

New Acquisitions

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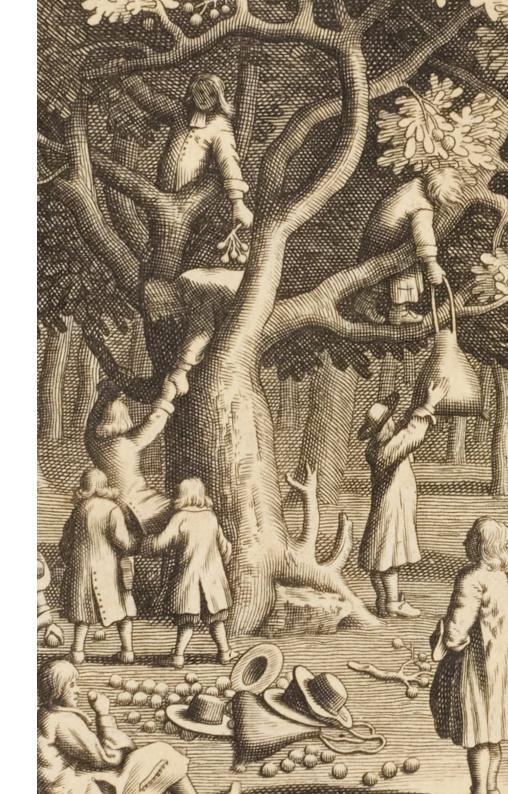
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Front cover adapted from item 26 (background: item 16); rear cover: item 6; right: item 17 (detail).









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.

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 Jersualem, 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.

IFRVSALEM et fuburbia eius ficut tempere Chrifti floruit, cum locis in quibus Chriftus ET CIVITAS INFERIOR CIN VAL OCCIDENS

Item oi ADRICHEM HISTORIAE,

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MINDICECOPI

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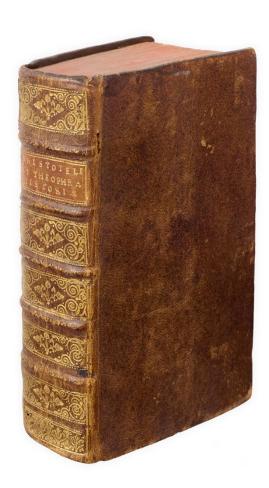
superfluum quod erat, decerpsimus:qu irium nobis ui sum est, superaddidimu

ESTOTE PRY DENTES,



LVGDVNI, Apud Gulielmum Gazeiun

M. D. LII. Cum Privilegio Regis.



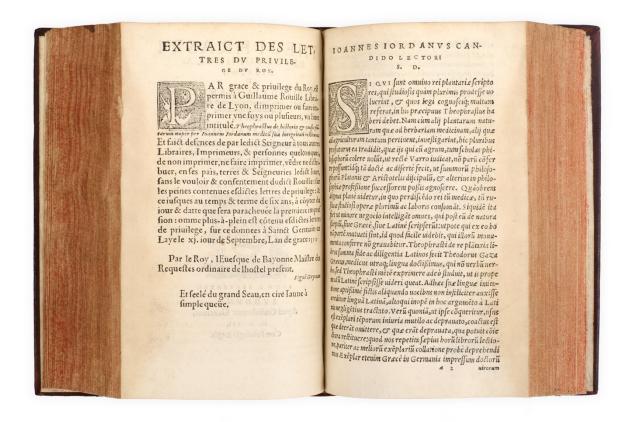
FLORA AND FAUNA

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 seventeenthcentury speckled sheep, spine richly gilt in compartments, gilt letteringpiece 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 wideranging 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; topedge 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.

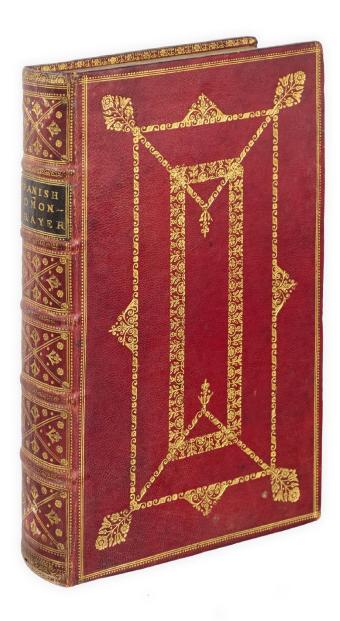
First edition, with attractive lithographed plates, of this guide to drawing foliage by the professor of drawing at Rugby School, initially conceived as a teaching aid for his pupils.

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 commun 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 soverano, 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.

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.



LA

LITURGIA YNGLESA,

El Libro de la Oracion Comun

Y Administracion de los

SACRAMENTOS,

Y Otros Ritos y Ceremonias de la YGLESIA,

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Edicion Segunda Corregida y Augmentada.

LONDRES:

Impresso por William Bowyer, Impressor de Libros: Anno Domini MD CC XV.



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, authore 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.

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.

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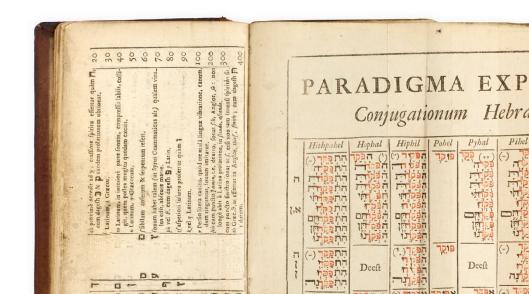
First published in Oxford in 1638 for the author, subsequent editions of his *Lingua eruditorum* followed in Cambridge in 1645 (likewise for the author), and in London in 1650 and 1664. The folding table, elegantly printed in red and black, provides conjugations by tense and by stem formation.

The extensive contemporary annotations, in a single hand, largely provide Latin translations of Hebrew words and phrases and make numerous intertextual references to the Psalms, Genesis, and Exodus, and to works by Bythner, Buxtorf, Mayr, Schindler, and Schickard. A single (lengthy) annotation in English appears on p. 77, on the use of *shva* and *chataf patach* in penults. The pastedowns have been used as a Hebrew-Latin glossary for various conjugations of verbs: sitting, lamenting, prolonging, mixing, resting, darkening.

ESTC R5624.







BASTARDISED BLAKE

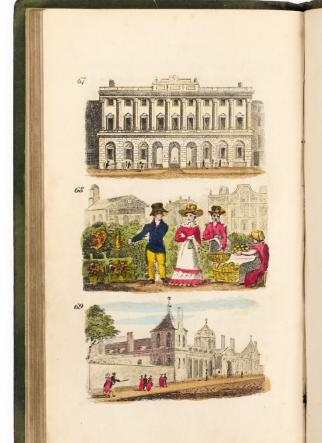
6. [DARTON, William; Jane TAYLOR and Ann TAYLOR, editors.] City Scenes, or a Peep into London. London, [Joseph Rickerby for] Harvey & Darton, 1828.

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.

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.





63

67. The Royal Academy, Somers House.

This academy of fine arts was established royal charter in 1768. The academy consist forty academicians, twenty associates, and associate engravers. Sir Joshua Reynolds the first president. They make a grand am exhibition of paintings, sculptures, &c. who commences in May, and generally continuous about six weeks.

68. Covent Garden.

Now we have a view of Covent Ga Market, where plants, fruit, and flower every kind, are brought for sale from the c try. By four o'clock in a summer's mori it is completely full of the most rare and be ful plants that can be grown in England, e in open nurseries, or in the hot-house green-house: and, what with the numbe busy people buying and selling; the going to and fro, laden with flowers, and vegetables of all sorts; the beauty

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.

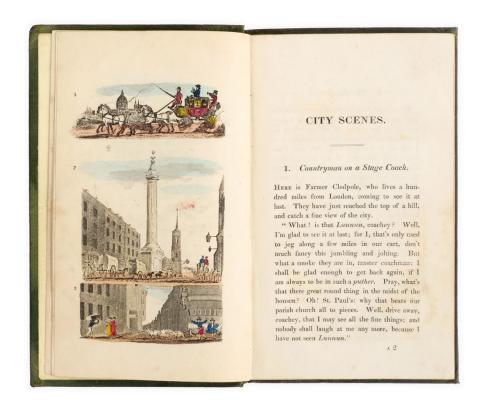
'Holy Thursday', from Blake's *Songs of Innocence*, was added in 1818, with the first line changed from "Twas on a Holy Thursday' to "Twas in the pleasant month of June ...' and the title conveniently removed.

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).













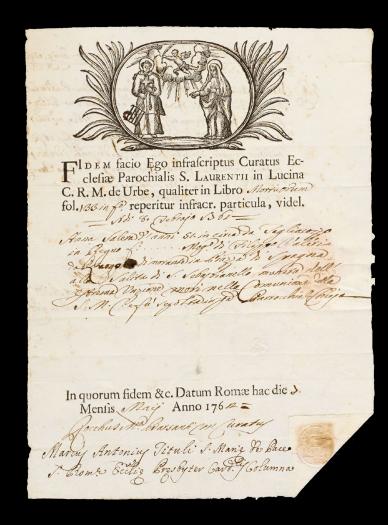
DEATH IN ROME

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

Three printed certificates completed in manuscript (265 x 190 mm to 315×215 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.



OI. *Above:* death certificate of Anna Valeri (*née* Salera). *Rome, Santa Maria del Popolo, 176*5. 02. *Below:* death certificate of Margarita Capellini (*née* Maccioni). *Rome, Santa Maria del Popolo, 1765.*





o3. *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 fiftyone. 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

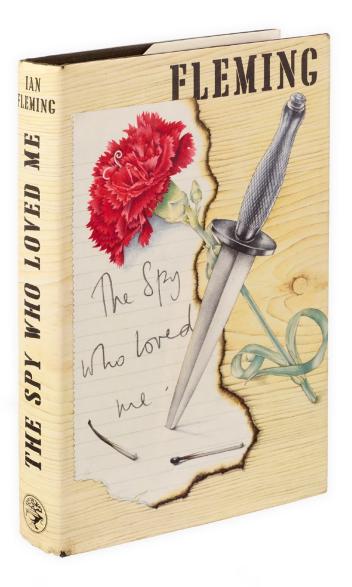
Also by Ian Fleming

THE DIAMOND SMUGGLERS

THE SPY WHO LOVED ME

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.

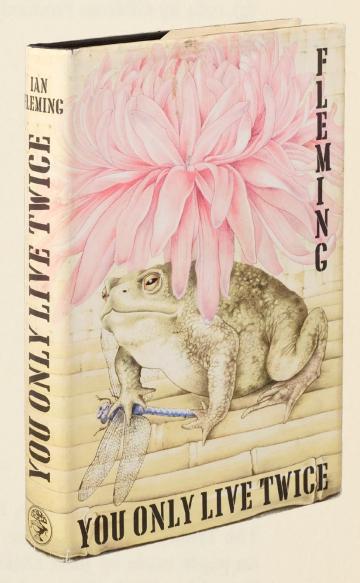
First edition, first impression, first state of what is 'perhaps the most bizarre and doom-fraught of all James Bond's adventures' (p. 1), set in Japan and inspired by Fleming's visits to Japan for *The Sunday Times*, the title taken from a poem by Bashō: 'You only live twice: once when you are born,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

Gilbert A12a (1.1, binding A).

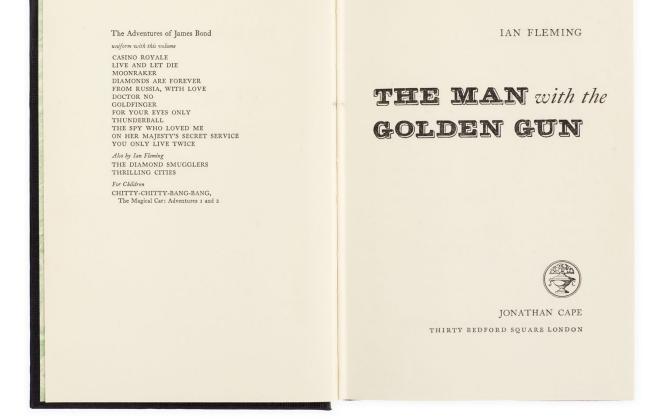
You
Only
Live
Twice

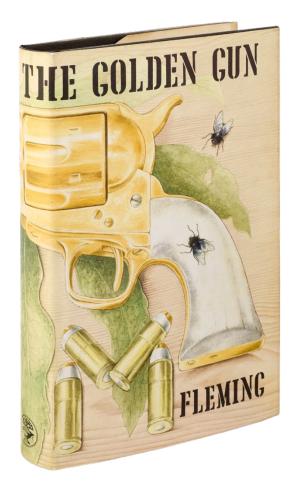
Ian Fleming





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 sabotagge 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)

ESPERIMENTO

DEL NOBILE GIOVINETTO

FRANCESCO PIAZZI

D'ANNI DIECI NON COMPIUTI

SULLE SETTE LINGUE

ITALIANA, FRANCESE, SPAGNUOLA, INGLESE, TEDESCA, LATINA E GRECA

ISTITUTORE

MARIANO GIGLI

Già pubblico Professore di varie Facoltà

MILANO 1818

Società Tipografica de' Classici Italiani Contrada del Cappuccio N.º 5433

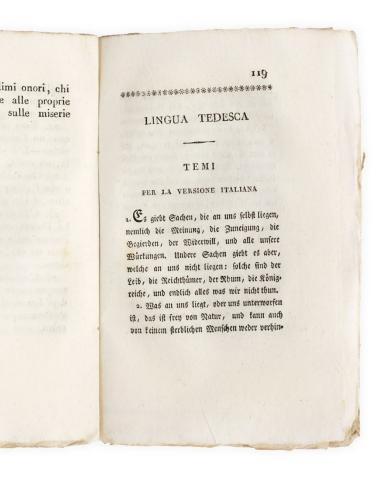
PROVING THE PROWESS OF A POLYGLOT PRODIGY

11. GIGLI, Mariano. Esperimento del nobile giovinetto Francesco Piazzi 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 Piazzi by his tutor as the culmination of his highly experimental method of linguistic instruction.

The young Piazzi 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 Olgiati). 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 Piazzi 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 Piazzi, 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 Porny's Models of Letters in French and English, and Fénelon's Aventures de Télémaque in French and Spanish.

of my friends. You cannot but and at this place, than in our Capital, as your letter remarks. be persuaded that I would not have omitted this mark of re-I am at present, I thank God, spect, if it had been in my poin perfect health. 30. We pass our time very wer to testify it. 32. Besides, the uneasiness I felt agreeably here. I shall omit giving an account of the amuseon quitting a person of your merit, made such a sensible impresments, that are to be met with sion on my heart, that tho'even here; since you have been heretofore charmed with it as well as I, a few moments should have been and are also better acquainted allowed me for it . I could newith it. Continue to me the ver have had resolution to bid you adien. I beg of you, Mahonour of your good will, and dam, not to be offended therebelieve me to be, to the latest at; and to believe that distance period of my life, with sincere shall never efface from my meaffection mory her, whom I shall esteem 31. I was obliged to depart till my last breath, in the chaso precipitately, that I had not racter of ... the least opportunity before my departure, of taking leave of any 33. Knowing your departure 118 25. Merita sublimi onori, chi essendo insensibile alle proprie

altrui.

sventure, piange sulle miserie

ATTRACTION OR REPULSION?

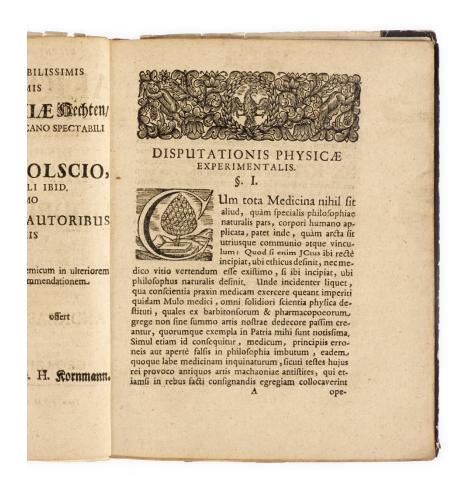
12. GOELICKE, Andreas Ottomar. Disputatio physica experimentalis exhibens aliquot naturae phaenomena, quae per attractionem vulgo fieri dicuntur, quam rectore magnificentissimo ... Friderico Wilhelmo ... gratioso amplissimae facultatis philosophicae consensu publico eruditorum examini submittent d. 18 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).

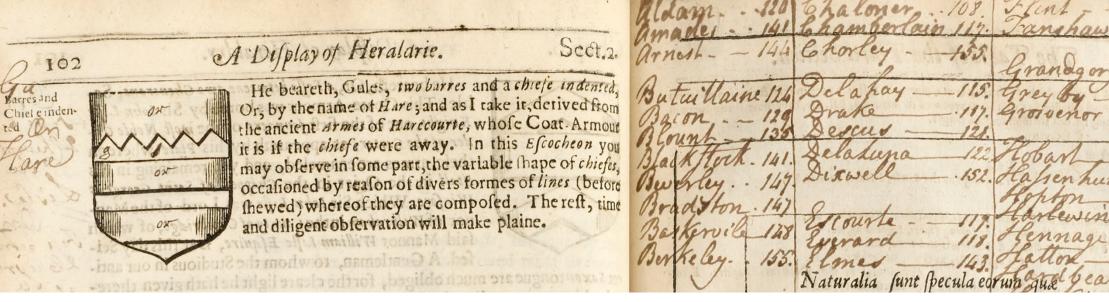
The text seeks to show that various physical phenomena should be attributed to repulsion rather than to a so-called 'attractive spirit'. Numerous experiments involving air, mercury, and vacuums are described, with analogies made to pipe smoking and breastfeeding, for example. Reference is made to Evangelista 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 foreedges 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; rebacked with old gilt title-piece laid down, a few scuffs; nineteenth-century armorial bookplate of Edward Francis Witts to front pastedown, manuscript annotations throughout in a (near-) contemporary and an eighteenth-century hand (see below).

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'.

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.



A Display of Heraldrie.

Sect. 2.

Chap.23.

3

The Field is, Arg shels of the first, a I chiefe, a Cressant, G ther. This is the C tleman Iohn Fenne; London: I read in a Office of Armes, to Escallop in Armes Armesto have been and valour had fo

A Displa

Souldiers and Companions in Armes, the even into dangers mouth, and that he in re



He beareth, Ar of King foot, in the zon the charge to but eight to be dif the addition of the



He beareth, Ar membred, Or, bet name of Herondon a Fowle volant, in not before exemi that stalke with lo out their legges in are short legged,



He beareth, Sal Welker, Or, by advifedly view t manship, manife shall doubtlesse admire his Omni things of means reduced all othe are inclosed with

242 name of Prelate. This Coate Standeth in the sibber church of chirencefter within the County of Glocefter, and cemeth 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 felte, not-The nutritive quality of the Escallop. withstanding in mans body (of any other food) it turneth soonest into blood. The eating of this fish raw, is fayd to cure a furfet.

Hee beareth, Pearle, a Lyon Rampant, Ruby, on a Chiefe, Diamond, three Efeallop fhels of the first. This is the Paternal Coate of the Right Noble and Worting Family of the Ruflets, Earle of Bedford. Suchisthe beautiful! shape that nature hath bestowed upon this shell, as that the Coller of the Order of S. Michaelin France, in the first institution thereof, was richly garnished with certaine peeces of gold artificially wrough as neere as the Artificer could by imitation expresseth stampe of Nature.

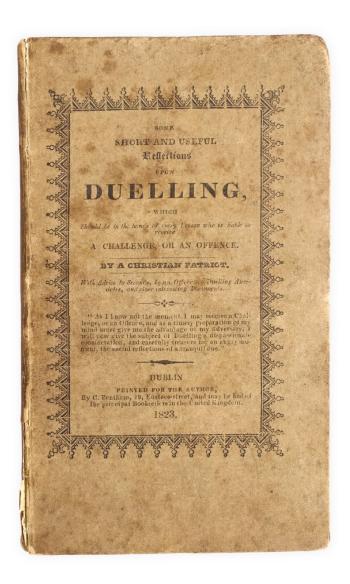
He beareth Argent, an Escallop Shell, Gules, by the

Which infitution doubtleffe was grounded upon great reason, to shew the steadfast amitie and constant fidelity, that ought to bee between brethen and companions of one societie and brotherhood: for take one of these show and divide the shels, and endevour to fort them with (I will not say hundreths) but millions of other shels of fishes of the same kinde, and you shall never match them throughout: therefore doe they refemble the indiffoli-ble friendship that ought to be in fraternities and focieties, because therecan be according to Civero, Offic. 1. Nulla firma Amicitia nifi inter aquales. The confideration whereof (if | beenot deceived) moved the first Founders of this Order to fort them in the coller of this order by couples, for that all others doe difagree with them, secundum magis vel minus, and none con concurre together with them in all points, but onely those that nature hat conformed, and made agreeable to each other in all points.



He beareth, Sable, fixe Escallop shels, Or, three, into inke it fit to note out of the number and position of the harge of this Coate-Armour two things: the one concerning the number which you fee is fixe, which fome Armorists hold to be the best of Even and Articulate numbers, that can be borne in one Escocheon, their reason is, because none other even number under tenne, candecrease in every ranke one to the base point of the Escocheon, and produce an odde one in the fame point. Next

touching this manner of the Polition of this number; which fuiteth most aptly with the figure of a Triangular Efercheon, as in the Elements of Armories, pag. 181. is observed.



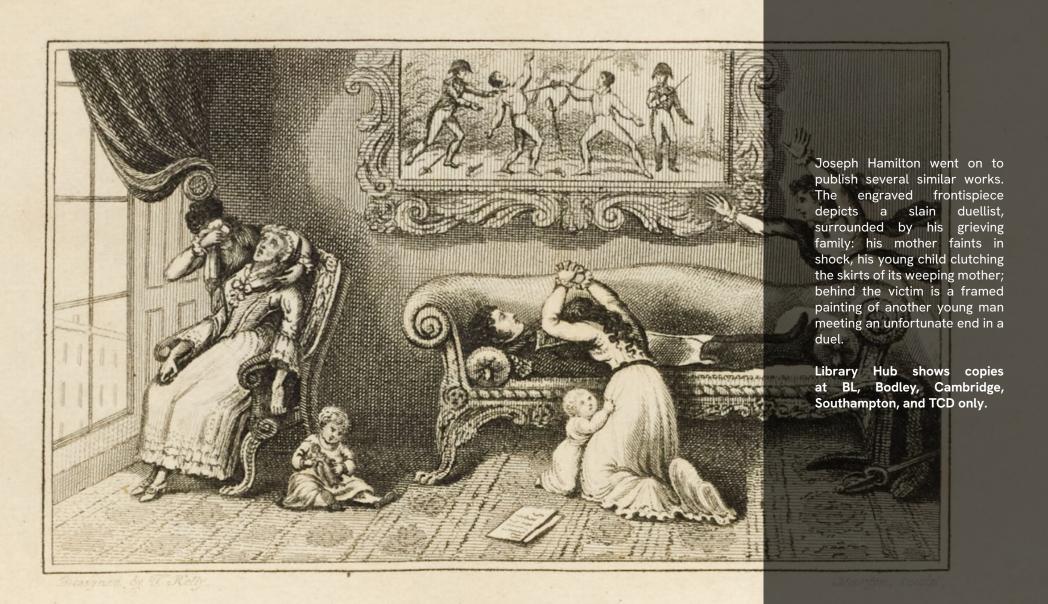
'DUELLING IS INCONSISTENT WITH TRUE HONOUR'

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.

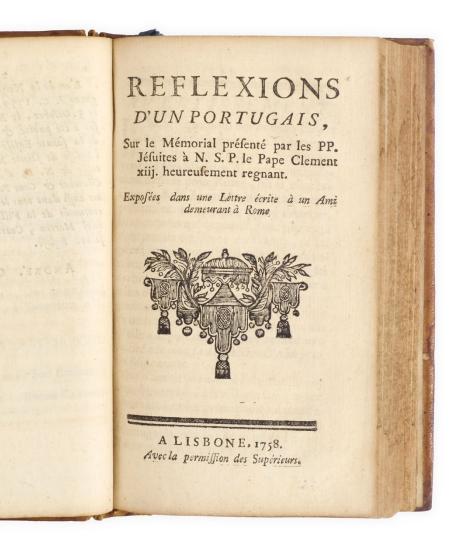
8vo, pp. 106, [2, (advertisements)], with a half-title and engraved frontispiece by Martyn after T. Kelly (see below); slight offset to title, slight browning and foxing to quires G and H; but a very good copy, uncut, in the original printed boards; boards slightly foxed, upper hinge broken, a few chips 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*.



· THE DUELLIST.



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.

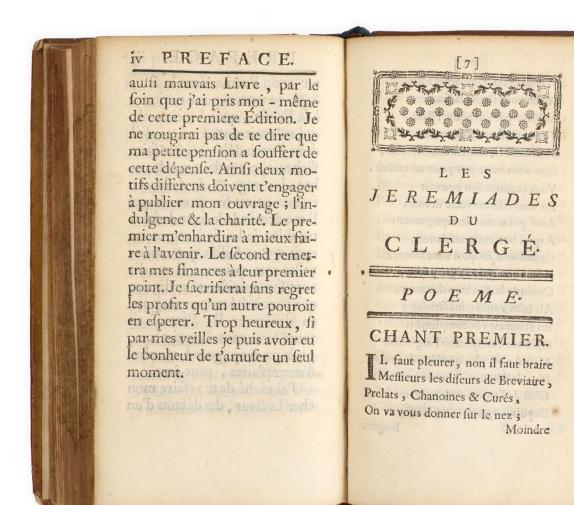
The first three items relate to the French Jesuit Isaac-Joseph Berruyer (1681–1758) and to his famous and controversial *Histoire du peuple de Dieu*, placed on the *Index Librorum Prohibitorum* and condemned by Popes Benedict XIV and Clement XIII; the following three items concern the expulsion of the 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.

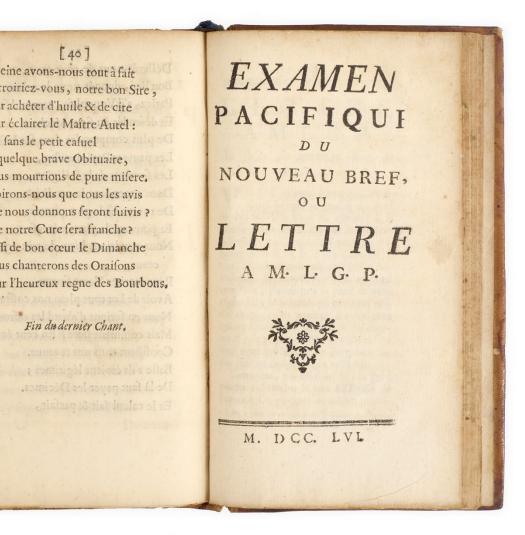
The seventh work here, Les plaintes et jerémiades du clergé seculier et regulier de France, sur le vingtième, a burlesque poem with a false Berlin imprint, appears to be unrecorded; we have traced only one manuscript version, at BM Avignon. The text is presented as a clerical complaint against a tax 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).





- 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 constitutionaire 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.

THEOPHILI INSTITUTIONVM IVRIS CIVILIS LIBRI IIII. D. Iacobo Curtio Brugensi Iurifconfulto Interprete. In quibus multa, quæ in aliarum editionum libris vel deerant vel corruptè legebantur, adhibita Græca= rum Institutionum collatione sunt restituta. Observationes in Theophilum, cum Argumentis in singulos Paragraphos. L V G D V N I. Apud Antonium Vincentium. 1558

LE DROIT À LA CIRE

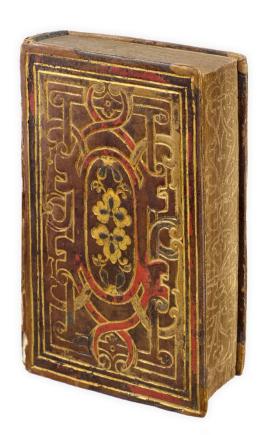
16. [JUSTINIAN.] THEOPHILUS ANTECESSOR; Jacob de CORTE, translator. Theophili Institutionum juris civilis libri IIII. D. Iacobo Curtio Brugensi jurisconsulto interprete. Lyons, Antoine Vincent, 1558 [(colophon): Symphorien Barbier, 1557].

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 rejointed with restoration to edges, joints cracked, chips to spine; in modern green cloth box with gilt morocco lettering-piece.

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).

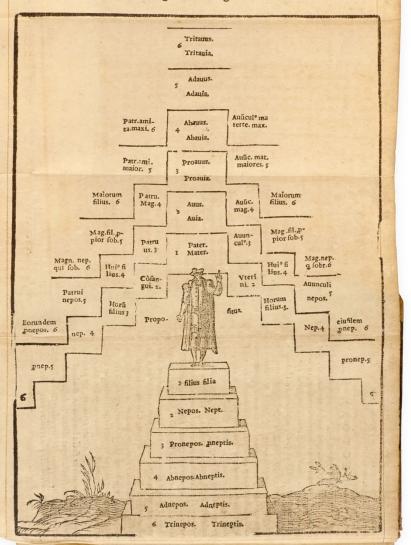
The sixth-century Byzantine jurist and professor of law Theophilus Antecessor was one of the main compilers of Justinian's massive law code; these *Institutiones*, also commissioned by Justinian but written in Greek, formed an introduction to the whole of the *Corpus juris civilis*. The translation into 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.



LECTORI.

Voniam qua funt hoc loco antehac edita schemata cognationis, ea non esse Theophili satu constat, neque vllam graduum similitudinem, aut Hypothetici siguram habuisse, ex qua quidem sigura certum est vniuer same corum schematum cognitionem pendere: doctissimorum quorundam hominum constitum secuti, apponenda ea curanimus, qua sunt à Francisco Hotomano in suis de gradibus libellis descriptas es ab omnibus eruditis hominibus vulgo comprobata: vnum illud spectantes, vt tua Lector, id est vtilitati publica, nostro studio consuleremus.

Schemata graduum cognationis.



EZZ

The cost of printing this edition was shared between the publishers Antoine Vincent and Jean Frellon; copies are recorded with either name on the titlepage 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 folam Regia Majestas in omnibus Scholis docendam præcepit.

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

Quæ universam artem Grammaticam exhauriunt.



OXONII, è THEATRO SHELDONIANO.
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

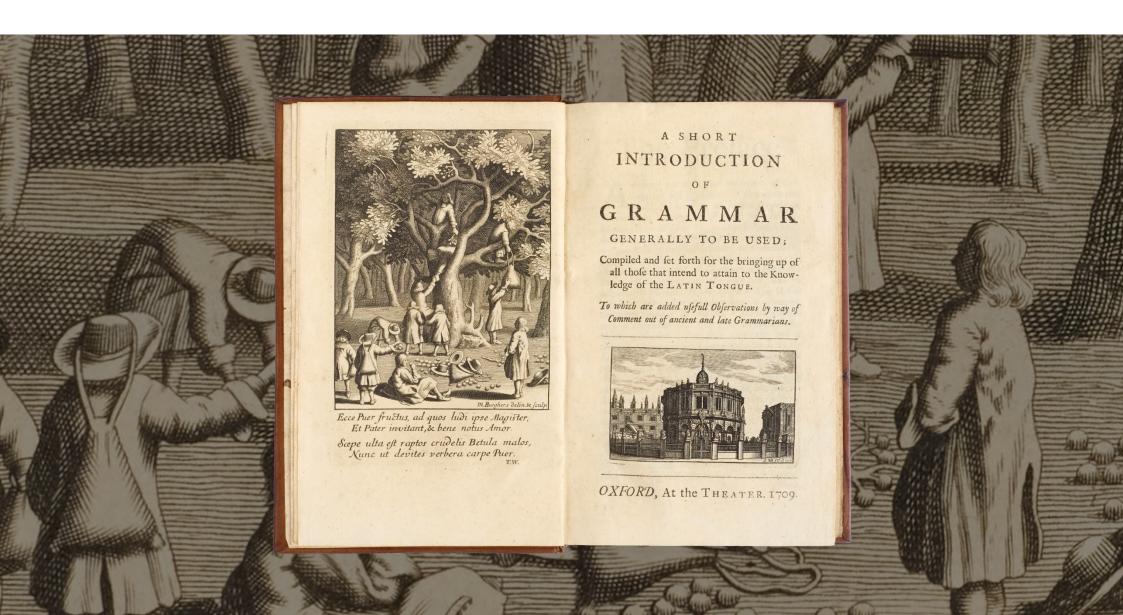
Later editions (likely issued together) of two Latin grammars ascribed to the great grammarian and schoolmaster William Lily (1468?-1522/1523).

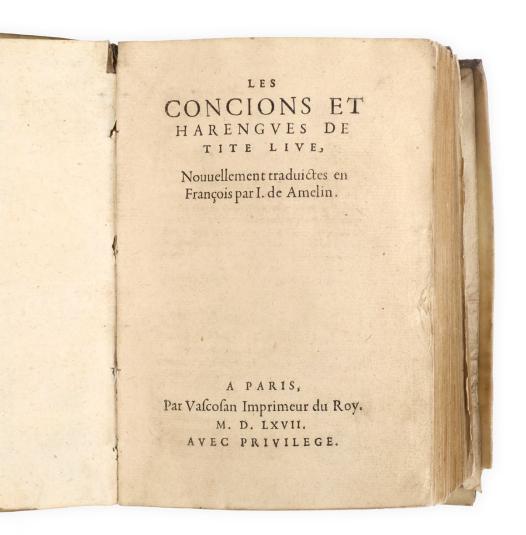
While named after Lily, 'Lily's grammar' is in fact a composite work, with contributions by John Colet, Thomas Robertson, and others. 'During the sixteenth century the grammar was subjected to slight modifications by practising schoolmasters, but its basic structure remained intact. It reigned supreme 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.





TRANSLATED ON THE BATTLEFIELD

18. LIVY. Les concions et harengues de Tite Live, Nouvellement traduictes 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 foreedge, 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).

LES HARENGVES DE

- " gné receuoir en ton alliance, de les defendre.
- puis que tu les as une fois prins en ta saure-
- so garde.

DV QVATRIEME LIVRE,

DECADE.

Argument sur la CXVIII.

FABIV s retournant de la uille aujourdhuy appellee Pozzuoli, ou le Senat l'auoit enuoyé pour la fortifier & y laisser garnison, arriva pres de Rome sur la fin de l'ance: & comme il estoit là uenu expressement pour commander la congregation du peuple, à fin de uacquer à l'electio des Consulz, le premier jour ordonné pour faire telz actes il feit publier les Comices, & du chemin en hors passant le loing des murailles, il Prerogati sen alla descedre au champ de Mars, ou le peu-ue, cettoit ple se deuoit assembler. Le sort de la prerogati-l'auatage d'estre pre ue escheut pour lors à la jeunesse, laquelle nomier re- ma T. Octacilius qui auoit espousé la niepce de quis, par Fabius fille de sa sueur, & M. Æmylius Regillus le Magi-Consulz. Mais Fabius, qui preseroit le bien de bailler sa la chose publique à l'honneur & utilité prince, uoix. ayant faict faire silence, commença ceste harengue · alold al nolling al a

TITE LIVE, DEC. III. 149

Harengue CX VIII. de Q. Fabius Maximus, au peuple

SI nous auions, où la paix en Italie, ou aumoins la guerre auec un ennemy tel, qu'ayant
affaire cotte luy, lon peuft brocher quelque fois
par nonchalance & erreur, fans grand danger,
celuy me fembleroit auoir peu de fouuenance
de uostre liberté & franchife, qui fessayeroit de
donner aucu destourbier aux faueurs que uous
portez au champ auec uous, pour faire part des Au

- » honneurs & Magiftratz à ceulx qu'il uous plai- de » ra. Mais puis que noz Capitaines n'ont iamais » faict faulte en ceste guerre, & contre cest enne-
- my, sans nostre grande perce & ruine: uous deuezen estifant les Cosulz, auoir le mesme soing que uous auez en allant au cobat, & fault qu'en
- » donnant sa noix chacun die en soymesme: Ie » nomme un Consul qui est suffisant pour parier » au Capitaine Annibal. Ceste annee à Cappes
- » Afellus Claudius uaillant hõme d'armes, & fei-» goalé, fut mis en barbe à Iubellius Taurea aussi
- * hardy & preux cheualier, & qui desfioit les Ro-* mains d'homme à homme. Iadis noz ancestres
- * touoyerent Manlius, ieune homme courageux:

 * & puissant, contre un Gaulois, qui presentoie
- » lecombat sur le pont d'Anien. Ie ne contredi-
- or toye pas à qui diroit que pour la mesme cause,
- » quelques ans apres, on l'affeura fur M.V alerius, » prenant les armes contre un autre Gaulois, qui

V ij

Apes uenit: Er laborio o per eus transitus cum monte per heus de nos quoq; Gallos obuios aliquot praelijs repulisset describent in Italiam: Er ad Ticnum ammem Romanos equestri prelio staditin quo nus neunem Romano en equestri prelio staditin quo nus neunem Romano en lium scripionem protexti silius: qui A fricami poste nomen accepit. iterum se secretu Romano ad flumen Trebiam profo, Annobal Appennium per maximam mulium uexattonem propter uma tempes fue de milium uexattonem propter uma tempes fue con proserve pugnatit, duce hossum Magone capto.

LIBRI XXII.

modo conatus Annibalis impediret: M.Minutius maenfter equitum, ferox or temerarius, criminando di-Etatorem, tanquam timidum & fegnem, effect:ut populi iussu ei imperium cum dichatore æquaretur dinisoq; exercitu, cum in iniquum locum conflixisset: & in maximo discrimine legiones eius effent: superueniente cum exercitu Fabio Maximo ex discrimine liberatus est-quo beneficio uichus castra cum eo iunxit: or patrem eum salutauit:idem'q; milites facere commilitonibus iussit. Annibal uastata Campania inter Casilinum oppidum, & Calliculam montem à Fa bio claufus, farmentis ad cornua boum alligatis, & in censis, prasidium Romanorum, quod Calliculam intenis prasidiam kommonari post glucia citatini m fidebati fuguiti: & fic transgressus glucia in identes Eabij Maxim dictatoris, cum circumposta ureret: a gro peperattut illum tanquam proditorem suspectium ficeret. Aemilio deinde Paulo, & Terentio Varron ne COSS, or ducibus cum maxima clade aduerfus des vo Annibalem ad Cannas pugnatum est:cæság; co præ lio Romanorum quadragintaquinq; millia cum Paulo confule, & fenatoribus LXXX, confularibus atque prætorijs aut ædilitijs triginta . Post quam cla-dem cum à nobilibus adolescentibus propter despe= rationem consilium de relinquenda Italia iniretur: P. Cornelius Scipio tribunus militum, qui postea Afri canus nuncupatus est: stricto super capita deliberan-tium serro, iurauit pro hoste se habiturum eum: qui in uerba sua non iurasset: effecitq; : ut omnes minimo relictum iri à se I taliam iureiurando astringerentur. Præterea trepidatione m urbis, & luctum, & res

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.

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).

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.

TelePro POLYBII HIST. LIB. III. 206 niam depopulantur. Telesiam urbem apiunt, er moe in tanta verum extremitate: nullam, nift in uictonibus of commeatu, ceterisq; necessaries rebus munitis ria repositam spem haberent : Romanis uero contra fimam. Romani continue hostes unius aut duorum diebæc omnia acaderent . I gitur abstinendum omnirum internalio sequebantur. Annibal, cum animaduer no prælio Numdarum decreucrat: atq; in propositeret Fabium aperte præliandi octasionem fugitare:nequ to perseuerandum. Id erat: ut exercitus populi romani er multitudine hominum, er apia commeatuum tamen excedere campy: sed per edita, atq; opportuna loca continue insequi: citato cursu proficsa Capuam, et in assidue refertus esset . quapropter per loca alta contiome agmen duære: exercitum hoshum paruo interfalernum agrum descendere decreuiteratus alterum e uallo quacunque iret, sequi: opportunos semper colduobus necessarium fore: uel ut Romani in prælium de les præoaupare: nequerelinquere unquam hostes: neq; Genderent: uel ut mox universis appareret: Carthagicopiam pugnandi facere: commeatum abunde post se ha nenses castra obtinere: Romanis se in munimenta reapie bere:milites ne semel quidem permittere ab exercitu di tibus quo facto perterritas proumciæ ciuitates confestim uidi:sed consertos semper, conglobatosq; tenere per huc modum suis quidem tuta omnia:hostibus uero, si quando fe Carthagmensibus dedituras sperabat nam ufq; m eu diem, quanqua duobus maximis prælijs profligatis Ro populandi gratia ab exercitu dividerentur:infesta præmanis, nullum omnino oppidum ad Carthagnenses de feærat:multis alioquin existentibus:quibus graue roma buit:multis sapenumero captis:pluribus etiam interfeni mperij ingum nidebatur. Q nibus ex rebus ficile conicétari licet: quanta apud socos authoritatis foret mi sugum romana reip maiestas. Nec sane' imprudens Anniba-Etis-Id autem eo consilio faciebat:ut simul paulatim im= minueret hoshum uires: simul exiquis uictorijs territum pristinis cladibus militem affuefaceret minusiam uirtu tis, aut fortunæ suæ pænitere cæteru ut in aciem desæn Lis consilium fuit est enim campanus ager & copia re rum, or fertilitate regionis, or amounitate ac pulchritus deret nulla ratione adduct poterat. At M. Minutius hac dine loci excellentissimus nam or in littore maris posi= Fabij aunchationem ægre ferens, timiditatis ewm, atque focordia arquebat:homo ferox, atq; in consilijs rapidus: tus estet eo' ex universo terrarum orbe uenientes in Ita-, & ci nihil longus, gulam pugne tempus usdebatur-Poeni, deuastatis prædictis locis, superatoʻq; Apennino, Sannium transeunt, infocundissimam Italiæ oram, lia innumera gentes confluent. sunt præterea in eo sitæ egwderns nobiliores I taliæ civitates fiquidem oram maritimam incolunt Sueffani, Cumani, Dicearchitæ, Neapolitani, et ad extremum Nucerini: mediterrane a uero a Septenerio & longo iam tempore bellorum expertem ubi tantam ne Calatini, & Calleni, ab Oriente & Meridie Daucommeatus, rerum'a; necessaria copia nacii sunt:ut nec nij, & Nolani in medijs autem campis sita est omniquotidiano usu, nec continua deuastatione absumere præ um olim felicissima cuitas Capua: cuius campi fabulosis dam possent hinc & Beneuentum Romanorum colo-Damin in form 455 mil Beneurhi



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.



AOTKIANOT

ΔΙΑΛΟΓΟΙ ΝΕΚΡΩΝ.

Διάλογ Θ α.

Υπόθεσις.

Οφείλουσιν άνθρωποι βίκντες εσομβύς θανάτε μεμνήδι, έδε τοϊς παρέσι βρενδύεδι.

Κροϊσος,Πλέτων,Μένιππος,Μίδας,Σαρδανάπαλος.

ΚΡΟΙΣΟΣ.



Υ φέρομβυ, ω Πλέτων, Μένιππον του-Τονὶ τ κύνα παροικούν Ια. ώς ε η εκεινόν ποι xuldsnσον, ที่ ทุนะเร นะτοικίσομο εἰς ἔτερον τόπον. Πλε. τί δι' a ύμᾶς δεινον έργάζε), ομόνεκρος ών, Κροί.

อัสปลิลง ที่แล้ว อังแล้วอเมืองมี รองอเมืองอังเล้าลง นอนงอนอ์-160.d voi 7 b ava, Mid as sale oulori, 78 zeuris, Zapd and-मक्रिक्ड रहे, मांड मक्रिमांड महपक्षंड, हेमूले रहे, मी अननवाहलंग, δηγελά, κή Τονειδίζει, ανδράποδα κή καθάρμαλα ที่เนลร ลังงาลภัฒง. องโอระ รัช มุ ลีร์พง, อิทาโลกล์ที่ผา ที่เน็งง τας οἰμώγας, κὶ ὅλως, λυπηρός όξι. Πλε. τι τοῦτα φασίν, δ Μένιππε. Μενι. άληθη, δ Πλούτων. μισώ % वर्ध Tous वे रिमण्डोंड, में देम अमृश्ंस्ड वंग चंद्र वार्ड हम वे मई मूला कर βιών αι κακώς, άλλα κὶ ἀποθανόντες, ετι μέμνωθ, κὸ σειέχου) τη άνω. χαίρω τοιγαροιώ άγιων αὐτούς.



LVCIANI DIA-

LOGI MORTVORVM.

DIALOGYS. I.

ARGVMENTVM.

Debent homines vinentes future mortis meminisse, neque presentibus insolescere.

Cræsus, Pluto, Menippus, Midas, Sardanapalus.

CROESVS.



On ferimus, ô Pluto, Menippum hunc canem propè-habitantem : quare aut illum alicubi colloca, aut nos migrabimus in alium locum. PLVTO. Quid vobis mali facit, simul-mortuus existens? Crors vs. Quando nos ploramus & gemimus illorum memores superiorum;

Midas quidem hic , auri ; Sardanapalus autem , multarum deliciarum ; ego vero, thefaurorum, irridet,& exprobrat, mancipia & vilia-capita nos vocans : interdum etiam & cantans, perturbat nostros ploratus, & omnino molestus est. P I v T o. Quid hac dicunt, sô Menippe ? MENIPP. Vera, ô Pluto, odi enim ipfos ignauos & perditos existentes, quibus non suffecir vixisse male, sed & mortui adhuc meminerunt, &

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'

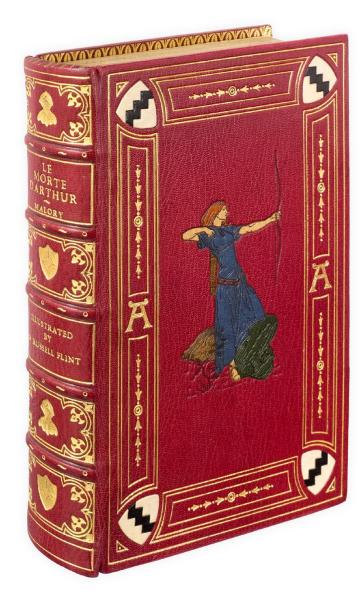
21. MALORY, Thomas, Sir; Sir William Russell FLINT, illustrator. Le Morte Darthur, the History of King Arthur and of his noble Knights of the round Table [Edinburgh, R. & R. Clark for] London, Medici Society, [1935].

8vo, pp. [2], xliv, 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.

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 Kelliegramstyle 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 Darthur

The History of King Arthur and of his Poble Knights of the Round Table by Sir Thomas Palory Knt



Pedici Society'Ltd. London

Item 21 MALORY



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.

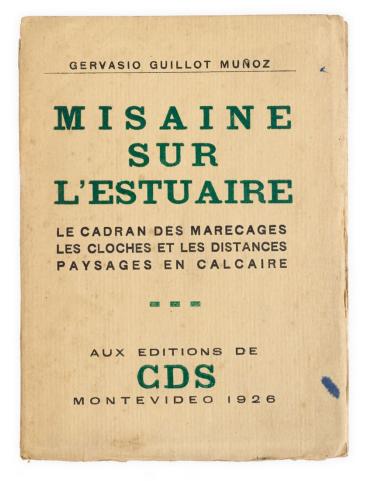
£650*

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).

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.

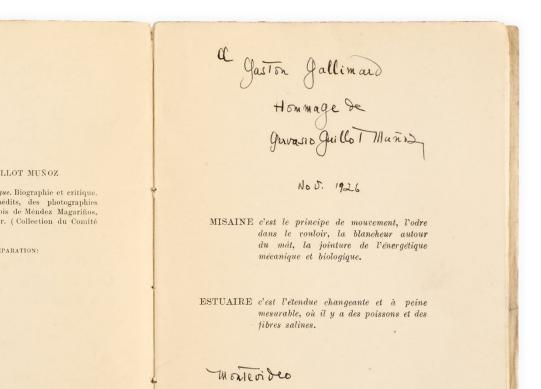
Born in Montevideo, the Francophile (and Francophone) poet Gervasio Guillot Muñoz and his twin brother Álvaro travelled to Paris as adolescents, and in 1924 founded with Alberto Lasplaces the important literary periodical La Cruz del Sur (Southern Cross), which championed modern Franco-Uruguayan literature 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.



LE DEPART DES CLOCHES

Le sol n'est qu'une couleur qui descend sur la plaine. Le temps gît sur les eaux que traverse le soir. Dans l'aisance du bleu de l'air qui devient noir Apparaît l'épervier fait d'essences lointaines. Le roi mage est debout, sa silhouette est sans trêve. Au centre de la sphère l'oubli tourne diapré, La pénombre est sans rythme et par endroits se lève De la senteur humide où fourmille l'été. J'aperçois l'arrière plan obscur de trois paysages Où le palmier buvait les ombres équivoques D'un décor éclairé par la cloche des mages, Et la fumée montait vers d'antiques époques. Le carillon s'arc-boute et la fraîcheur sonore Déteint la morne ampleur du contour arrêté. Autour des heures finies le temps se décolore Dans les lignes lacustres des cloches et des blés. Qu'il est réconfortant de plonger dans l'espace L'acuité de la forme et l'estampe qui passe.

La couleur de la Le sable est dur Dans le vouloir Le battant seco La traînée d'un Une crange est L'ardeur de retr Rendait le calme La courbe des d Des villages épa La route débon L'allégresse qui Le clocher dégai Le bétail déchaî Était le mouvem Tout rentrait da Minuit, escale du

> Le carillon tout S'enfuit là-bas Vers d'autres soi Loin de la terre e Qui brîle les cha Le carillon S'enfuit là-bas Vers les distances La cloche annonce

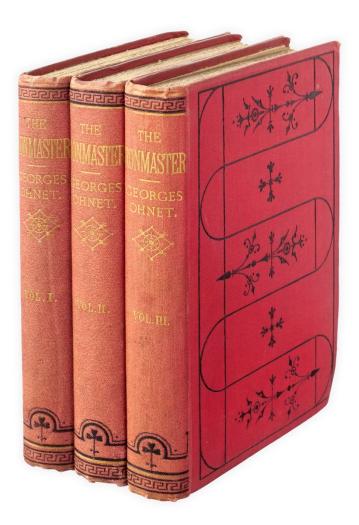
'SEIZE HIM BY THE COLLAR AND TAKE HIM TO GAOL!'

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.

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 seventeenthcentury 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.



paulum itinere decedere no intempessuis amœnita tibus admonebamur . acres enim effe , non triffes nolebamus . Nec est, quod putes me subhac exceptio ne ueniam postulare. Nam quo magis intendam limam tuam, confitebor & ipsum me, & contuber= naless ab editione non abhorrere si modo tu fortasse errori nostro album calculu adiccers. Est enim plane aliquid ededum, atquitinam hoc potissimu, quod paratum est (audis desidiæ uotum) ededum autem ex pluribus auffis, maxie, p libelli, quos emisimus, dicuntur in manibus effe, quamuis iam gratiam nomitatis exucrint nisi tamen auribus nostris bibliopo Le blandiuntur Sed sane blandiantur, dum per hoc mendacia nobis studia nostra commendent . Vale

C. PLINIVS CANINIO RVFO 1 S.VO S. 3

Vid aget Comuntue, meæq; delitie ? quid Suburbanum amonifinum?quidilla por= ticus uerna semperequid marardo opacista enus?quid Euripus uiridis, & gemmeus ?quid subie= ctus, o serviens lacus equidilla mollis, o tamen so lida gestatio equid baline i illud, quod plurinus sol implet, et crommt ? quid triclina illa popularia? · illa putcorum? quid popine ? quid cubicula diur-na, nocturna que ? possione ne te, er per uices par truntur? An, ut solebas, intentione rei familiaris ob eunda, crebris excurfionibis auocaris? si possident felix , beatus'q; es, fin minus , unus ex multis. quin tu (tempus est enim) humilers , & fordidas

Vantum copiaru in Ocriculano, in Nayniefi,i Carfeolano, in Perufino tuo,i Nar nienfiuero cham balmen ex epistolis meis (nam iam tuis opus non est) una illa breuis, et uetus sufficit. Non mehercule, tam mea sunt, q mea funt, quam que tua hoc tamen differunt, quod folicitius & intentius tui me, quam mei excipiunt . idem fore taffe eueniet tibi , siquando in nostra deuerteris , quod uelim facias, primu, ut perinde nostris rebus, ac nos tuis, perfruaris, deinde, ut mei experquiantur aliquando, qui me secure, ac prope ne gligenter expe

> atantur, probaria; dominis per alios magis, quam per seipsos laborant.

curas alus mandas, er ipfe te in alto ifto, pinquias fecessus studies adseris? hoc sit negotium tuum hoc oti um hic labor hac quies in his uigilia, in his etiam Commus reponatur Effinge aliquid, & excude, quod sit perpetuo tuum. Nam reliqua rerum tuarum , post te alium, atq; alium dominum fortientur . Hoc nun quam tuum definet effe, si semel coeperit. Soo, quem animum, quod horter igenium . Tu modo enitere, ut tibi ipse sis tanti, quanti uideberis alijs, si tibi fueris.

C.PLINIVS POMPELAE CELE RINAE SOCRVI Sa 4.

Sant Nam mutum dominorii apud seruos ipsa con suetudine metus exolescit novitatibus ex



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 Salvatierra' to front free endpaper with various pentrials, seventeenth-century annotation to p. 395, occasional marginal marks, 'I.A. 1851 7 8br' in ink to top-edge.

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).

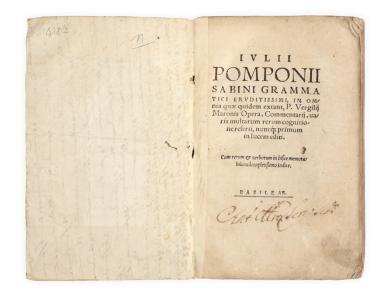
'THE MOST IMPORTANT COMMENTARY ON VIRGIL'

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. ...'.

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.

IVLII POMPONII SA=

BINI DOCTISSIMI VIRI IN TERPRETATIO IN AENEI/ dos Vergilij librum I.



Rma uirumq; cano.) Quinti lianus ait: Breuiter & dilucide summam rei, de qua cognosce re uolumus, indicare in princi pijs debent Poeta: ut fecerunt Vergilius & Homerus, in ope rum suorum principijs. vide

libro primo, tres in elocutione uirtutes ine le debere monfirat, dicens: Sit autem imprimis lectio uirilis, et cu suauitate quadam grauis, & non presse similis : quia carmen est:et fe poete canere testantur. non tame in canticum diffoluta, nec plasmate, ut nunc à plerifq; fit, effæminata: de quo genere C.Cafarem adhuc pratex tatu accepimus dixiBe, Si cantas, male cantas: fi legis. cantas. Diony sius tradit, anno imperij Latini tricesimo ignto Aenea in Latiu ueniße, acceptoq; ab Aboriginib. noro urbem codidiße Lauinuim, haud procul à mari: cor cum omnes bene simul conuenirent, Latini dieli. inde migrantes condidere una Albam, ex hac prisci Latini facti. 17. etate post captum Ilium:colonos mise runt in Palatium urbs à Romulo Roma nuncupatur, COMMENTARIUS.

qui 17. regnauit ab Acnea. Lauinaq; uenit.) Cum nunciaretur Latino bellanti contraRutulos, occupasse oram maritima peregrinos, exercitum contra eos mo/ uit: sed noctu monitus in somnis, ut in amicitiam susci peret,ubi illuxit, fœdus ichum est, & Aeneas filios de dit obsides, oppidum uocatum est Lauinium, ut Roma ni à Lauinia filia Latini, ut Graci à Lauinia Seloni re gis Deliorum filia fatidica, que illic perift. Fato pro/ fugus.) Quadam interiectio eft, or continuum fermo nem qui , faciebat, Italiam Lauinaq; , diuidit. Genus unde Latinum.) Mortuo Latino cum successiffet Aet neas, ne diserimen effet, suos etia, et Aborigines appel lauit Latinos: ut Diony sius meminit. ex ea gente mixtu genus Romanu descendit. Latio.) Latiu antiqui à Ti beri Circeios ufq; fuit:post Circeios habitabant Volsci Ofci: postea nomen Latij ufq; ad Lyrim amnem processit. Oftia Lyris & Tibris diffat inter fe Stadiis 800. illie & Minturna colonia: hic Hoslia ab Anco Martio condita, ad excipienda aleamaris. Musa mihi causas.) Vergil.et Cicero semper scripserut caussam, casum, divissios: pro causa, casu, divisione. Quintilia nus afferit, quotiens flitera nocalin longari, uel fubie Aa longis eßet, geminabatur: quomodo Vergil ferip! fiße, manus coru dicent.idem ait institutu, ut ab Home ro atq; Vergil.lectio inciperet. Vrbs antiqua.) Tyrif condiderunt Carthagine duce Didone est er alia car shago in Hispania, à Tiberio fundata . Antiquam ad

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.

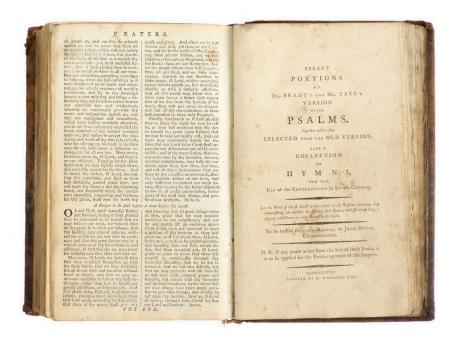
Three works, 8vo, I: pp. 72; II: pp. [392]; III: pp. [120]; marginal tear in G1 of first work (no loss); a little dusty throughout, a few spots and stains, else good in contemporary reversed calf, blind-ruled borders, rather worn and scraped, front board detached.

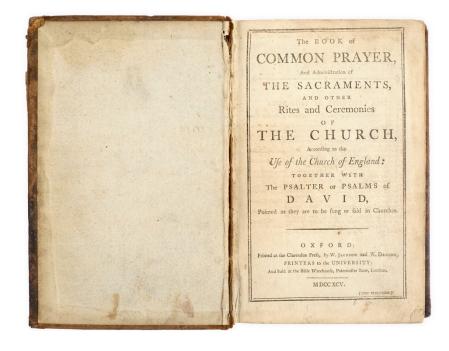
An apparently unrecorded selection of Psalms and hymns, printed for the use of 'Leigh Church', i.e. St Mary the Virgin, Leigh, in Greater Manchester, bound here with scarce Oxford editions of the Book of Common Prayer and Psalms. The selection comprises fifty Psalms and thirty-five hymns (including 'Hark! 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

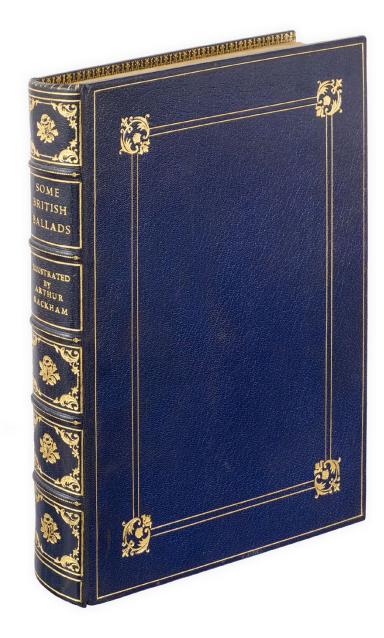
29. RACKHAM, Arthur, illustrator. Some British Ballads. *London, Constable & Co. Ltd.,* [1919].

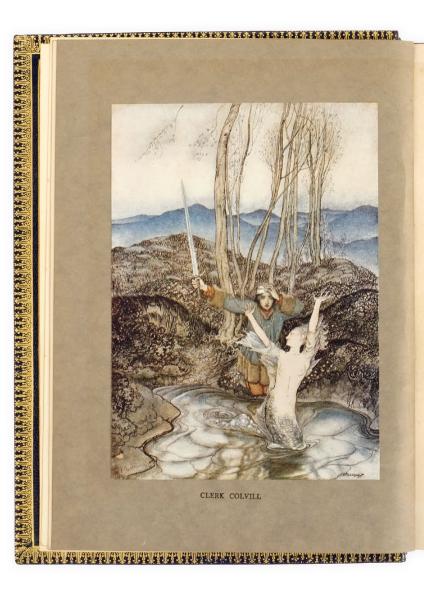
4to, pp. 170; with 16 tipped-in colour plates mounted on grey paper (tissue guards) and numerous lithograph illustrations in the text; slight offset to title; a very good copy in full blue morocco, gilt to a panel design by Bayntun-Riviere (lower turn-in signed in gilt), ornamental cornerpieces, edges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

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 Conoisseur 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.



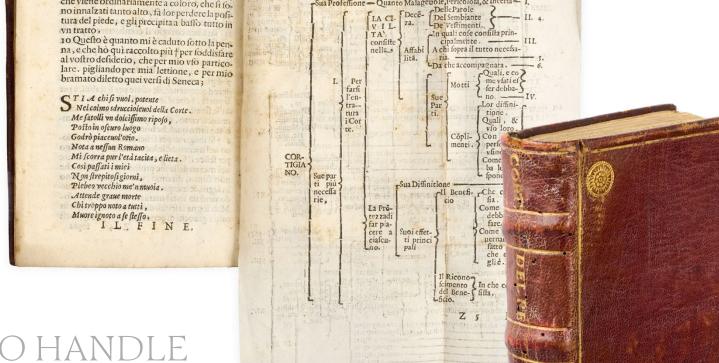


SOME BRITISH BALLADS



ILLUSTRATED-BY ARTHUR RACKHAM

CONSTABLE & C2-LTP 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, showthrough 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.

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 Pellegro 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 elettione*, e coronatione del rè 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.

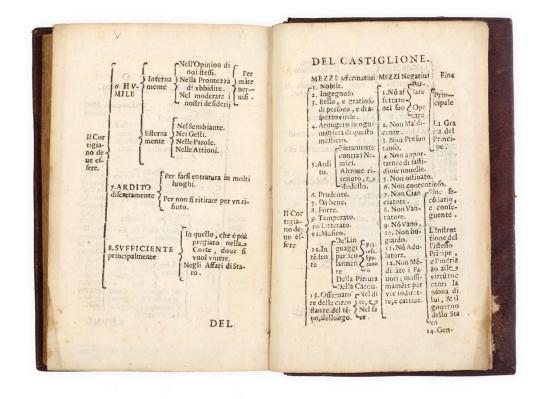
Provenance:

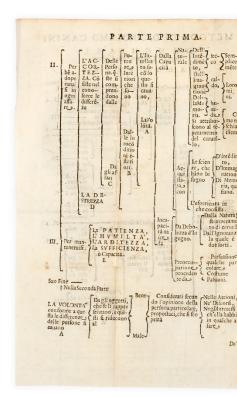
Giuseppe Lando Passerini (1858–1932), Dante scholar and librarian at the Biblioteca Medicea-Laurenziana in Florence from 1896 until his death.

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

USTC 400667; not in BM STC Italian.









4 frs belges - (7 frs français)

De l'autre côté du mirair ...

DEVIENNENT JEANNE DONGEN LEON MASSET

Les Pondres Lourdes



RENÉ MAGRITTE

LES DERNIERS PROGRES DE LA SCIENCE

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 £850 slipcase.

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 'Broodhaerts'), then aged twentyone, 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.

Le Masque rouge

Qu'as-tu? Un berceau, une boîte à

Que fais-tu? Je découpe de la nuit en dents de loup, je tisonne des feuillages, je bourre de nuées des coffres

Qui es-tu? Le vent, le passant, le cheval de cadran, le cœur battant.

Un peu gros, le barillet

Franchement c'était à crever : ces euir, ces vieilles outres, ces carabines de terre glaise, ces pies-grièches bouchées, ces démêlures en mouvement. Le Grand Baudet, surnommé l'é-

trille, s'immobilisait, tel un perchoir de baillements, parmi le quatre-fersen-l'air de la famille.

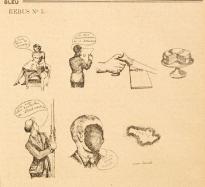
On vovait le mot oui aller et venir non vibratile, emberlificoté d'antennes, flairer les cloportes entre les

A nos lecteurs et amis En vue d'éviter tout gaspillage de

Les lecteurs deviennent collaborateurs du Ciel bleu

linges, une tête de charpie, une nasse | La rédaction du Ciel bleu se doit de signaier qu'elle ne peut être tenue pour responsable de la qualité de pensée ou de forme de tous les textes insérés sous L'une grande inégalité. D'autre part, nous à titre de documents ou de currosives. En outre, nous avons décidé de faire figurer dans le corps même du journal les écrits qui nous paraissent de tout premier plan. C'est ainsi que nous publions aujourd' sur la qualité ne doit, bien entendu, pas être interprétée comme une façon de diséditer le contenu de la présente rubridans son piston vertical et le mot | qu'elle s'enrichisse et qu'elle s'illumine.

VOYAGE ABSOLU



e, sens incommunicable sans hier et sans | LE VERRE DE COGNAC

POÈME

A la muraille en bâtonnets la chimère de pierre rêve

ent appel à tous ceux qui ont apdeié notre entreprise et qui, chasemaine, achètent avec joie r. ces nombreux et précieu mis. C'est pourquoi nous leur d ent un abonnement de 6 ou de 12 nois à leur journal préféré, ave C.P. 1898.19 de Rose Capel, ave ue Albert, 238, à Bruxelles.

ains numéros, la distribution pa

une chaine. Le voyage se poursuivit,
mmatériel et souple. Je reçus l'aide des
médusos molles et transparentes qui er-

Enfin, je restai à la fois comme sus-biors l'espace, je ne savais. Des sens non-sur les banes de nos boulevards qui monle ne connaissais d'ailleurs plus le temps.

frontières, l'impuissance du langage, l'angoisse de l'infini; être l'infini, être

ore pour faire tomber cette ul- d'arbre en arbre comme un chien pe Le vent monotone rampe à travers les

out était mélange et vie, splendeur et et roses, s'embrassent là-haut, dans le où les chevaux gambadent, s'appellent et

plaine songent à l'Abyssinie où tous nous

Robert BURNIAUX.

FEUILLES D'AUTOMNE

Joseph BROBUSSE

1re Année - Nº 2

4 frs belges - (7 frs français)

Jeudi 1er mars 1945

Comité de Rédaction

Hebdomadaire littéraire pour tous

De l'autre côté du miroir ...

AU SOMMAIRE

UN POEME EN

LUCIE DELFERNIÈRE

THOMAS DE QUINCEY (1784-1859)

par André BRETON. De Onincey, dit Baudelaire, est essenrist pent lui être appliquée plus conve-nablement qu'à tout autre; il compare, en un endroit, sa pensée à un thyrse, simple bâton qui tire toute sa physiono-mie et tout son charme du feuillage compliqué qui l'enveloppe » Dans ses deux célèbres mémoires (1827 et 1839) réunis sous le titre: De l'assassinat considéré comme un des beaux-arts, il s'applique à saisir le crime non plus comme il dit a le conspiser or misquement est contourou est conspiser or misse renarquisto qu'il met en europe. Abstraction alte de l'hor-reur par trop conventionale de l'ins-prier, l'assassinat demandé, solon ha; feir traité estérbiquement et apprésie l'estre traité estérbiquement et apprésie altre d'inservent de l'accident de l'accident de l'accident de l'accident de l'accident de la vier misse, par l'accident de l'acci nystère, indéterminabilité des mobiles, difficulté vaineue, ampleur et éclat de la réussite. Le fait de remplir brillamment Thurfell un projet inachevé pour l'assas-sinat d'un homme au moyen d'une paire d'haltères, que j'admire fort ». L'un des héros du livre, Crapaud-dans-un-trou, personnage convulsif des plus inquiétants, précurseur et maître du genre », « écla-tante lumière » qui éblouira plus tard

dormir à même le plancher. Au hasard de ses pérégrinations dans Londres, le jeune puincey, qui se fait un principe philoso phique de converser familièrement avec tous les êtres humains, hommes, femmes et enfants, qu'il peut rencontrer, s'éprend platoniquement d'une prostituée de seize ans, Anne, créature adorable de tendre se et d'innocence. Baudelaire a rêvé de dérober « une plume à l'aile d'un ange » pour exprimer tout ce qui les lie à la fois d'amour et de détresse. c La pauvre An-ne, conte Marcel Schwob, accourut vers Thomas de Quincey... défaillant dans la large rue d'Oxford sous les grosses lama saist re teme exper son anse morale » mais d'une ma-nière extrasensible, tout intellectuelle et à le considérer uniquement en fonction des à le considérer uniquement en fonction des

offer traite enterspansion of approximation and approximation of the removine quality and provided in the control of the contr près de lui, au lieu qu'il se la représen-tait malade, ou mourante, ou désolée, dans la noirceur centrale d'un b... de une seule de ces conditions peut d'ailleurs être tenu pour suffisant: « Il y a... de mour pitoyable de son cœur » 3. Perdue pour toujours? Non, ear du moins elle revint dix-sept ans plus tard hanter ses rêves de mangeur d'opium (c'est seulede la drogue pour vainere les souffrances dentifie au « Vieux de la Montagne, qui lui venaient de sa trop longue expéaffres de la perdition totale qui sont, chez de Quincey, le terrible revers de « la



mi les longues chaînes de gousses sèches que l'on entend craquer sous l'ardeur de

re des aires intérdites, immenses cereles

bres fortes, temples cubiques de l'ennui, aux murs de ripolin blane, éclairés sans arrêt par des pelotons de lampe à triple gaîne, qu'alimentent les furies du lointain Cara apek, torrent aux eaux corrosives qui,

portugaises se plaisent à répêter aux peti-tes filles fumeuses de «gorgnae»: au pays de l'arbre de bois, toutes les maisons appartiennent au Roi. Ce dicton dit vrai. Toutes les bâtisses sont la propriété du cadastre royal. Ces constructions, d'un type uniforme, sont érigées sur les enrochements friables du poussier cramoisi. Elles se com-posent d'un soulussement de claies humi-des où l'on dépose les jones fèlés et les defolithes qui sonnent creux, ou encore, ceux qu'ont étoliés les fientes acides des vautours. Ce sonbassement, le plus souvent inextrieable et truffé de nids d'oiseaux, est surmonté d'un tiroir à hublots, en asbeste crême mouchetée de rose, divisé es silos où les chrysalides sacrées, grandes sciure tiède. Le tiroir, dont les branchles parcheminées bourdonnent sous le souffle du vent chaud, sert d'assise au sommet de la maison, le haut mirador conique, en fibre de teck ajourée, qui est le Lieu de l'Habi-

majestueuses épouses du monarque, vesta tournent sur elles mêmes, sans répit, com me les quenquilles délirantes des Sept Cou veux levés, les lèvres bleuies par l'extase, cement ni fin des Métaux, des Veaux, des Fondamentaux. A la chute du jour, quand les paons royaux voeifèrent en pure pert

TRADOTTIONE DELLA GIERVSALEMME LIBERATA

DEL TASSO

IN LINGVA BOLOGNESE POPOLARE

DI GIO. FRANCESCO NEGRI, PITTORE.

CANTO PRIMO.

(E49) (E49) (E49) (E43) (E43)

ARGOMENTO.

Manda à Tortofa Dio l'Angelo. ù poi Godfredo aduna i Principi Christiani. Quiui concôrd que famoli Eroi Lui duce fan de gli altri Capitani, Quinci cgli pria vuol i rudedre i sinoi Sotto l'infegne, e poi gli inuita ne piani, Ch'à Sion vanuo : in tanto di Giudea il Ref fituto à la nouella rea.

विकार विकार विकार विकार विकार विकार



ANTO L'AR MI pietofe, e'l Capitano, Che'l gran Sepolero libero di CHRISTO; Molto egli opro col fenno, e con la mano, Molto foffrì nel gloriofo acquisto:

E in van l'inferno à lui s'oppose, e in vano S'armò d'Assa, e di Libia il popol misto, Che'l Ciel gli diè fauore, e sorio à i santi Segniriduse i suoi compagni erranti.

O Mufatu, che di caduchi allori Non circondi la fronte in tielicona, Maximel Cele infra i beati chori Hati di fielle immortali aurea cirona; Tu fijira al petto mio celeft ardori; Tu rifabiara il mio canto, e eu perdona, S'intefio freçi al ver, s'adorno in parte D'altri diletti, che d'è uni fe carte,

Sai, che là corre il monda, oue più versi Di sue dolecze il lusinghier Parnaso, E chel vero condito in malli versi I più schimi allettando hi persuaso. Così à l'egro sanciul porgamo aspersi Di saui livor gli orti del vaso, Succhi amari, ingamnaso, in tanto ci beut, E da l'inganno suo vita vicene.

(6典3) (6典3) (6典3) (6典3) (6典3) (6典3)

L'ARGVMENT.

Al nostr Sgnor să andar l'Anzl à Turtosa, Doui să rdur Gustred i Sgnur Chithan i S'tratta in Cunsfe stâ la zen più simosa D'Stral lù Zeneral, e qui ji al fan. Al să prima la Resgna, e rued vgn cosa, Dapó imua s'Suida din man in man Sott' a serusialen prandar la piar; Mà al Rel l'intend, e emenga à araruccar.

हैं स्कातका स्का स्कातका है



Vuoi cantar d'I-ij Arm, e dal Suldà, Ch' liberò l'Area d' Mffier Damndie, Con ch'inzegn, e fadiga al s'è studià, In piar l'antiga Terra d'i Zudiè.

Al Diau'l i mels la cò , pr tgnir dudà, I Turch, ci Sarafin fien d'man, e piè , Mò i armafin buffun, elv'i fuo cumpagn Fiè al Ciel turnar, ch' i haucan vultà i calcagn.

Musa zintil dal mic Paes amiga,
Ti ch' iè la più prietta parladora
D'vgn'altra, e diess in la stason antiga
A sta fatuia Città pronuncia miora.
Deh porz à mi fauor con sar, ch' à diga
Cosa, ch'al gost intenda, e al saui hunora;
Prdonm ancora s'à n' n' hò sauù serine
Ben in lengua Bulgnesa vn qsi bel Liur.

T'sà,ch' vgnon compra quij dou' è d'I baij, Ch'al flar alliegr pias à chi hà zneell, Vgnen à la proua, yn ral Mrlin Cuccai, N' el vgual à Vrzili tgmù pr bell? Taluolta al fon d'yna trirà d'flunaij, S'al batt à temp al fa vn' vdir da cucl; Chi talhora da ment à vn Tonctonton, A i falta humor d'vdir vn Chittarron.

A

X 111 6.

JERUSALEM UNDELIVERED

32. TASSO, Torquato; Giovanni Francesco NEGRI, *translator*. [Drophead 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.

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 Fabrizo 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).

adi Sauena, fiume vi-

leua, que habitano anla mostra delle alaballa Greca giouenti, le ncibile Amore sù vinto tarni loro à chi sa merin Francia, come nel

Poeta non mantenga il o,per cui più volte fi pial volgo Bolognefe, ò

lume zuccarina, fior di di nella fua Piazza vniano oltre modo la loro reanția fi vêde alla botech'è sfiancata, e rotta.

a si può dire:

Afranio Poeta:

o Oriente, & il fegno di ida da Gierufalemme ad rufaleme feffanta stadij, o vinticinque passi, e poi n miglio.

el panno, quando il Ciltrui doffo, oue fi logra, ol Circaffo, l'orgogliofo te, il qual tiene il pane in Duidio lib. r. Eleg.

CAN-

C A N T O

CEANCEAN CEANCEAN CANCEAN

ARGOMENTO.

Giunge à Gierufalenme il Campo, e quiui In tera guifa è da Clorinda accolto. Sueglia in Emima amor Tancerdi e viui Fa i propri incendi al difcoptir d'un volto. Réflan gli haenturier di Duce priui, Ch'van foi colpo d'Argôte a lor l'hâ rolto; Percofe effequie fungli : il più Baglione, Ch'antiea clula firectada, impone.

അരണത്തെത്തെത്തെത്ത്ര

IA l'aura messaggiera erasi desta
A muniar, che se ne vien l'Aurora;
Ella intanto s'adorna, el'aurca sesta
Dirose cotte in Paradiso, insora;
Quando il Campo, ch' à l'arme homai s'appresta,
In voce mormerana alta, e sonora,
E preuenia le trombe, e queste poi
Dier più lietti, e canoris segni juoi.

Il faggio Capitan con dolce morfo
I defidety lor guida, e [econda:
Che più facti faria fuologi vi kon fo
Prefio Cariddi, à la volubil' onda;
O tardar Sovea, all'inte, che feote il dorfo
De l'Apennino, e s legni in mare affonda,
Gli ordina, gl'incamina, e in fuon cli regge.
Rapido i), ma rapido en legge.

Ali hà cia fam al core, & ali al piede, Nà del fiur arti a modar però i accorge; Ma quando il Sol ell' artici campi fiche Con raggi affai feruenti, e in alto forge; Ecco apariro Gievafalem fivede; Ecco additar Gievafalem fi feorge; Ecco additar Gievafalem fi feorge; Gievafalemme faltura fi fente.

Così di Naniganti audace finolo,
Chemuna rivera efiranso isdo,
Etim mar dubbiolo, e fotto ignoto Polo
Proni l'onde fallaci, e l'uvenso infido;
S'alfin differpe i ideficio fundo;
Il faluta de lunge in licto grido;
El 'uno d'Entro il mofra, e in tanto oblia
La nota, e l'ande le la pafata usa.

CERT CERT CERT CERT CERT CERTS

L A S O M M A.

Sott à l'eruslien al Camp arriua,
La Clurinda s'ul incontr, emal al tratta.
L'Arminia ama l'ancred, e s'fa la fehua;
E la à rompro no buffin la moto a ceatra.
Argant, al Capitant d'vita prina
D's Vincurier, prehe più al n'embatta:
Guifred al fa fispire con eute j honne;
Po fà taire vo bocch à l'angrafade.

त्या त्या व्यात्या व्यात्या त्या त्या

A' al Gall hau'c cantà vna man d'bott,
Pr dar la noua d'l'apparir dal di:
E fiand vn pzzol, ch' iera liuà al Strlott
L' Alba i curreua drie vaga, e clurì.
Quand l' Effercir Chftian, qual turta nott
Ha dfdrà l'hora, ch' al fin cumparì,
Cridaua; al s' lieua al Sol, c à fon d' tromb,
E d' tambur fieua vn alliegr arbomb.

Al fauij Cunduttier con destr mod
Zreaua d'figundar tutt i suo hunur.
Più facil cosa sirè al piantar un chiod
Con la capella volta inuers al mur;
O far andar un carr sol con tre rod,
E n'l'arbaltar, mò là con tutt s hunur
I guerna, i ordna i fatt, e s' i sà andar
Dour al vol; mò al yà destr: in t' al cmandar,

A v'sò dir mì, ch'i marchian caminand, S'al par, ch'i voln in là prefiament. Mò in quel, ch'al Sol s'inalza, e inluminand Và la muntagna, e al pian gaiardament; Al s' vien lerufalen zà diferuuand; Mò cun j al vedin ben liberamene, Cmenza vgn hom à cridat: a i fen, à i fen; Sia ludà Diè, vdi là Ierufalen.

Osì fà vna cumpagnia d'Plgrin,
Ch'vagga à la Sanra Cafa da Lured;
Dopp i dfafij fuffiert in t'al causin,
Chi pr ftracchezza, chi pr fam, ò fed;
S'al pias à Diès, pur ch'i s' i fagghin vfin
I la faluran, ch' à pena La's ved,
Muftrandsla l'vn l'altr; c'in quel gran guft
S'ijn za feurdà d'vgn pafsà dfguft.

Apr

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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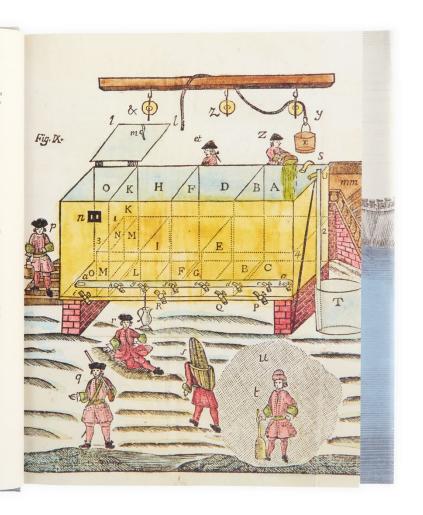
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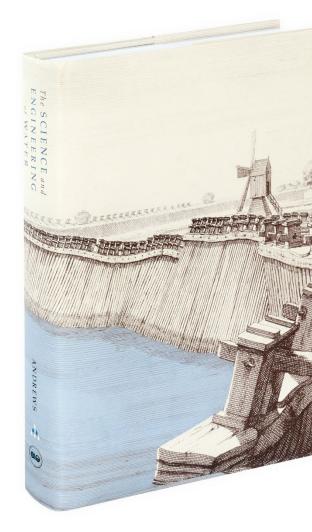




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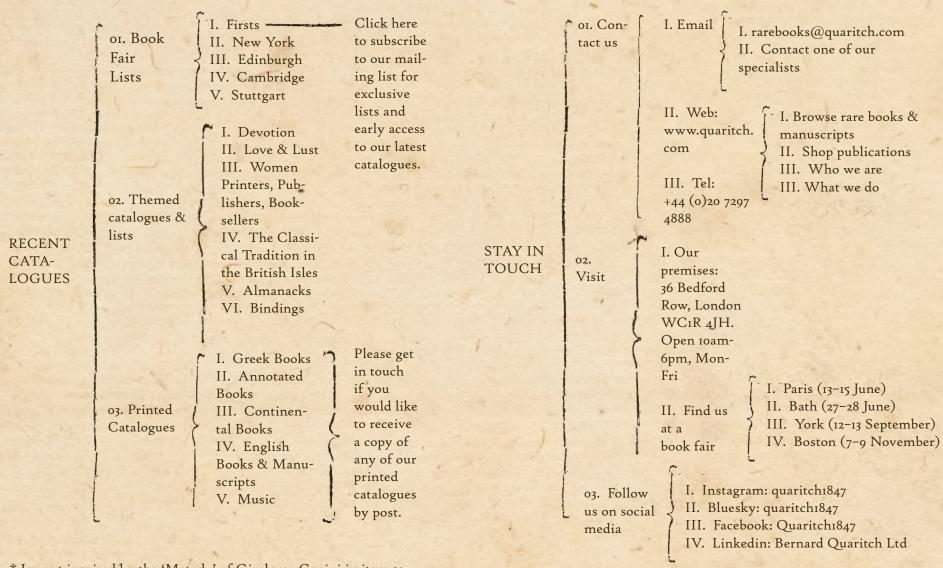
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