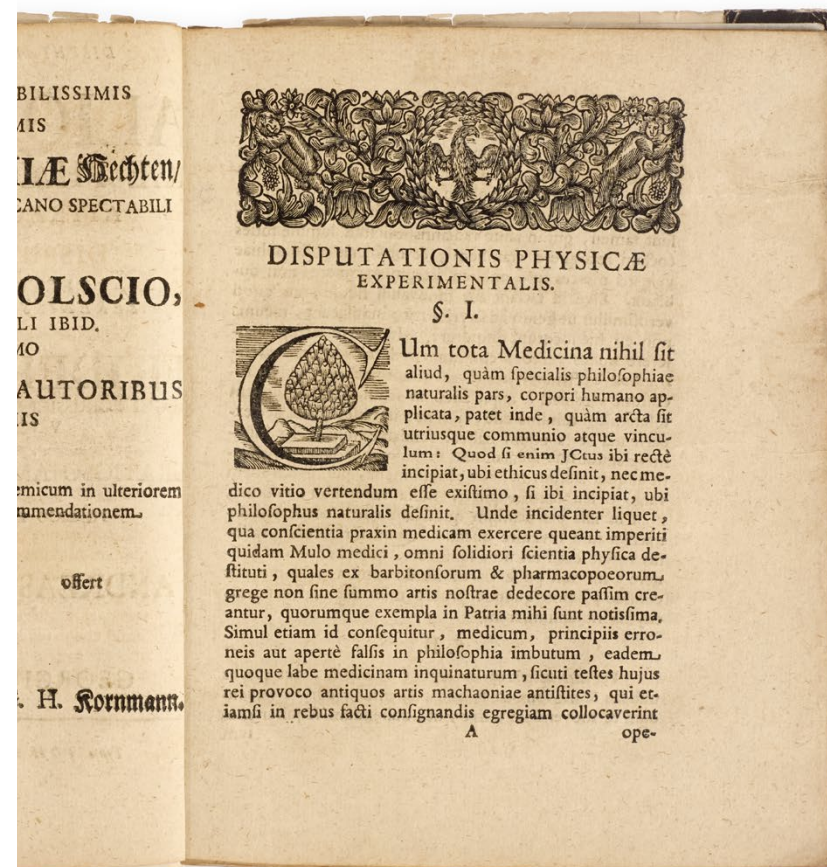
12. **GOELICKE, Andreas Ottomar.** *Disputatio physica experimentalis exhibens aliquot naturae phaenomena, quae per attractionem vulgo fieri dicuntur, quam rectore magnificentissimo ... Friderico Wilhelmo ... gratioso amplissimae facultatis philosophicae consensu publico eruditorum examini submittent d. 18 Decembr. MDCCIV praeses Andreas Ottomar Goelicke, M.D. et respondens Georgius Henricus Kornmann, Halberstad. Halle, Johann Montag, [1704].*

4to, pp. [2], 18; woodcut initial, head-, and tailpiece; toned throughout, some faint marginal dampstaining, a few leaves slightly loose; in modern black paper wrappers; spine worn, edges chipped. **£275**

Scarce academic disputation on experimental physics led by the German physician and professor Andreas Ottomar Goelicke (1671–1744).

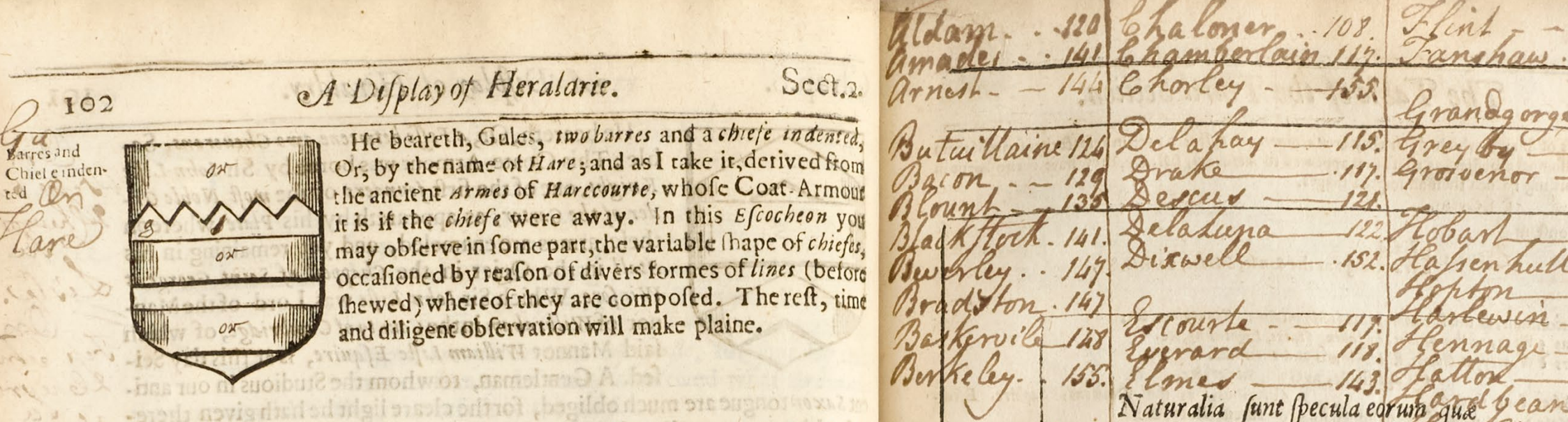
The text seeks to show that various physical phenomena should be attributed to repulsion rather than to a so-called 'attractive spirit'. Numerous experiments involving air, mercury, and vacuums are described, with analogies made to pipe smoking and breastfeeding, for example. Reference is made to Evangelista Torricelli's barometer, as well as to the work of the Scottish natural philosopher George Sinclair and the German physician Friedrich Hoffmann, whose iatrophysical theories the author would vehemently attack in the coming decades, 'provoking numerous feuds with his colleagues and other contemporaries' (*Deutsche Biographie, trans.*). Goelicke had been inspired to pursue medicine after tutoring the children of a Berlin physician; after obtaining his MD he would later become professor of medicine at Halle (1709), Duisburg (1713), and Frankfurt. His 'literary output was extremely extensive, devoted to all branches of medicine' (*ibid.*).

The interesting corollaries at the end encompass doctors who bring their profession into disrepute, the incompetence of pharmacists and surgeons in matters of medicine, the rational soul, and the idea of a universal spirit.



Only one copy traced in the UK (BL) and two in the US (LoC, Stanford).

VD18 10993142.



ANNOTATED ARMORIAL

13. GUILLIM, John. A Display of Heraldrie: manifesting a more easie Accesse to the Knowledge thereof than hath beene hitherto published by any, through the Benefit of Method ... corrected and much enlarged by the Author himselfe in his Life Time: together with his owne Addition of Explaining the Terms of Hawking and Hunting, for the Use and Delight of Gentlemen. London, Thomas Cotes for Jacob Blome, 1638.

Folio in 4s, pp. [16], 167, 170-430 (of 433); wanting Hhh5-6 ('Additions to be inserted and Amendments ...'); woodcut initials, head-, and tailpieces, and illustrations (chiefly coats of arms) throughout, with 9 large woodcut achievements; minor stains, soiling, and browning throughout, some fore-edges frayed, title crudely repaired at fore-edge, occasional minor worming to margins, a few tears, final quires a little loose, Bb4 and Hhh1 partly detached; else a good copy in contemporary calf, covers tooled in blind with a double-fillet border; rebounded with old gilt title-piece laid down, a few scuffs; nineteenth-century armorial bookplate of Edward Francis Witten to front pastedown, **manuscript annotations throughout in a (near-) contemporary and an eighteenth-century hand** (see below). £950

Third edition, corrected and enlarged, of this cornerstone of English heraldry; this copy annotated throughout in two hands, each showing close engagement with the blazon expounded by the text.

Compiled by the herald John Guillim (1550-1621), Portsmouth Pursuivant-Extraordinary and later Rouge Croix Pursuivant at the College of Arms, the *Display of Heraldrie* was the first attempt in English to methodise the science of heraldry. 'The *Display*, which quotes earlier English and continental writers, is divided into six sections of which the first commences with the origins of heraldry, the second contains the basic divisions of the shield, the third and largest describes natural as compared to man-made charges, which are in the fourth section, the fifth has patterned coats without a predominant tincture, and the sixth deals with marshalling of arms. ... [It] was to remain the standard textbook on English heraldry until the second half of the eighteenth century, and it is still regularly used by working heralds in the twenty-first century' (ODNB).

The present copy bears the manuscript additions of at least two attentive readers of the seventeenth and eighteenth centuries. The earlier of these owners, writing in a roughly contemporary secretary hand, has annotated virtually every coat of arms (of which there are often three or four to a page) with abbreviated tinctures, e.g. 'az' for azure' and 'g' for 'gules'.

158. Spawne - 144.
 159. Torney - 155.
 116.
 129. Swerton - 117.
 131. Ageson - 120.
 146. Sweson - 142.
 150. Lewwhite - 157.
 151. Le Neve - 153.
 154.
 155.

M:Leod - 127.
 Milverton - 136.
 Malherbe - 143.
 Maroley de - 146.

Preston - 150. 124.
 Pine - 145. 140.
 Pynton - 141.
 Ruddock - 142.

Randall - 130.
 Retowre - 142.
 Rye - 149.
 Rayncruch - 157.
 Redmere - 153.

St. Clare - 119.
 Symmes - 122.
 Thurstab - 126.
 Thurton - 127.
 Tcurades - 127.
 Tault - 131.
 Hockden - 146.
 Tukeley - 144.
 The Field - 150.
 Tmeth. Nubler Gto: 153.

This was likely the same assiduous reader who corrected 'Glocester-shire' to Wiltshire on p. 284 and added a rhyming Latin proverb about chance to a section about the canting arms of the Ambesace (i.e. ames-ace) family ('Or, three Dice, Sable, each charged with an Ace, Argent'), in which Guillim also condemns dice-playing as 'a Spurre to wickednesse, and the roadway to desperation'.

Our later, eighteenth-century owner has supplemented these by summarising each entry with the blazon and name of the family in question and by adding four comprehensive family indices.

Provenance:

With the bookplate of Edward Francis Witts (1813-1886), son of the clergyman and diarist Francis Edward Witts (1783-1854) and his successor as rector of Upper Slaughter, Gloucestershire.

ESTC S120342; Moule, *Bibliotheca heraldica* CXLIV; STC 12503.

Ar.
 Escallop shell
 Gules.



The nutritive
 quality of the
 Escallop.

He beareth Argent, an Escallop Shell, Gules, by the name of Prelate. This Coate standeth in the Abbey Church of Chirencester within the County of Gloucester, and seemeth to have beene of long continuance there. The Escallop (according to Dioscorides) is ingendred of the Dew and Ayre, and hath no blood at all in it selfe, notwithstanding in mans body (of any other food) it turneth loonself into blood. The eating of this fish raw, is sayd to cure a surfet.

Ar.
 Lyon rampant
 on a chief
 three Escallop
 shells



Hee beareth, Pearle, a Lyon Rampant, Ruby, on a Chiefe, Diamond, three Escallop shells of the first. This is the Paternall Coate of the Right Noble and Wordly Family of the Russels, Earle of Bedford. Such is the beautiful shape that nature hath bestowed upon this shell, as that the Coller of the Order of S. Michael in France, in the first institution thereof, was richly garnished with certaine peeces of gold artificially wrought as neere as the Artificer could by imitation expresse the stampe of Nature.

Which institution doubtlesse was grounded upon great reason, to shew the steadfast amitie and constant fidelity, that ought to bee betweene brethren and companions of one societie and brotherhood: for take one of these fishes and divide the shells, and endeavour to sort them with (I will not say hundredths) but millions of other shells of fishes of the same kinde, and you shall never match them throughout: therefore doe they resemble the indissoluble friendship that ought to be in fraternities and societies, because there can be according to Cicero, *Offic. 1. Nulla firma Amicitia nisi inter aequales*. The consideration whereof (if I be not deceived) moved the first Founders of this Order to sort them in the collar of this order by couples, for that all others doe disagree with them, *secundum magis vel minus*, and none doe concur together with them in all points, but onely those that nature hath conformed, and made agreeable to each other in all points.

La.
 Six Escallops.
 Or. 3. 2. 1.



He beareth, Sable, sixe Escallop shells, Or, three, two, and one, by the name of Escott of Cornwall. Here I thinke it fit to note out of the number and position of the charge of this Coate-Armour two things: the one concerning the number which you see is sixe, which some Armorsits hold to be the best of Even and Articulate numbers, that can be borne in one Escutocheon, their reason is, because none other even number under tenne, can decrease in every ranke one to the base point of the Escutocheon, and produce an odd one in the same point. Next touching this manner of the Position of this number, which suiteth most aptly with the figure of a Triangular Escutocheon, as in the Elements of Armorsits, pag. 187. is observed.

The



The Field is, Arg. shells of the first, a Chief, a Cressant, Gules. This is the Coate of the Gentleman John Penne, London: I read in a Office of Armes, to Escallop in Armes Armes to have been and valour had for

Souldiers and Companions in Armes, that even into dangers mouth, and that he in requite to sacrifice himselfe for their safegu



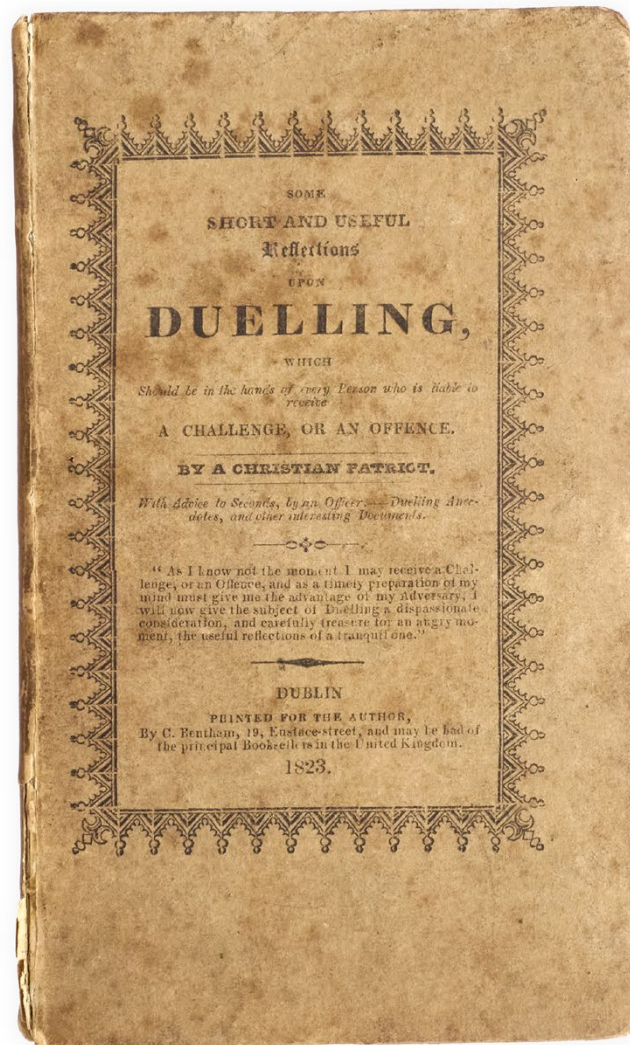
He beareth, Argent, on a Canton, Gules, of King's Col, in the zone the charged shell, but eight to be divided the addition of the indented, doth or not seene.



He beareth, Argent, a fowle volant, in not before exempt that talke with lo out their legges in are short legged, their bellies.



He beareth, Sable, Welles, Or, by advisedly view the man's, manifest shall doubtlesse admire his Omni things of meane reduced all other are inclosed with



‘DUELLING IS INCONSISTENT WITH TRUE HONOUR’

14. [HAMILTON, Joseph.] Some short and useful Reflections upon Duelling, which should be in the Hands of every Person who is liable to receive a Challenge, or an Offence. By a Christian Patriot. With Advice to Seconds, by an Officer ... Dublin, for the Author, by C. Bentham, 1823.

8vo, pp. 106, [2, (advertisements)], with a half-title and engraved frontispiece by Martyn after T. Kelly (see below); slight offset to title, slight browning and foxing to quires G and H; but a very good copy, uncut, in the original printed boards; boards slightly foxed, upper hinge broken, a few chips to upper joint; tipped in at the end (as often) is a single leaf headed ‘Anti-Duelling Association’, with eulogistic reviews of the present work; twentieth-century armorial bookplate of William Walter Dowding to front pastedown. £600

First edition, scarce, of this Dublin-printed assemblage of impassioned arguments and anecdotes against the ‘desolating vice’ of duelling.

Profits were to go towards ‘a Press and Types for printing such cheap Tracts as are best calculated to abate Duelling, Suicide, National Divisions, &c. &c.’. Payment could be made to the Caslon type foundry, to the printer, the author, or ‘any of the Protestant or Roman Catholic Prelates of the United Kingdom’. Passing mention is made of the duel with Aaron Burr which led to the death of Alexander Hamilton (no relation of the author’s ...), and of the foundation of an Anti-Duelling Association in New York, as well as notes on penalties for duelling throughout history in China, Poland, New England, and Bavaria, *inter alia*.



Engraved by H. Kelly.

THE DUELLIST.

Joseph Hamilton went on to publish several similar works. The engraved frontispiece depicts a slain duellist, surrounded by his grieving family: his mother faints in shock, his young child clutching the skirts of its weeping mother; behind the victim is a framed painting of another young man meeting an unfortunate end in a duel.

Library Hub shows copies at BL, Bodley, Cambridge, Southampton, and TCD only.

REFLEXIONS
D'UN PORTUGAIS,

Sur le Mémorial présenté par les PP.
Jésuites à N. S. P. le Pape Clement
xiiij. heureusement regnant.

Exposées dans une Lettre écrite à un Ami
demeurant à Rome



A LISBONE, 1758.
Avec la permission des Supérieurs.

WITH AN UNRECORDED BURLESQUE POEM ON TAX REFORM

15. [JESUITS; CHURCH IN FRANCE; UNIGENITUS.] Sammelband of nine works. 1755-1759.

Nine works in one volume, 12mo; tear to inner margin of first leaf without loss, some light toning and foxing; overall very good in contemporary mottled sheep, spine gilt in compartments with lettering-piece, marbled endpapers; rubbed, some wear to corners, wormtrack at head of rear hinge. £850

A very interesting sammelband of rare editions relating to the Jesuits and to the Church in France, one of which seemingly unrecorded.

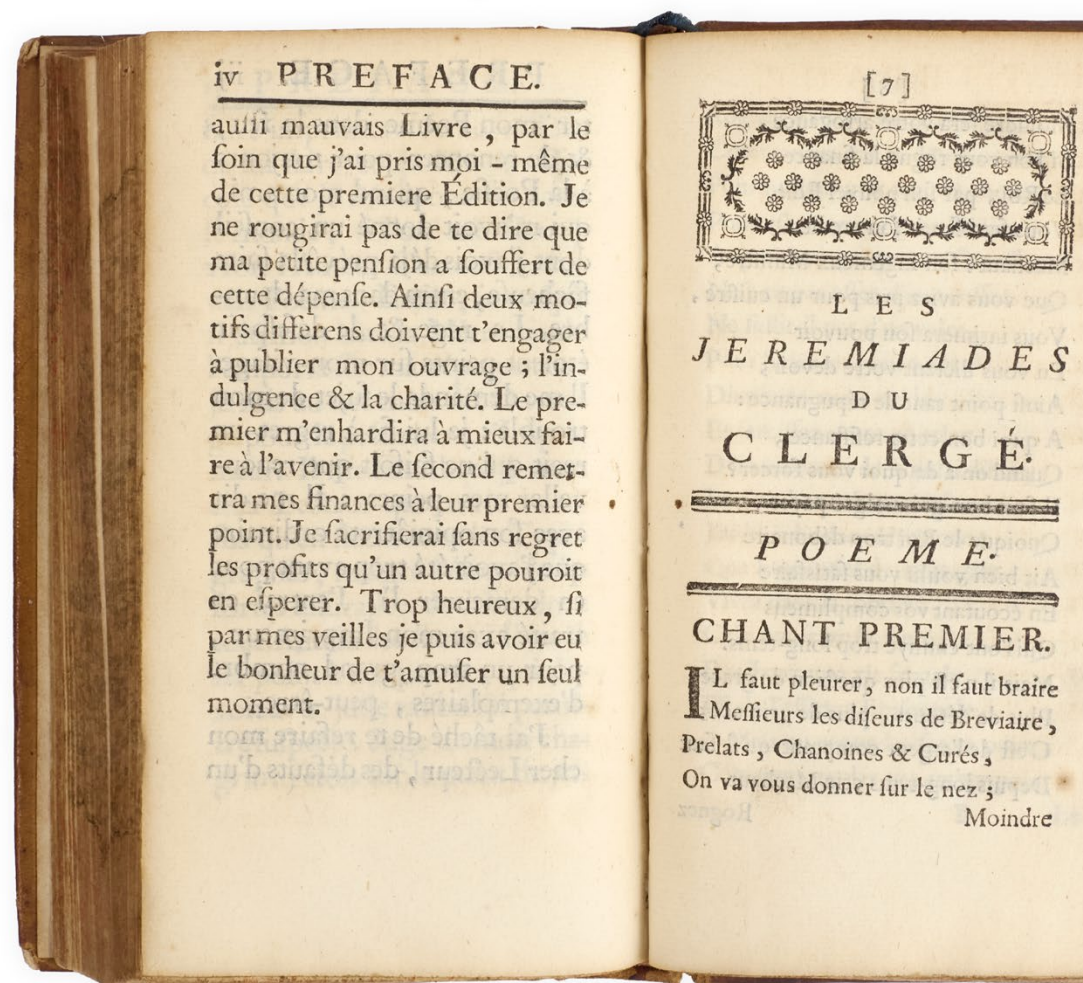
The first three items relate to the French Jesuit Isaac-Joseph Berruyer (1681-1758) and to his famous and controversial *Histoire du peuple de Dieu*, placed on the *Index Librorum Prohibitorum* and condemned by Popes Benedict XIV and Clement XIII; the following three items concern the expulsion of the Jesuits from Portugal in 1758; and the final two items relate to Benedict XIV's attempt to bring to a close the long-running and bitter controversy surrounding the 1713 papal bull *Unigenitus*, which condemned Jansenist doctrine.

The seventh work here, *Les plaintes et jerémiades du clergé seculier et regulier de France, sur le vingtième*, a burlesque poem with a false Berlin imprint, appears to be unrecorded; we have traced only one manuscript version, at BM Avignon. The text is presented as a clerical complaint against a tax known as the *vingtième*, proposed by Louis XV's controller-general of finances Jean-Baptiste de Machault d'Arnouville.

'He attempted in 1749 a reform in the levying of direct taxes, which, if carried out, would have done much to prevent the later Revolutionary movement. He proposed to abolish the old tax of a tenth, which was evaded by the clergy and most of the nobility, and substitute a tax of one-twentieth which should be levied on all without exception. The cry for exceptions, however, began at once. The clergy stood in a body by their historical privileges, and the outcry of the nobility was too great for the minister to make headway against' (*Encyclopaedia Britannica*).

Contents:

1. **[BENEDICT XIV; Domenico PASSIONEI.]** *Damnatio et prohibitio operis cui titulus Storia del popolo di Dio, dalla nascita del Messia ... Censure, et deffense de l'ouvrage qui a pour titre, Histoire du peuple de Dieu, depuis la naissance du Messie ... [S.l., s.n., 1758]. pp. [1 (blank)], 9, 9, [1 (blank)]; text in Latin and French on facing pages, caption titles; small tear to inner margin of first leaf without loss. No copies of this edition traced in the UK or US.*
2. **[CLEMENT XIII; Domenico PASSIONEI.]** *Damnatio et prohibitio operis gallico idiomate conscripti, et in plures tomos distributi, cui titulus: Histoire du peuple de Dieu, troisième partie ... Censure et condamnation de l'ouvrage écrit en François, divisé en plusieurs volumes, qui a pour titre: Histoire du peuple de Dieu, troisième partie ... [S.l., s.n., 1758]. pp. [1 (blank)], 10, 10, [1 (blank)]; text in Latin and French on facing pages, caption titles. No copies of this edition traced in the UK or US.*
3. **[ROMAN INQUISITION.]** *Decret de la Congregation de l'Inquisition Romaine et generale, rendu le jeudi 30 Août 1759, portant condamnation de deux volumes in-12, publiés sous ce titre: Le P. Berruyer justifié contre l'auteur d'un libelle ... Rome, 'de l'imprimerie de la Chambre Apostolique', 1759. pp. 9, [1 (blank)]; text in Latin and French on facing pages. No copies of this edition traced in the UK or US.*
4. **SALDANHA DA GAMA, Francisco de, Cardinal.** *Mandement de son eminence Monseigneur le Cardinal de Saldanha, patriarche de Lisbonne, au sujet de l'expulsion des Jésuites. Lisbon, 1759. pp. 23, [1 (blank)]. Only one copy of this edition traced in the US (Georgetown).*



eine avons-nous tout à fait
 croiriez-vous, notre bon Sire,
 r acheter d'huile & de cire
 r éclairer le Maître Autel:
 fans le petit casuel
 quelque brave Obituaire,
 us mourrions de pure misere,
 irons-nous que tous les avis
 e nous donnons seront suivis?
 e notre Cure sera franche?
 fi de bon cœur le Dimanche
 us chanterons des Oraisons
 r l'heureux regne des Bourbons,

Fin du dernier Chant.

EXAMEN
PACIFIQUE
 D U
 NOUVEAU BREF,
 O U
LETTRE
 A M. L. G. P.



M. DCC. LVL

5. [PINAULT, Pierre Olivier.] Reflexions d'un Portugais, sur le mémorial présenté par les PP. Jésuites à N. S. P. le Pape Clement XIII heureusement regnant. Exposées dans une lettre écrite à un ami demeurant à Rome. *Lisbon*, 1758. pp. 185, [1 (blank)]; woodcut ornament to title. **No copies of this edition traced in the UK or US.**

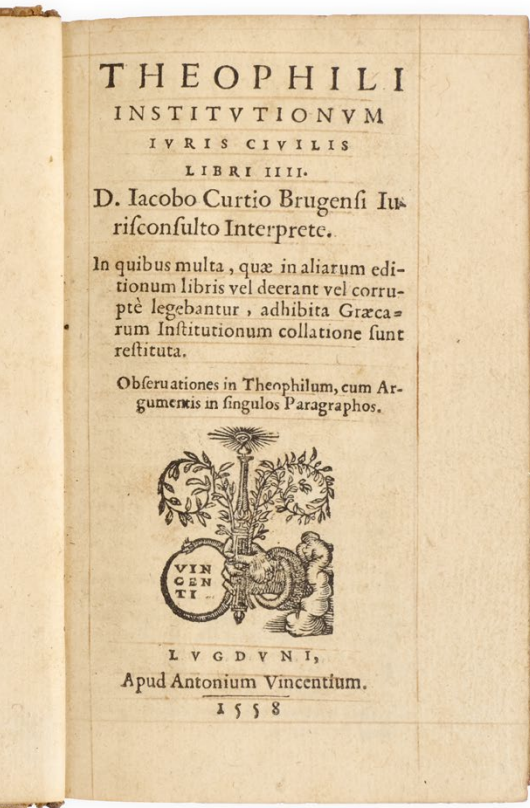
6. [LE PAIGE, Louis-Adrien.] Reflexions sur l'attentat commis le 3 septembre 1758, contre la vie du roi de Portugal. [S.l., s.n., 1758]. pp. 28; caption title. **No copies of this edition traced in the UK or US.**

7. [ANON.] Les plaintes et jerémiades du clergé seculier et regulier de France, sur le vingtième. Poeme burlesque. 'A Berlin, aux dépens de l'auteur', [s.d.]. pp. [2], iv, 7-40 (complete). **Not on OCLC; CCFr records a manuscript copy at BM Avignon.**

8. [ANON.] Examen pacifique du nouveau bref, ou lettre à M. L. G. P. [S.l., s.n.], 1756. pp. [2], 15, [1 (blank)]; typographic ornament to title. **Not on OCLC; two copies recorded on CCFr.**

9. [GUIDI, Louis.] Epitre d'un constitutionnaire aux evêques de France. [S.l., s.n.], 1755. pp. 24. **Only one copy of this edition traced in the US (Princeton) and none in the UK.**

LE DROIT À LA CIRE



16. [JUSTINIAN.] THEOPHILUS ANTECESSOR; Jacob de CORTE, translator. Theophili Institutionum juris civilis libri IIII. D. Iacobo Curtio Brugensi jurisconsulto interprete. Lyons, Antoine Vincent, 1558 [(colophon): Symphorien Barbier, 1557].

16mo in 8s, pp. [xii], '546' (recte 536), [28], woodcut printer's device to title-pages, woodcut initials, folding letterpress and woodcut table opposite b1, ruled in red; a good copy in a contemporary French (likely Lyonnais) binding decorated *à la cire*, interlacing coloured in red, white, and green (now mostly rubbed away), small gilt foliate tools in central cartouche, spine decorated and lettered in gilt, edges gilt and gauffered; recornered and rejoined with restoration to edges, joints cracked, chips to spine; in modern green cloth box with gilt morocco lettering-piece. **£1500**

A small-format introduction to Theophilus' Greek paraphrase of Justinian's *Institutiones* in a contemporary Lyonnais binding decorated *à la cire*.

Two of the tools in the centre also appear on Grolier bindings now attributed to Jean Picard (Nixon, *Bookbindings from the Library of Jean Grolier*, Claude de Picques tools 52 and 57).

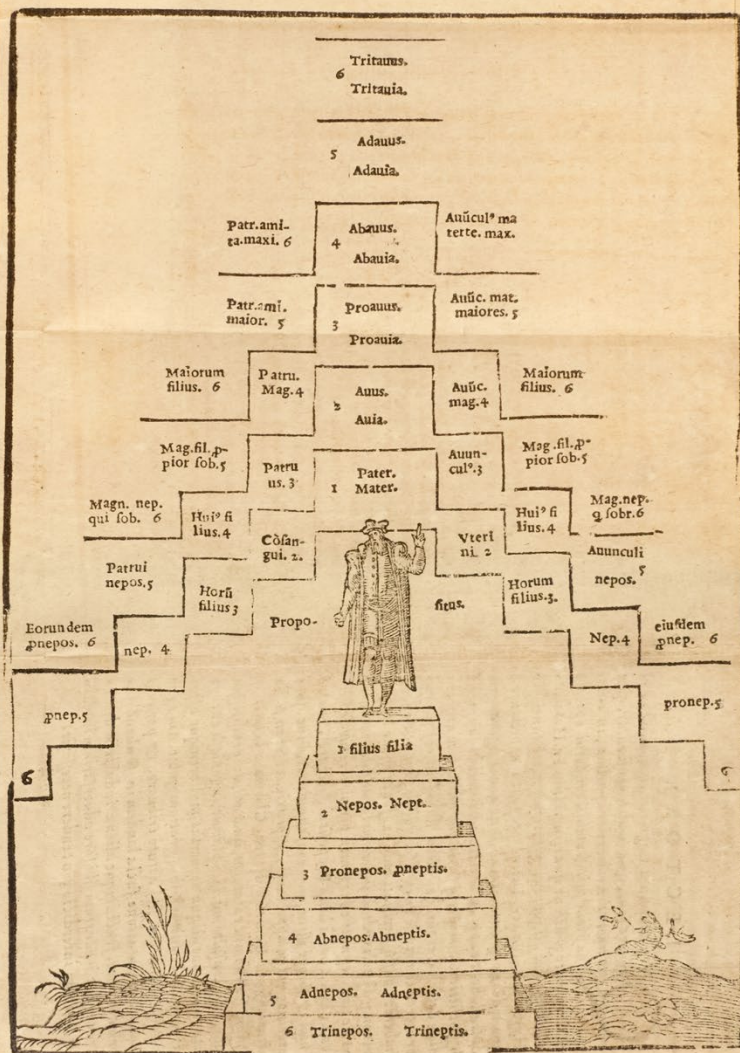
The sixth-century Byzantine jurist and professor of law Theophilus Antecessor was one of the main compilers of Justinian's massive law code; these *Institutiones*, also commissioned by Justinian but written in Greek, formed an introduction to the whole of the *Corpus juris civilis*. The translation into Latin is by the Bruges lawyer Jacob de Corte; first printed in 1536 in Louvain, its utility as a legal textbook meant that it was regularly reprinted in sixteenth-century Lyons.



L E C T O R I.

Quoniam quæ sunt hoc loco antebac edita schemata cognationis, ea non esse Theophili satis constat, neque ullam graduum similitudinem, aut Hypothetici figuram habuisse, ex qua quidem figura certum est uniuersam eorum schematum cognitionem pendere: doctissimorum quorundam hominum consilium secuti, apponenda ea curauimus, quæ sunt à Francisco Hotomano in suis de gradibus libellis descripta, & ab omnibus eruditis hominibus vulgò comprobata: unum illud spectantes, ut tunc Lector, id est utilitati publicæ, nostro studio consuleremus.

Schemata graduum cognationis.



The cost of printing this edition was shared between the publishers Antoine Vincent and Jean Frellon; copies are recorded with either name on the title-page but all have Barbier named in the colophon, though the date in both places is recorded as both 1557 and 1558.

USTC 152295 (as dated 1557, one copy only, in Lyons) and 206055 (as dated 1558, five copies); von Gültlingen XIII, Barbier 20 (two copies, in Berlin and Lyons; Barbier 18 is the Frellon 1557 issue, 19 is the 1557 Vincent issue, and 43 and 44 have the colophon date 1558); Pettegree and Walsby, *French Books* 76406; not in BM STC French.



BREVISSIMA INSTITUTIO
SEU RATIO
GRAMMATICES
COGNOSCENDÆ,

*Ad omnium Puerorum utilitatem
præscripta:*

Quam solam Regia Majestas in omnibus Scholis
docendam præcepit.

*Additis subinde Observationibus utilissimis, ex
Despauterio, Alvaro, Sanctio, Vossio, Busbeio,
& quotquot nuper scripsere, Grammaticis Latinis;*

Quæ universam artem Grammaticam
exhauriunt.



OXONII, è THEATRO SHELTONIANO.
An. Dom. MDCCIX.

‘TO BE TAUGHT IN ALL SCHOOLS’

17. [LILY, William.] A short introduction of grammar generally to be used; compiled and set forth for the bringing up of all those that intend to attain to the knowledge of the Latin tongue. To which are added usefull observations by way of comment out of ancient and late grammarians. Oxford, Sheldonian Theatre, 1709.

[bound with:]

[—.] Brevissima institutio seu ratio grammatices cognoscendae ad omnium puerorum utilitatem praescripta: quam solam regia majestas in omnibus scholis docendam praecepit. Additis subinde observationibus utilissimis ... Oxford, Sheldonian Theatre, 1709.

Two works in one volume, 8vo, I: pp. [78], [2 (blank)], copper engraving by M. Burghers of schoolchildren picking apples facing title, engraving by the same of Sheldonian Theatre to title; text in roman and blackletter; II: pp. [2], 206, woodcut arms of Oxford University to title; slight cockling; very good, clean copies in later calf panelled to style; small wormtrack to lower cover. £350

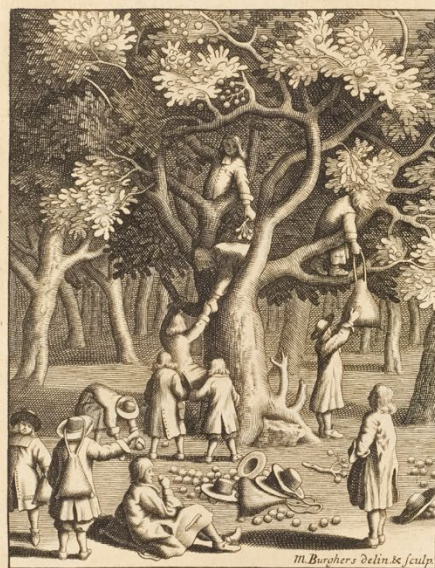
Later editions (likely issued together) of two Latin grammars ascribed to the great grammarian and schoolmaster William Lily (1468?–1522/1523).

While named after Lily, ‘Lily’s grammar’ is in fact a composite work, with contributions by John Colet, Thomas Robertson, and others. ‘During the sixteenth century the grammar was subjected to slight modifications by practising schoolmasters, but its basic structure remained intact. It reigned supreme from 1540 to 1757, when a more extensively revised edition ... was adopted as *The Eton Latin Grammar* under the title *A Short Introduction to the Latin Tongue*’ (ODNB).

'The influence of Lily's grammar was therefore further renewed, extending into the nineteenth century and beyond. The grammar's effect on English literature was equally great: Shakespeare's characters quote it verbatim, the dramatist John Lyly repeated lines from it, Ben Jonson adapted it, and Thomas Fuller complained of being beaten because of it' (*ibid.*).

The title to the second work states that it alone was to be taught 'in all schools', by royal command; grammars such as these were thus a guaranteed income stream for those granted the right to publish them, in this case Oxford University Press.

ESTC T155316 and T160756.

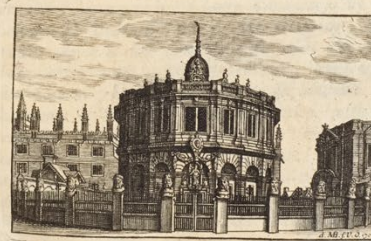


*Ecce Puer fructus, ad quos ludi ipse Magister,
Et Pater invitant, & bene notus Amor.
Saepe ultra est raptos crudelis Betula malos,
Nunc ut devites verbera carpe Puer.*
T.W.

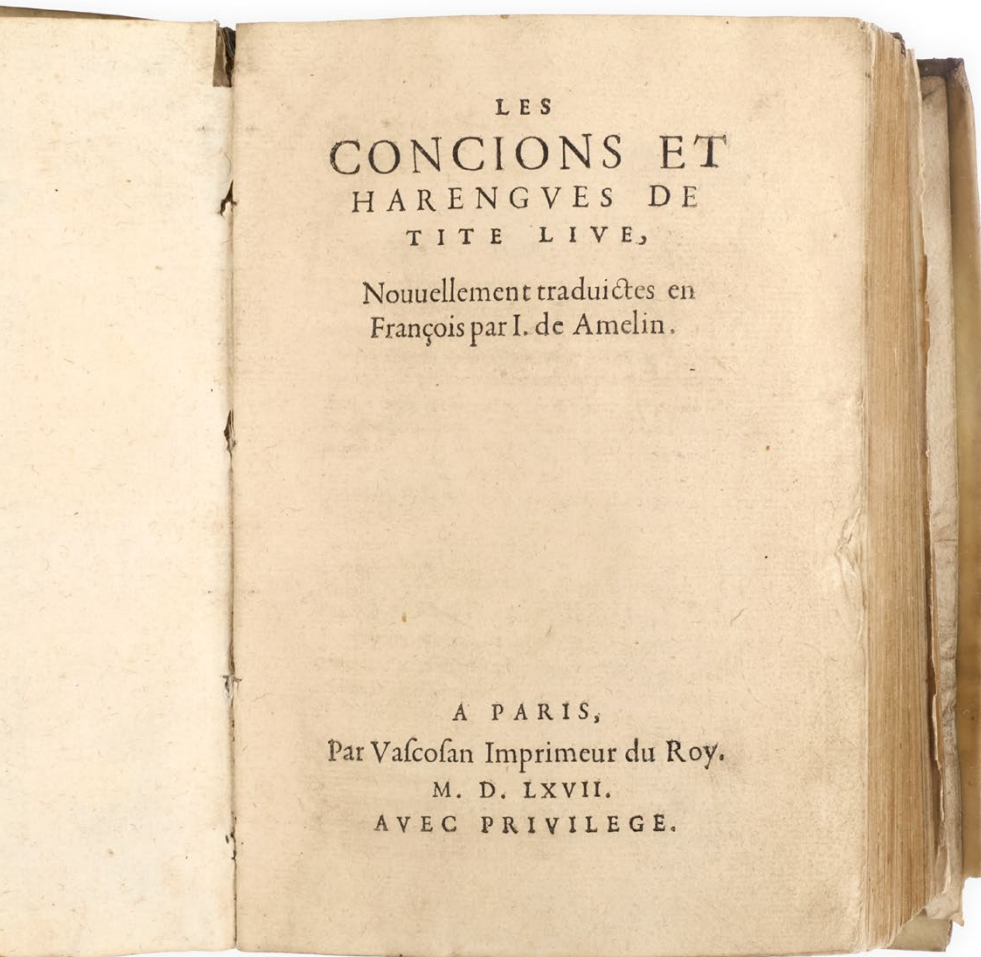
A SHORT
INTRODUCTION
OF
GRAMMAR
GENERALLY TO BE USED;

Compiled and set forth for the bringing up of
all those that intend to attain to the Know-
ledge of the LATIN TONGUE.

*To which are added usefull Observations by way of
Comment out of ancient and late Grammarians.*



OXFORD, At the THEATER. 1709.



TRANSLATED ON THE BATTLEFIELD

18. LIVY. Les concions et harengues de Tite Live, Nouvellement traduites en François par I. de Amelin. *Paris, Michel de Vascosan, 1567.*

8vo, ff. [5], 314, [8]; bound without final blank s8; roman letter, woodcut initials and headpieces; occasional light dampstaining at gutter and at head of last few leaves, first few leaves with small area of wear to fore-edge, f. A5^v repaired at upper corner, f. s1 detached; but a very good, clean copy; bound in contemporary vellum, ties perished, later manuscript title to spine; binding a little soiled, vellum to upper cover defective and gnawed at fore-edge, fore-edge of upper cover defective, small loss of vellum to lower outer corner of rear cover, lower hinge broken, upper hinge coming loose.

£500

Scarce second edition of the poet Jean d'Amelin's translation of this compilation of speeches taken from Livy's *History of Rome* (first 1554), dedicated to his patron, King Henri II of France, and completed on the battlefield.

The Latin compilation was originally made by Joachin Périon with an 'argument' provided for each speech, first published by Simon de Colines in 1532. The speeches were often considered the most significant and instructive parts of Livy's narrative, adding colour and life to the more significant events, though they are relatively restricted in number to enhance their effect; the size of this volume is significantly smaller than Livy's surviving text.

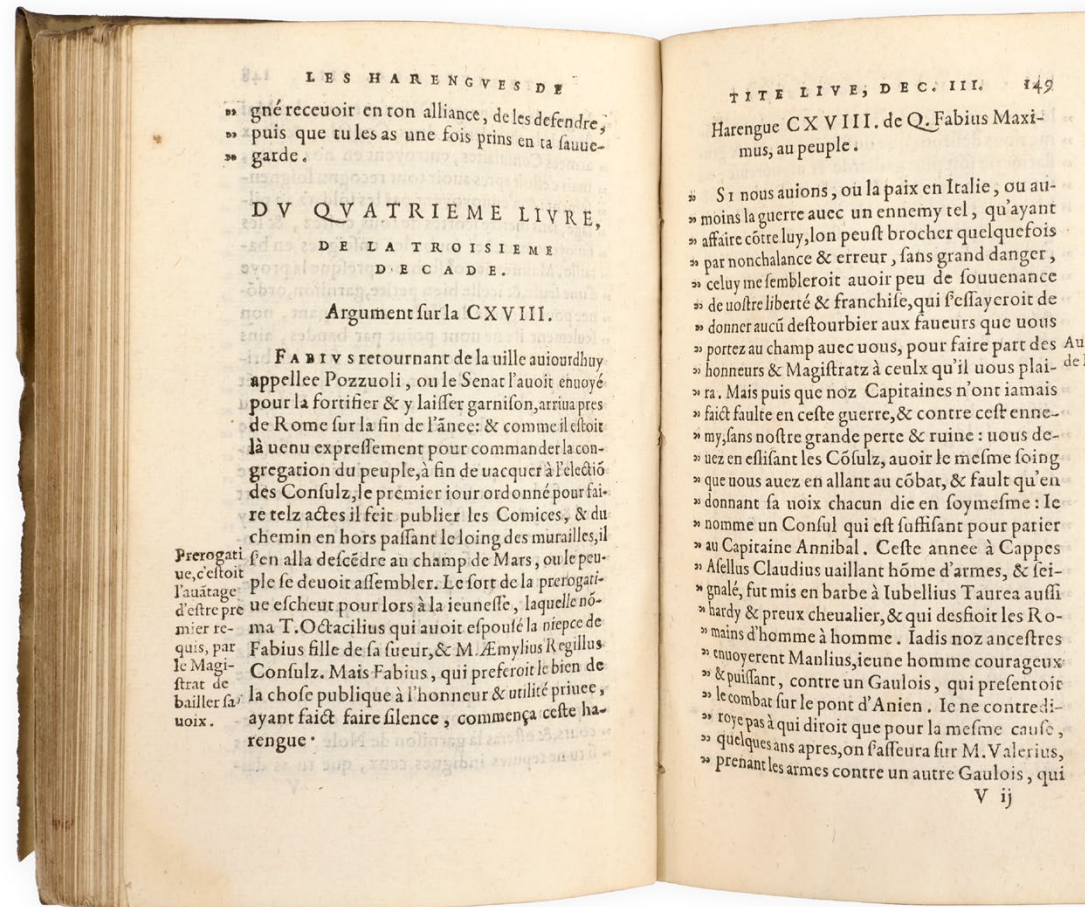
Jean d'Hamelin, of Sarlat in Périgord, was an aide to Armand de Biron, Marshal of France, and 'found in the culture of letters respite from the effects of war. The present edition retains the young translator's 1554 dedication to King Henri II: 'When Henri II was at Crèvecoeur [in 1554] he was given a poem in French verse which d'Amelin had composed in his honour, and he expressed his satisfaction to the poet and encouraged him to attempt new endeavours. It was ... in the tents that [d'Amelin] completed his translations of the *Conciones* or *Harangues* taken from Titus Livius, which he dedicated to the king' (Michaud, *Biographie universelle ancienne et moderne* I (1843), p. 577, trans.).

D'Amelin began translating in de Biron's tent the same day he received word from Henri II (f. A3^r), and would translate Livy's history of the Second Punic War into French in 1559, likewise dedicated to the King and printed with a laudatory poem by Ronsard, who praises the 'learned Amelin' who demonstrates 'in a hundred ways' his mastery of philosophy, oration, history, and poetry, and writes that if the works of all classical authors had been translated so beautifully, the youth of France would not need to struggle in their studies like caged parrots.

Both the present edition and that of 1554 were printed by Michel de Vascosan, son-in-law of Josse Badius and *imprimeur du Roi* for Greek in the 1560s. Here the text is printed entirely in roman letter, whereas that of 1554 had the 'arguments' in italic and Livy's text in roman. It was a well-respected text; this edition was owned by, among others, Henry Percy, the Wizard Earl of Northumberland, and Sir Henry Savile.

Outside continental Europe, we find three copies in North America (Folger, Illinois, Ottawa) and four in the UK (Bodley, BL, Glasgow, Rylands).

BM STC French, p. 285; USTC 23489; Pettegree, Walsby and Wilkinson, *French Vernacular Books* 34849. See *Anthologies of Historiographical Speeches from Antiquity to Early Modern Times* (2017), Appendix: Printed anthologies of speeches (1471-1699), item 26 (1554 edition only).



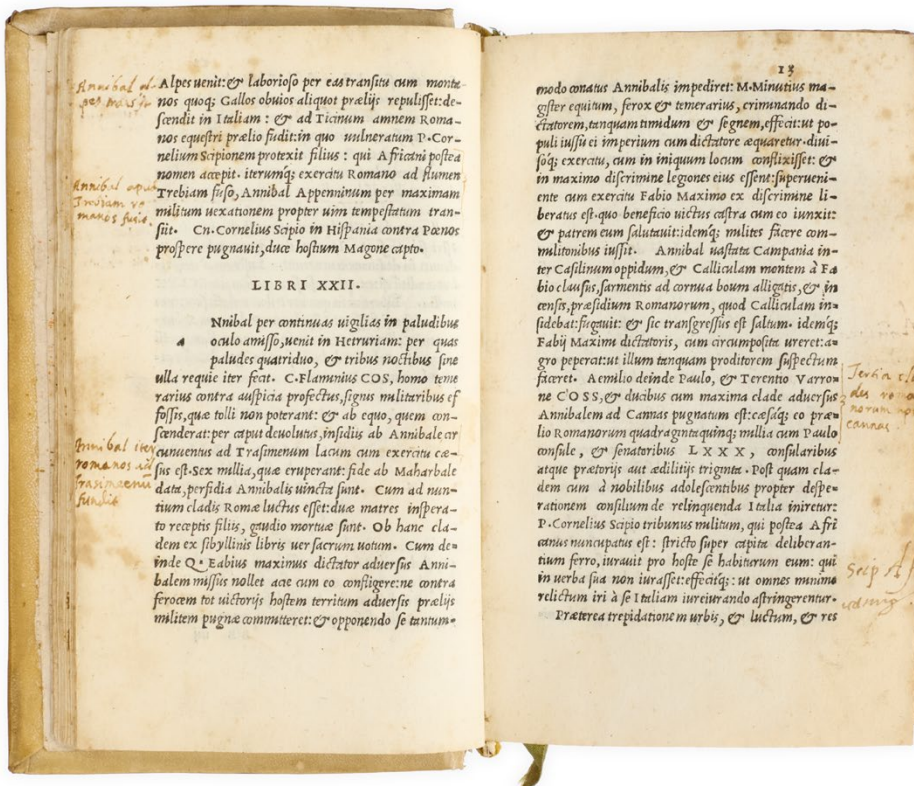
ANNOTATED ROMAN HISTORY

19. LIVY; Lucius Annaeus FLORUS; POLYBIUS. Titi Livii Patavini librorum epitomae. Lucius Florus. [Polybii historiarum libri quinque]. Venice, in aedibus Aldi et Andreae soceri, March 1521.

8vo, ff. 56, 2-67, 69-310, [2]; wanting divisional title 4a1 and blank 4i4; woodcut Aldine device to title-page and last page, capital spaces with guide letters; staining and tears to title, small losses to some margins due to ink corrosion from marginalia (particularly to Polybius), short closed tears to f. 273, marginal repairs to ff. 183 and 293, old repairs to lower margins from f. 304 to the end, loss to corner of f. 310, occasional dampstaining and foxing; bound in nineteenth-century vellum over boards, gilt red morocco lettering-piece to spine (chipped), speckled edges, green silk place-marker; corners bumped, some small marks to covers; early juvenile doodles to title verso, ownership inscription facing colophon 'Ad usum magistri Dominici Sorani monachi ... minimi 1531', his inscription also to title, early inscription 'Octavius ...' to title and final verso, **c. 280 pp. of annotations in three early hands** (trimmed, some ink corrosion to Polybius), imprint changed in manuscript to 1516, pentrials to first and final leaves. **£650**

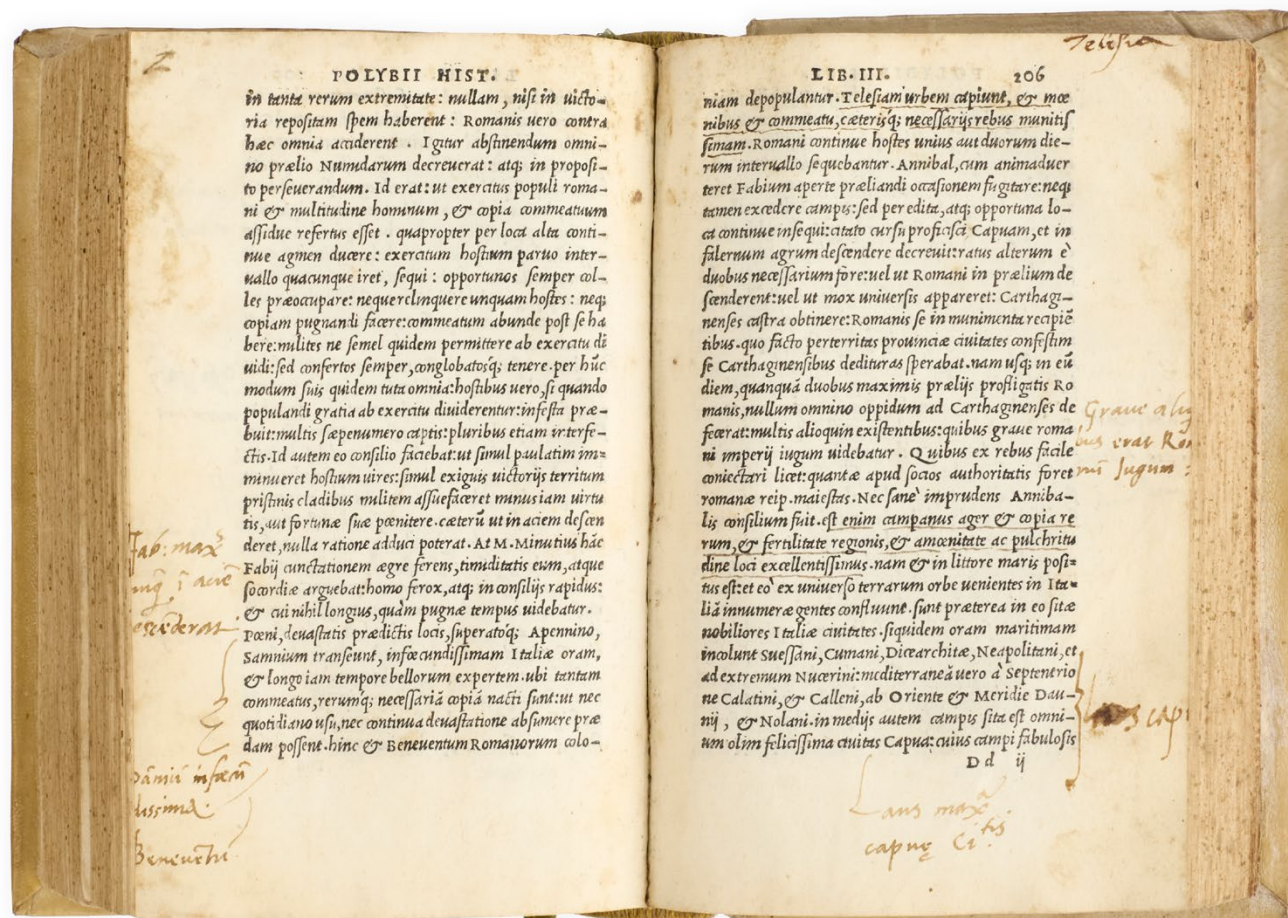
The fourth volume of the eventual five-volume Aldine edition of Livy and other historians of Rome, the other tomes appearing in December 1518, February 1519, November 1520, and May 1533, with annotations to almost 300 pages by multiple early readers.

This volume contains an epitome of Livy's *Ab urbe condita*; Lucius Florus' *Epitome bellorum omnium annorum DCC*, an outline of Roman history with special reference to the wars waged up to the reign of Augustus; and Polybius' *Histories* in the Latin translation of the fifteenth-century Italian humanist Niccolò Perotto (see item 26).



The marginalia, in multiple hands, collectively demonstrate a keen interest in Hannibal, Carthage, and the Gauls, and annotations in one larger, slightly messier early hand in dark brown ink to c. 105 pages provide a particularly close reading of Polybius. Various locations in southern Italy are also highlighted: two annotations are on the Volscian town of Sora, in southern Lazio – seemingly in the hand of the Minim friar Domenico Sorano whose 1531 ownership inscription appears on f. R2^v – and annotations in an elegant sixteenth-century hand in light brown ink, which account for c. 85 pages of annotation, note other locations in Campania (Benevento, Telese).

BM STC Italian, p. 390; EDIT16 CNCE 37644; USTC 838282; Adams L-1322; Ahmanson-Murphy 198; Renouard 90:1.





LUCIAN FOR JESUIT SCHOOLBOYS

20. LUCIAN of Samosata; Étienne MOQUOT, editor. Luciani Samosatensis dialogi selecti. Cum nova versione et notis. Ab uno e patribus Societatis Iesu. Ad usum collegiorum eiusdem Societatis. Editio quarta aucta et emendata. Lyons, Claude Obert, 1636.

8vo, pp. [2], 5-16, 93, [4], 96-483, [5], [2 (blank)], wanting blank A1; Greek and Latin on facing pages; woodcut device to title, woodcut initials, head-, and tailpieces, divisional titles dated 1635; title-page creased and marked, small loss to lower margin of pp. 239-240, some light foxing and marginal dampstaining, some creasing to corners, a few small ink stains; in contemporary limp vellum; somewhat worn and marked; early ownership inscriptions of 'Gabriel Lecher' and 'E. J. Henne', some notes and circular drawings to endpapers, 'Lechier' written and burnt into top edge. **£375**

Parallel Greek and Latin edition of selected dialogues by the second-century satirist Lucian, edited by the French Jesuit Étienne Moquot (1570-1625?) for use in Jesuit schools (first 1621).

A native of Nevers, Moquot was apparently the first Jesuit to come from the town. He was particularly well versed in Greek and Latin and vocal against heretics. In addition to his Lucian, which ran through numerous editions, he published a Greek grammar.

The text is arranged in three parts, comprising the *Dialogues of the Dead* (on the vanity of human wishes), *Dialogues of the Gods* (a *reductio ad absurdum* of traditional mythology), and selected other pieces, including some of his best-known works.



ΛΟΥΚΙΑΝΟΥ

ΔΙΑΛΟΓΟΙ ΝΕΚΡΩΝ.

Διάλογος α.

Υπόθεσις.

Ορέλουσιν ἄνθρωποι βιώντες ἐσθλὸν θάνατον
μεμνησθῆναι τοῖς παρῶσι βρενθύνεσθαι.

Κροῖστος, Πλάτων, Μένιππος, Μίδας, Σαρδανάπαλος.

ΚΡΟΙΣΟΣ.

Κ ἔρχομαι, ὦ Πλάτων, Μένιππον τοῦ-
λου καὶ κύνα παροικούντα. ὥς ἢ ἐκεῖνον
ποι καλίστητον, ἢ ἡμεῖς μετοικίσσομεν
εἰς ἕτερον τόπον. Πλα. τί δ' αὖ μάλα
δεινὸν ἐργάζεσθαι, ὁμόνεκρος ὢν, Κροῖ.
ἐπεὶ δ' ἂν ἡμεῖς διμολοῖσθαι, ὅσοντες ἐκείνων μεμνημέ-
νοι ἔβανα, Μίδας μὲν οὐλοσὶν, τὴν χρυσίαν, Σαρδανά-
παλος δὲ, τῆς πολλῆς τρυφῆς, ἐγὼ δὲ, ἥδη θησαυρῶν,
ἐπηγεῖα, καὶ ἔξουεῖς, ἀνδράποδα καὶ κατάρματα
ἡμᾶς ἀποκαλῶν. ἐνίοτε δὲ καὶ ἄδων, ἐπιτεράττει ἡμῶν
τὰς οἰκίας, καὶ ὄλωσ, λυπηρὸς ὢν. Πλα. τί ταῦτα
φασίν, ὦ Μένιππε. Μενί. ἀλλ' ἴδ' ὦ Πλούτων. μισῶ
τοὺς αὐτοὺς ἀγενεῖς, καὶ δαδρίους ὄντας οἷς ἐκ ἀπέχεσθαι
βιάσασθαι κακῶς, ἀλλὰ καὶ ἀποθανόντες, ἐπὶ μέμνηται, καὶ
ἐπὶ ἀνάγκῃ αἰετῶν τοιγαροῦν ἀνῶν αὐτοῦς.



LUCIANI DIA- LOGI MORTVORVM.

DIALOGVS. I.

ARGVMENTVM.

*Debent homines viuentes future mortis memi-
niste, neque presentibus insolescere.*

Croesus, Pluto, Menippus, Midas, Sardanapalus.

CROESVS.

N ON ferimus, ὁ Pluto, Menippum
hunc canem propē-habitantem : quare
aut illum alicubi colloca, aut nos
migrabimus in alium locum. PLVTO.
Quid vobis mali facit, simul-mortuus
existens? CROESVS. Quando nos
ploramus & gemimus illorum memores superiorum.
Midas quidem hic, auri; Sardanapalus autem, mul-
tarum deliciarum; ego vero, thesaurorum, irridet, &
exprobrat, mancipia & villia-capita nos vocans : inter-
dum etiam & cantans, perturbat nostros ploratus, &
omnino molestus est. PLVTO. Quid hæc dicunt, ὦ
Menippe? ΜΕΝΙΠΡ. Vera, ὁ Pluto, odi enim ipsos
ignavos & perditos existentes, quibus non suffecit
vixisse male, sed & mortui adhuc meminerunt, &

A ij

In this third part we find: *Necyomantia/Menippus* (the Cynic philosopher goes to the underworld); *Charon* (the ferryman of the dead comes up to earth to see what the life of man is like); *The Downward Journey* (a scene in the realm of Hades, showing that cobblers fare better there than kings); *Timon the Misanthrope* (a satirical look at wealth and the problems it brings); *The Dream, or the Cock* (a Cynic sermon in praise of poverty); *Icaromenippus* (Menippus goes up to heaven to learn the truth); *How to Write History* (the most extensive surviving work from antiquity on the theory of historiography); and *Slander* (on not being quick to put faith in it).

Outside continental Europe, we find two copies in the UK (BL, Glasgow), and two in North America (Thomas Fisher Library, Wofford College).

USTC 6904515; Sommervogel V, 1272.

‘THE DEVIL MADE YOU A SHOOTER’

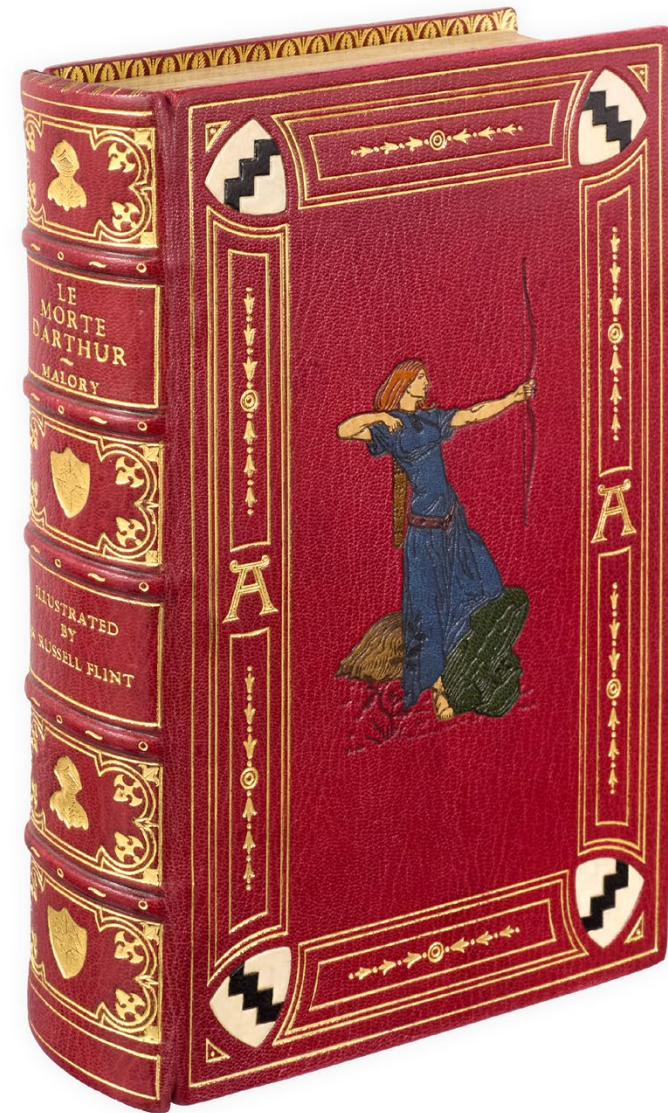
21. **MALORY, Thomas, Sir; Sir William Russell FLINT, illustrator.** *Le Morte Darthur, the History of King Arthur and of his noble Knights of the round Table* [Edinburgh, R. & R. Clark for] London, Medici Society, [1935].

8vo, pp. [2], xlv, 531, [1]; with colour illustrations by William Russell Flint; a fine copy in a full red morocco Kelliegram-style binding by Bayntun-Riviere, covers gilt with a wide border, shield onlays in white and black morocco at corners, six-colour onlay design of a huntress (see below) to centre of front cover, edges gilt; housed in a red cloth slipcase. **£2000**

Scarce reprint of the Riccardi Press edition of 1911, edited by A.W. Pollard and first published by the Medici Society in 1920, here issued in a thin-paper one-volume edition, our copy in a handsome Bayntun-Riviere Kelliegram-style binding.

Philip Lee Warner of the Riccardi Press, previously of Chatto & Windus, established the Medici Society in 1908 to publish high-quality colour reproductions of works by the Old Masters. *Le Morte Darthur* bears handsome illustrations by the Scottish artist Sir William Russell Flint RA, who had also illustrated the Riccardi Press Chaucer and would be elected president of the Royal Watercolour Society the year after the publication of the present edition; he would hold the position until 1956. The striking six-colour onlay to the front cover, depicting a woman loosing an arrow, is from the illustration facing p. 400, in which Sir Launcelot is shot ‘in the thick of the buttock’ by a gentlewoman hunting (Book XVIII, chapter XXII), weakening him before the tournament proclaimed by Arthur: ‘And when he saw that she was a woman, he said thus: Lady or damosel, what that thou be, in an evil time bear ye a bow; the devil made you a shooter’.

OCLC records four copies of this edition in the US (Bangor, New Rochelle, Oregon State, Missouri), three in the UK (Bangor, Birmingham, Liverpool), and one in New Zealand (Canterbury).





"Then the king was sworn upon the four Evangelists."—Book I, Chapter II.

Le Morte D'Arthur

The History of King Arthur
and of his Noble Knights
of the Round Table ~ by
Sir Thomas Malory, Knt



Medici Society Ltd.
London

Catarina Franchi

MONEY FOR MARRIAGE OR NUNHOOD

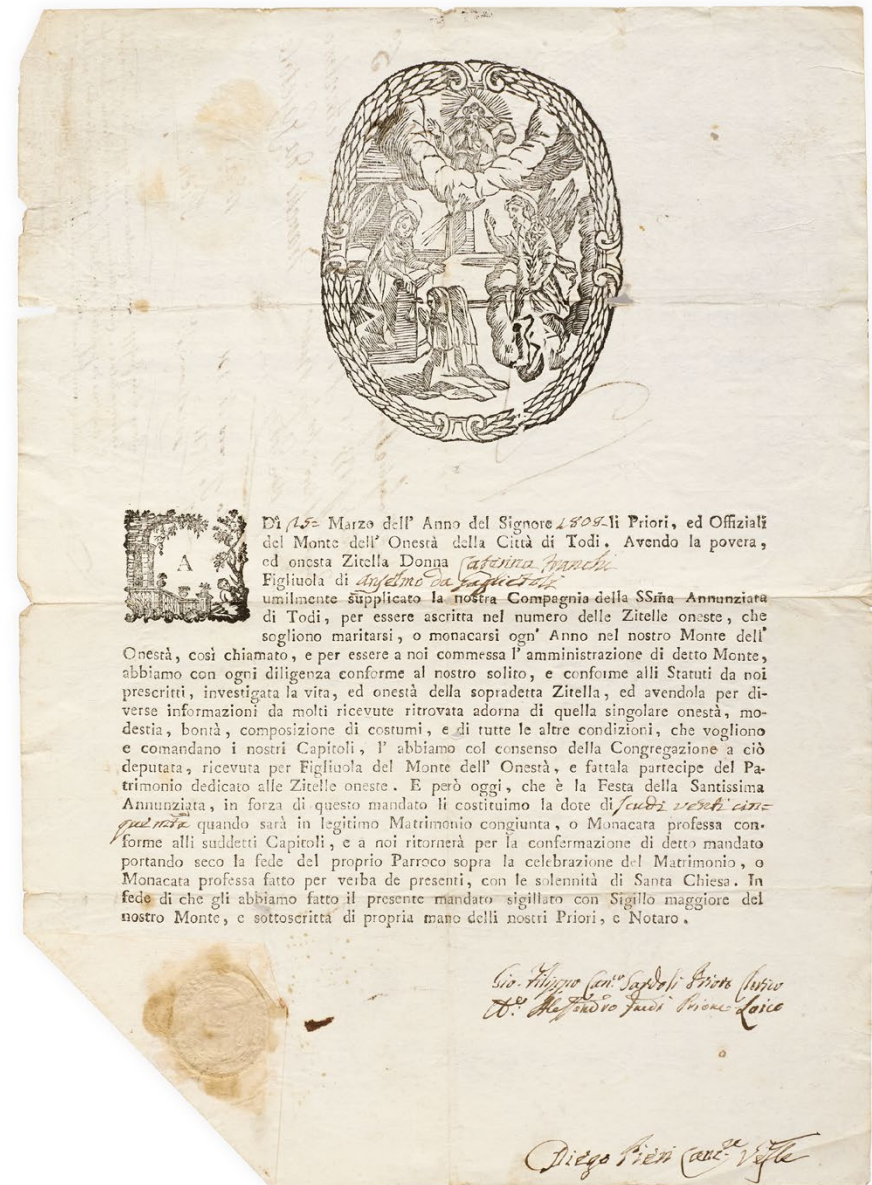
22. MONTE DELL'ONESTÀ DI TODI. Certificate in the name of Catarina Franchi. Todi, 25 March 1808.

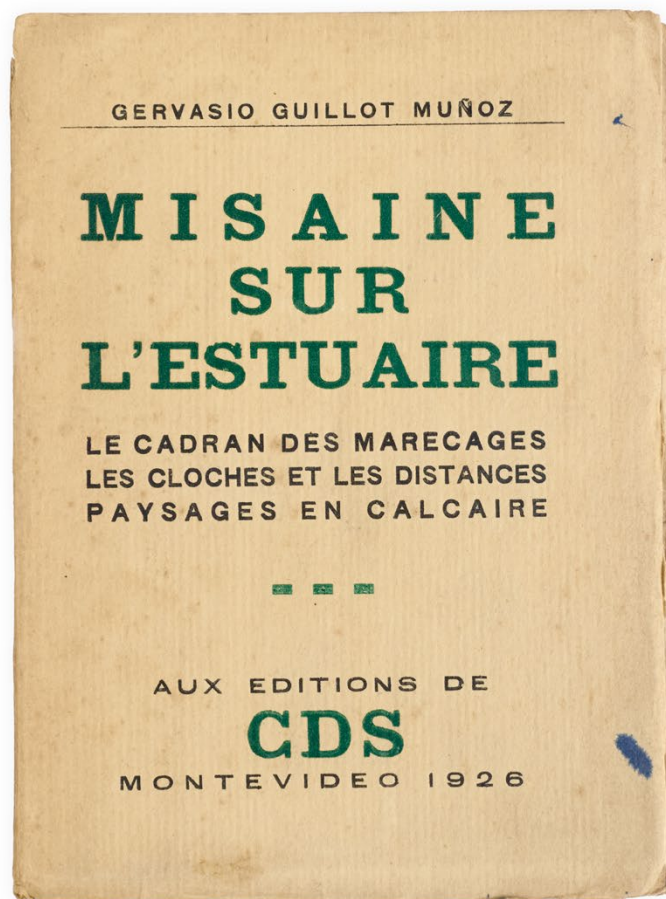
Single sheet (420 x 300 mm) printed to recto only, large oval woodcut at head, factotum initial, 22 lines of text with spaces completed in manuscript, three manuscript signatures at foot, seal embossed in blind to bottom left corner, various manuscript endorsements; creases from folding, a few small holes, marginal chips, and inkstains. £650*

A certificate issued by the Monte dell'onestà in the Italian town of Todi in Umbria, granting a dowry of 25 scudi to 'the poor and honest spinster, lady Catarina Franchi, daughter of Anselmo da Gaglietole', on condition that she either marry or become a nun.

Having applied for aid to the Compagnia della Santissima Annunziata of Todi, and having satisfied the relevant authorities as to her honesty, modesty, kindness, and good habits, Catarina was received into the sisterhood of Monte dell'onestà on Annunciation Day (25 March) and awarded a dowry. The Monte had been founded in 1601 with an initial endowment of 4000 scudi and the express purpose of distributing dowries to poor women seeking to marry or take the veil. The manuscript endorsements to the verso note that Catarina's dowry – expressed as 133.75 lire – was paid in 1811.

The woodcut of the Annunciation at the head of the document shows the Virgin Mary offering a purse of money to two kneeling sisters.





URUGUAY AND THE FRENCH AVANT-GARDE

23. MUÑOZ, Gervasio Guillot. *Misaine sur l'estuaire. Le cadran des marecages / Les cloches et les distances / Paysages en calcaire. Montevideo, Editions de la Cruz del Sur (CDS), 1926.*

4to, pp. 56; small mark to final page; very good copy in the original printed wrappers, lettered in black and green; upper cover coming away slightly, small chip to spine at head, small inkstain to front cover; p. 3 inscribed 'A Gaston Gallimard, Hommage de Gervasio Guillot Muñoz, Nov. 1926, Montevideo, 71 Calle Lucas Obes' (see below). **£650**

Rare first edition, in French, of the only published book of verse by the Uruguayan poet and literary critic Gervasio Guillot Muñoz (1897–1956), presented by the author to the publisher Gaston Gallimard.

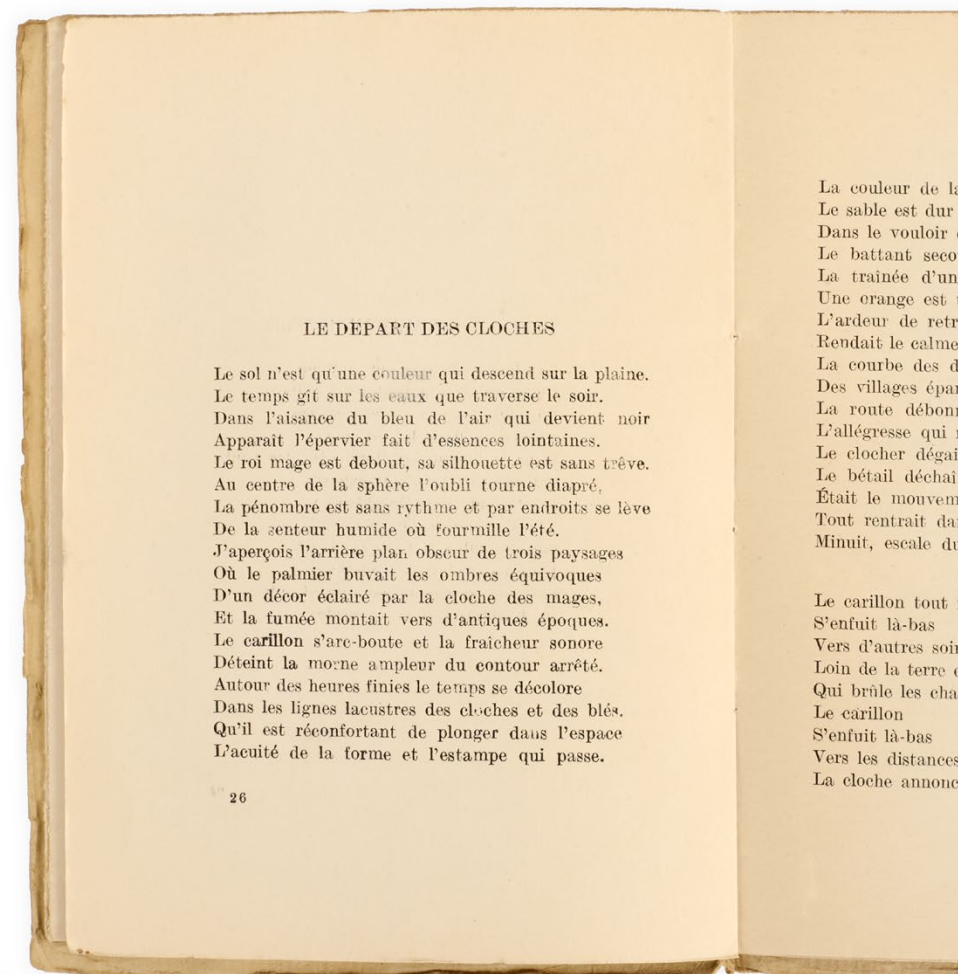
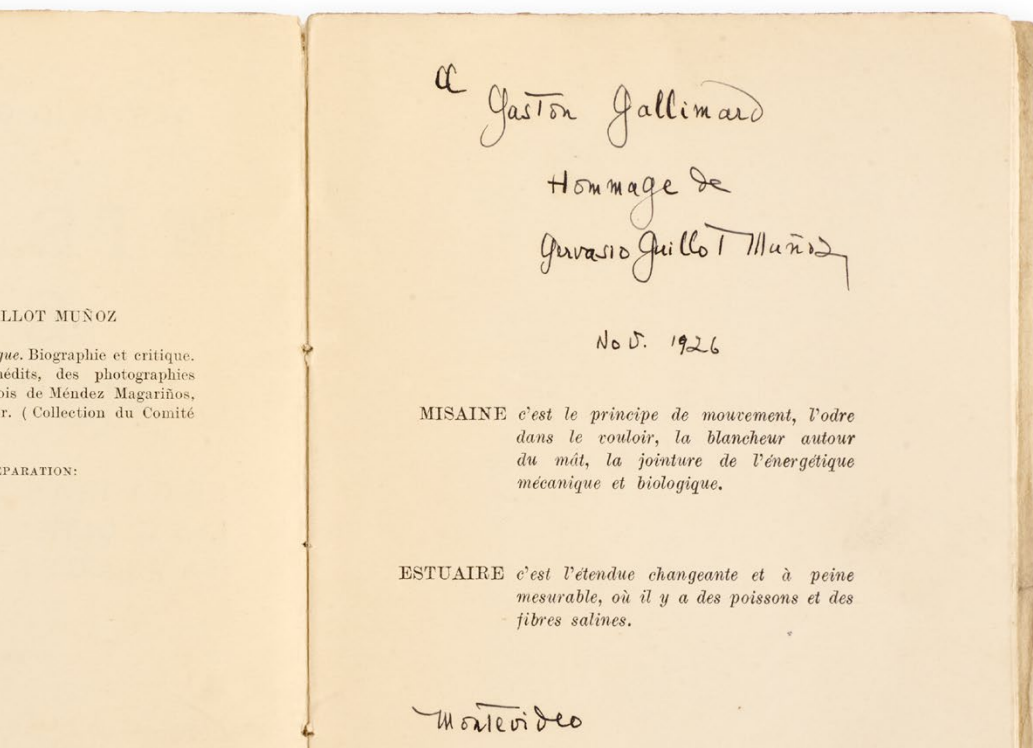
Born in Montevideo, the Francophile (and Francophone) poet Gervasio Guillot Muñoz and his twin brother Álvaro travelled to Paris as adolescents, and in 1924 founded with Alberto Lasplaces the important literary periodical *La Cruz del Sur* (*Southern Cross*), which championed modern Franco-Uruguayan literature in particular and featured a French-language section including studies on Valéry by Gervasio and on Proust by Álvaro. It is through *La Cruz del Sur* (which published thirty-four issues from 1924 to 1931) that the present volume of French poetry was printed.

The Muñoz twins were heavily inspired by *Les chants de Maldoror* by the Montevideo-born French poet Isidore Ducasse (1846–1870), better known as Comte de Lautréamont, whose famous description of a young boy as 'beautiful as the chance meeting on a dissecting-table of a sewing machine and an umbrella' was for André Breton the embodiment of Surrealist thought.

Two months before the publication of Breton's Surrealist Manifesto, the twins had sent him a copy of their 1925 French biography *Lautréamont and Laforgue*, highly successful both in Uruguay and overseas and including photographs and previously unpublished material. Breton later sent Gervasio a copy of his *Point du Jour* (Paris, Gallimard, 1934), and in 1936 recommended him to Victoria Ocampo as a candidate to translate into Spanish his fragment 'Le Château étoile'. Our copy of *Misaine sur l'estuaire* was presented to Gaston Gallimard (1881-1975), founder of the literary magazine *La nouvelle revue française* with Gide and Schlumberger and later of the Librairie Gallimard (now Éditions Gallimard); did Guillot Muñoz perhaps come into contact with Gallimard through the publisher's ties to Breton?

OCLC finds three copies only (Biblioteca Nacional de España, Florida, Tulsa), to which we add a copy at the Unamuno House Museum in Salamanca. Not in Library Hub.

See De Medina, 'Gervasio Guillot Muñoz: su poesía transatlántica', in [Sic] 7 (2013), pp. 59-63.



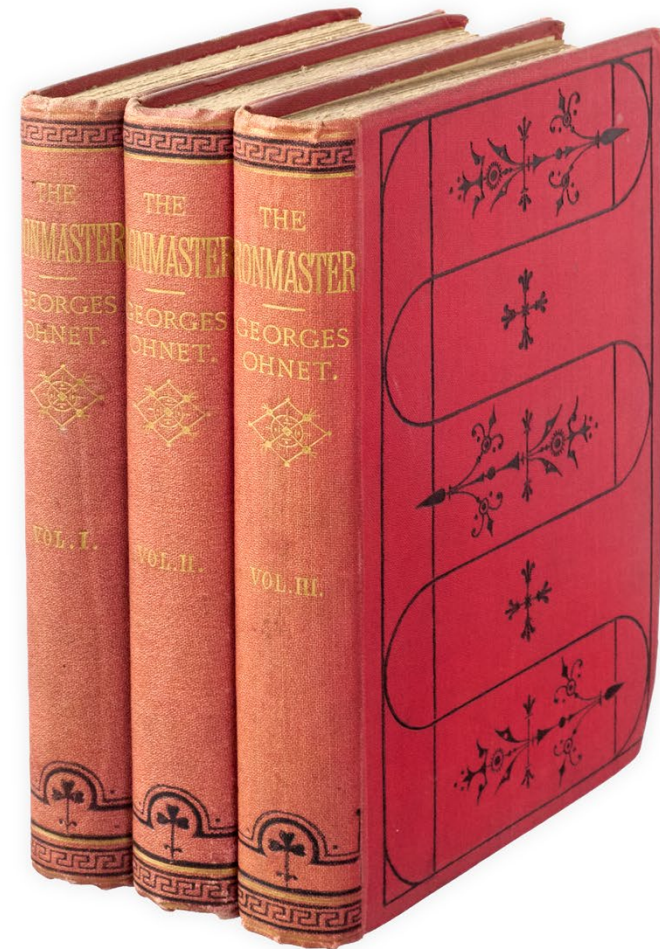
‘SEIZE HIM BY THE COLLAR AND TAKE HIM TO GAOL!’

24. OHNET, Georges; Lady GODOLPHIN OSBORNE, translator. *The Battles of Life. The Ironmaster.* From the French of Georges Ohnet ... by Lady G[odolphin] O[sborne]. Authorized Translation ... London, Wyman & Sons ... 1884.

Three volumes, 8vo, pp. I: [vi], 255, [1 (blank)]; II: [iv], 248; III: [iv], 245, [3], with all half-titles; a few small marks; but a very good set, partially uncut, in the original scarlet cloth decorated in black and blind, spines lettered gilt; slightly faded, a couple of wormholes to joints. **£450**

First edition in English of this bestselling novel intended for a female readership, translated from the French by Lady William Godolphin Osborne, printed amidst the translator's contentious copyright lawsuit against the publisher Henry Vizetelly, who had issued a rival translation in the same year.

Le maître de forges (1882), the most popular of a series of novels published by Ohnet under the title ‘*Les batailles de la vie*’, was a bestseller of French nineteenth-century sentimental fiction, and no less successful in England. ‘The nobly-born heroine [Claire de Baulieu] is jilted by her ducal fiancé and marries the rich ironmaster Philippe Derblay, who has all the virtues except an apostrophe in his name’ (*Oxford Companion to French Literature*, p. 439). Claire realises her love for Derblay only when he enters into a duel with the duke. The ‘Lady G.O.’ who translated the present edition is thought by Allibone to be Mary Catherine Headley, Lady William Godolphin Osborne (m. 1859), although the translation is elsewhere attributed to Georgiana Augusta Henrietta Godolphin Osborne (*née* Elphinstone), daughter of Hester ‘Queeney’ Thrale.



THE BATTLES OF LIFE.

THE IRONMASTER.

FROM THE FRENCH OF
GEORGES OHNET,
AUTHOR OF
"LA COMTESSE SARAH," "LISE FLEURON," ETC. ETC.

By LADY G. O.

AUTHORIZED TRANSLATION.

IN THREE VOLUMES.
VOL. I.

LONDON:
WYMAN & SONS, 74-76, GREAT QUEEN ST.
LINCOLN'S-INN FIELDS.
1884.

[All rights reserved.]

Although Lady Osborne had obtained the exclusive rights to translate *The Ironmaster* and Ohnet's *Countess Sarah* into English, unauthorised English translations of both works by Ernest Vizetelly, son of the publisher Henry Vizetelly, would be published a few months later. Osborne sued Vizetelly for infringement, but she was ultimately unsuccessful as her translation of *Countess Sarah* appeared more than twelve months from the day of registration of the foreign work; Vizetelly continued to advertise his translation despite an injunction, upon discovery of which Lady Osborne exclaimed 'Seize him by the collar and send him to gaol!' (*Times Law Reports* I (1885), p. 18). Although she was able to nullify her agreement with the translator for *The Ironmaster*, her claim was dismissed with regard to *Countess Sarah*.

Not in Sadleir; only a yellowback in Wolff (under 'Hénot'). See *Journal du droit international privé et de la jurisprudence comparée* 19 (1892), pp. 716-7.

THE ALDINE PLINY

A GLASSMAKER'S COPY?

25. PLINY the Younger, Gaius SUETONIUS TRANQUILLUS, and Julius OBSEQUENS. C. Plinii Secundi Novocomensis Epistolarum libri X. Eiusdem Panegyricus Traiano Principi dictus. Eiusdem de Viris illustrib. in re militari, & in administranda rep. Suetonii Tranquilli de Claris Grammaticis, & Rhetoribus. Iulii Obsequentis Prodigiorum liber. *[[Colophon:] Venice, in the house of Aldus and Andrea Torresano, June 1518.]*

8vo, pp. [lviii], 525, [3]; italic letter, woodcut Aldine device to title-page and final verso; title soiled and strengthened in gutter with a few small paper repairs, small wormhole affecting first 4 ff. (partially repaired), some marginal staining and soiling, q3 repaired at lower corner, final leaf a little soiled and repaired in gutter, otherwise a good copy; recased in later sixteenth-century blind-stamped pigskin over wooden boards by Hans Cantzler of Wittenberg (see below), upper cover with the arms of Anhalt, the initials 'M.R.V.', and the date 1569, lower cover with the arms of Pomerania; very skilfully rebacked using old pigskin, edges somewhat rubbed, pastedowns renewed (covering old board liners of early printed waste; early annotations and underlinings in red and black ink to c. 10 pp. in multiple hands, sequential manuscript numbering provided for Pliny's letters and lives, inscriptions to title-page of Daniel Dietrich Silchmüller and 'Inservio studiis G.F.C. Gundelachii', later inscription to title-page 'Geschenck des GC von der ... Bauer', armorial bookplate of Alexander Trotter to front pastedown. **£975**

The second Aldine edition of the letters of Pliny the Younger, with marks of early German ownership and annotations.

As well as the letters, the volume contains his Panegyric to Trajan and his lives of illustrious men, together with Suetonius on grammarians and Julius Obsequens on prodigies or phenomena. This second edition contains an index of subjects not present in the first edition of 1508, and an interpretation of Greek passages, while retaining the previous dedication to Alvise Mocenigo.



The binder, Hans Cantzler (EBDB w003993) was active in Wittenberg between 1564 and his death in 1580, and owned a substantial bindery. An almost identical binding, with the same two armorial stamps, initials and date, is found on a 1561 Latin dictionary, from the Augustinian Wengenkloster in Ulm (now in Stuttgart). The binding panels were later used by Severin Roetter of Wittenberg (EBDB w000461). The annotations are predominantly to the first three pages of Pliny's letters, the first three pages of the Panegyric to Trajan, and three pages of the *De viris illustribus* (numbers 23 and 26-28). They expand on points in the text or clarify references; on a2, next to 'Comum', is written 'urbs ital.', as presumably a German reader would not necessarily be familiar with the town of Como. Unusually, the page numbers appear at the right-hand upper corner of each page, not the (opposite) outer corners, in common with the 1508 Aldine edition.

Provenance:

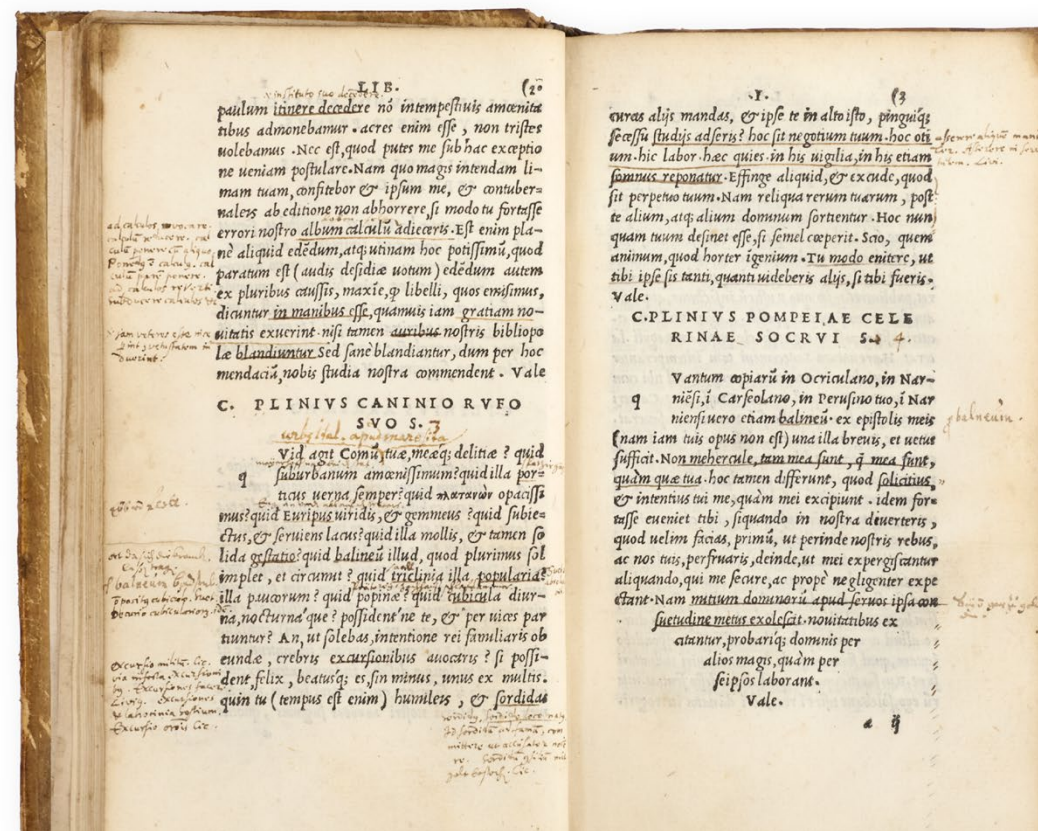
1. Title inscribed 'Inservio studiis G.F.C. Gundelachii' (in the service of the studies of G.F.C. Gundelach). 'Many members of the Gundelach family (sometimes known as Gondelach and Gundeloch) were glassmakers in Hesse from the Middle Ages onward ... The Gundelachs were founders, owners, lessees, and workers in glass factories, although family members in and around Großalmerode also made their living from pitcher-making, trading, and other activities' (Kunicki-Goldfinger, 'Eiland: Georg Gundelach and the Glassworks on the Decin Estate of Count Maximilian Thun-Hohenstein', in *Journal of Glass Studies* 48 (2006), p. 233). One seventeenth-century glassmaker by the name of Georg Gundelach established a crystal glassworks in Oranienbaum, Anhalt.

2. Seventeenth-century gift inscription in a German hand 'Ein Geschenck des GC [Gundelach] von der ... Bauer', with scattered annotations in the same hand.

3. Ownership inscription to title of [Johann] Daniel Dietrich Silchmuller, (1669-1748) born in Bad Salzungen in Thuringia and later preacher in the nearby towns of Stedtlingen and Juchsen.

4. Bookplate of Alexander Trotter of Dreghorn, Midlothian (1755-1842), secretary to Lord Melville, with the appropriate motto 'Festina lente'.

EDIT16 CNCE 37589; USTC 849910; Adams P-1538; Ahmanson-Murphy 166; Cataldi Palau 37; Renouard 82/1.





POCKET POLYBIUS

26. POLYBIUS; Niccolò PEROTTO, *translator*. Polybii historiographi historiarum libri quinque, Nicolao Perotto, interprete. Lyons, Sébastien Gryphius, 1548.

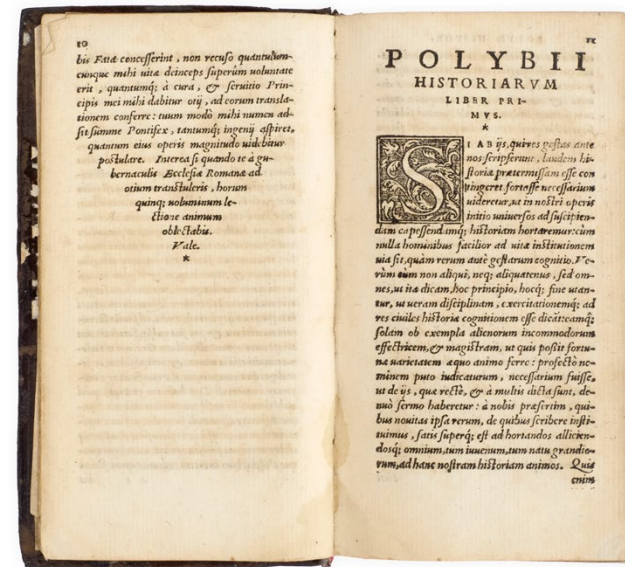
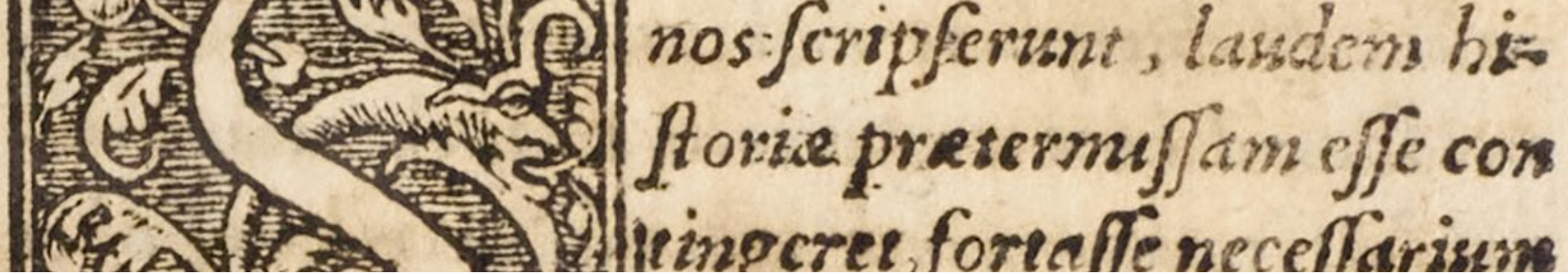
16mo, pp. 592; italic letter, woodcut Gryphius device to title, woodcut initials; losses to title-page where ink ownership inscriptions have corroded paper, some marginal dampstaining at beginning and end, wormhole to last two quires touching 1-3 words per page, occasional wear to corners, some toning, a few small ink marks; otherwise a good copy in sixteenth-century calf (Spanish?), covers ruled in blind to a panel design, inner panel with central medallion stamp and fleurons, floral cornerpieces, raised bands to spine with small floral stamp to compartments, 'Polybius' and 'Polibii Hist.' lettered in ink to fore-edge and tail-edge; neat modern repairs to spine, joints, corners, and bottom of lower board, some abrasions and rubbing to covers; seventeenth-century ink ownership inscriptions of 'Don Diego de Salviatierra' to front free endpaper with various pen trials, seventeenth-century annotation to p. 395, occasional marginal marks, 'I.A. 1851 7 8br' in ink to top-edge.

£650

Attractive pocket-sized second Gryphius edition of Polybius' *Histories* (first 1542) in the Latin translation of the fifteenth-century Italian humanist Niccolò Perotto (1429-1480).

The *Histories* of Polybius (c. 200- c. 118 BC) narrated the dramatic rise to power of Rome and sought to explain how the Romans had made themselves masters of the world. It was completed in forty books, of which only the first five survive entire; the rest are fragmentary, known only from excerpts and quotations in other works. Known for his commentary on Martial's epigrams (*Cornucopiae*, first 1489), Perotto was secretary to Cardinal Bessarion and is thought to have sent an assassin to murder Poggio Bracciolini in 1453 following Bracciolini's infamous dispute with Lorenzo Valla (for which Bessarion made Perotto write a heartfelt letter of apology). Perotto's Latin translation (see *item 19*) was first published at Rome by Sweynheym and Pannartz in 1472, and the first Greek edition did not appear until 1530.

This Gryphius edition reproduces Perotto's dedication to Pope Nicholas V. The most prolific French printer of his time, Gryphius (1493-1556) 'is best known today for his numerous handy pocket editions of the Latin classics. He enjoyed a close relationship with Lyon humanists and writers, including Rabelais' (*Oxford Companion to the Book*).



The binding bears notable similarities to other Spanish medallion bindings of the sixteenth and seventeenth centuries. The same fleuron and foliate tools are found on a Spanish sixteenth-century binding of Cornutus' 1543 *De natura deorum gentilium commentarius* from the Bibliotheca Brookeriana (Sotheby's, 10 December 2024, lot 1070).

OCLC finds five copies in the US (LoC, Pennsylvania, Southern Mississippi, Wisconsin-Milwaukee, Yale), and three in the UK (BL, Rylands, Queen's College Oxford).

USTC 150034; Baudrier VIII, p. 227 ; Pettegree & Walsby, *French Books* 83501; not in Adams (see P-1807 for the Gryphius edition of 1554).

‘THE MOST IMPORTANT COMMENTARY ON VIRGIL’

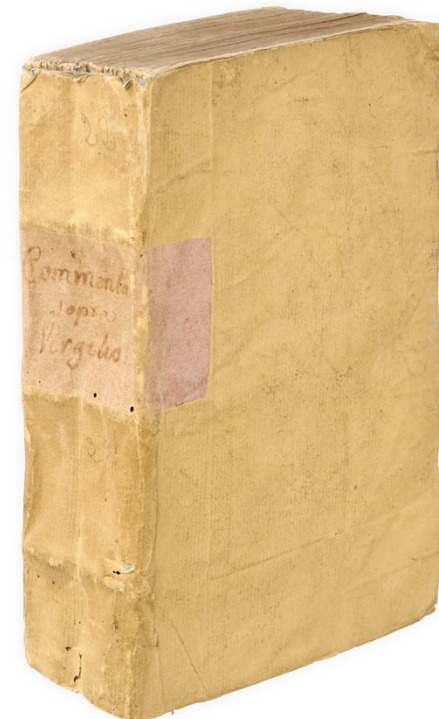
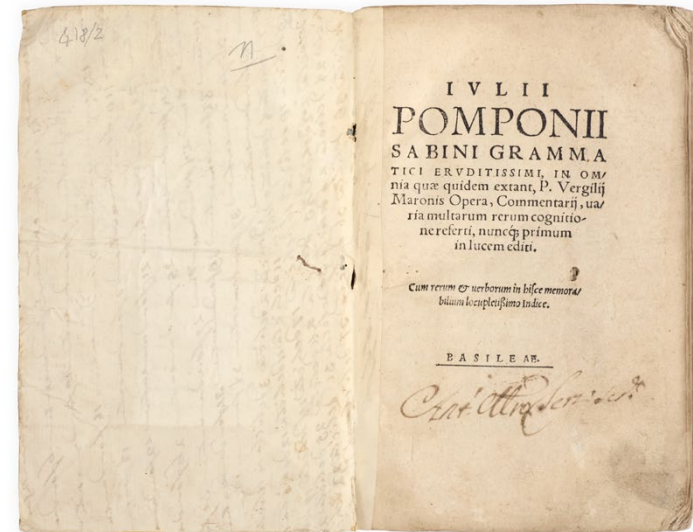
27. POMPONIO LETO, Giulio. In omnia quae quidem extant, P. Vergilii Maronis Opera, Commentarii, varia multarum rerum cognitione referti, nuncque primum in lucem editi. *Basel*, [Johann Oporinus, 1544].

8vo, pp. [xvi (last 2 blank)], 615, [57]; woodcut initials; first few leaves frayed at corners and with small wormhole affecting a few letters but not legibility, title strengthened in gutter, small tear to fore-edge of last leaf, but a good, wide-margined copy; bound in later stiffened paper wrappers (covering earlier blue paper wrappers?), upper cover and front hinge strengthened with an additional pastedown (reusing a nineteenth-century manuscript leaf), manuscript paper spine label; a few small wormholes; inscription to title-page ‘Ant. ...’.

£450

Second edition of Leto’s influential commentary on all the works of Virgil, ‘the first to deal with all the works attributed to Virgil, and also the most extensive and complete, and therefore certainly the most important commentary written in the fifteenth century’ (Stok, p. 204).

Giulio Pomponio Leto (1428–1498) studied in Rome with Theodorus Gaza and Lorenzo Valla, becoming professor at the University of Rome before moving to Venice as a private tutor (resulting in accusations of sodomy). He had access to the fifth-century *Codex Mediceus* of the works of Virgil as well as the commentary of Probus on the *Eclogues* and *Georgics* and a tenth-century manuscript of a commentary on the *Georgics*.

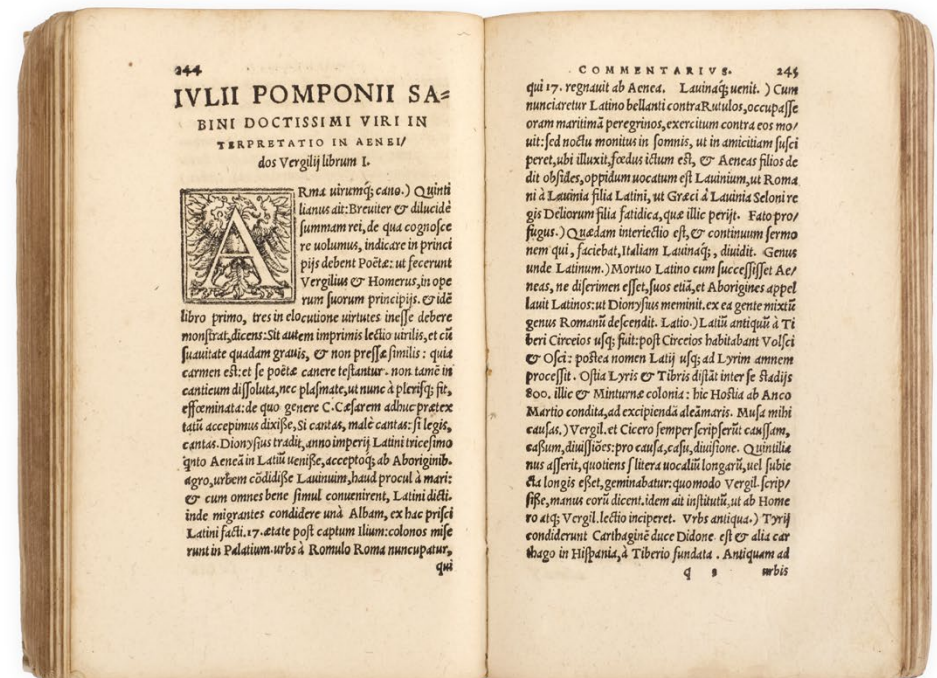


'Using the ancient sources he had discovered, besides several other ancient works, Laetus was proposing a largely new commentary, different from the traditional one written by Servius (which he frequently criticized), and obviously very different from the commentaries written from the twelfth to the fourteenth centuries' (*ibid.*, p.204).

The commentary (or rather, Leto's compilation from other commentaries together with his own notes) was for use in his teaching in Rome, but for some reason he chose not to have it published. However it was printed without his permission in 1487 by Bonino de' Boninis in Brescia, much to Leto's annoyance, and this was the text used by Oporinus for this 1544 edition, including the previous dedicatory letter from Daniele Gaetano, editor of the Brescia edition. Oporinus used the incorrect name Pomponius Sabinus, which was repeated in subsequent editions.

OCLC and USTC together find five copies in the US (Columbia, Hamilton, Kansas Stanford, UCSD), and two in the UK (All Souls Oxford, BL).

USTC 668506; VD16 P 4150; seemingly not in BM STC German. See Stok, 'The manuscript and print tradition of Pomponius Laetus's commentary on the Aeneid', in *Habent sua fata libelli: studies in book history, the classical tradition, and humanism in honor of Craig Kallendorf* (2022), pp. 203-217.



UNRECORDED MANCHESTER HYMNAL

28. [PSALMS AND HYMNS.] Select Portions of Dr. Brady's and Mr. Tate's Version of the Psalms. Together with a few selected from the Old Version. Also a collection of Hymns, for the Use of the Congregation in Leigh Church ... To be had of Edward Heaton, or John Hurst, Churchwardens ... Manchester, C. Wheeler, 1791.

[bound after:]

[BOOK OF COMMON PRAYER.] The Book of Common Prayer ... together with the Psalter ... Oxford, Clarendon Press, and sold at the Bible Warehouse, London, 1795.

[and with:]

[PSALMS.] The Whole Book of Psalms, collected into English Metre ... conferred with the Hebrew ... Oxford, Clarendon Press, and sold at the Oxford Bible Warehouse, London, 1793.

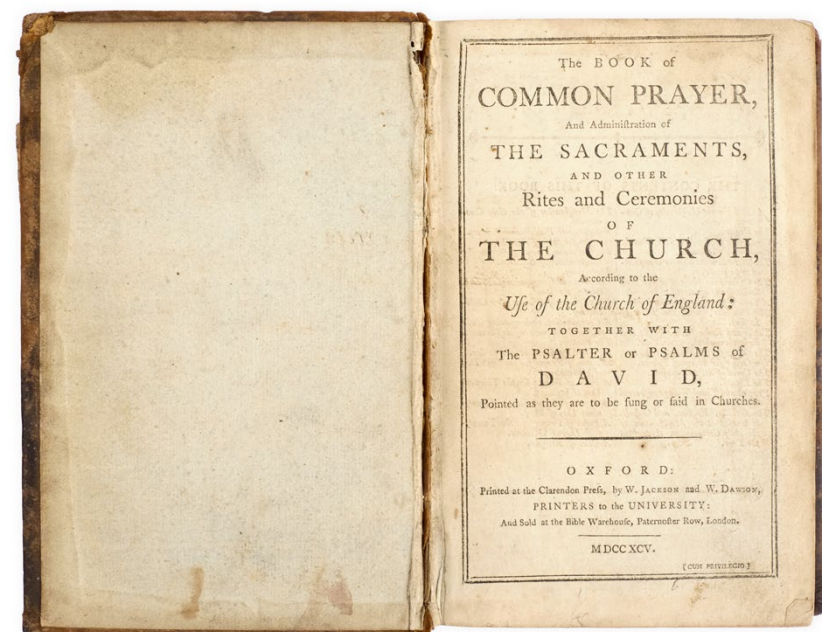
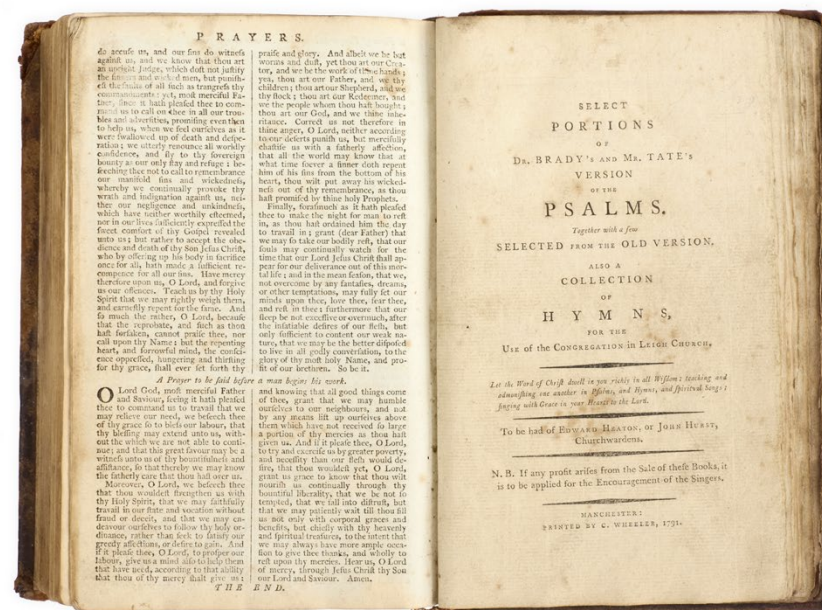
Three works, 8vo, I: pp. 72; II: pp. [392]; III: pp. [120]; marginal tear in G1 of first work (no loss); a little dusty throughout, a few spots and stains, else good in contemporary reversed calf, blind-ruled borders, rather worn and scraped, front board detached. **£500**

An apparently unrecorded selection of Psalms and hymns, printed for the use of 'Leigh Church', i.e. St Mary the Virgin, Leigh, in Greater Manchester, bound here with scarce Oxford editions of the Book of Common Prayer and Psalms. The selection comprises fifty Psalms and thirty-five hymns (including 'Hark! The Herald' for Christmas Day). Any profit from the sale 'is to be applied for the Encouragement of the Singers'.

I: Not in ESTC or OCLC. Library Hub lists a copy of what is possibly this work at Manchester Public Libraries only. A different collection, under a very similar title, was also printed several times for the use of St. Ann's, Manchester.

II: ESTC T504813 (BL only, imperfect at end); Griffiths 1795:3.

III. ESTC T93027 (six copies).



ILLUSTRATED BY RACKHAM, BOUND BY BAYNTUN

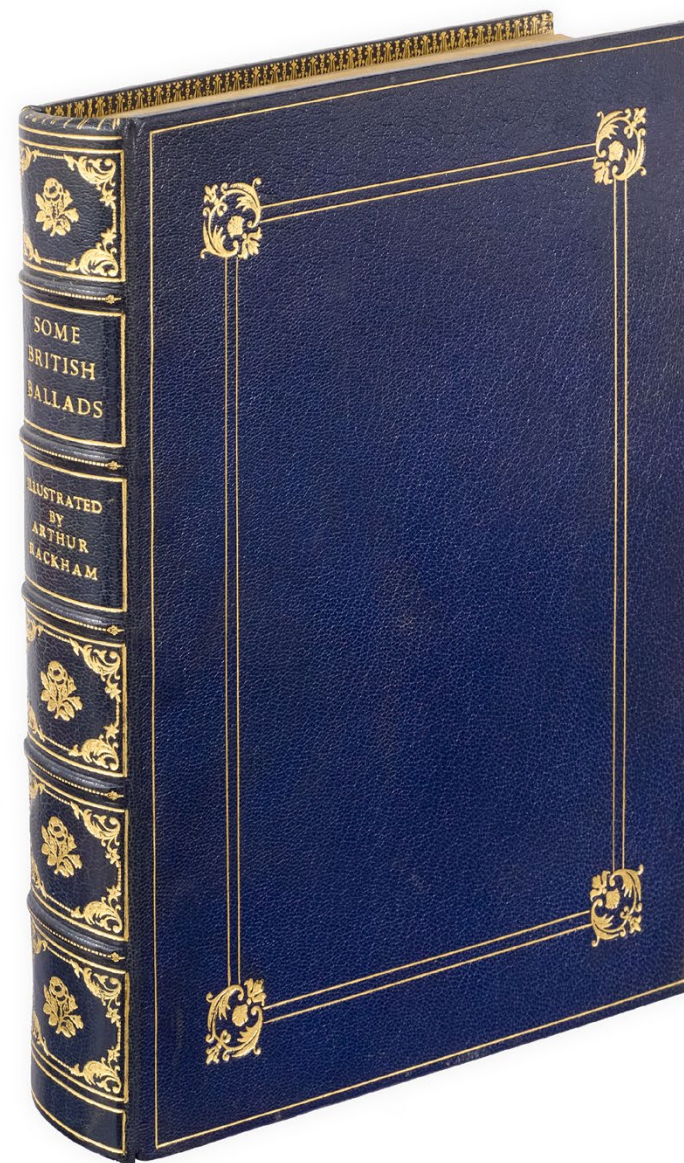
29. RACKHAM, Arthur, *illustrator*. *Some British Ballads.* London, Constable & Co. Ltd., [1919].

4to, pp. 170; with 16 tipped-in colour plates mounted on grey paper (tissue guards) and numerous lithograph illustrations in the text; slight offset to title; a very good copy in full blue morocco, gilt to a panel design by Bayntun-Riviere (lower turn-in signed in gilt), ornamental cornerpieces, edges gilt, marbled endpapers. **£500**

First trade edition, illustrated by Rackham, of these ballads sourced largely from Francis James Child's *English and Scottish Popular Ballads*, our copy in a handsome Bayntun-Riviere binding.

Amongst them are the 'The Twa Corbies' (The Three Ravens) and 'Clerk Colvill'. The charming illustrations in the text are paired with ornaments incorporating botanical and zoological motifs, which accompany footnotes to the text. Rackham's sixteen magnificent colour illustrations depict 'a succession of fascinating heroines habited in quaint and picturesque costumes, amid surroundings which, though belonging to no definite place or period, are always appropriate and congruous. His heroes are hardly less charming than his heroines, and the scenes in which they are represented constitute a series of fascinating and delightful pictures ... one must feel grateful to Mr Rackham for giving us the prettiest picture book of the season' (*The Connoisseur* LVI (1920), p. 53). There was also a *de luxe* edition limited to 575 copies signed by Rackham, and the book was reprinted by Heinemann in the same year.

Hudson, p. 170; Latimore and Haskell, pp. 50-51.





CLERK COLVILL

SOME · BRITISH · BALLADS



ILLUSTRATED · BY
ARTHUR · RACKHAM

CONSTABLE · & · CO · LTD
LONDON

HOW TO HANDLE YOUR PRINCE

30. REFUGE, Eustace de; Girolamo CANINI, translator. Trattato della corte del Signor Refuge. Tradotto di Francese in questo nostro volgare ... Illustrato di Annotationi dall'istesso Autore, e di diversi Metodi dal Canini. Venice, Giovanni Battista Ciotti, 1621.

8vo, pp. [lii], [4 (blank)], 29, [3 (blank)], 360, [5], [3 (blank)], 4 folding letterpress tables bound within final quire (see below); engraved arms of Cardinal Carlo de' Medici to title-page, woodcut printer's device to second title-page, woodcut initials, typographic headpieces; occasional light foxing, show-through from engraved device to verso of title-page, a good copy; bound in contemporary burgundy morocco over pasteboard, single gilt fillet border with small round floral stamps in corners, spine gilt in compartments with raised bands, lettered directly in gilt 'CORT DEL RE FUGIO' along spine, the same floral stamp at foot; small wormholes to spine, extremities slightly rubbed, hinge broken; bookplate of Giuseppe Lando Passerini to inside front cover (see below), old inventory number '24' and later pencil shelfmarks to flyleaf.

£1850



Rare first edition in Italian of this treatise on courtly behaviour attributed to the French statesman Eustache de Refuge (1564-1617), a seventeenth-century bestseller combining Machiavelli with Castiglione, with folding letterpress flowcharts by the translator, Giuseppe Canini, who had also produced the first complete Italian translation of Montaigne's *Essais*.

Refuge served in the Parlement of Paris and was ambassador to the Swiss Cantons and to the Low Countries.

This treatise first appeared in an anonymous edition in 1616, and was quickly translated into other European languages; an English translation appeared in 1622. Refuge's sources included other tracts on statesmanship and courtly behaviour, including Tacitus, Seneca, Guicciardini, and the cynical Lorenzo Ducci. The four letterpress tables at the end contain an unusual flowchart-style summary of the contents of the work with a focus on the characteristics of the courtier, composed by the translator - whose nephew, Santi Carrocci, authored the dedication to Cardinal Carlo de' Medici - and corrected 'con publica autorità' by Cosmo Lapini. These are followed by a more condensed breakdown of the work as a whole, and similar summaries of Castiglione's *Cortegiano* and the lesser-known *Discorsi* of Pellegrino Grimaldi (Genoa, 1543). Proficient in French, Spanish, German, Czech, Hungarian, Greek, Latin, Hebrew, Syriac, and Arabic, Canini (1551-1631) was a doctor of theology and translated into Italian, as well as Montaigne's *Essais* (published posthumously in 1633-4), the works of Tacitus and Pierre Matthieu.

Canini's useful diagrams appear to be something of a hallmark, and likewise feature in his own *Sommaria historia della elezione, e coronatione del re de' romani* (Venice, 1612) and Cornelio Frangipane's *Del parlar senatorio*, which he edited (Venice, 1619, with folding tables as here).

This is variant B, according to ICCU, containing the four folding leaves and the additional Annotations at the start of the work. Copies are also recorded with the title printed in red and black.

Provenance:
Giuseppe Lando Passerini (1858-1932), Dante scholar and librarian at the Biblioteca Medicea-Laurenziana in Florence from 1896 until his death.

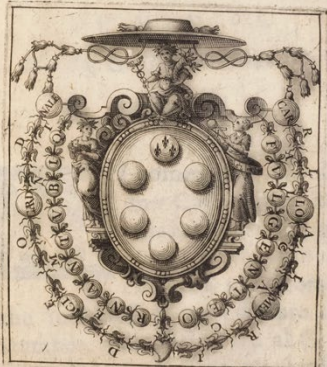
OCLC finds two copies in the US (Berkeley, USC), and one in the UK (BL).

USTC 400667; not in BM STC Italian.

TRATTATO DELLA CORTE DEL SIGNOR DI REFUGE.

Tradotto di Franceſe in queſto noſtro Volgare
DA D. GIROLAMO CANINI
d'Anghiari.

Iluſtrato di Annotazioni dall'ſteſſo Autore, e di
diveſi Meſodi dal Canini.



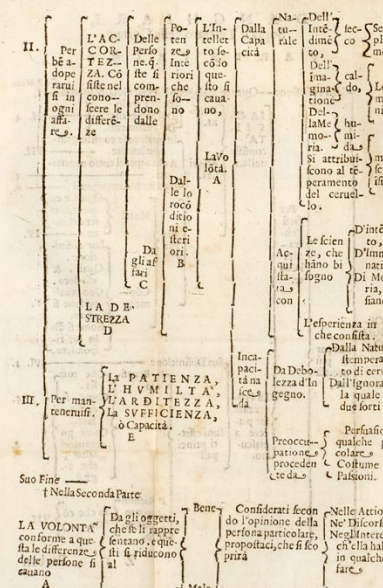
IN VENEZIA, Dal Ciotti 1621. Con Licenza, & Priuil.



DEL CASTIGLIONE.

MEZZI affermativi MEZZI Negativi Fine
1. Nobile. 1. No afſare ſettato nel ſuo Ope, 2. Non Malcontente, 3. Non Preſon tuolo, 4. Non apporta- tore di ſuſtione nouelle, 5. Non oſtinato, 6. Non contentioſo, 7. Non Cian- cioſo, e confe- guente. 8. Non Van- ratore, 9. No Vano, 10. Non bu- giardo, 11. No Adu- ratore, 12. Non Me- diare i Fa- uori; maſi- manete per- vie indiret- te, e cattiae.

PARTE PRIMA.



MAGRITTE AND HIS CIRCLE

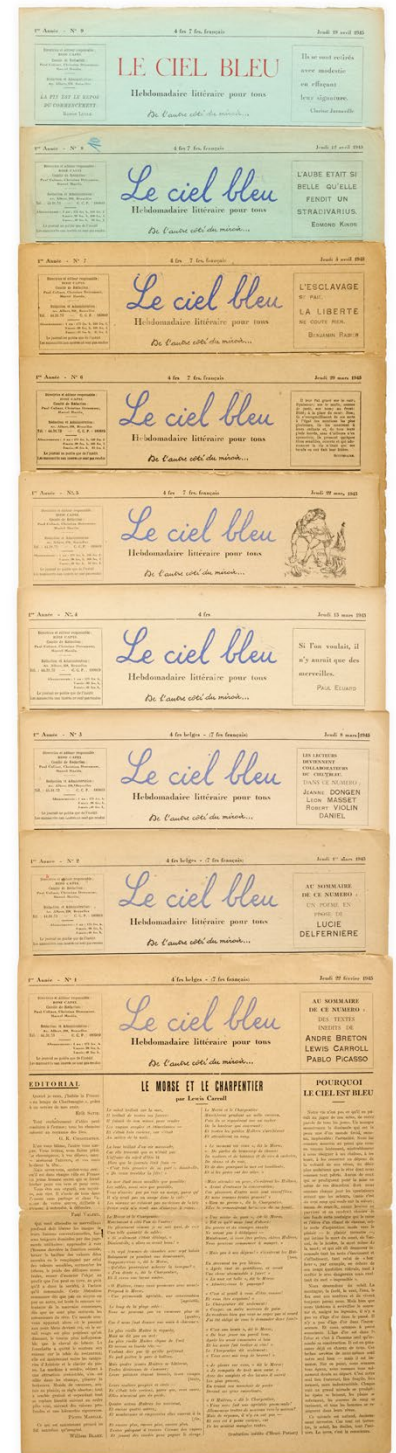


31. [SURREALISM.] Le Ciel bleu. Hebdomadaire littéraire pour tous. De l'autre côté du miroir... No. 1 [- 9, all published]. Brussels, 22 February - 19 April 1945.

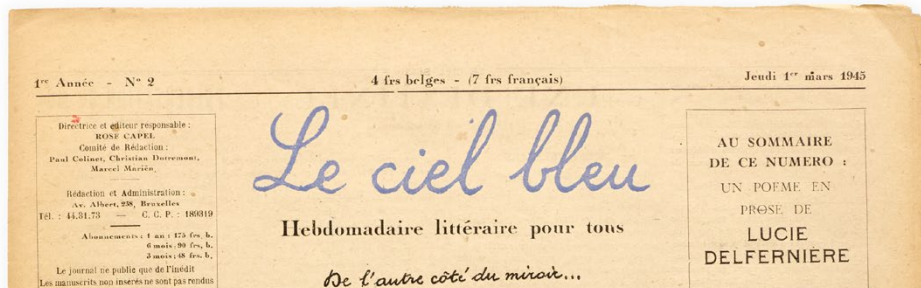
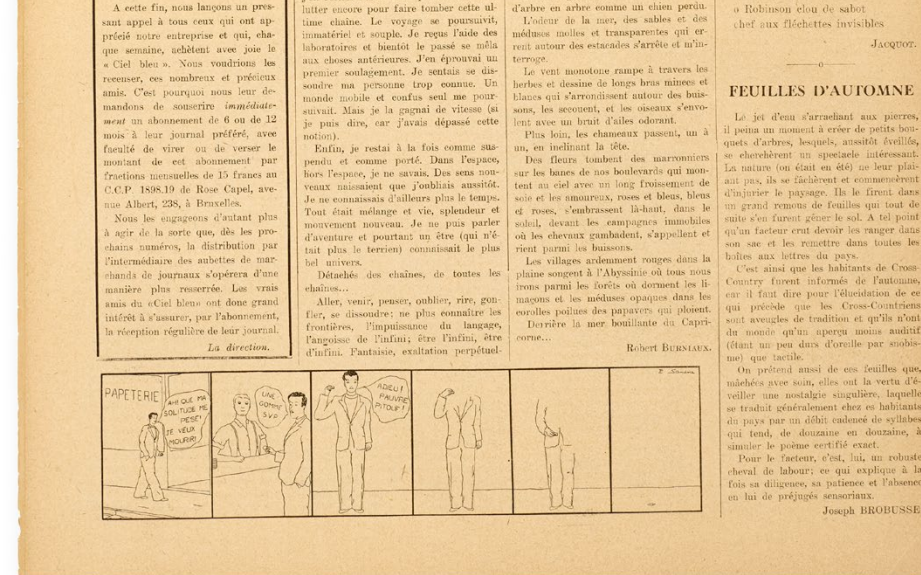
9 numbers, folio (370 x 275 mm), each number pp. 4; titles printed in blue (title of no. 9 printed in red), numbers 8 and 9 printed on green paper; all folded as issued, a few repairs at folds, uniform browning; in a morocco backed folder and slipcase. £850

The complete run of this short-lived Belgian Surrealist weekly periodical, produced during the final months of World War II and containing previously unpublished contributions from Picasso, Breton, René Magritte and his brother Paul, and the first published work by Broodthaers.

The editor-in-chief was Rose Capel (née Bauwens), collector and friend of René Magritte, and the editors were the Surrealists Marcel Paul Colinet, Christian Dotremont, and Marcel Mariën, the latter having produced the first monograph on Magritte two years earlier. *Le ciel bleu's* tagline advertises it as a literary magazine 'for all those on the other side of the looking-glass', (trans.) taking obvious inspiration from Lewis Carroll, who takes centre stage in the first issue, which features a full-page translation of 'The Walrus and the Carpenter' (from *Through the Looking-Glass*) by Henri Parisot, who would later publish French translations of several works by Carroll at Breton's encouragement.



Also included are the first appearances in print of pieces by André Breton on De Quincey and on the painter Alberto Savinio and his brother, Giorgio de Chirico; a poem by Picasso ('L'inaccessible calme tresse ses épis'); Mariën on Magritte's *La météore* (1944) and Magritte on the line drawings of his friend Jacques Wergifosse; multiple contributions by the composer Paul Magritte, brother of René; poems by Irène Hamoir (subject of a portrait by Magritte) and prose pieces by her husband, Louis Scutenaire, as well as the first published work of Marcel Broodthaers (here 'Broodthaerts'), then aged twenty-one, and Surrealist illustrations by Robert Willems, Annie Desmet, and P. Sanders: a man melts into his piano, erases himself at a stationer's, walks through a brick wall unperturbed (but is dazed after walking into a passerby's newspaper), poses for the camera as a vase of flowers.



DELLA
TRADOTTIONE
 DELLA GIERVSALEMME LIBERATA
 DEL TASSO
 IN LINGVA BOLOGNESE POPOLARE
 DI GIO. FRANCESCO NEGRI, PITTORE.
CANTO PRIMO.

ARGOMENTO.
 Manda à Tortosa Dio l'Angelo, à poi
 Goffredo aduna i Principi Christiani.
 Qui concedette que famoli Eroi
 Lui duce fan de gli altri Capuani.
 Quasi ogni pria vuol rivedere i suoi
 Sotto l'insigne, e poi gli invita ne piani,
 Ch'è Sion vanno: in tanto di Giudica
 Il Rè si turba à la nouella rea.

L'ARGUMENT.
 Al nostro Signor fandar l'Ani à Tortosa,
 Deu i far ridor Goffredo i Signor Christiani,
 Si tratta in Canfei frà la zent più famosa
 Di faral li Generali, e qui i al fan.
 Al far prima la Religione, e ruel vgn coia,
 Dopo muia i Suddi di in man in man
 Sott' à Ierusalem pr andarli à par;
 Mò al Rè l'intenda, e cienza à tarcicar.

I
CANTO L'ARMI pietose, e'l Capitano,
 Ch'è gran Sepolcro liberò di CHRISTO;
 Molto egli oprò col senno, e con la mano,
 Molto soffrì nel glorioso acquisto:
 E in van l'inferno à lui s'oppose, e in vano
 S'armò d'Alfa, e di Libia il popol misso,
 Ch'el Ciel gli diè sanore, e sotto à i santi
 Segni vidusse i suoi compagni erranti.

2
 O Musa tu, che di caduchi allori
 Non circondi la fronte in Iteliona,
 Ma sù nel Cielo infra i beati chori
 Hai di stelle immortal aurea corona:
 Tu spira al petto mio celesti ardori;
 Tu rischiara il mio canto, e tu perdona,
 S'inteso i regi al ver, s'adorno in parte
 D'alari diletti, che de' tuoi le carte.

3
 Sai, che là corre il mondo, oue più versi
 Di sue dolèzze il lusinghier Parnaso,
 E che l'vero condito in molti versi
 I più schini alterando hà persuaso.
 Così à l'egra fanciul porriamo aspersi
 Di soavi licor gli orle del vaso,
 Succhi amari, ingannaro, in tanto ci bene,
 E da l'inganno suo vita riceue.

Tu
 X III 6

I
Vuoi cantar d'ij Arm, e dal Sudda,
 Ch'è liberò l'Arca d' Mùier Damulie,
 Con ch'inzeign, e fadiga al s'è studià,
 In par l'antiga Terra d' i Zudiè.
 Al Diu! i mels la cò, pr tegnir dudi,
 I Turch, e i Sarafin sien d'man, e pié,
 Mò i armala buffon, ch' i suo cumpagn
 Fiè al Ciel turnar, ch' i hauean vultà i calcagn.

2
 Musa zintil dal miè Paes amiga,
 Tì ch' è la più preffa parladora
 D'vgn'altra, e chiefs in la stafon antiga
 A sta fauta Città pronuncia miora.
 Deh porz à mi fauor con far, ch' à diga
 Cosa, ch'al goff intenda, e al faui hunora;
 Prdonm ancora s' à n' hò fauè ferire
 Ben in lengua Bulgnesa vn qsi bel Liur.

3
 T'sà, ch' vgnon compra quij dou' è d' l' baij,
 Ch' al star alliegr pias à chi hà zruell,
 Vgnen à la proua, vn tal Mlin Cuccai,
 N' el vgnal à Vrzili rgnù pr bell;
 Taluolta al son d'vna tirà d' fumanij;
 S' al batt à temp al fà vn' vdir da cucl;
 Chi talhora dà ment à vn Toncotton,
 A i salta humor d'vdir vn Chittarron.

A Vu

JERUSALEM UNDELIVERED

32. TASSO, Torquato; Giovanni Francesco NEGRI, translator. [Drop-head title:] Della tradottione della Gierusalemme liberata del Tasso in lingua bolognese popolare. [Bologna, 1628.]

Folio in 6s, pp. 228; A-T6; text in two columns in facing Italian and Bolognese; woodcut initials and tailpieces, *argomenti* within typographic borders; a good copy in eighteenth-century half vellum with yellow paper sides, edges speckled red, gilt lettering-piece to spine; boards somewhat wormed (particularly the lower); Bibliotheca Albana shelfmarks ('X.III.6') to front free endpaper verso and foot of p. 1.

£1500

Rare first edition of Tasso's *Gerusalemme liberata* to be translated into dialect, here in facing Bolognese and Italian translation, its printing suspended midway through the thirteenth canto, likely by Cardinal Bernardino Spada, a friend of the translator and the dedicatee of the work.

The painter Giovanni Francesco Negri had studied under Odoardo Fialetti, and composed several sonnets in Bolognese dialect. Here, he transposes into Bolognese dialect Tasso's epic on the First Crusade, each canto accompanied by critical commentary by Fabrizio Petrucci della Mirandola (here pseudonymously styled 'Fabricio Alodnarim'). Printed without a title-page, prefatory material (including the dedication to Spada) and interrupted at the end of the thirty-fourth ottava of Canto XIII, completed versions of the text evidently circulated in manuscript (e.g. at the Biblioteca dell'Archiginnasio in Bologna).

CANTO TERZO.

37

ARGOMENTO.

Giunge a Gerusalemme il Campo, e quiui
In terra guisa d'Eda Cleonida accolto,
Sueglia in Emma amor Tancredi: e vinti
Fa i proprii incendi al disopra d'un volto.
Rellan gli Auenturier di Dice priu,
Ch'vn sol colpo d'Argente a lee Plu toltio;
Pierole e cinque fangli: il più Baglione,
Ch'antica selua fircida, impone.

LA SOMMA.

Sore à Ierusalem al Camp arriu,
La Clusida i v'è inuener, emal al uatza.
L' Armunia ama Tancred, e e fa la selua;
E l' à rompi vn bufin la mroia accarra;
Argente, al Capitani d'vira priu
D'v' Vintueri, poche più al v' embatta;
Guafred al fa sapir cou que j' humar;
Po fa tatar vn boich à i Guafidur.

GIA l'aura messaggiera crasi desta
A nuntiar, che se ne vien l'Aurora;
Ella intanto s'adorna, e l'aurora stessa
Dirose colte in Paradiso, infora;
Quando il Campo, ch'è l'arme homai s'appresta,
In voce mormorava alta, e sonora,
E preuenia le trombe, e queste poi
Dier più lieti, e canori i segni suoi.

1 Il saggio Capitani con dolce morso
I desiderj lor guida, e seconda:
Che più facil saria svolger' il corso
Preso Cariddi, à la volubil' onda;
O tardar Borea, all'hor, che scote il dorso
Del Apennino, e i legni in mare affonda,
Gli ordina, gl'incamina, e in suon già regge,
Rapido sì, ma rapido con legge.

3 Alì hà ciafenn al core, e alì al piede,
Nè del suo ratto andar però s'accorge;
Ma quando il Sol gl'aridi campi fiede
Con raggi assai seruenti, e in alto forge;
Ecco apparir Gerusalem si scorge:
Ecco additar Gerusalem si scorge:
Ecco da mille voci vnitamente
Gerusalemme salutar si sente.

4 Così di Naviganti audace stuolo,
Che mona à ricercar estranio lido,
E in mar dubbioso, e sotto ignoto Polo
Promi l'onde fallaci, e l'uento infido;
S'al fin discopre il desiato suolo,
Il saluta da lunge in lieto grido:
E l'uno à l'altro il mostro, e in tanto oblia
La noia, e l'mal de la passata via.

ZA al Gall haue cantà vna man d'bott,
Pr dar la noua d'l'apparir dal di:
E fiant vn pzzol, ch'ietta liuà al Strlotte,
L'Alba i currua drie vaga, e eluri.
Quand l'Esercit Christian, qual tutta notte
Ha didrà l'ora, ch'al fin cumpari,
Cridaua; al s'licua al Sol, e à fon d'tromb,
E d'tambur ficua vn allieg arbomb.

2 Al fiau Cunduttier con destr mod
Zrcua d'figundar tutt i suo humur.
Più facil cola frè al plantar vn chiod
Con la capella volta inuers al mur;
O far andar vn carr sol con tre rod,
E n'l'arbaltar. mò lù con tutt j' humur
I guerna, i ordna i fatt, e s' i fa andar
Dou al vol; mò al v'è destr in e' al emandar.

3 A v' s'ò dir m', ch'i marchian caminand,
S'al par, ch'i voln in là p'cificament.
Mò in quel, ch'al Sol s'inalza, e inluminand
Và la muntagna, e al pian gaiardament;
Al s'vien Ierusalem zà d'scruand:
Mò cun j' al vedin ben liberament,
Cmenza vgn hom à cridar: à i sen, à i sen;
Sia ludà Diè, Vdi là Ierusalem.

4 Qsi fà vna cumpagnia d'Pligrin,
Ch'vaggia à la Santa Casa da Lured;
Dopp i d'stij fuffier in e' al camin,
Chi pr stracchezza, chi pr fam, ò sed;
S'al pias à Diè, pur ch'i s' i faggin vfin
I la salutan, ch'è pena la s' ved,
Mustrandsla l'v'n l'alt; e in quel gran guft
S'ijn zà scurdà d'vgn p'lsà d'guft.

Al

D

Apri-

Reasons for the sudden suppression vary: OPAC SBN cites 'papal intervention', or it may have been a reaction to the use of low register in the vernacular for an epic on the Crusades on the part of 'important men of Bologna, both as a result of the city's hatred for Cardinal Spada [papal legate to Bologna from 1627 to 1631], to whom the work was dedicated, and to avoid exposing the overly ridiculous effect of their native Bolognese' (Biondelli, *Saggio sui dialetti gallo-italici* (1853), p. 454, trans.); by several accounts the intervention was the work of Spada himself, although the sudden halt in printing did not appear to affect Negri's relationship to his patron in the long term: Spada would be named godfather of Negri's son three years later.

Provenance: From the library of the Albani family, collected by Giovanni Francesco Albani (1649-1721), later Pope Clement XI, and his nephew Alessandro (1692-1779). The dispersal of the library began with the French invasion in 1797; it was subsequently sold in various stages, both privately and through public auctions (see Clough, 'The Albani library and Pope Clement XI', in *Librarium*, 12 (1969) pp. 11-21). The present volume does not appear in the 1858 Bibliotheca Albana catalogue, but curiously a 1774 edition of the *Gerusalemme liberata* in facing Milanese and Italian translation does (lot 135).

OCLC finds one copy in the UK (BL), and one in the US (Newberry).

BM STC Italian, p. 894; USTC 4007842. See Arico', 'Il patetico grottesco: "La Gerusalemme liberata" bolognese di Gio. Francesco Negri', in *Studi settecenteschi* XXVI (1985), pp. 177-207.

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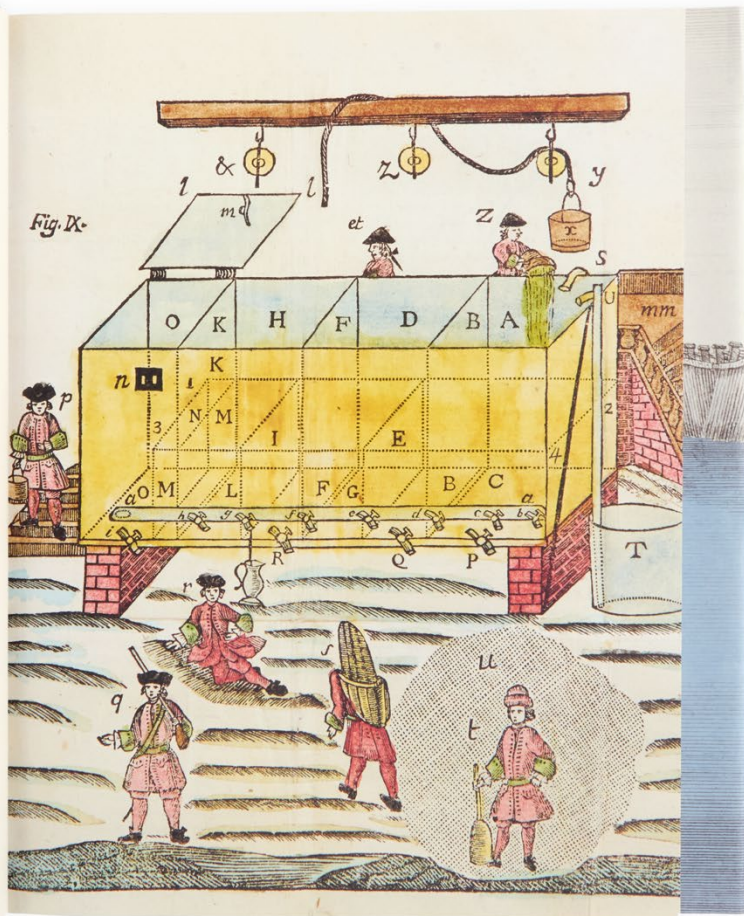
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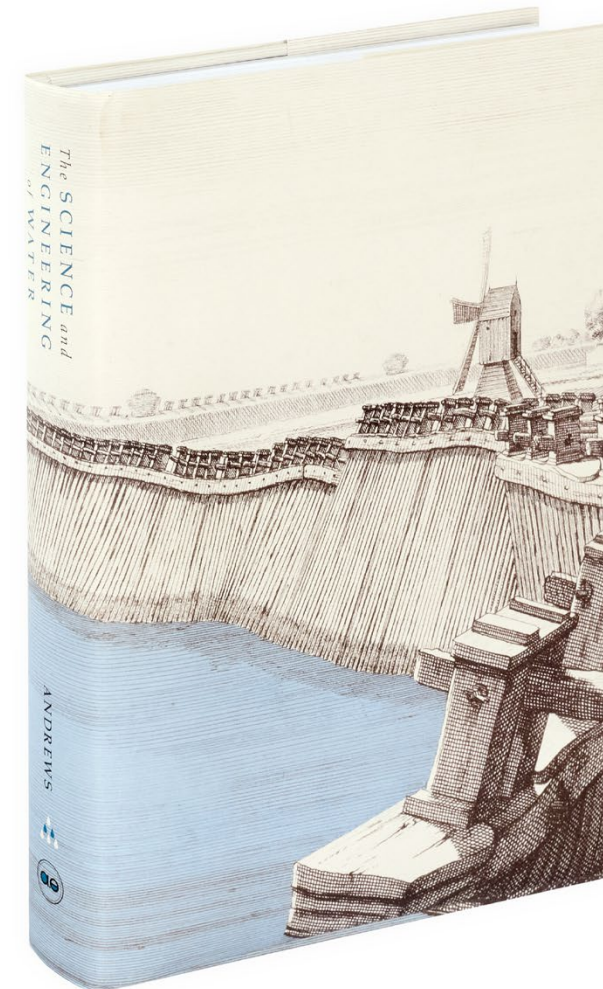




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