



Bernard Quaritch Ltd

NEW ACQUISITIONS



June 2025



¶ Tractatus de virtutibus editus
a magno Alberto: scdm alios
vocatus ¶ Paradisus anime.

VIRTUE REWARDED

1. **ALBERTUS MAGNUS**, [*Pseudo-*]. Tractatus de virtutibus ... scd'm alios vocatus Paradisus anime. *Memmingen*, [*Albrecht Kunne*, c. 1488].

4to, ff. [34]; a¹⁰ b–d⁸; gothic type, capital spaces with printed guide letters; first and last leaves very lightly soiled, a few small wormholes to later leaves, d1 cut somewhat close at head, but a good copy; bound in modern half vellum with pastepaper sides, spine lettered in ink. £2500

An early edition of the *Paradise of the Soul*, a late medieval handbook of popular religious instruction, printed by the only press in Memmingen.

The *Paradisus animae* is now considered to be a spurious work of Albertus Magnus, the thirteenth-century Dominican friar and polymath from Lauingen. The text was first printed in Basel in around 1473, and this is the second or perhaps third printing (alongside a dated Antwerp edition of 1489). Its popularity resulted in translations into numerous languages.

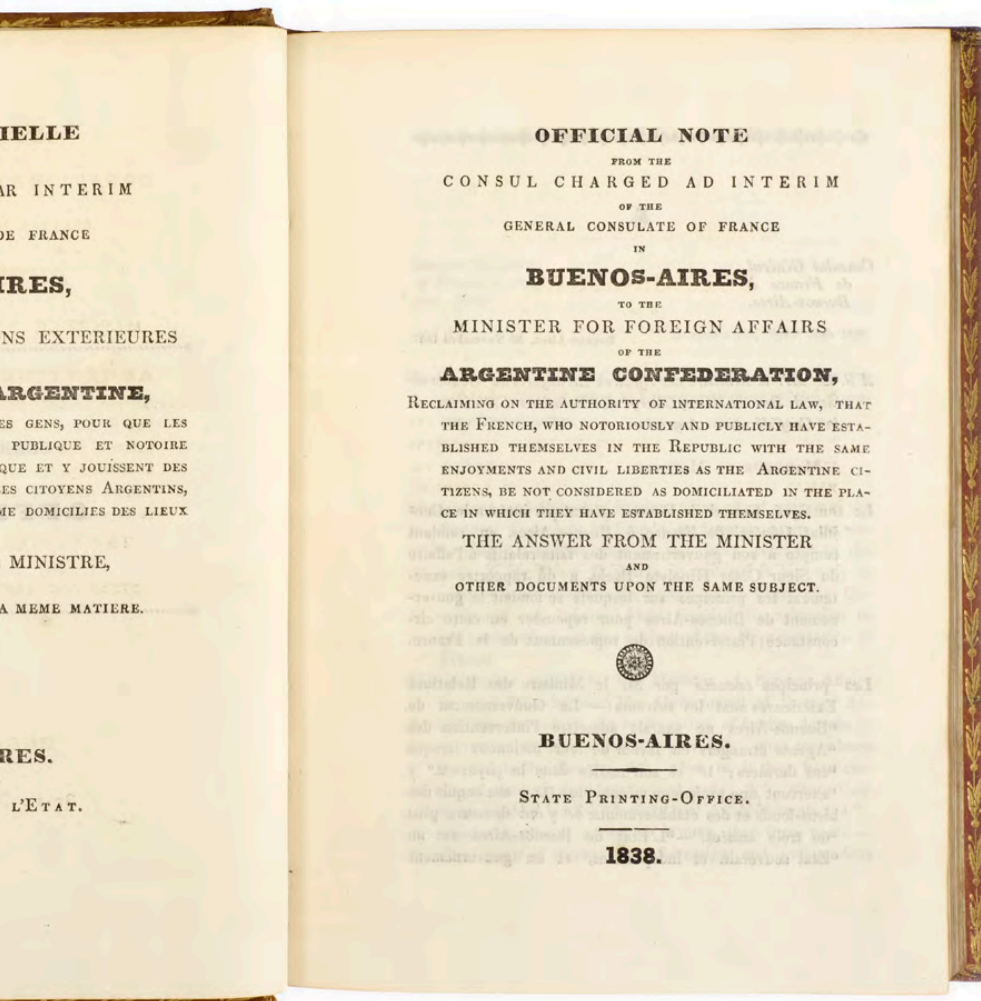
'Forty-two chapters each treat a virtue (*virtus*) and its opposite (*falsa virtus*). The most important source for this anonymous author is Holy Scripture; among the church fathers used, Augustine takes first place, followed by Gregory the Great and Jerome. Of medieval authors, only Bernard of Clairvaux and, rarely, Anselm of Canterbury are mentioned. The lack of dogmatic and moral-theological sources qualify the *Paradisus animae* as a work of edificatory literature' (Gottschall).

qui deberent locari ad dexterā Iesu xpi. ¶ Ad idē iducere nos debēt exempla scōz timentū deū: sicut Job q̄ de se dīc. Quasi timētes fluct. sup me sp̄ timui deū. Et sup illud Job In p̄fundissimū infernū descēdent oīa ossa mea. Dicit glō. Pensate quis nrm de requie secū? sit cū de ea trepidat ip̄e quē iudex laudat. Item Hiero. de seip̄o loquit. Quotiens diem iudicij cogit o toto corpe cōtremesco. qd̄ igit nos mi/seri accuri sum? ubi tanti viri trepidāt. ¶ Argumentū iusti timoris h̄z qui tam solliciti est omniū que dei sunt vt nullo tēpore vel loco quicquā eoz negligat q̄ sibi possibilia sunt imo, p̄p̄se oīa feruenter operant. De hoc dr̄ in Eccl. Qui timet deū nihil negligit. Et itez. Qui timet deū faciet bō. ¶ Argumentū iniusti timoris h̄z qui p̄ amissione rerum vel corporis nō p̄pter deū bonū facit vel malū dimittit. v̄l malū facit et bonū dimittit. Hunc timorē phibet dñs dicēs. Nolite timere eos q̄ occidūt cōp̄. Et Esaiē Tu q̄s es vt timeas ab hoīe mortali Talib⁹ dicit dñs. Ubi sūt dñj eoz in quib⁹ hēbant fiduciā. ¶ De leticia Capitulum. XXIII.

Era leticia est cōsolari de h̄is que in dō sūt. Ma
 v teria enī oīs gaudij est in dō. s. potentia: sapiētia
 bonitas: largitas rē. et q̄ oīa īmensa et eterna sūt
 in deo. Ille v̄az leticiā h̄z. s. q̄ hēt sinceraz cōsci/entia in oib⁹ factis suis. nec vnquā transgredit̄ sciēter p̄cepta diuina vel vota sed semp̄ itendit p̄ficere et exēplis Iesu xpi et diuinis morib⁹ se cōformare. De hac cōscientia gau/debat et gloriab⁹ apls dicēs. Gloria nra. hoc est testimoniū cōscientie nre. glō. ¶ In simplicitate et in sinceritate dei nō in sapiētia carnali s̄ in gr̄a dī p̄uersati sum⁹ i hoc mūdo habūdanti⁹ autē quo ad vos. ¶ Ad v̄am leticiā iducere nos debet sup oīa bon⁹ deus inter oēs creaturas solaz creaturā hūanā intantū sibi vniuit vt vere dicat̄ esse de⁹ hō et homo esse deus. et quicquid h̄z de⁹ p̄ naturaz hēt hō p̄ gr̄am. null⁹ enī angelos apprehēdit s̄ semē abrahe dīc apls glō Cris

Albrecht Kunne (d. 1520) began his printing career in Trent, with pamphlets about the killing of the boy Simon, before moving to Memmingen in 1480. He was the only printer there until his death in around 1520, issuing around 130 titles in Latin and German, after which there was no longer an active press in Memmingen. The printing is usually dated to around 1488, though the rubrication in a copy in Munich has the date 1496.

HC 477*; GW 704; Goff A291; BSB-Ink A-191; Bod-inc A-127; ISTC ia00291000. See Gottschall, 'Albert's contributions or influence on vernacular literatures' in *A Companion to Albert the Great* (2013), pp. 748-749.



FRACTIOUS FRANCO-ARGENTINE FOREIGN AFFAIRS

2. [ARGENTINA.] Note officielle du consul chargé par interim du consulat général de France à Buenos-Aires, à Mr le ministre des relations extérieures de la Confédération Argentine ... Réponse de Mr le ministre, et d'autres documents sur la même matière. Official note from the consul charged ad interim of the general consulate of France in Buenos-Aires, to the minister for foreign affairs of the Argentine Confederation ... The answer from the minister and other documents upon the same subject. *Buenos Aires, State Printing-Office, 1838.*

[bound with:]

Ultimatum adressé par Mr Aimé Roger, consul de France, au gouvernement de Buenos Ayres, chargé des relations extérieures de la Confédération Argentine, avec la réponse de ce dernier, et d'autres pièces à l'appui. Ultimatum of Mr Aimé Roger, consul of France, addressed to the government of Buenos Ayres, charged with the foreign affairs of the Argentine Confederation, its answer and relative documents. *Buenos Aires, State Printing-Office, 1838.*

Two works in one vol., small 4to, *Note*: pp. 234, '239-265' [*i.e.* 235-261], [1 (blank)], *Ultimatum*: pp. 189, [1 (blank)]; printed in parallel French and English on facing pages; a little toning, but very good copies; bound in contemporary red diced calf, borders roll-tooled in gilt with gilt cornerpieces, spine gilt in compartments and lettered directly in gilt, edges gilt, pink endpapers, pink silk place-marker; some superficial cracking to upper joint, calf somewhat discoloured. £850

Two uncommon works printed in Buenos Aires comprising official correspondence and documents relating to the outbreak of the two-year French blockade of the Río de la Plata, imposed by France on the Argentine Confederation in March 1838, a significant event in Latin American diplomatic history.

ULTIMATUM

MR. AIME ROGER,

CONSUL OF FRANCE,

ADDRESSED TO THE

GOVERNMENT OF BUENOS AYRES,

CHARGED WITH THE FOREIGN AFFAIRS

OF THE

ARGENTINE CONFEDERATION,

ITS ANSWER

AND RELATIVE DOCUMENTS.



BUENOS AYRES.

STATE PRINTING-OFFICE.

1838.

The French consul Aimé Roger visited Buenos Aires in 1838 to request the capitulation of Argentina in the War of the Confederation, the release of two French prisoners (including César Bâcle, mentioned herein, who had sold Argentine cartography to Bolivia), and various commercial privileges. Although modest, these requests were refused by the ruler of the Argentine Confederation, Juan Manuel de Rosas, on the grounds that they would provide precedent for further French interference in Argentine internal affairs. The French blockade of Buenos Aires, led by admiral Louis Leblanc, was the result. The correspondence collected here – offering a blow-by-blow account of deteriorating Franco-Argentine relations – includes letters from Roger and Leblanc, as well as from Rosas and the Argentine politicians Felipe Arana and Tomas Manuel de Anchorena.

Note officielle: Only one copy traced in the UK (BL) and four in the US (Boston Athenaeum, NYPL, Newberry, University of Kansas). *Ultimatum:* Only one copy found in the UK (BL).

3. **ARIAS, Francisco.** Paleys der deughden begrypende de naervolghinghe der alder-heylichste ende weerdichste Maghet Maria. Eerst gemaect int Spaensch door den eerw. vader Franciscus Arias priester der Societeyt Iesu. *Antwerp, Gheleyn Janssens, 1609.*

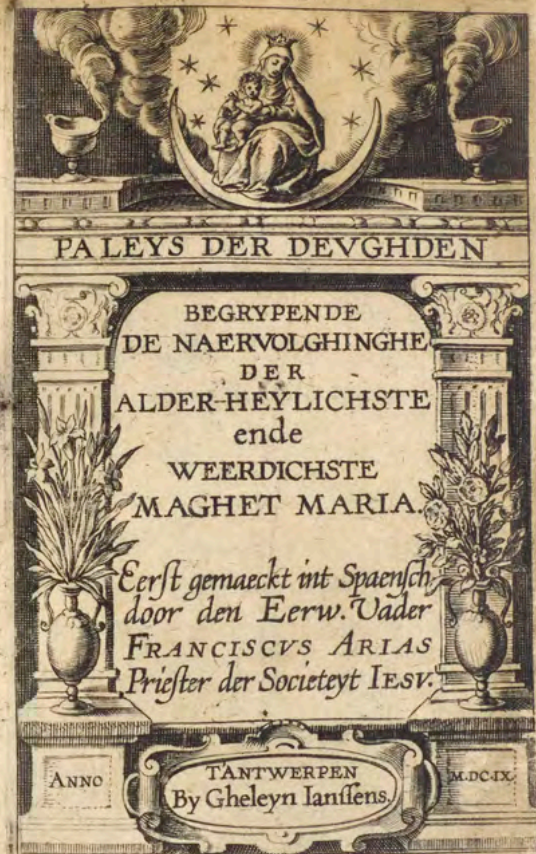
8vo, pp. [xvi], 553, [1]; with half-title, title-page copper-engraved, small woodcut of Virgin and Child to p. 10, woodcut initial; small losses to lower outer corners of first few leaves, wormhole(s) to lower margins throughout, some dampstaining and toning, occasional marks; bound in seventeenth-century stiff vellum, yapp fore-edges, green ribbon ties to fore-edge (two lacking); slightly stained, endpapers renewed; inscription at foot of title 'Egbert Maler Anna Arens 1639', ink stamp to verso of half-title 'Ex libris Carmel. Noviomagensis' with another faint stamp, 'Bibl. Res. S. J. De Krijtberg Amstelodamensis' stamped to front endpaper and to *8^r. £375

First Dutch edition of this work of Marian devotion by the Spanish Jesuit and ascetical writer Francisco Arias (1533–1605), first published in Spanish as *De la imitacion de Nuestra Señora* in 1588.

Born in Seville, Arias joined the Jesuits at the age of twenty-six and taught theology at Córdoba, Trigueros, and Cádiz. His ascetical works were much read and translated. 'He was held in the highest esteem by the great master of the spiritual life, John of Avila, and St Francis of Sales, in the "Introduction to a Devout Life", recommends the perusal of his works ... At his death it was difficult to protect his body from the piety of the people, who proclaimed him a saint and endeavoured to secure parts of his apparel as relics' (*Catholic Encyclopedia*).

Here Arias discusses imitating the virtues of the Virgin Mary, namely her humility, faith, charity, devotion, obedience, purity, withdrawal, modesty, poverty, and patience.

No copies traced in the UK or US. STCV 3149324; USTC 1002356; Sommervogel I, col. 541, no. 3.



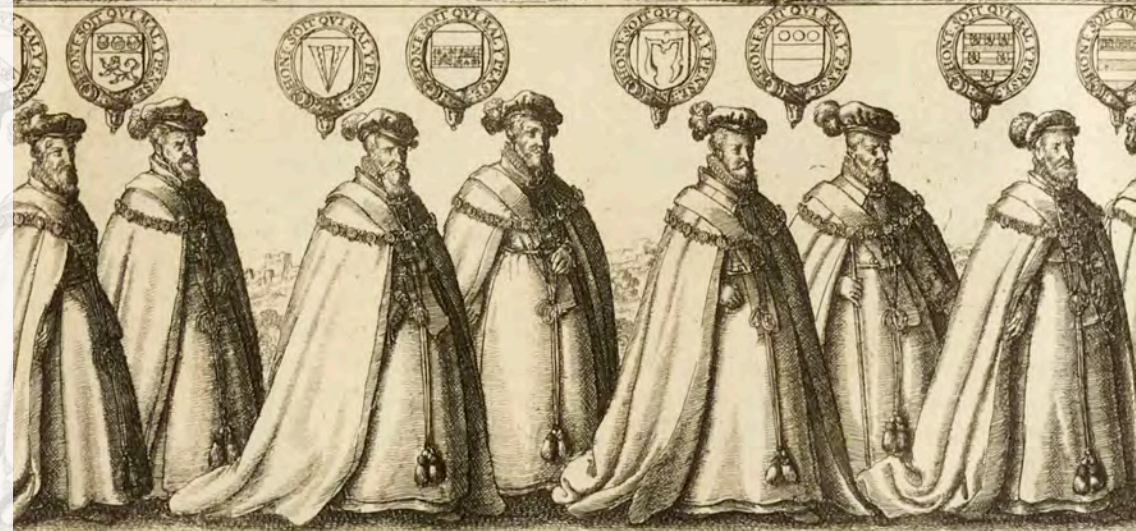
EGBERT. MALER. ANNA. ARENS
1639

THE LONGLEAT COPY, OWNED BY THREE COMPANIONS OF THE ORDER

4. **ASHMOLE, Elias.** The Institution, Laws & Ceremonies of the most noble Order of the Garter ... A Work furnished with Variety of Matter, relating to Honor and Noblesse. *London, John Macock for Nathaniel Brooke, 1672.*

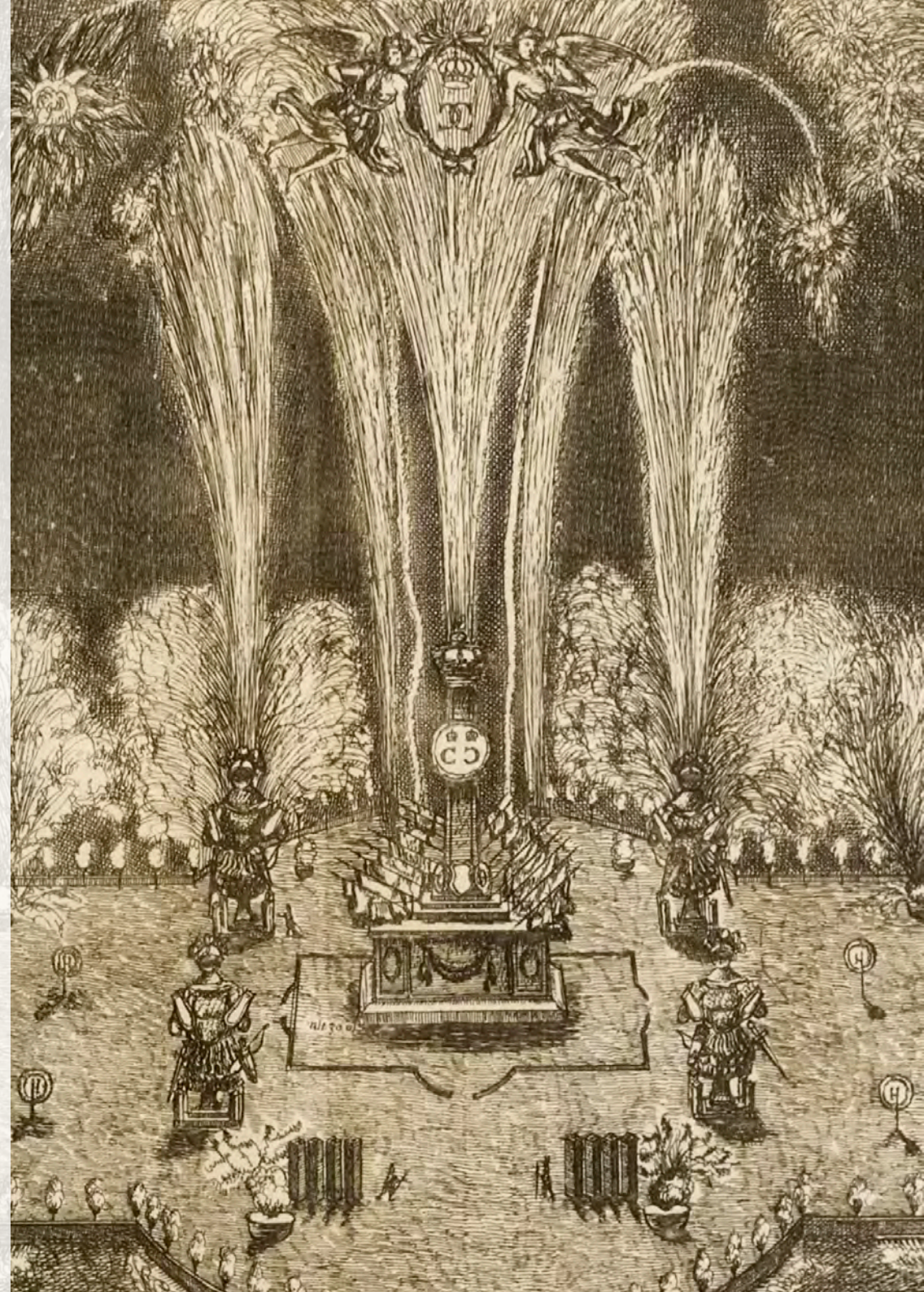
Folio in 4s, pp. [xxiv (including additional errata leaf not found in other copies)], 130, '135-6' [i.e. 131-132], '149-719' [i.e. 133-713], [105]; 38 engraved plates on 32 leaves (11 folding), of which 37 by Wenceslaus Hollar (Pennington 578-84, 1072-5, 1077-80, 1082-4, 1986, 2416, 2416A, 2424-2428A, 2607-8, 2619-20, 2638-9, all second-state as usual except for 582-3, 1074, 1080, 1083, 2424-8, and 2638 in first and only state and 1084 and 2428A in third state; state of 1072 unclear); engraved headpiece and initial and 16 engraved illustrations within the text, all by Hollar (Pennington 464, 2468, 2589, 2603-6, 2609-12, 2614-6, 2640-2, 2700, all first-state except for 464, 2468, 2606, 2609, 2611-2, and 2640 in second state); minor cockling throughout, slightly foxed in parts, occasional small stains, minor dampstains to a few plates and leaves, tear to L3 and holes to Mm4, Kkk2, and aaz each affecting a handful of words; else a very good copy in contemporary calf, roll-tooled in blind to a panel design with floral cornerpieces, gilt red morocco lettering-piece to spine; rubbed and rather dry, cracks to joints, old repair to head of front joint, extremities worn with chips to endcaps; **wreath-and-ribbon armorial bookplate of Thomas Thynne, third Viscount Weymouth (Franks 29449) to front pastedown** (see below), 1704 Early Armorial bookplate of Thomas Thynne, first Viscount Weymouth (Franks 29448/*98) to title verso. £1750

First edition, first issue of Ashmole's splendidly illustrated account of the Order of the Garter with plates by Hollar, our copy from the library of the Marquesses of Bath at Longleat, three of whom were Knights of the Garter themselves.



The astrologer and antiquary Elias Ashmole (1617–1692) had begun work on the Order of the Garter in the Interregnum, during which an interest in antiquarianism and heraldry complemented his royalist sympathies. ‘Not only was this the oldest chivalric order in Europe, it was also a quintessentially royalist cult, and Ashmole’s championship of it in the interregnum might be seen as a deliberate espousal of monarchist values in defiance of the prevailing republican regime’ (ODNB). His researches bore fruit in 1672, when they were published as the present ‘lavish folio densely packed with detail about the history and personnel of the order, and attractively illustrated with plates by Wenceslaus Hollar. On the book’s appearance Ashmole was warmly commended by the duke of York, while copies which he sent to foreign members of the order – complete with specially printed personal dedications – brought him gratifying compliments: the king of Denmark, the elector of Brandenburg, and the Elector Palatine all presented him with gold insignia, which are preserved at the Ashmolean Museum’ (*ibid.*).

Adorning the text is a spectacular series of thirty-seven plates and a further eighteen engravings in-text by Wenceslaus Hollar – including the famous firework plate, illustrations of royal processions, and views of Windsor Castle – as well as the frontispiece portrait by Sherwin of Charles II (often lacking). The number of plates varies by copy: ESTC calls for ‘[34] leaves of plates (15 folded)’, but many copies are recorded as having between thirty and thirty-three and some as many as forty-seven. Graesse mentions only thirty by Hollar. Our copy contains the thirty-seven plates and eighteen other engravings by Hollar recorded by Pennington.





Provenance:

1. Thomas Thynne, first Viscount Weymouth (1640–1714), with his bookplate. A staunch royalist and suspected Jacobite, he also played a major role in developing the library at Longleat, his ancestral house. ‘Thynne’s lifelong interest in manuscripts and coins earned him recognition from the Royal Society, which elected him a fellow in 1664’ (ODNB).

2. Thomas Thynne, third Viscount Weymouth and first Marquess of Bath (1734–1796), with his bookplate with the escutcheon encircled by the Garter. He ‘devoted considerable time and money to improving the family seat at Longleat in Wiltshire, employing Capability Brown, who from 1757 onwards and at considerable cost created the modern gardens and park which surround the house’ (*ibid.*). Secretary of State (for the Northern and Southern departments successively) during the Wilkes Affair, the Corsica and Falklands crises, and the American Revolutionary War, he was created a Knight of the Garter in 1778, though never in fact installed.

3. Subsequently by descent to Thomas Thynne, second Marquess of Bath (1765–1837), MP for Weobley (1786–90) and Bath (1790–6), created a Knight of the Garter in 1823, and to Thomas Henry Thynne, fifth Marquess of Bath (1862–1946), MP for Frome (1886–92, 1895–6), Under-Secretary of State for India (1905), and Master of the Horse (1922–4), created a Knight of the Garter in 1917.

4. Sotheby’s, *Catalogue of valuable printed Books: Duplicates from the Library at Longleat House*, 11 June 1979, lot 7 (‘36 plates’), £300 to Foyles. The sale was instigated by Henry Frederick Thynne, sixth Marquess of Bath (1905–1992), a Bright Young Thing and close friend of Brian Howard (the model for Anthony Blanche in *Brideshead Revisited*); he later played a major part in the modernisation of Longleat, opening it to tourists, adding to its collections, and controversially forming the world’s largest collection of paintings by Hitler.

ESTC R16288; Brunet I, col. 524 (‘rare et recherché à cause des figures’); Graesse I, p. 238 (‘recherché à cause des 30 [*sic*] pl. gravées p. Hollar’); Lowndes I, p. 80 (‘A laborious and highly valuable work, drawn up with great perspicuity and care’); Wing A 3983.



DAILY DEVOTION

5. **BOUTMY, C.** 'Exercitium quotidianum dedicatum perillustri domino domino vice comiti de Haro et d'Enghien &c a C. Boutmy 1760'. [Belgium, 1760.]

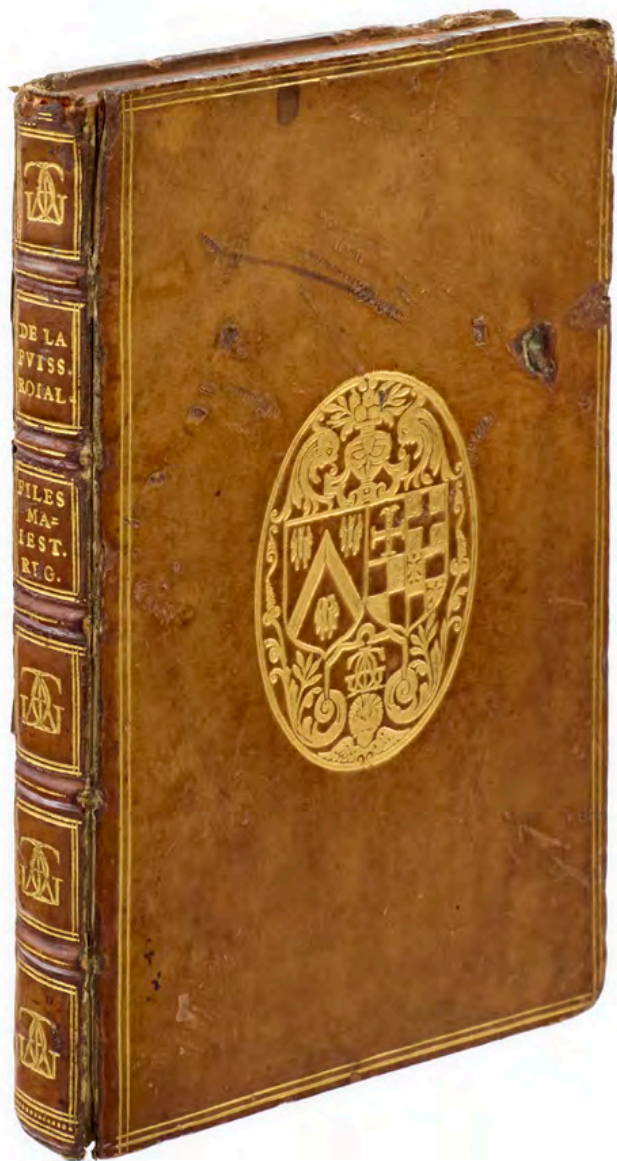
Manuscript on paper, in Latin, 8vo (160 x 95 mm), pp. [6], 118, [2]; neatly written in brown ink in a single hand, 10 lines per page, rococo decorative border in pencil to title, text within ruled borders, some decorative tailpieces; some marks to title; very good in eighteenth-century brown morocco, floral and foliate borders roll-tooled in gilt, spine gilt in compartments, edges gilt, bronze endpapers; ownership inscriptions of Josephus Baasen and C. De Feller, note to last page 'huius possessionem libri reverendo admodum optimoque in Bezdorf pastori Defeller debeo' (see below). £450

An attractively bound unpublished devotional manual composed by one C. Boutmy (unidentified) for his patron Henri vicomte de Haro et d'Enghien.

The text consists of morning prayers, a preparatory exercise for hearing Mass, litanies of the Virgin Mary, evening prayers, and a prayer to St Laurence as patron saint. Laurence, third-century deacon and martyr of Rome, was supposed to have been roasted on a gridiron and to have quipped 'I'm well done on this side, turn me over', hence his patronage of both cooks and comedians.

Provenance:

Karl de Feller served as a pastor in Betzdorf, in eastern Luxembourg, between 1792 and 1797.



GALLICANISM BOUND FOR DE THOU JUNIOR

6. [BOUTREUX D'ESTIAU, Jacques de.] De la puissance roiale sur la police de l'Eglise. Paris, Pierre Durand, 1625.

[bound with:]

FILESAC, Jean. Regia maiestas sacro-sancta. Interprete Joanne Filesaco theologo Parisiensi. Paris, Joseph Bouillerot, 1626.

Two works in one volume, 8vo, *Boutreux d'Estiau*: pp. [2], 174, [2 (blank)]; woodcut armorial of Louis XIII to title-page, woodcut initial and typographical headpiece; *Filesac*: pp. 61, [1], [2 (blank)]; woodcut vignette to title-page, woodcut initial and headpiece; second work a little browned with a few spots, otherwise very good copies; bound in contemporary French brown calf with the arms of Jacques-Auguste de Thou and Gasparde de La Chastre (Olivier 216 *fer* 8) blocked in gilt to boards, spine gilt in compartments, lettered directly in gilt in two and with the gilt monogram IAGG (Olivier 216 *fer* 9) in the others, edges stained red; joints cracked, corners bumped, a few small dents and abrasions to boards; engraved armorial Caumartin bookplate to front pastedown, pencil shelfmark to front pastedown, red ink stamp to both title-pages, nineteenth-century notes in French to flyleaf. £950

A pair of uncommon works defending the French king's authority over the Church, in a binding for Jacques-Auguste II de Thou and later in the renowned Caumartin library.

DE LA
PVISSANCE
ROIALE,
SVR LA POLICE
DE L'EGLISE.



A PARIS,
De l'Imprimerie de PIERRE DVRAND,
à l'Image saint Sebastien, pres
le Puits - Certain.

M.DC.XXV.
AVEC PRIVILEGE DV ROY.

The Gallican movement in France was strong in the early seventeenth century, in the wake of the assassination of Henri IV, resulting in a wave of publications in support of royal autonomy from papal authority. The first work in this volume was produced on behalf of the Chapter of Angers against its ultramontane bishop, Charles de Miron (an Italian translation was published by Durand in the same year). The work is often attributed to Jacques Boutreux, sieur d'Estiau, and sometimes to a canon of the cathedral, Pierre Syette.

Jean Filesac (1556-1638) was a Gallican theologian at the Sorbonne and a canon of Notre-Dame; in this work he contributed to the Sorbonne's condemnation of an Italian Jesuit treatise promoting papal supremacy above that of kings. A second edition was printed in the same year, extending to seventy-five pages.

Provenance:

1. Jacques-Auguste II de Thou (1609-1677); although the arms and monogram are those of his parents, they had died in 1616 and 1617, before this book was printed. The de Thou library was put up for sale in 1679 (this book appears in the *Catalogus bibliothecae Thuanae*, p. 239).

2. Possibly Cardinal Armand-Gaston-Maximilien de Rohan Soubise (1674–1749), whose library was inherited by Charles de Rohan, prince de Soubise (1715–1787), with the shelfmark ‘C.P.T.4.j.38²’ written in pencil on the front pastedown; this style of shelfmark is usually assigned to the eighteenth-century Rohan-Soubise period of ownership, but this book must have left the collection well before the 1789 Soubise sale as it subsequently belonged to:

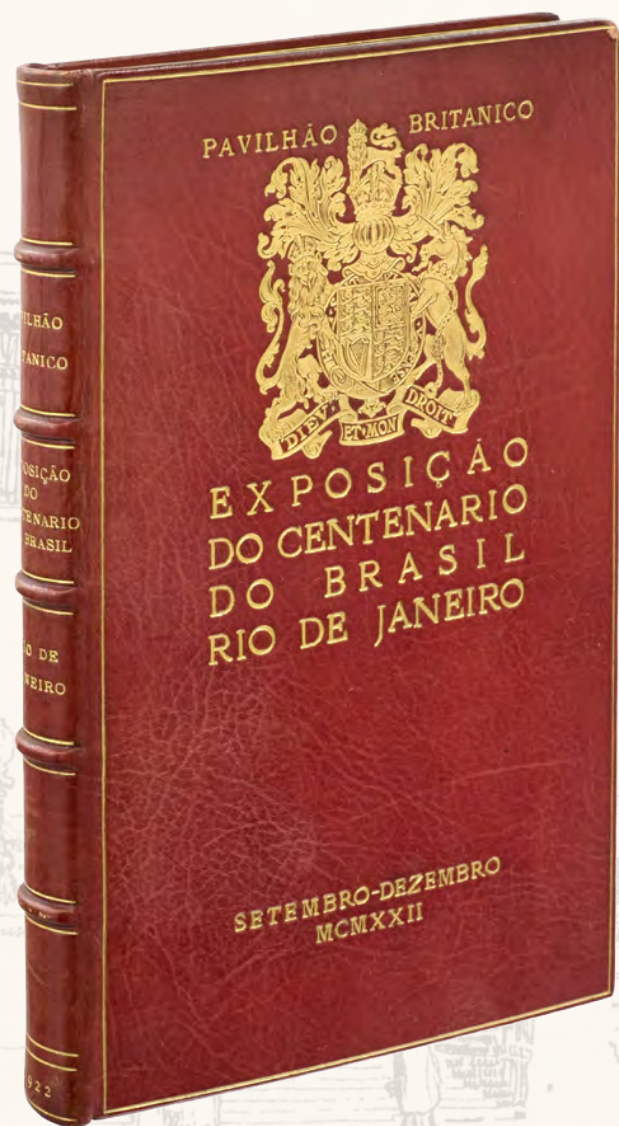
3. Jean-François Le Fèvre de Caumartin (1668–1733), with his engraved armorial bookplate. He was bishop of Vannes and then Blois, and royal librarian. His substantial library was sold in January 1735; this volume was lot 1690. It is possible that the book was reacquired by the Rohan-Soubise library after the Caumartin sale, though it does not appear in the 1789 Soubise sale catalogue.

4. ‘Hoc est siglum meum’, unidentified red ink stamp to both title-pages. A very similar stamp was used by the artist and collector (including of armorial bindings) Ernest-Gustave (or Aglaüs) Bouvenne (1829–1903; Lugt L.361), which combined the letters of Bouvenne in a similar way; he was also the author of a book about historical monograms (Paris, 1870). Lugt L.4915 is another similar example, also printed in red, though still with different initials.

Boutreux d’Estiau: OCLC and Library Hub together record only one copy in the UK (BL) and two in the US (Yale, Newberry). *Filesac*: no copies traced outside Continental Europe.

USTC 6027601 and 6031932.





THE ROTHSCHILDS AND BRAZIL

7. [BRAZIL.] Pavilhão Britanico organizado pelo governo Britanico na Exposição do Rio de Janeiro por ocasião do centenário do Brasil. [Harrow, H. M. Stationery Office Press,] 1922.

8vo, pp. 271, [1], with double-page lithographic plate depicting the British Pavilion after p. 4, large folding chromolithographic map of Brazil at end; text in Portuguese, Spanish, French, and English, title and preliminaries printed in red and black, numerous advertisements in the text; an excellent copy, handsomely bound in contemporary red morocco by Sangorski and Sutcliffe (rear turn-in signed in gilt), front board blocked in gilt with royal arms and lettered in gilt, spine gilt-ruled in compartments and lettered directly in gilt, edges gilt, orange silk place-marker, pale blue endpapers, original blue-grey wrappers printed in red and black bound in; upper corners very slightly bumped, slight foxing to endpapers and offset to free endpapers. £650

First and only edition, very rare, of this multilingual work on the British Pavilion at the 1922 World's Fair in Rio de Janeiro commemorating the centenary of Brazil's independence, handsomely bound by Sangorski and Sutcliffe for Lionel de Rothschild, president of the London committee which had funded the Pavilion.

Pavilhão Britânico
Organizado Pelo
Governo Britânico
Na Exposição do
Rio De Janeiro
Por Ocasião do
Centenario do Brasil



SETEMBRO - DEZEMBRO MCMXXII

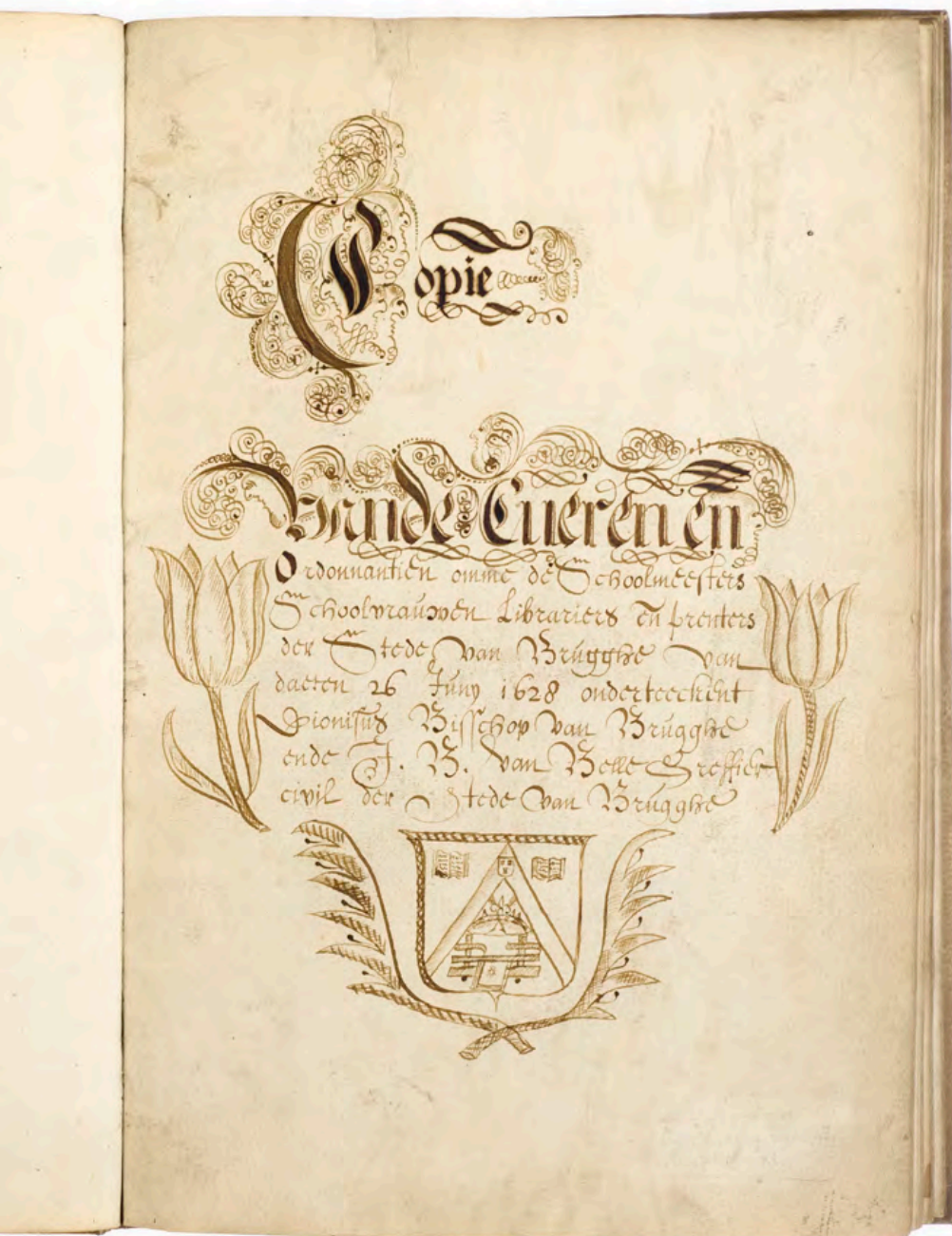
Henry Lynch, the Anglo-Brazilian agent of the NM Rothschild Bank in Brazil from 1919–57, ‘disgusted that the Treasury had refused to fund a British contribution ... persuaded Lionel de Rothschild to exert what influence he could in London. Lionel, a Member of Parliament, was successful in this, and became president of a committee in London to support the exhibition, writing to hundreds of British businesses to raise sponsorship’ (*Rothschild Archive, online*). Rothschild is listed as President of the London committee on p. 9.

Printed in Portuguese, Spanish, French, and English, the present work provides an overview of Anglo-Brazilian relations and of the exports of the British Empire, as well as a detailed description of the permanent, two-storey British Pavilion, the main floor ‘devoted to exhibits demonstrating the resources of the British Empire, with special reference to the needs of Brazil’ and including gasoline pumps from the Anglo-Mexican Petroleum Company, models of locomotives and airships, a full-size replica of the largest gun produced to date (152 tons), offerings from the pharmaceutical company Allen & Hanburys (diabetic flour, supplements for nursing mothers, and a ‘progressive system of infant feeding’), and much more.

Provenance:

From the library of Major Lionel Nathan de Rothschild OBE (1882–1942) at Exbury House, Hampshire. Rothschild was educated at Harrow and at Trinity College, Cambridge, was a managing partner of the family bank, and in 1910 was elected to the House of Commons; he purchased the Mitford estate at Exbury in 1919.

OCLC and Library Hub together find copies at UCLA and the British Library only.



EDUCATION AND THE BOOK TRADE IN SEVENTEENTH-CENTURY BRUGES

8. [BRUGES.] 'Copie van de Cueren en Ordonnantien omme de Schoolmeesters, Schoolvrouwen, Librarians ende Prenters der Stede van Brugghe van daeten 26 Juny 1628 onderteekent Dionisus Bisschop van Brugghe ende J. B. Van Belle Greffier civil der Stede van Brugghe'. *Bruges*, [c. 1656].

Manuscript on paper, in Dutch, folio (310 x 205 mm), ff. [33] + blanks; neatly written in brown ink in a single hand, up to 22 lines per page, calligraphic title with pen flourishes incorporating faces, two tulips, and coat of arms, calligraphic headings; a few light marks, occasional slight show-through; very good in contemporary vellum over boards; a few marks, boards slightly bowed; modern blind stamp 'Ex libris Renier Van Dessel' to front flyleaf. £4250

A remarkable manuscript containing the rules of the guild of 'schoolmasters and mistresses, booksellers, and printers' in the Belgian city of Bruges, providing a unique window onto the book trade and education there in the first half of the seventeenth century. The existence of a single guild for such different professions demonstrates how the city's authorities considered teaching and the book to be inextricably linked.

The calligraphic title-page features the arms of the guild, incorporating several books and what appears to be a bookbinding press. The main body of the text comprises thirty-five articles approved in 1628 by Denis Stoffels Christophori (1575–1629), who served as Bishop of Bruges from 1622 until his death; two supplements appear at the end issued by Karel van den Bosch (1597–1665), Bruges's bishop from 1650 to 1660.

draggen
indere
confol-
dat fy
in
fonder

Item deen verboden alle Conchen
vercoopen enige verboden Conden
offe andersint fuppoet van herofid
offe onderfelychheit te vercoopen
offe by gem te geden op peijne
allbovels. Ende deorden geseonden
tot meender verpfortged by gem
te geden den Catalogum van
alle de Conchen, die fy te vercoo-
pen geden. Ende als fynichwe

ver^o arto

gegoed
die fy
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Item deen verboden alle Conchen
vercoopen enige verboden Conden
offe andersint fuppoet van herofid
offe onderfelychheit te vercoopen
offe by gem te geden op peijne
allbovels. Ende deorden geseonden
tot meender verpfortged by gem
te geden den Catalogum van
alle de Conchen, die fy te vercoo-
pen geden. Ende als fynichwe

The articles provide much fascinating detail covering, for example, the admission of members; the guild's governance; fees and fines payable; the keeping of accounts; and the holding of Masses and hearing of sermons. Schoolteachers, both male and female, were to be examined in orthography, language, and mathematics; their manner of living is also discussed, along with school fees; and they were not to let their pupils wander the streets. The curriculum is laid out in article 26: children were to be taught Latin prayers ('Pater noster, Ave Maria, Credo in Deum') and hymns ('Veni sancte spiritus', 'Salve regina'), the catechism, the Psalms, and about Mass and confession. Teaching from forbidden or heretical books was strictly prohibited.

The guild's printers were to keep a catalogue of the books they printed as well as exemplars; they were forbidden from printing heretical texts, which if found were to be publicly burnt; necessary permissions and approbations are also discussed. Likewise, the guild's booksellers were required to keep a catalogue of their stock and were banned from selling heretical works.

Other articles relate to the decoration of the guild's chapel, to the death of guild members, and to the regular reading of the guild's statutes. The oaths to be sworn by the guildmaster ('deken') and by the guild's governor and overseers upon taking office are also included.

The two supplements issued by bishop Karel van den Bosch are most interesting. The first, dated 26 January 1656, states that the guild's twelve schoolteachers should be accomplished in Dutch, Italian, Spanish, and 'courante letter', as well as in arithmetic, and discusses matters of discipline. The second, bearing the date 9 February 1651, relates to the use of tapestries in guild processions, and ends with the names of the bishop and six other citizens.

den Eedt van Deken

Ick N. swaere dat ick tofficie van
den Deken van dese Ghilde sal ghetrauwelijck
bedienen ende de Cieren
ende ordonnantien vande selve Ghilde
sal onderhouden ende naer mijn vermogen
doen onderhouden Ende voorts al doen
dat een goede ende ghetrauwede Deken
vande voorschreven Ghilde schuldich
is te doene: soo moet mij Godt helpen
ende alle Gods lieve heylighen.

den Eedt vanden Gouverneur en. Sorghers

Ick N. swaere tofficie van
Gouverneur wel ende ghetrauwelijck
te bedienen ende den Deken van
dese Ghilde naer mijn vermogen
in sijn officie ende int onderhouden
vande Cieren vande selve ghilde
bij te staen: Ende voorts al te doen
dat eenen goeden Gouverneur
sorgher schuldich
is te doene: Soo moet mij Godt hel-
pen ende alle sijn lieve heylighen.

9. **CAMUS, Jean-Pierre.** *Petronille, accident pitoyable de nos iours, cause d'une vocation religieuse. Par Monseigneur l'Evesque de Belley. Lyons, Jacques Gaudion, 1627.*

8vo, pp. [xxviii], 484; bifolium ††3.4 transposed; woodcut anchor-and-dolphin device to title, woodcut initials, head- and tailpieces; a little light foxing, spotting, and toning; overall a very good copy in contemporary mottled calf, spine gilt in compartments with gilt red morocco lettering-piece, edges speckled red, marbled endpapers; very minor worming at foot of spine, some wear to extremities and small marks to covers; blue ink stamp 'Bibliothèque grand séminaire Caen' and their accession number '00 4418' to title-page, paper label at head of spine. £500

Second edition, first published by Gaudion the previous year, of a remarkable 'spiritual romance' by the prolific writer and preacher, and disciple of François de Sales, Jean-Pierre Camus, bishop of Belley (1584–1652).

Camus's first novel, *La mémoire de Darie*, appeared in 1620. 'Thereafter the attraction of novel-writing proved irresistible to Camus: thirty-six novels or collections of short stories flowed from his facile pen in the eleven years between 1620 and 1630, and only nine religious publications ... One of the best is *Petronille*, which contains the favorite theme of a girl who is prevented by her parents from fulfilling her wish to become a nun. Three lovers present themselves, of whom the spiritual Tristan is preferred by Petronille. Camus analyzes rather skilfully the gradual change in feeling in the young girl, in whom finally the love for Tristan banishes the thought of the cloister. However, the parents arrange a marriage with the rich Urbain, and when they refuse to accede to Petronille's choice, she enters a convent and Tristan vows that he will become a monk ... This choice gives Camus an opportunity to discuss exhaustively – in 110 pages! – the merits of the various kinds of ascetic life. As a hermit, Tristan spends more time singing of his love than in praising God, and gradually loses the vocation ... and, by a sort of fascination, influences Petronille to leave her convent. One day, while handling a gun, he

PETRONILLE.

ACCIDENT PITOYABLE

DE NOS IOVRS, CAUSE
D'UNE VOCATION
Religieuse.

Par Monseigneur L'EVEQUE
DE BELLEY.



A LYON,

Par IACQUES GAUDION, rue Merciere,
aupres du puits S. Antoine.

M. DC. XXVII.

Avec Approbation & Priuilege.



killed her by accident. At first, he wanted to die, then he persuaded the monastery to take him back ... *Petronille* affords interesting glimpses of Camus's theology and of his gift as a preacher' (Storer, pp. 715–6, 722).

Camus's extraordinary output left him open to criticism regarding the amount of time he devoted to such writing. In his postscript to *Petronille* 'he enumerated month by month his occupations, asserting that only July and August, with not more than one additional month taken from his episcopal duties, were devoted to all his writings, whether religious works or fiction' (*ibid.*, p. 718).

We have traced only one copy of this edition in the UK (Taylor Institution), and one in the US (Princeton).

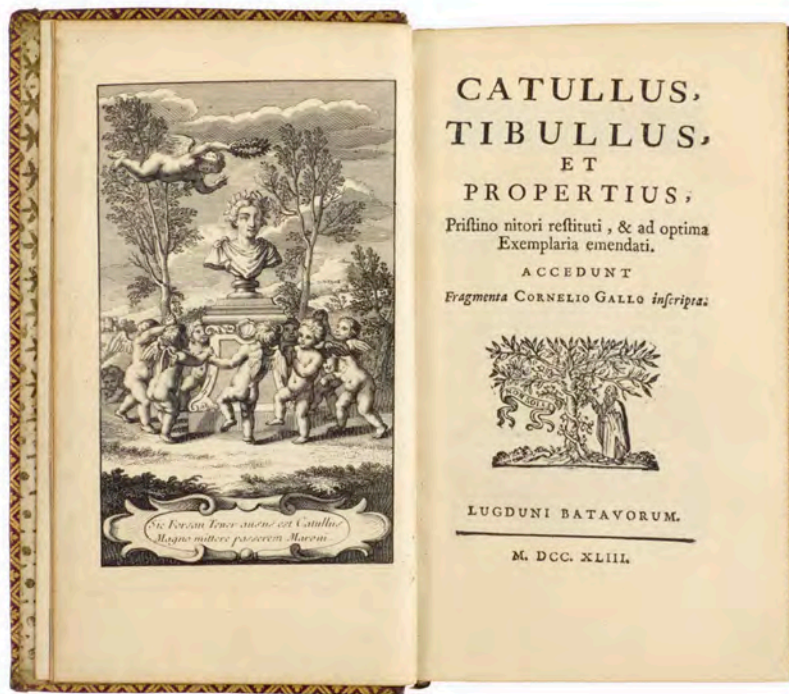
USTC 6903843. See Storer, 'Jean-Pierre Camus, Evêque de Belley', *PMLA* 61:3 (Sep. 1946).

THE ELEGIAC POETS ELEGANTLY BOUND

- 10. CATULLUS; TIBULLUS; PROPERTIUS; Cornelius GALLUS.**
Catullus, Tibullus, et Propertius, pristino nitori restituti, & ad optima Exemplaria emendari. Accederunt Fragmenta Cornelio Gallo inscripta. *Leiden* [i.e. *Paris, Antoine-Urbain Coustelier?*], 1743.

Three parts in one vol., 12mo, pp. xvi, 344; with part-titles and 3 engraved portrait frontispieces, woodcut Elzevier 'Non solus' device to each title-page, woodcut initials and headpieces, copper-engraved vignette head- and tailpieces; a fine copy bound in contemporary French red morocco, spine gilt in compartments with gilt green morocco lettering-piece, edges gilt, gilt brocade endpapers (*see below*), blue silk place-marker; extremities very lightly rubbed, corners slightly bumped, lettering-piece faded and slightly chipped; manuscript number '74' to front free endpaper verso. **£650**

A handsomely printed edition of the Latin Elegiac Poets, attractively bound in French red morocco with Augsburg gilt brocade endpapers.

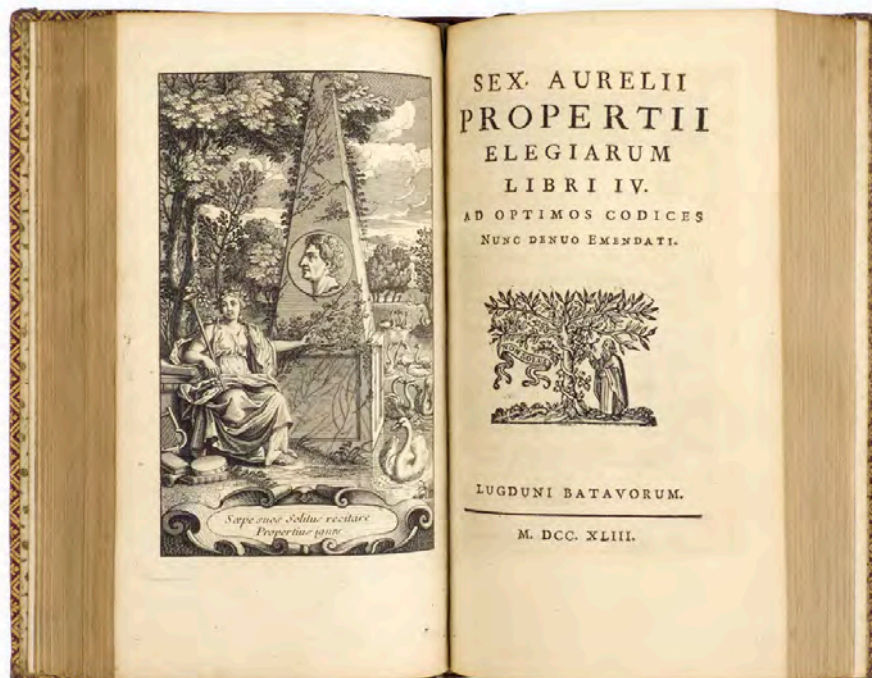


The edition was issued under two imprints, Leiden (as here) and Paris, the latter under the name of Antoine-Urbain Coustelier. Despite the woodcut device on the title-pages, the Elzevir press at Leiden had ceased operating in 1712 on the death of Abraham Elzevier, and its printing equipment put on public sale in February 1713.

The poems are prefixed by short biographies of each author; that of Catullus by Giovanni Francesco Corradino dall'Aglia (1708–1743), and each of Tibullus and Propertius by both Pietro Crinito and Michel Mattaire. Corradino's edition of Catullus was first published in Venice in 1738; in it he stated that he was returning the text of Catullus to its 'earlier purity' through emendations made on the basis of 'a recently discovered Roman manuscript', since untraced, which led to controversy as he was accused of inventing his source (see Freeman, *Bibliotheca Fictiva*, p. 76, and D. Kiss, 'Gianfrancesco Corradino dall'Aglia and two manuscripts of Catullus that he did not invent', *Vatican Library Review*, December 2023).

The brocade paper for the endleaves are of Augsburg manufacture, by Johann Michael Munck (d. 1762) with his name partially visible ('BEY' and 'IOHA').

STCN 305149113; Freeman, *Bibliotheca Fictiva* 1443 (Paris issue only). For the brocade, see Kopylov, *Papiers dorés d'Allemagne* 126.



STUDYING THE CLASSICS IN FERRARA



11. **CICERO, Marcus Tullius, et al.** Quatuor M. T. Ciceronis orationes, pro M. Marcello, P. Archia poeta, post reditum ad Quirites, et Nona Philippica. Eiusdem epist. prima ad Q. Fratrem. Illustrium poetarum carmina quaedam selecta. *Ferrara, Benedetto Mammarellò, 1590.*

16mo in 8s, pp. 416; woodcut Jesuit device to title; sporadic light marginal waterstain, small wormtrack to the inner margin of pp. 257-359 (not affecting text), occasional light staining, but a very good copy; bound in contemporary vellum, spine lettered in ink ('Poemata variorum auctorum'), sewn on two split tawed thongs; front endpapers removed. £550

An extremely rare pocket-sized Ferrarese edition of an anthology of verse and prose by Classical and sixteenth-century authors, printed at the behest of the Jesuit Order, and likely intended for use at the Jesuit College in Ferrara.

Alongside from a selection of Cicero's *Orations*, the book includes Pedro Juan Pepinyá's orations; Paolo Manuzio's letters to Pepinyá, Giovan Battista Pigna, and Aloysio d'Este; poems by various authors including Virgil, Horace, Martial, Ausonius, Claudianus, Boethius, Sannazzaro, Marcus Hieronymus Vida, and Ovid (including extracts from the *Metamorphosis*); extracts from Seneca's tragedy *Phaedra*; a short selection from Alciatus's emblems and Faerno's fables; and various poems by anonymous authors.



A VARIA.

IBVS POETIS
eccerpta.

id negotij suscepi-
(ingenue Lector) vt
nibus latinis Poetis
eremus nonnihil; &
ex ijs quosdam, iu-
ductria prætermis-
lio, eorundem Poe-
e, quod & omni ex
osus communi con-
& nulli ferme, idq;
in manibus, ea den-
quæ cum illi vulgo
que tamen codici-

EX

EX EPIGRAMMATIS
QVÆ VIRGILIO

tribuuntur.

De cantu Sirenum.



IRENES varios cantus
Acheolia proles,
Et solita miseros ore ciere
modos.
illarum voces, illarum Mu-
sa mouebat

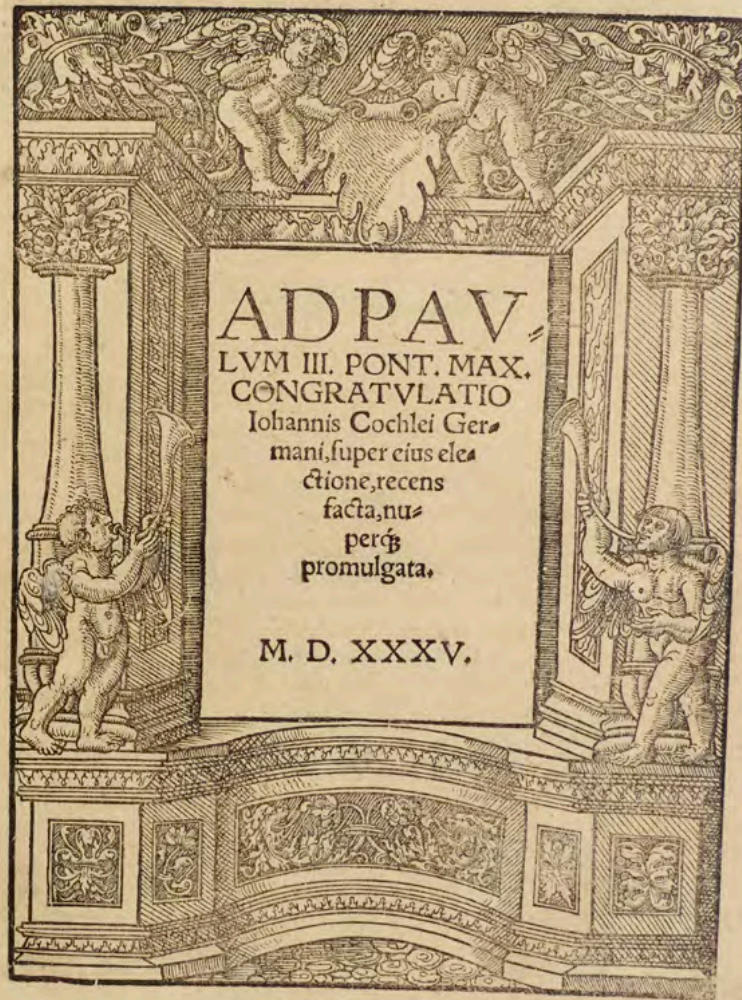
Omnia, q̄ Thymele carmina dulcis amat:
Quod tuba, q̄ litui, q̄ cornua rauca q̄rūtur.
Quodq; foraminibus tibia mille sonat.
Quodq; leues calami, q̄ suavis cārat Aëdon
Quod lyra, q̄ citharæ, q̄ moribūdus olor.
Illectos nautas dulci modulamine vocis
Mergabant auida fluctibus Ionij.
Sanguine Sisyphio generatus magnus Vlisses
Hac tutos sola prætuit arte suos:

K 2 Illeuid

The Jesuit College in Ferrara was established in 1551 under the direction of Jean Pellettier, sent from the Collegio Romano in response to prominent Protestantism in the city, widespread among citizens including Ercole II's own wife, Renée of France – who had never hidden her Calvinist sympathies and would eventually be accused of heresy – and other Protestant sympathizers such as Fanino Fanini and Giorgio Siculo, both executed by the Inquisition in that year. Founded on an agreement between the Jesuit Francis Borgia, the great-grandson of both Pope Alexander VI and Ferdinand II of Aragon, and Ercole II, the eldest son of Alfonso I d'Este and Lucrezia Borgia, it was only able to acquire a proper home and build its own church after a bequest by Maria Frassoni, wife of Ercole II's minister Lanfranco del Gesso, in 1554.

OCLC finds a single copy, at the University of Leeds, to which EDIT16 adds only three copies in Italy.

EDIT16 CNCE 12497.



A CALL FOR AN ANTI-LUTHERAN PROPAGANDA CAMPAIGN

12. **COCHLAEUS, Johannes.** Ad Paulum III. Pont. Max. congratulatio ... super eius electione, recens facta, nuperque promulgata. [(Colophon:)] Leipzig, Michael Blum], 1535.

4to, ff. [13]; A-B⁴ C² D³, bound without final blank D⁴; title printed within architectural woodcut border, woodcut initial; cut somewhat close at head in places, small stains to A2^r; a good copy, in modern wrappers; remains of index tab to title fore-edge. £500

First and only edition, rare, of this attack on 'the most hostile enemy and the most injurious deserter of the Roman Church and the Apostolic See, the most harmful promulgator of new doctrines, Martin Luther' (B4^v, trans.).

Cochlaeus (1479-1552), a humanist scholar from Ansbach, became a staunch opponent of Luther; at the time of the conclave that elected Alessandro Farnese as Paul III, he was a canon in Meissen. He used this short work to advocate the calling of a general church council by Paul III, in order to provide a forum for the condemnation of Protestantism (this would eventually take place as the Council of Trent). At the time of printing, Cochlaeus was secretary to the (Catholic) Duke Georg of Saxony.

The early years of Protestantism were buoyed up by the printing press, which Protestants used effectively to spread their message, without much of a Catholic response. Cochlaeus attempted a campaign of numerous anti-Lutheran publications which he partly financed himself; in the same year he also had printed by Blum a tract against the marriage of Henry VIII to Anne Boleyn, also (but this time sarcastically) entitled *Congratulatio*.

testas, at Rom. Pontificibus longe altior à Christo data est potestas per clauces regni cœlorum.

Vnde Leo I. in Sermone ad populum Romanum, in festo beatorum Apostolorum Petri & Pauli, sic ait: Hodierna (inquit) festiuitas, præter illam Reuerentiã, quam toto terrarum orbe promeruit, speciali & propria nostræ urbis exultatione ueneranda est, ut ubi præcipuorum Apostolorum glorificatus est exitus, ibi in die Martyrij eorum sit lætitiæ principatus. Isti enim sunt uiri, per quos tibi Euangelium Christi ROMA resplenduit, & quæ eras magistra erroris, facta es discipula ueritatis. Isti sunt sancti Patres tui, uerique pastores, qui te regnis cœlestibus inferendam, multo melius, multoque felicius condiderunt, quam illi, quorum studia prima mœnium tuorum fundamenta locata sunt. E quibus is, qui tibi nomen dedit, fraterna te cede foedauit. Isti sunt, qui te ad hanc gloriam prouexerunt, ut sis gens sancta, populus electus, ciuitas sacerdotalis & regia, per sacram Beati Petri sedem caput orbis effecta, latius prædices religionem diuinam, quam dominationem terrenam. Quamuis enim multis aucta uictorijs, ius Imperij tui terra marique protuleris, minus tamē est, quod tibi bellicus labor subdidit, quam quod pax Christiana subiecit. Et infra: Preciosa est ergo in conspectu Domini mors Sanctorum eius: nec ullo crudelitatis genere destrui potest, sacramento crucis Christi fundata religio. Non minuitur persecutionibus Ecclesia, sed augetur. Et semper Dominicus ager segete ditior uelutitur, dum grana, quæ singula cadunt, multiplicata nascuntur. Vnde duo ista pœlara diuini seminis germina, in quantum sobolem pullularint, beatorum martyrum milia protestantur, quæ Apostolicorum emula triumphorum, urbem nostram purpuratis lateque rutilantibus populis ambierunt, & quasi ex multarum honore gemmarum conferto uno Diademate coronauerunt. De quo præsidio dilectissimi, diuinitus nobis ad exemplum patientiæ, & constantiæ.

Sermo Leonis I. de Petro & Paulo.

Latius prædict Petri Sedes, quam Rom. Imperium.

Duo prædicta germina Petri & Pauli.

‘Cochlaeus was constantly in touch with the papal diplomats from 1521 until his death in 1552. Over these 30 years, he never stopped denouncing the malice of German printers (Lutherans to a man, according to him) and the disadvantageous position he and his fellow Catholics occupied in the book trade, since they usually had to shoulder the publication expenses themselves and rarely recouped their costs’ (Sachet, *Publishing for the Popes*, 2020, pp. 19–20).

The printer, Michael Blum, produced pro-Lutheran works in the 1520s, for which he was briefly imprisoned, as Saxony had not yet become Protestant. He printed numerous Catholic works in the 1530s, as here, but returned to Protestant printing when the Protestant Heinrich IV (the Pious) became Duke of Saxony in 1539.

The woodcut border to the title-page is by the Protestant artist Georg Lemberger; it had previously appeared in a 1526 printing of Luther’s *Deutsche Messe* (Altenburg, 1526; VD16 M-4910) as well as other Blum printings.

Rare. We find three only copies in the UK (BL, Bodley, York) and two in the US (Harvard Divinity School and Pennsylvania).

USTC 609027; VD16 C-4238.



CHIVALRIC ADVENTURES OF THE SARACEN SACRIPANTE

13. **DOLCE, Lodovico.** Libro delli dieci canti di Sacripante qual tratta delle sanguinose battaglie fatte da lui con molti Baroni della Franza, per l'amore, & bellezze d'Angelica. Composto da Lodovico Dolce in ottava Rima, & da nouo corretto, & ornato di figure. Il qual seguita Orlando Furioso. Verona, Bartolomeo Merlo, [c. 1620s].

8vo, ff. [47]; A-B¹⁶ C¹⁵, without the final blank C16; roman type, title printed within typographic border with large woodcut illustration, woodcut illustration and initial at start of first *canto*, smaller woodcut illustration at start of subsequent *canti*; lightly browned throughout, small stain to inner margin of first few leaves, occasional light dampstaining to upper corner, a few leaves cut close at foredge, wormholes in final quire affecting a few characters to last four leaves; bound in eighteenth-century Italian vellum-backed thin pasteboards of manuscript waste on paper, patterned paper sides, later pink paper label to spine with title in manuscript; somewhat worn with some worming, particularly to the rear board, boards delaminating, front board creased; early ink ownership inscription at foot of title-page (slightly cropped). £850

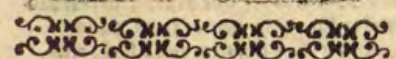
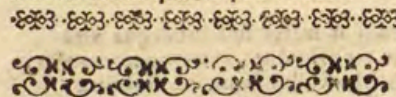
A rare Verona-printed edition of Dolce's early poem in ottava rima about the Matter of France, a continuation of Ariosto's *Orlando Furioso*, featuring Sacripante, the Saracen king of Circassia, who – like Orlando – is in love with Angelica.

Lodovico Dolce (1508/1510–1568) had produced an edition of *Orlando Furioso* in 1535, the same year that the first five *canti* of his Ariostean *Sacripante* were published in an unauthorised edition. The full ten *canti* appeared in 1536 and the poem was regularly reprinted thereafter, mostly in Venice. This illustrated chapbook edition, printed in small type on low quality paper, omits Dolce's original preface.

CANTO

Questi mi strasinar per molte miglia
ne la guisa, ch'io fù da voi trouata:
e seco ogn' vn di loro si consiglia,
che prima che m'hauessero abrugia:
(tanto ciascuno in se fidanza piglia
ne pensa, che quell'opra sia turata)
prender meco alcun piacer godendo
e poi dar queste carni al foco horredo.

Ma la bontà di Dio: cui forsi pesa,
l'indegno straccio a la mia vita trista:
parecchiò voi Signor per mia difesa
e di soccorso tal, m'hebbe prouista.
Rinaldo da colci l'istoria intesa
così dolente, e lagrimosa in vista
si duol de la sua sorte, e la conforta,
e à sofferenza quanto può l'efforta.



CANTO VII.

Quanto talhor nel petto de mortali
facèdo il dolce viuer nostro amaro
di fortuna, e d'amor possan gli strali
per molti esempi è manifesto, e chiaro
tutti i tormenti insieme, e tutti i mali,
che turban nostra pace, ò che turbano,
escon da questi a noi fieri nemici
come ogn'arboro vien da sue radici.

D'esserlo guida se le offerse poi
ò vogli ritornar in sua Cittade,
ouer drizzar altroue i passi suoi:
che seco sempre haurà secure strade;
ma mentre ei parla com'io scriuo a voi
sente vn rumor, qual di percosse spade:
ch' esce da la foresta, ne fu tardo,
in quella parte a spronar Baiardo.

E più di cento armati cauallieri
vide che solo a doi fanno battaglia,
e quelli son sì forti, e buon guerrieri,
e si bene vno, e l'altro egli trouaglia,
che poco stiman gl' inimici fieri;
ma l'vno, e l'altro è bracia, e testa taglia:
di ciò Signor non posso dir più auante,
s'io non trouo Rugiero, e Bradamante.

Ma non deue però l'huomo giamai,
sia quanto voglia misero, e infelice
ne le pene dolente, nei suoi guai
disperarsi del ben, ne gioua, ò lice
perche la rota, che mai poco, ò assai
non suol posar, e instabile si dice,
spesso quando l'huom si troua al fondo
lo soleua a la cimma, e' l' fa giocondo.

D'amor gli effetti varij, e vie più presti
a le muration, che strale, o vento,
ò fian dolci a gli amanti, o fian molesti
breue soglion lassàr gi oia, e contento;
ma poco prezzar suole è quelli, e questi
chi più ch'ad altro a la ragione intento,
vuò dir, ch'in mète saggia parte alcuna
non può colpo d'amor, ne di fortuna.

La bella Donna, che dolente tanto
cadde in poter del fior di Chiaramonte
creder si puote, che prouasse, quanto
prouar si può da quest'oltraggi, e onte
che nutra in delitie, in feste, e in canto
grauè miserie le calca la fronte,
e la misereella giunta à tale:
che può portar inuidia ad ogni male.

Ma

SETTIMO.

Mane l'amaro di fortuna gioco,
hi i martir, ne le pene, nel dolore

La bella imagin di quel Canalliero
che de l'altra giostra hebbe l'honore

Bartolomeo Merlo (1582-1647) was the founder of the Merli printing dynasty which lasted for nearly two centuries in Verona. He had worked for the Dalle Donne brothers in their printshop, and the first book with Merlo's name alone appeared in 1609. He was *stampatore camerale* for Verona by 1623, and the Merli workshop's output during the seventeenth century was predominantly popular literature and official publications (for both Church and state). The dating of this edition is likely to be in the later 1620s, when other similar publications were produced.

'The moral depth of the Sacripante is apparent in the motifs developed with greatest insistency by Dolce. The motives of honest love (where passion is restrained by reason), of honour and of fidelity are evident from the very first lines of, and throughout, the *Sacripante*. Both major and minor characters struggle, on the other hand, with the conflict among duty, honour, and utility, and, on the other, with appetite, which leads to folly. Dolce is careful to point out that the fault for human woe lies not with others and not with fortune, but with oneself and one's desires. The thematic interplay of passion and reason forms the basis of many of the poem's episodes' (Terpening, *Lodovico Dolce, Renaissance Man of Letters* (1997), p. 32).

Rare: only one other copy is recorded, at the University of Chicago. Not found in the standard bibliographies or in OPAC SBN. For more details about the printer, see Formiga, *I Merlo, tipografi Veronesi fra sei e settecento, documenti e annali* (2009), but no edition of Dolce or *Sacripante* is listed in the catalogue of seventeenth-century printings.



HERETICS BEWARE!

14. **ECK, Johann.** *Enchiridion locorum communium adversus Lutherum, & alios hostes Ecclesiae ... Lyons, Guillaume Rouillé, 1572.*

16mo, pp. 457, [7]; woodcut Rouillé device to title, woodcut initials; a few creased corners, but a very good copy; bound in later sixteenth-century gilt vellum, gilt-tooled laurel and palm wreath as centrepiece, gilt cornerpieces of leafy sprays, spine gilt in compartments, edges gilt, vestigial ties to fore-edge, spine lining of printed waste (*see below*); edges gnawed; eighteenth-century letterpress booklabel of Pierre-Jacques-Louis Le Rat of Lisieux to front pastedown and ink ownership inscription 'JP Lerat' to title, ink stamp of the Bibliothèque du Grand Séminaire de Caen to title-page, g3^r, and final recto, and their stamped accession number '14 586' to head of title. £375

A rare pocket edition of Johann Eck's handbook of anti-Lutheran material, with a section on the burning of heretics and the twelve articles of the Anabaptists of Münster, for use in the fight against Lutheranism.

Johann Eck (1486–1543), a theologian from Swabia, vigorously upheld the authority of the papacy in the face of Lutheranism; this work against Luther and other enemies of the Church, in particular the influential *Loci communes* of Melancthon, first appeared in 1525 and was regularly reprinted thereafter. Eck was also an inquisitor, prosecuting trials for Lutheranism, though he did also include in this work some suggestions for reform in the Church.



The printer's waste visible in the lower board is from an incunable edition of Antonio Corsetti's *Repertorium in opera Nicolai de Tudeschis*, in both setting and typeface very similar to the Venice editions of Andrea Torresano de Asola (1486) and Baptista de Tortis (1499).

The watermark of a bunch of grapes in the rear endleaves is Briquet 13194, dated to Rouen, 1589–1591; given the later Normandy provenance of the volume, perhaps the book was bound in Normandy rather than Paris or Lyons.

Library Hub finds only one copy in the UK (Aberdeen) and OCLC but one in the US (Pennsylvania).

USTC 154932; Adams E-49; Pettegree & Walsby, *French Books* 69072.





THE FAIR ONE STARK-NAKED

15. [EROTICA.] La belle sans chemise. 'A Londres', 1797.

18mo in 6s, pp. [6], 156, with engraved frontispiece; with half-title; half-title browned, slight staining to inner margins of frontispiece and title, small paperflaw to last leaf not affecting text, occasional light creasing to corners; overall a very good copy in contemporary red morocco, spine gilt in compartments with gilt green morocco lettering-piece, edges gilt, marbled endpapers; extremities slightly rubbed. £750

Very rare edition, with a false London imprint and an engraved frontispiece, of an erotic novel encompassing threesomes, dildos, cross-dressing, theft, extortion, betrayal, and revenge.

The novel first appeared in 1683, with a false Cologne imprint, under the title *Eve ressuscitée ou la belle sans chemise: avantures plaisantes*. It clearly met with some success: 1684 saw the publication of both an English translation, *Eve revived, or the fair one stark-naked: a novell* (London, William Downing), and a German rendering, *Die auferstandene Eva oder die Schöne ohne Hembd*. All these editions are rare.



Wollaston del.

E. Bovinet sculp.

LA BELLE
SANS
CHEMISE

A L O N D R E

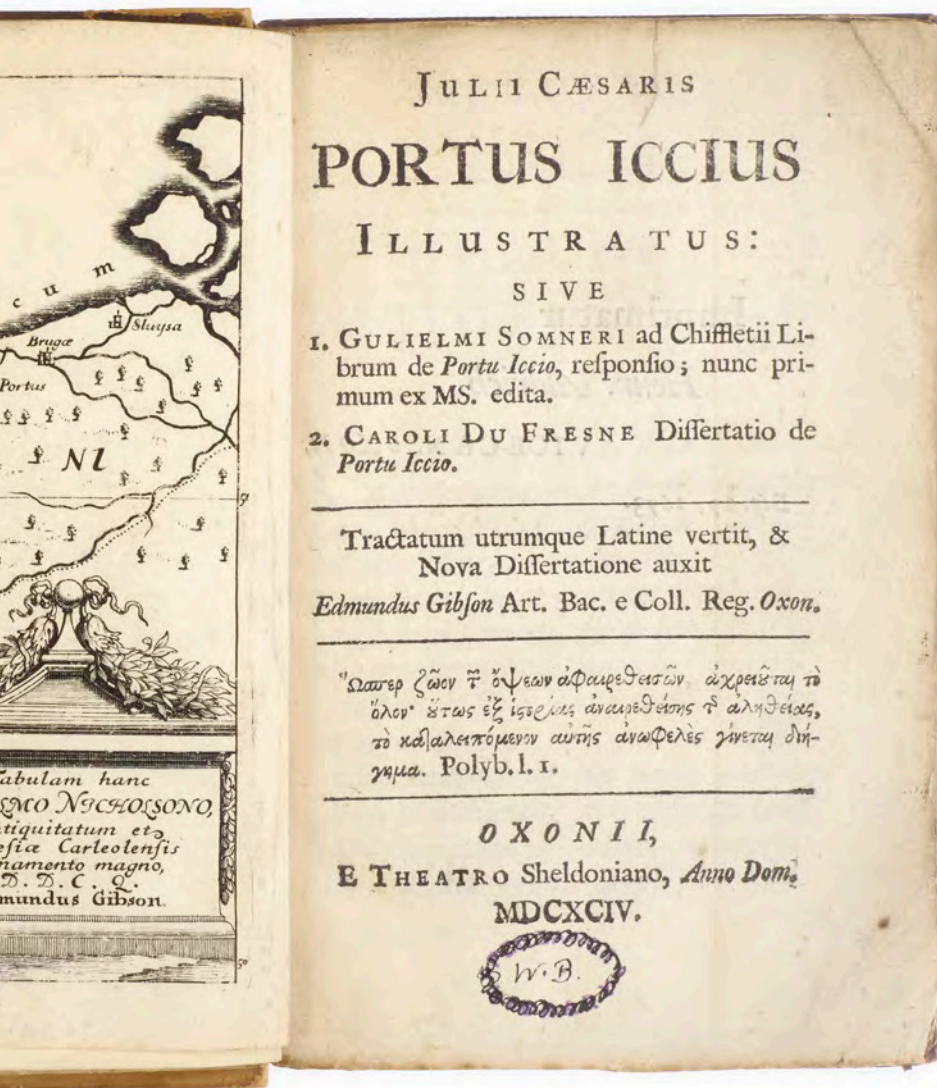
1 7 9 7.

The text begins with the beautiful young Angélique being packed off to an Ursuline cloister in Lyons by her jealous mother. Here she is seduced during an illness by a visiting Jesuit called Stanislas, who subsequently helps her to escape from the convent. Determined to make the most of her freedom, Angélique falls in with a dashing cavalier and they rob the Jesuit and enjoy a threesome with a maid. After being robbed herself by a dastardly Italian lover, Angélique settles down in a respectable household where she teaches the daughter, Judith, how to use a dildo ('godemiché') – which a naive maid discovers in their bed and mistakes for an animal – and to trim her pubic hair. Further adventures follow in Strasbourg where Angélique dresses as a man. After extorting money from various lovers in Holland, she bumps into the Jesuit priest Stanislas in The Hague, who exacts his revenge – he gets her drunk, makes love to her in the sea, and then runs off with her clothes, leaving her as 'la belle sans chemise' of the title. This final scene is the subject of the frontispiece here, by Edme Bovinet

(1767–1832) after Chaillou.

We find only two copies worldwide (BL, Darmstadt).

ESTC T120165.



THE SPRINGBOARD FOR CAESAR'S INVASION OF BRITAIN

16. **GIBSON, Edmund.** Julii Caesaris Portus Iccius illustratus: sive
1. Gulielmi Somneri ad Chiffletii Librum de Portu Iccio, responsio;
nunc primum ex MS. edita. 2. Caroli Du Fresne Dissertatio de Portu
Iccio. Tractatum utrumque Latine vertit, & Nova Dissertatione auxit
Edmundus Gibson. *Oxford, 'e Theatro Sheldoniano', 1694.*

8vo, pp. [viii], XL, 120, [8], folding engraved frontispiece map of the English Channel by M. Burghers but without the portrait of Somner; occasional marginal dust-staining, corners of first few leaves creased, but a good, uncut copy; bound in nineteenth-century speckled calf, boards panelled in gilt to period style, spine gilt in compartments with gilt red morocco lettering-piece; front board neatly rejoined, extremities rubbed; some underlining and marginal marks in pencil, armorial bookplates of William Borlase and Rev. Prebendary Hedgeland to front endpapers, ink inscriptions of Francis Hobler (dated June 1859) and M. Haslitt to front free endpaper, ink stamps of Penzance Library (obscured in ink, with the initials 'W. B.') to title and final verso.

£350

First and only Latin edition of this seventeenth-century academic dispute over the identification of the port from which Caesar launched his invasion of Britain in 54 BC, written in response to Jean-Jacques Chifflet's tract of 1626.

Chifflet was in the habit of promoting Habsburg interests against those of the French, and to that end he tried to prove that Caesar's Portus Itius (or Iccius) was in Flanders rather than France (Mardyck, not Boulogne), and therefore in Habsburg territory. William Somner (1598–1669) argued for Boulogne, though it is now considered more likely to have been Wissant. The tract by Charles Du Fresne, sieur Du Cange (1610–1688), was originally published in 1688 in his edition of Joinville's *L'Histoire de saint Louis*.



The book was the work of Edmund Gibson (1669–1748), who went on to have a successful career in the Church of England, finally becoming Bishop of London. The texts by Somner (from 1656) and Du Fresne were translated into Latin by Gibson and augmented by him; this work is usually indexed under Somner, as the first named author, but both previous works have been incorporated into Gibson's text. In the same year Gibson also published *A Treatise on the Roman Ports and Forts in Kent*, which tried to identify the Roman beachhead in Britain (now considered to be Richborough in Kent).

Provenance:

1. William Borlase, of Zennor Vicarage, one of several of that name and place; among many MPs and clergy, the most notable was William Borlase (1696–1772), the author of various works on the antiquities of Cornwall and a collector of mineralogical specimens.
2. Francis Hobler (1764–1844), solicitor and numismatist.
3. Philip Hedgeland (1825–1911), senior Prebendary of Exeter Cathedral, was the owner of a substantial library, much of which is now in the Morrab Library, Penzance.

ESTC R14050; Carter 1694/7; Wing S4666.

Tabulam hanc
GUSTAVO NICHOLSONO,
Antiquitatum et
Ecclesiae Carleolensis
ornamento magno,
D. D. C. Q.
Edmundus Gibson.

17. **INNOCENT III.** De contemptu mundi sive de miseria conditionis humanae libri tres. Vienna, 'In aedibus Caesare Collegii Societatis Jesu', [1561].

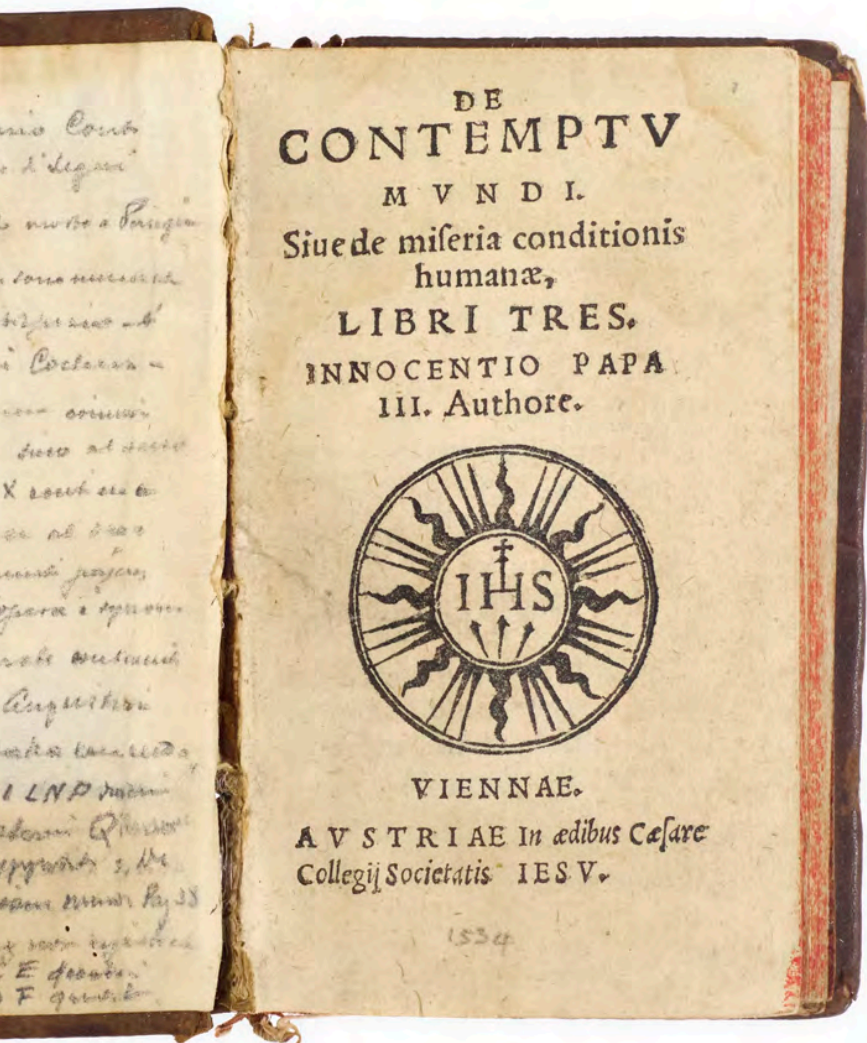
[bound with:]

HIPPOLYTUS, [Pseudo-]. Oratio, de consummatione mundi, ac de Antichristo, & Secundo adventu Domini nostri Iesu Christi. Ioanne Pico Preside classium Inquisitoriarum Senatus Parisiensis interprete. Secunda editio emendatior. Vienna, 'In aedibus Collegii Caesarei Societatis Jesu', 1562.

Two works in one vol., 12mo, *Innocent III*: ff. [x], '76' [recte 78], [6 ('Admonitio beati Augustini episcopi, de ebrietate [sic] cavenda')]; woodcut Jesuit device to title-page, woodcut initials; *Hippolytus*: ff. [38]; woodcut Jesuit device to title-page verso, woodcut initials; light damp-staining, paperflaw to outer margin of K1 repaired before binding, but very good copies; bound in seventeenth-century calf, spine gilt in compartments with gilt red morocco lettering-piece, edges speckled red, marbled pastedowns; binding rubbed, front joint cracked, headcap chipped and losses to spine; bookplate removed from inside front cover.

£650

Two of the very few works, both very rare, printed by the short-lived Jesuit press in Vienna, which had been set up to support the Jesuit College established in 1551 by the order of Ferdinand I, enabling the college to style itself Imperial ('Caesaris'). This was part of Ferdinand's policy of strengthening Catholic education in Austria, though it resulted in tensions with the existing university. Jesuit presses were set up across Europe as the Society expanded, partly in response to the sheer volume of Protestant works being printed, and to provide essential texts for the students; this was one of the first to be established. The first books were printed in 1560, but it had completely closed down by 1572, having produced perhaps fifteen titles. The origins of the press can perhaps be linked with Cardinal Cervini in Rome, an enthusiastic advocate for printing; his former secretary Johann Albrecht Widmanstetter was by this time Chancellor of Austria and closely involved with the establishment of the Jesuit college and its press in Vienna.





M CAES A
E MAIESTATIS
PRIVILEGIO,

LLVSTISSIMO

PRINCIPI CARDI

aliq; amplissimo Carolo à Lotharingia,
Ioannes Picus classium Inquisitoriarum
Senatus Parisiensis Praeses S.

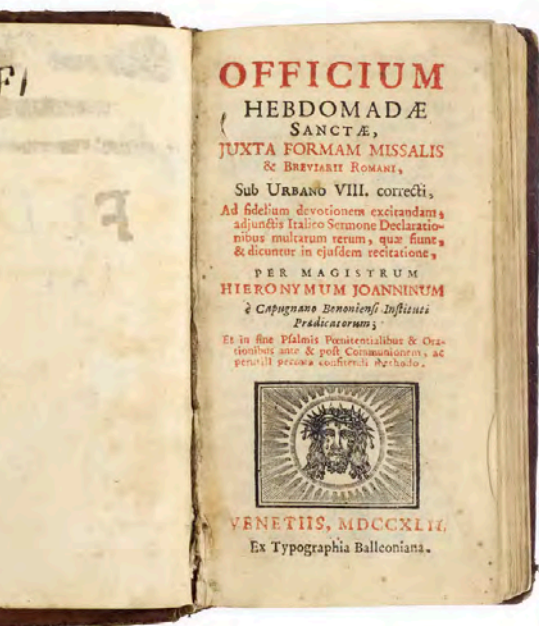
PERACTO singulis
annis, Antistes clarissime, iudiciorum
cursu, quid agant ceteri, aut
in quo suū collocent otium,
nescio, nec sum admodum
solicitus: mihi quidem ad
minuendas uitæ curas, le-
uandamq; in obeundis fori
muneribus contractam mo-
lestiam, nihil est gratius, ni-
hil optatius diuinorum le-
ctioe librorum: quā allatis
tam ex Italia quā ex Græcia
veterum Græcorum moni-
mentis

The first work, on the misery of the human condition, was composed in the late twelfth century by Innocent III and became widely disseminated; it is predominantly based on quotations from the Bible, with comments by the author, though the second book is notable for its satirical approach to the Papal Curia, with its desire for riches and pleasures. It was published here with St Augustine's apocryphal sermon on drunkenness, now attributed to Caesar of Arles. It was edited by Johannes Cochlaeus in 1534, and this edition retains his preface to Cuthbert Tunstall.

The second work is an apocalyptic text on the end of the world, the Coming of the Antichrist and the Second Coming of Christ, attributed to the early third-century antipope Hippolytus of Rome, but now considered pseudonymous. The Greek text was first published with this attribution by Jean Picot in 1556 (and in Picot's Latin translation in 1557), and widely accepted as genuine, though it was adapted from a longer (and genuine) work *De Antichristo* as well as other early Christian writings. It was probably composed in the Christian East in the late seventh or early eighth century as a response to Islamic expansion (see Whealey, 'De consummatione mundi of Pseudo-Hippolytus: another Byzantine apocalypse from the early Islamic period', *Byzantion* 66 (1996), pp. 461-469).

No copies of either work traced in the UK or US.

USTC 628600 & 615387; VD16 I 228 & H 3821.



18. [LITURGY.] **Girolamo GIOVANNINI**, *editor*. Officium hebdomadae sanctae, juxta formam missalis & breviarii romani, sub Urbano VIII. correcti, ad fidelium devotionem excitandam, adjunctis italico sermone declarationibus multarum rerum, quae fiunt, & dicuntur in ejusdem recitatione ... et in fine psalmis poenitentialibus & orationibus ante & post communionem, ac perutili peccata confitendi methodo. *Venice, 'ex typographia Balleoniana', 1742.*

12mo, pp. 480; printed in red and black throughout, woodcut Man of Sorrows to title, woodcut initial and ornament; a few light marks, but a good copy; bound in contemporary chestnut sheep, gilt centre- and cornerpieces, spine gilt in compartments, edges stained yellow, printed patterned endpapers; somewhat rubbed, corners worn, small loss to rear joint, headcap chipped; old ink inscriptions to front free endpaper, largely deleted. £275

Very rare small-format edition of the Offices for Holy Week, with a woodcut Man of Sorrows.

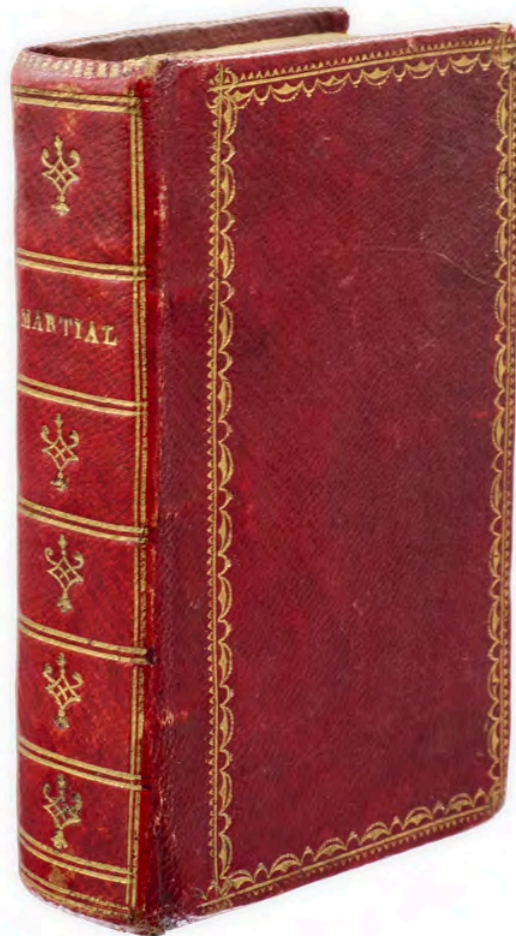
This pocket-sized volume was likely intended to help its lay owner to understand services during Holy Week, with the Latin text of the Masses punctuated by explanations in Italian of both the prayers and the officiant's actions; further appendices include a checklist of sins to aid the reader's memory before Confession.

The endpapers, block-printed in three colours, were almost certainly produced by the Remondini in Bassano, near Venice, whose dominance in the market for patterned papers and popular printed products led them to be employing over a thousand workers by the end of the century.

No copies traced outside Italy; not on OCLC or Library Hub.

Endpapers not found in Kopylov.



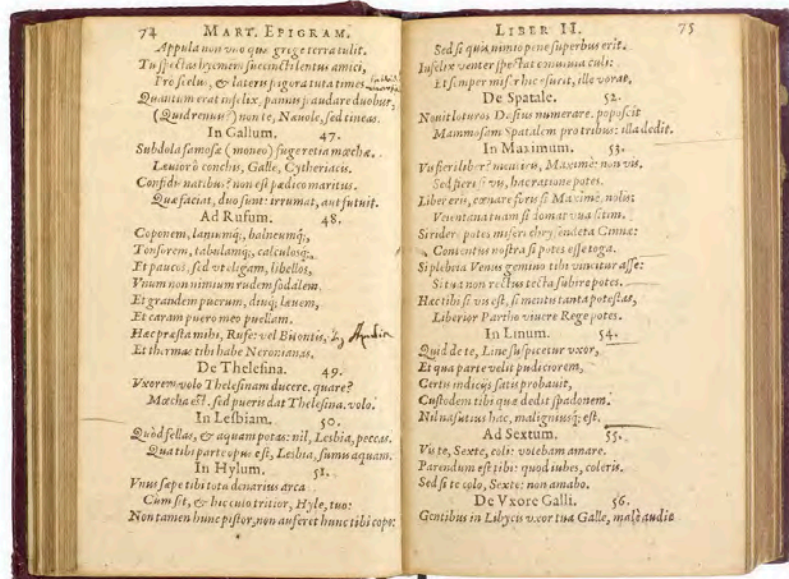
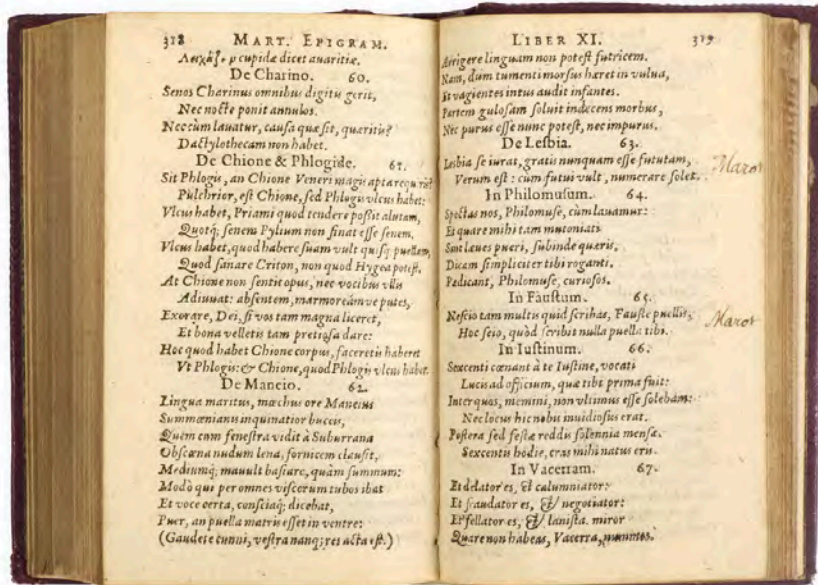


MINIATURE MARTIAL (AND MAROT)

- 19. MARTIAL.** Epigrammaton libri XIII. Ex fide vetustissimorum exemplarium, quanta fieri potuit cura vigilantiaque emendati. *Paris, Jean Libert, 1612 [(colophon:) 1613].*

16mo, pp. 398; small typographic ornament to title-page, typographic head- and tailpieces and decorative initials, larger woodcut initials; a few tiny wormholes to inner margin of final leaves, light dampstaining in last few leaves, cut a little close, a fine copy; bound in near-contemporary red morocco, composite gilt frame, flat spine gilt in compartments with a small lozenge tool and lettered directly in gilt in second compartment, edges gilt, blue marbled endpapers; extremities very slightly rubbed; a few early annotations to the text (*see below*), inscription to title-page 'ex libris Iacobi Morice' (i.e. Jacques Maurice?) dated 1687, later inscription of R. Champion to head of title-page, erased inscription to verso of title dated 1821. **£650**

An uncommon small-format edition of Martial's *Epigrams*, with early annotations marking passages used by the humanist poet Marot.



An early owner of this volume has noted the word 'Marot' around sixteen times in the margins, referring to the use of some epigrams by the poet Clément Marot (1496–1544) for his *Epigrammes faictz à l'imitation de Martial*. There are about five instances of earlier annotations of just a few words each, and a few marks in the margins to indicate specific passages.

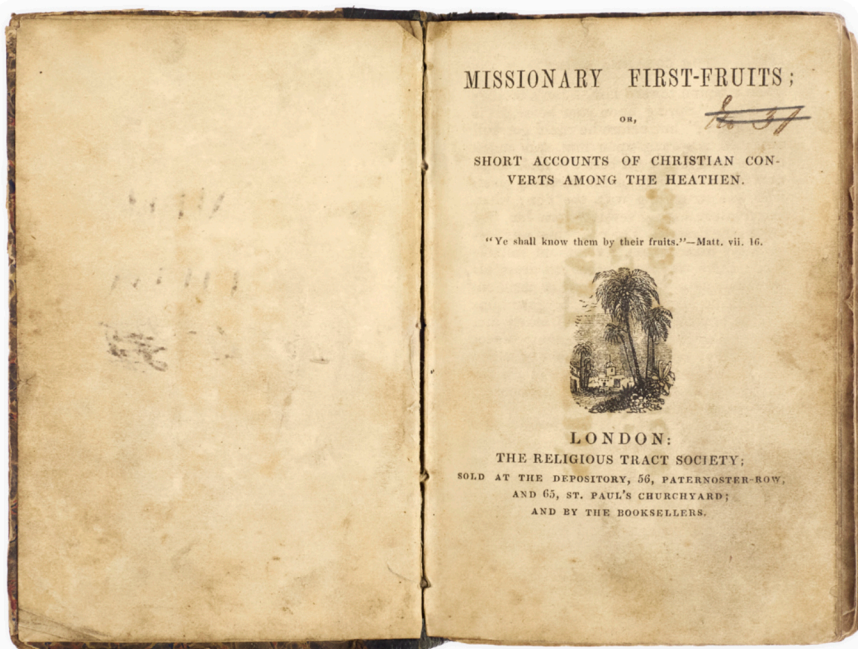
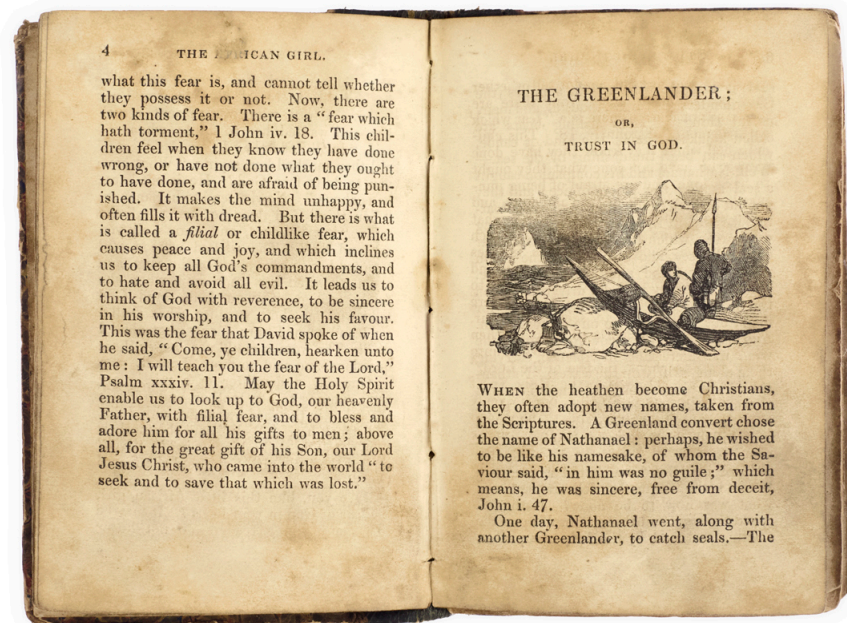
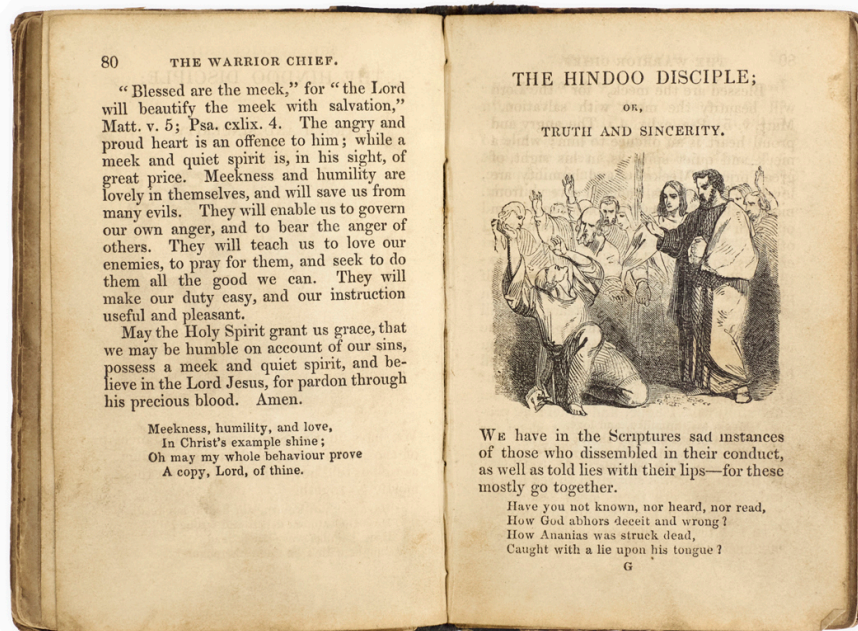
The printer, Jean Libert (d. 1646), had married the daughter of the printer Guillaume Prevosteau and built up a substantial printing and publishing business, perhaps also acquiring the stock of Guillaume Morel. His business was located next to the Collège royal and his main productions were schoolbooks and classical texts, as here. The present edition contains no information about the editor or any apparatus to inform the student, beyond the letter from Pliny the Younger to Cornelius Priscus on the death of Martial, which is used as a preface:

'Aeterna, quae scripsit, non erunt fortasse: ille tamen scripsit, tanquam futura'

[He wrote things to be eternal, perhaps they won't be; however he wrote as if they would].

Uncommon, with only two copies found outside France, at Lambeth Palace and at the Biblioteca Nacional de México; no copies traced in the US.

USTC 6010500.



20. [MISSIONS.] *Missionary First-Fruits; or, Short Accounts of Christian Converts among the Heathen. London, The Religious Tract Society, [c. 1845?].*

24mo, pp. viii, 128; with wood-engraved vignette to title and 32 wood-engraved illustrations in-text; spotted and stained, sewing shaken loose in places, a few marginal creases and chips; bound in contemporary blue roan-backed boards with marbled sides, spine gilt-ruled in compartments and numbered '628' directly in gilt; somewhat bumped and worn; ink stamp 'Layland's | Chapel, | Sunday School' to title verso, part-printed 'Sunday-School Loan Library' booklabel to front pastedown, several ink numbers to endpapers and title, mostly deleted. £675

A delightful children's chapbook with stories of missionaries and converts, illustrated with wood-engravings and previously in a Sunday school library.

and that hereafter I shall sit, with my blessed Saviour, in his heavenly kingdom, never to be separated."

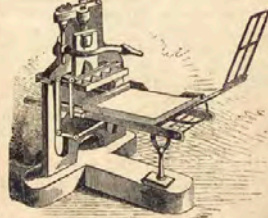
All who came to see her wondered at her knowledge of Divine truth, and the joy she expressed. They saw a poor and worn-out slave, lying on a mattress, with scarcely any thing to call her own in the world, yet rejoicing that she had been made an heir of heaven.

"The righteous hath hope in his death," Prov. xiv. 32. But where is the hope of the dying sinner? Has he any joy of thinking of his past life? can he find any hope for the future? Ah no! whether he looks backward or forward, all is dark and fearful. Oh that we may be wise, and learn, from a poor Hottentot slave, to put our trust in Christ; then, like her, we shall meet death with joy.

Oh, let us now to Jesus fly,
Whose powerful arm can save:
Then shall our hopes ascend on high,
And triumph o'er the grave

THE AFRICAN PRINTER;

OR,
HOPE IN DEATH.



WANA HOBAT was the son of a king of the Barbo tribe, in Africa; and was taken by a missionary to America, to learn the art of printing, that he might return to his native land, and work at the missionary press. In America he took the name of Griswold.

Griswold was very quick at learning: he obtained a good knowledge of the Scriptures, grammar, geography, arithmetic, writing, and astronomy. He was placed

The format resembles a series of small chapbooks: each of the thirty-two stories is precisely four pages, prefaced by an illustration, and presents a neat narrative of missionary efforts leading to great piety in a convert and ending in a moral injunction to the reader. Despite this consistency, there is great variety in the settings, including stories not only from the London Missionary Society's principal areas of activity in India, Asia, Africa, and the Pacific, but also accounts from America, Canada, Greenland, and the West Indies.

Of particular interest is 'The African Printer', telling of the convert Wana Hobat, 'the son of a king of the Barbo tribe', who 'was taken by a missionary to America, to learn the art of printing, that he might return to his native land, and work at the missionary press' (pp. 117-120).

OCLC records only one copy in North America, at Memorial University of Newfoundland.

telling them of the misery of sin, and the love of the Saviour. His master was angry, and sent him to prison; but he soon began to instruct the slaves in prison: and as this also was not liked by his master, he discharged him from his service.

Stoffles was then engaged for some time in travelling along with the missionaries, and was found of great service in their work. It is said of him, that when wearied with the long journey of the day, he would not lay down to rest without singing a hymn, and offering prayer. He afterwards came to England; but, as the climate did not agree with him, he returned to Africa, where he shortly after died. He said in his last illness, he wished "to go and tell his people what he had seen and heard in England; but he was going to tell his story in heaven, though he thought they knew more there than he could tell them."

We are all sinners: this perhaps we are ready to confess with our lips; but do we feel it in our hearts? Is sin our grief and burden? Then let us pray to God for mercy; and he will give us his Holy Spirit to enable us to look to Jesus Christ, whose blood "cleanseth us from all sin," 1 John i. 7.

THE MYSTERY MAN;

OR,
TENDERNESS OF CONSCIENCE.



INSIDE OF A MYSTERY MAN'S HOUSE.

SHUSCO was a North American Indian. When he was about fifteen years of age, he was set apart by his people to be a "mystery man," or conjuror. They blackened his face with coal, and made him fast for ten days: during this time he only took

meet them in heaven, and then we shall rejoice together in the presence of the Lord."

As Sarah grew weaker, her desire became stronger to be with her Saviour. "But pray for me," she said, "that my faith and love may increase." Her last words were, "Jesus! Jesus! thou art now taking me;" and then turning to a friend who kindly watched by her side, she smiled, and shortly "fell asleep in Jesus."

Our Lord has said, "Every one that hath forsaken houses, or brethren, or sisters, or father, or mother, or wife, or children, or land, for my name's sake, shall receive an hundred-fold, and shall inherit everlasting life," Matt. xix. 29. Many of the first disciples were called to give this proof of their love to Christ; and so also have many in our days. But, in this Christian land, we are not forced to flee from our homes, and seek a refuge in the forest. We are not required to give up our Bibles to be burned; and, if heard singing the praises of our Redeemer, we are not sent to prison and to death. How, then, can we show our love to him? By believing in him as our Saviour, and by keeping his commandments.

THE NEW ZEALAND GIRL;

OR,
PEACE AND JOY IN BELIEVING.



A LITTLE native girl was left by a New Zealand chief at a missionary station. When first brought to the house she was a sickly-looking slave girl; but, as she was treated with care and kindness, she soon thrived, and became useful as a young servant in



PROVINCIALY PRINTED PROGRAMME

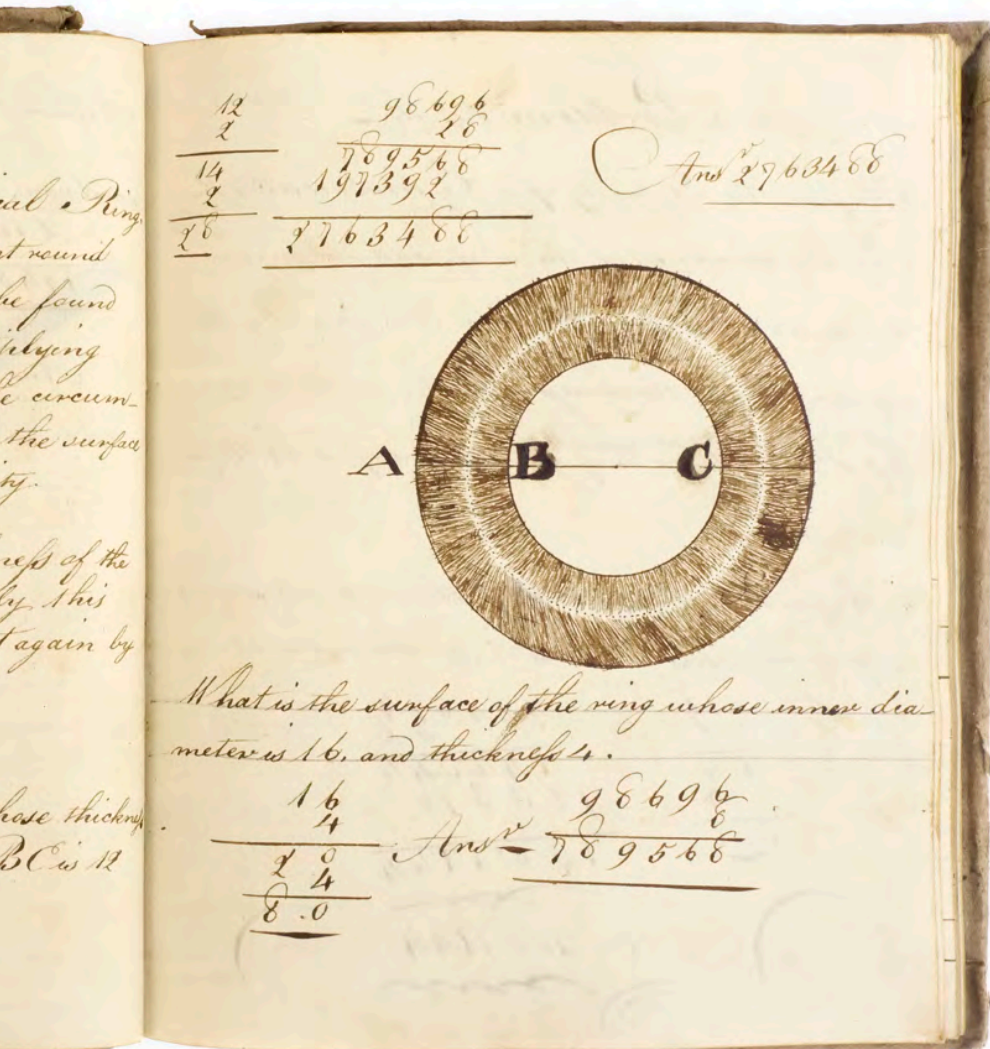
21. [PALACE THEATRE, SCUNTHORPE.] 'Benefit to A. E. Dobney, Thursday, February 19th, 1914.' [*Scunthorpe, 1914.*]

Squarish broadside on crepe paper (approx. 372 x 380 mm), letterpress printed with a decorative block-printed border in gilt, pink, purple, green, and orange; creased at edges and where once folded, else very well preserved. £185

A rare broadside programme for a benefit performance at the Palace Theatre in Scunthorpe, printed on crepe paper with a charming block-printed floral border.

Besides several musical pieces, accompanied on the piano by Mrs Willie Boothroyd, are comic performances – one Charles F. Hill, 'The Dumb Droll, in a Wordless Sketch', and Harry Shirley and May Ransome 'in their delightful episodes, depicting comedy and pathos of Cockney life' – and theatrical, including an Indian romance 'with Effects' and Mr W. Austin St Clair 'in Characters from Dickens'. It is unclear what, exactly, one might expect to see from 'Adkin, the Motoring Vent'.

The Palace Theatre opened on Cole Street in Scunthorpe in 1912. It was renamed the Savoy Theatre in the 1930s, closed in the '70s, and eventually demolished.



ARITHMETICAL ENDPAPERS AND HOME-MADE DUST-JACKET

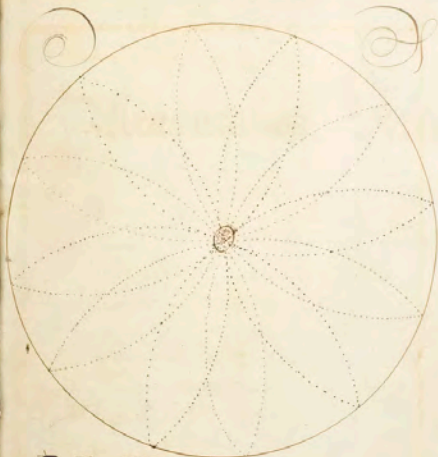
22. **POPE, William.** Manuscript arithmetic schoolbook. [Tiverton?] 'Sunday Oct 24th 1804'.

Manuscript on paper, 4to, pp. [74] + blanks; neatly written in a single hand in brown ink, up to 18 lines per page, with numerous pen-and-ink and ink-and-wash diagrams; bound in contemporary stationery vellum-backed boards with marbled sides and sheep tips, edges stained yellow, in a brown paper wrapper formerly affixed with red wax, bound with a letterpress 'Collection of Useful Tables in Arithmetic' as front endpapers ('Tiverton: Printed and Sold by E. Boyce, in the Fore-Street'); wrapper a little worn, tailcap chipped, else very well preserved; ink inscriptions of William Pope to wrapper ('July 23th. [sic] 1804' and rear pastedown ('August 8. 1804'), a longer note to rear free endpaper ('February 24. 1789 Wm Pope Born | Tuesday at half past 1 O Clock in the Morning').

£850

A manuscript arithmetic schoolbook belonging to one William Pope, very well preserved in its original stationery binding and wrapper, with provincially printed arithmetic tables as endpapers.

Pope's studies principally concern geometry and mensuration, with examples and exercises touching on their practical application. The 'Useful Tables in Arithmetic' printed as endpapers are largely devoted to the divisions of units of measurement.



W. POPE Oct. 24. 1804
Dorset

Useful Tables in Arithmetic,

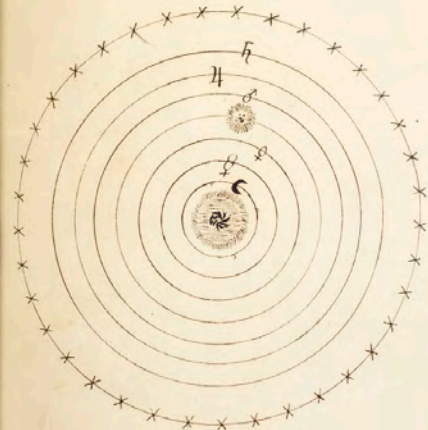
Extracted from the most approved Authors:
Printed and Sold by E. BOYCE, in the Fore-street.
had, all Sorts of Copying Books, Writing Papers, Station, &c. &c. on the lowest Terms.

A TABLE OF				COINS.			
Pence and Shillings.				NAME			
Pence	s. d.	Pence	s. d.	Shill.	l. s. d.	Five moidores	-
10	-	1	0	1	0	Half ditto	-
20	-	2	0	2	0	Three pound twelve	-
30	-	3	0	3	0	Half ditto	-
40	-	4	0	4	0	A moidore	-
50	-	5	0	5	0	Half ditto	-
60	-	6	0	6	0	A guinea	-
70	-	7	0	7	0	Half ditto	-
80	-	8	0	8	0	A pistole	-
90	-	9	0	9	0	Half ditto	-
100	-	10	0	10	0	A mark	-
110	-	11	0	11	0	An angel	-
120	-	12	0	12	0	A crown	-
N. B. 4 Farthings a penny				Each grain of gold is 1/10, and each penny weight is 1/10 per ounce.			
12	Pence a shilling	20	Shillings a pound.				

MEASURE.				LONG MEASURE.			
1 Measure.	like a quart	4 quarts a gallon	3 gallons a bushel	12 inches a foot	3 feet a yard	1728 cubic inches in a foot	27 cubic feet a yard.
2 Measure.	like a quart	4 quarts a gallon	3 gallons a bushel	1 foot a yard	10 fathoms a mile	20 leagues a degree.	120 miles a degree.
3 Measure.	like a quart	4 quarts a gallon	3 gallons a bushel	1 foot a yard	10 fathoms a mile	20 leagues a degree.	120 miles a degree.
4 Measure.	like a quart	4 quarts a gallon	3 gallons a bushel	1 foot a yard	10 fathoms a mile	20 leagues a degree.	120 miles a degree.

MULTIPLICATION TABLE.				Wool Weight.			
1	2	3	4	5	6	7	8
9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56
57	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88
89	90	91	92	93	94	95	96
97	98	99	100	101	102	103	104
105	106	107	108	109	110	111	112
113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128
129	130	131	132	133	134	135	136
137	138	139	140	141	142	143	144
145	146	147	148	149	150	151	152
153	154	155	156	157	158	159	160
161	162	163	164	165	166	167	168
169	170	171	172	173	174	175	176
177	178	179	180	181	182	183	184
185	186	187	188	189	190	191	192
193	194	195	196	197	198	199	200

TIVERTON, Printed by E. BOYCE, Fore-street.



Geometrical Definitions

1. A cube is a square prism having six sides, which are all squares & is like a die having its sides perpendicular to one another.
2. A parallelepipedon is a solid having six rectangular sides every opposite pair of which are equal and parallel.
3. A cylinder is a round prism, having circles for its ends.

4. A pyramid is a solid having any plane figure for a base, and its sides are triangles whose vertices meet in a point at the top, called the vertex of the pyramid.
5. The pyramids thus named according to the figure of its base, like the prism, being triangular, or square or hexagonal.
6. A cone is a round pyramid, having a circular base.
7. A sphere is a solid bounded by one continued convex surface, every point of which is equally distant from a point within, called the centre. The sphere may be conceived to be formed by the revolution of a semi-circle about its diameter, which remains fixed.





MÉDITATIONS SANS FRONTIÈRES

23. [PRAYERBOOK.] *Pensieri ed affetti del Cristiano, nella pratica de' suoi esercizi. Milan, brothers Ubicini, [c. 1820].*

16mo, pp. 287, [1], with engraved title, frontispiece, and 4 engraved plates ('C. Dellarocca inc. '); very occasional spots, but an excellent copy; bound in contemporary red straight-grained morocco, boards roll-tooled in gilt to a panel design with gilt corner-pieces, spine gilt in compartments and lettered directly in gilt, edges gilt, yellow endpapers, blue ribbon placemaker, preserved in its matching slipcase with green ribbon; very lightly rubbed at extremities, slipcase slightly worn; contemporary ink ownership inscription 'Sophie Ha[?]tig' to front free endpaper verso and notes to front flyleaf. £450

A delightful, unrecorded Milanese prayerbook, with a series of engraved illustrations, well-preserved in its original slipcase.

An early German reader has added twelve lines of devotional verse to the front flyleaf.

No copies traced on OCLC, OPAC SBN, or KVK.



LIBER PSALMORVM
DAVIDIS.

Tralatio duplex,

Vetus & Noua.

Hæc posterior, Sanctis Pagnini, partim ab ipso Pagnino recognita, partim ex Francisci Vatabli Hebraicarum literarum professoris quondam Regii eruditissimis prælectionibus emendata & expolita.

Adiectæ sunt annotationes cum ex aliorum tralatione, tum verò ex Commentariis Hebræorū ab ipso Vatablo diligenter excussis, quæ commentarii vice lectoribus esse poterunt.



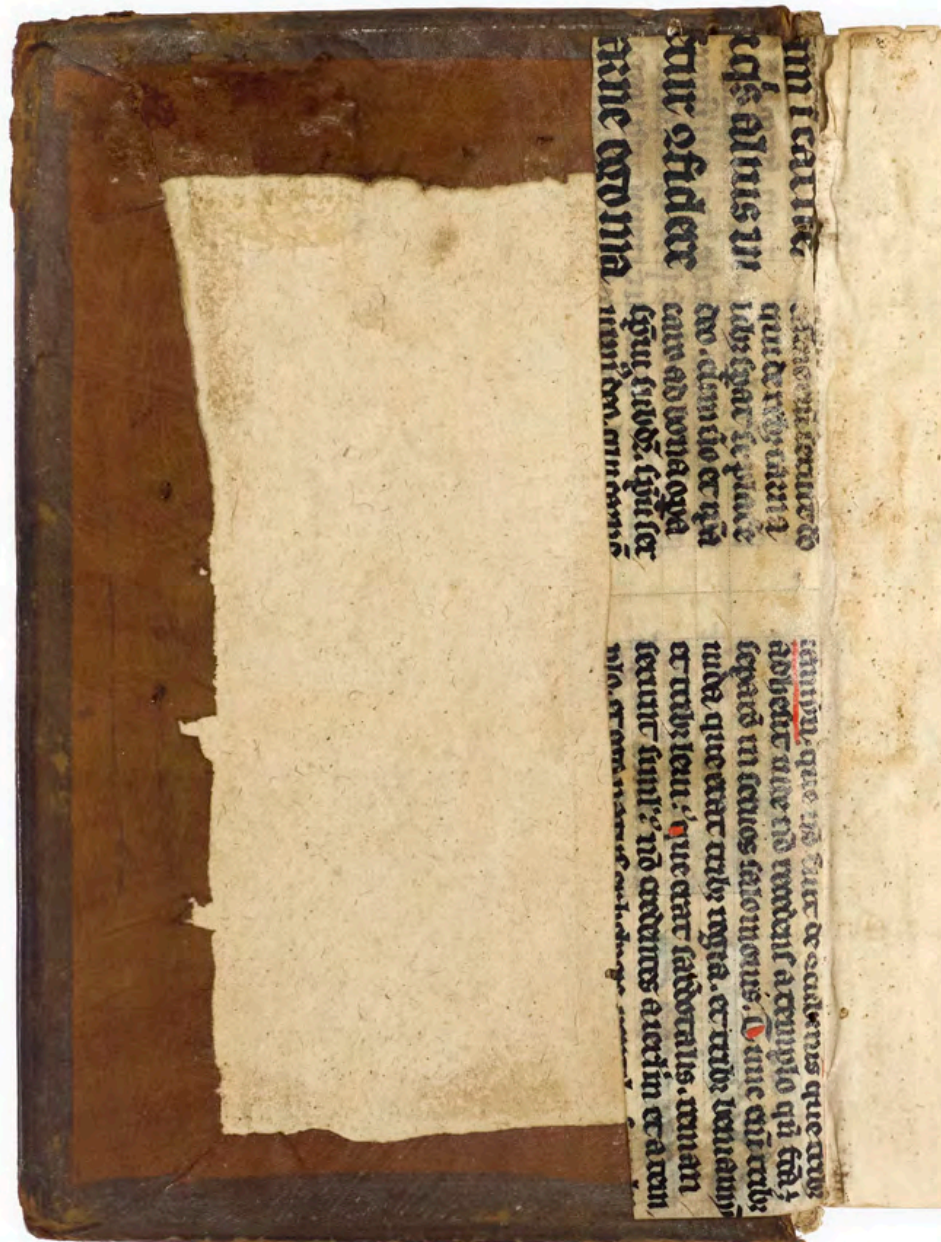
OLIVA ROB. STEPHANI.
M. D. LVI.

PARALLEL PSALMS

24. [PSALMS.] Liber Psalmorum Davidis. Tralatio duplex, vetus et nova. Haec posterior, Sanctis Pagnini, partim ab ipso Pagnino recognita, partim ex Francisci Vatabli ... praelectionibus emendata et expolita. Adiectæ sunt annotationes ... [Geneva], Robert Estienne, 1556 [(colophon: 1 January 1557)].

8vo, pp. 558, [2 (colophon)]; printed in two columns, with some Hebrew and Greek; woodcut Estienne device to title, margins ruled in red; light dampstaining to upper margins throughout, nonetheless a very good copy; bound in sixteenth-century sheep, arabesque centrepiece blocked in gilt to boards, spine gilt in compartments, edges gilt, endguards of manuscript waste (see below); rubbed and worn, some losses to spine, minor worming; ink ownership inscription to front endpaper 'Ex libris Joa. Lamy doct. Parisie. can. Baioc. et priocent.'. £450

Robert Estienne edition of the Psalms and Canticles, in two Latin versions, with extensive commentary. The two versions, printed in parallel columns on each page, are the Vulgate, in small italic type, and the version of the Italian Dominican friar Sante Pagnini (1470–1536), in a larger roman type. Annotations are supplied by François Vatable (d. 1547), professor of Hebrew at the Collège de France.



Robert Estienne (1503–1559) ‘was appointed royal printer in Greek and occupies a major place in the history of typography; as a scholar he left a permanent mark on lexicography ... as well as on classical and biblical scholarship. In 1550 Robert issued the first critical edition of the Greek Testament, recording variants from fifteen MSS. These variant readings brought him into conflict with the Sorbonne, resulting in his eventual flight to Geneva, where he transferred his business and embraced Calvinism’ (*Oxford Companion to the Book*).

Provenance:

Jean Lamy, doctor of the university of Paris and canon of Bayeux.

Manuscript waste:

Fourteenth-century French manuscript fragment to front hinge with part of the Epistle to the Philippians chapter 3 with glossa ordinaria.

USTC 450423; Adams B-1435; Renouard, p. 87.



CATILINE IN CAMBRIDGE WITH FORE-EDGE LABEL

25. **SALLUST.** C. Sallustius Crispus, cum historiarum fragmentis.
Cambridge, John Field, 1665.

12mo, pp. [2], '186' [*recte* 188]; title copper-engraved; closely cropped, occasionally touching pagination or section signatures, but a good copy; bound in contemporary sheep over pulpboard, sewn on 2 sunken tanned thongs laced in, **manuscript fore-edge label** attached to outer margin of p. 178; shaken and worn, fore-edge label chipped and creased and obscuring a few characters of text, causing 2 short tears to the leaf; early ink ownership inscriptions 'Joseph' (inner front board), 'Richardson | S^t Pet: Camb:' (first front guard), 'Joseph Richardson his booke' (second front guard, inner rear board, and fore-edge label verso).

£500

First Cambridge edition of Sallust, in a contemporary binding with a manuscript fore-edge label and repeatedly inscribed by a student at Peterhouse.

Joseph Richardson (c. 1663–1743) of Kilnwick Percy in Yorkshire was admitted to Peterhouse in 1682. He went on to be vicar of Fridaythorpe from 1686 and rector of Wharram Percy from 1692, both in the East Riding of Yorkshire.

Surprisingly rare: ESTC finds copies only at Cambridge University and at Yale; a variant under ESTC R232123 adds only Worcester College Oxford, plus a title-page only among the Harleian fragments at the British Library ('a fragment, lacking all after title page').

ESTC R5868.



REI RVSTICAE
AVCTORES LATINI
VETERES,

M. CATO M. VARRO
L. COLVMELLA PALLADIVS:

Priores tres, e vetustiss. editionibus; quartus, e veteribus
membranis aliquammultis in locis
emendatiores:

Cum tribus Indicibus, Capitulo, Auctorum, & Rerum
ac Verborum memorabilium.

Criticorum & Expositorum in eosdem atque Geoponicos
Graecos Notationes seorsum dabantur.



Ex Hier. Commelini typographio,
ANNO MDXCV.

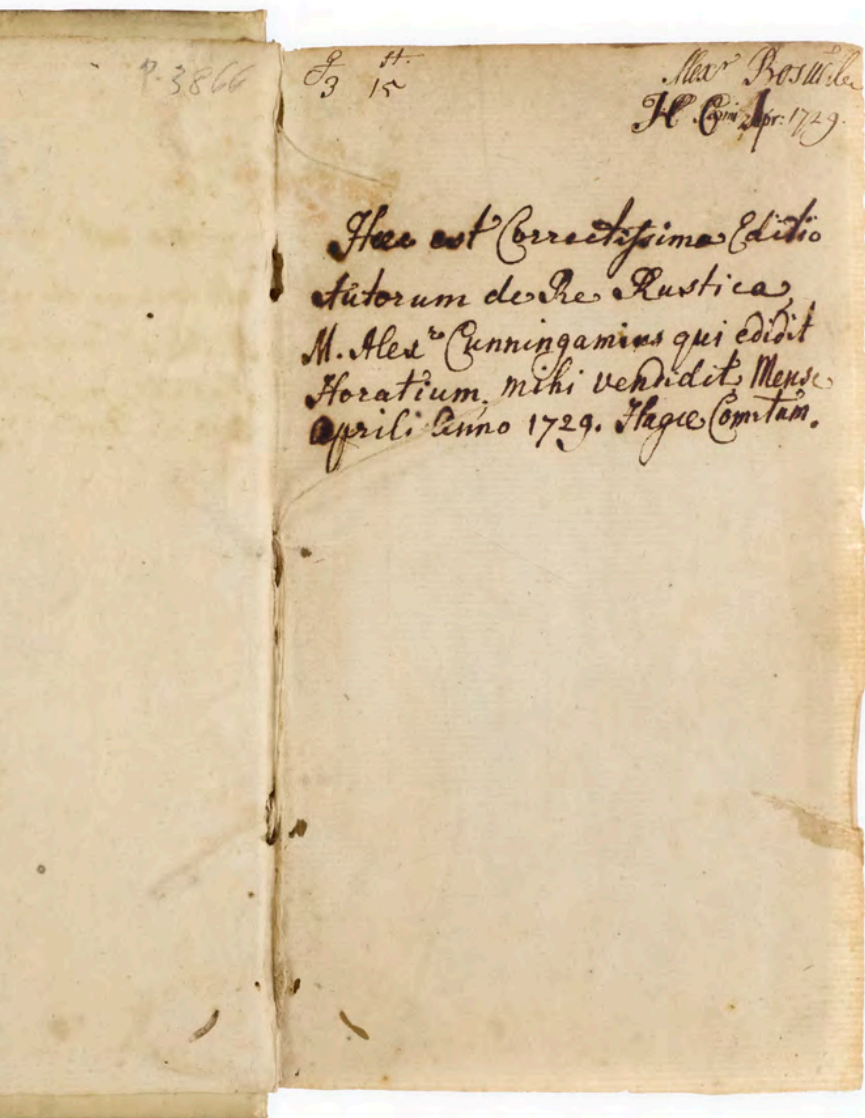
26. [SCRIPTORES REI RUSTICAE.] Rei rusticae auctores Latini
veteres ... cum tribus indicibus, capitum, auctorum, & rerum ac
verborum memorabilium ... [Heidelberg,] Hieronymus Commelinus,
1595.

8vo, pp. [xxiv], 775, [1 (blank)]; woodcut device to title-page, woodcut initials,
woodcut and typographic head- and tailpieces, woodcut diagrams; slight
browning and occasional minor stains, subtle repairs to lower outer corners of
first two leaves; otherwise a very good copy bound c. 1700 in Dutch vellum over
boards, sewn two-up on 3 parchment thongs laced in, spine gilt in
compartments with gilt red tawed sheepskin lettering-piece; boards slightly
soiled, lettering-piece rubbed, small split to head of front joint, minimal
worming to rear board; **Latin ownership and acquisition inscriptions of
Alexander Boswell to front free endpaper** (*see below*), price inscription
(3 guilders, 15 stuivers) to front free endpaper, occasional underlining and
reader's marks in ink.

£1850

**A sixteenth-century Heidelberg edition of the Roman *Scriptores rei rusticae*,
this copy bought by Alexander Boswell (1706–1782) – future Lord
Auchinleck of the Scottish Court of Session, father of the biographer
James (1740–1795), and a keen agriculturalist – from the leading book
agent and classicist Alexander Cunningham.**

Often printed together, the four texts in this edition – by Cato the Elder, Varro,
Columella, and Palladius – represent the bulk of agricultural writing that
survives from Roman antiquity. They treat of subjects such as the choice of a
farm, the layout of a villa, the agricultural year, poultry, viticulture, veterinary
medicine, gardens, bees, and slaves. The present edition was edited and printed
by the Flemish-born Hieronymus Commelinus, printer to both the university
and the prince-electors at Heidelberg, and a collaborator with humanists such
as Joseph Scaliger and Isaac Casaubon.



Our copy was sold to Boswell by Alexander Cunningham of Block (c. 1655–1730), scholarly rival of Richard Bentley, intellectual intermediary between Locke and Leibniz, and ‘the best chess-player in Europe’. James Boswell would later refer in the *Tour to the Hebrides* to ‘the learned Cuninghame, the opponent of Bentley as a critick upon Horace’. Eldest son of the minister of Cumnock in Ayrshire – a town neighbouring the Boswells’ native Auchinleck – Cunningham graduated from Edinburgh before proceeding, like many of his countrymen, to the Low Countries, studying with Voet and probably Graevius. ‘By 1678 the “discreet and intelligent” Cunningham was acting for British collectors at book auctions in the Netherlands’, and having settled in The Hague in 1703, ‘remained occupied with the antiquarian book trade, especially on behalf of [the Earl of] Sunderland. He had assisted and advised his close friend Andrew Fletcher of Saltoun on the acquisition of law books for his major library. Cunningham supplied books to the Advocates’ Library and bought at auctions in the Netherlands for Scottish collectors. Cunningham was a familiar figure at The Hague, visited by statesmen and scholars ... His lasting legacy is probably the impact that he had on major libraries, such as the Advocates’ Library, the Codrington Library, and Cambridge University Library (through Bishop Moore’s collection)’ (ODNB).

As recorded in his inscription, the elder Boswell acquired the present copy from Cunningham at The Hague in April 1729, where he was visiting Dutch relatives after finishing his legal studies at Leiden. Many factors might have brought the two Scots together: their families were Ayrshire neighbours; both had read law at Edinburgh and then in the Netherlands, with Boswell going on to serve on Scotland’s highest courts and Cunningham still working, as he had done for many years, on an edition of the *Corpus juris civilis* (never finished); both were keen classicists.



Boswell *père*'s 'deep learning in Latin literature and substantial knowledge of Greek made him a formidable collector' (Caudle, p. 9). Over the course of his life he assembled a library of some two thousand titles – 'in curious editions of the Greek and Roman classics ... not excelled by any private collection in Great Britain', in his son's opinion (quoted Seymour, p. 42) – of which perhaps two hundred were acquired during his student days in Holland. Classical learning aside, he would have had good reason to read Cato *et al.*, who were by no means thought out of date – being quoted as authorities in works on Ayrshire agriculture as late as 1793 (see McClure) – and of whom, as he notes in his inscription, this was the 'Correçtissima Editio'. As Laird of Auchinleck he took a strong interest in the lands of his estate (which ran fifteen miles east to west, with six hundred tenants), pioneering an industrial village and enclosing farms. He was also an avid gardener, later urging his son James, during the latter's own Dutch sojourn, that 'as you are now in a country where gardening is in perfection, you should be at pains to learn it' (*Boswell in Holland*, p. 53). Lord Auchinleck acquired 'many books on forestry and landscape management' (Seymour, p. 40), and the marks and underlinings in our copy, chiefly to passages concerning soil, vineyards, and water sources (in addition to a textual emendation showing close reading), may attest to this interest.

The volume would have remained in the Boswell library inherited by James at his father's death in 1782, and seems to be the hitherto unlocated copy recorded by James's wife Margaret in her mid-1780s inventory of the Auchinleck library (Seymour 661); she gave no imprint, but the spine title, from which she tended to make entries, is a very near match. Thereafter its provenance is unclear: it is not in the incomplete catalogue of Greek and Latin books at Auchinleck published by James's son Sir Alexander in 1810, nor does it appear in the Boswell sales at Sotheby's in 1825, 1893, and 1916 or in other auction records before the twenty-first century.

VD16 L-1581; USTC 690519; BM STC German, p. 187. See *Boswell in Holland* (ed. F. A. Pottle, 1952); James J. Caudle, preface to Seymour; David McClure, ed., *Ayrshire in the Age of Improvement* (2002); Terry Seymour, *Boswell's Books* (2016).

TRAGOEDIAE
SOPHOCLIS
 QVOTQVOT EXTANT
 CARMINE LATINO
 REDDITÆ

GEORGIO RATALLERO IN
 SUPREMO APVD BELGAS RE-
 gio Senatu Mechliniæ Confiliario, & li-
 bellorum supplicum Magistro,
 interprete.



ANTVERPIÆ,
 Apud Ioannem Bellerum.

1584.

*Agnosco Johan
 nem Heinrichum
 Fischerum 10 April
 1629. Bernh. Illing
 Illingium 1651.*

A CONTRASTING CLASSICAL TRIO

27. **SOPHOCLES.** Tragoediae Sophoclis quotquot extant carmine Latino redditae Georgio Ratallero ... interprete. *Antwerp, Jean Bellère, 1584.*

[bound with:]

LUCAN. Pharsalia, sive, de bello civili Caesaris et Pompeii libri X. Adiectis ad marginem notis T. Farnabii, quae loca obscuriora illustrent. *Frankfurt, Paul Jacobi for Johann Stöckle, 1624.*

[and:]

JUVENAL and PERSIUS. Satyrae: cum annotationibus ad marginem, quae obscurissima quaeque dilucidare possint. Quarta editio prioribus multo emendatior & auctior. *Frankfurt, Johann Stöckle, 1623* [- *Hanau, Peter Antonius (for Johann Stöckle), 1623*].

Three works in one volume, 8vo, *Sophocles*: pp. [xxxii], 486, [5], [5 (blank)], woodcut Bellère device to title, woodcut initials; *Lucan*: pp. [xvi], 343, [1 (blank)], woodcut Stöckle device to title, woodcut initials, woodcut and typographic headpieces; *Juvenal*: pp. [viii], 180, [4], 40, with part-title, woodcut Stöckle devices to title and part-title, woodcut initials, woodcut and typographic headpieces; very light foxing with occasional slight marks, but very good copies; bound in early seventeenth-century German vellum, spine lettered in ink, yapp fore-edges with a number or letters written across them ('15' or 'IS?'), edges stained blue; a little soiled; ink ownership inscriptions to title of Johann Heinrich Fischer, dated 10 April 1629, and of Bernhard Illing, dated 1651, nineteenth-century inscription to inside front cover by J. G. L. Gericke.

£950

An early seventeenth-century sammelband collecting contrasting classical texts: the tragedies of Sophocles, the civil war horrors of Lucan, and the sharp satires of Juvenal and Persius.

VENALIS



D. JUNII JUVENALIS
AQUINATIS.

* SATIRA I.

Deliberanti Poeta iamque in animo habenti temporis
sui Poetis tragodias recitantibus vicem referre, &
pantheram [quod aiunt] leone remunerare, occur-
runt vrbis Romae scelera, quae ipsum ab instituta
Tragodia ad Satyrā abducant.



Emper ego auditor tantum? nunquamne
reponam,

Vexatus toties? rauci? Theside Codri?

Impune ergo mihi recitauerit ille? toga.

Hic elegos? impune diem consumpserit? ingens (tas,

Telephus? aut summi plena iam margine libri

Scriptus, & in tergo nec dum finitus? Orestes?

*Nota magis nulli domus est sua, quam mihi? lucus

Martis, & Aetolis vicinum rupibus? antrum

soluentes vota primitiis omnis fructuum generis referant offerebant. Scribam, recitabo, vel vice mihi referam, eos eadem scribendi recitandi; molestia obtundens, qui illi me? Recitando rauci, vel clamosi. Recitatione illius poematis de Theside gestis à Codro vili Poeta scriptis. Nec par pari referam? Comœdias Latinas à toga Romanorum habitu dictas, vt & Graecæ palliarē dicebantur à Graecorum palliis. Lugubres vel amatorios. Longa tragœd, de Telepho rege Myliæ, cui vulnus & auxilium Prius hasta tulit. In aucta charta ab exteriore parte ad a tergo. Trag. de Oreste, semi agitato. Fabulae & historiae mihiæque notæ sunt se alteri cuiquam poetarum, si velim, quod illi faciunt, Prin- cipibus adulari, aut famæ mex recitando velificari, taxari, quæ hic videtur Valer. Flaccus, vide Ian. Parrhasii 2. epist. Historia Romuli & Remi, quos peperit Rhœa in luo Martis, vel lue. Mar. in Ponto pro quocunque luo, ad descriptionem Poetarum, qui à luci descriptione colorem artis petunt. alii ferunt locum fuisse Romæ in Appia, in quo recitabant Poetae, vide Bapt. Egnatii racemationum c. 6.

*Septem in Iulis Liparais in mari Tyrrheno.

A 5

Vulcani

* Poema va-
rium nonnul-
lis dictum à
Satyris, quo-
rum eademi-
nos & edenti-
mes hoc car-
minis genus
imitatur. I. C.
Scaligeri.
Poetices, i. c.
A canisellus
omni pomo-
rum genere
plenis quibus
prodeunt
Satyri Nym-
phas allicie-
bant. If Ca-
laub. a. lib. de
Satyra, à satu-
ra lance, quæ
antiqui diis
agri annua

The plays of Sophocles were translated into Latin verse in 1570 by Georgius Ratallerus (1528-1581), a lawyer in Utrecht, who also translated Euripides and Hesiod.

The accompanying editions of Lucan and Juvenal were prepared by the English classicist and schoolmaster Thomas Farnaby (c. 1575-1647), a prolific translator, and dedicated to Francis Stuart and Henry, Prince of Wales. Farnaby's edition of Juvenal and Persius first appeared in 1612 (shortly before the death of the second dedicatee at the age of eighteen), devised 'in a manner intended to render their works intelligible to schoolboys' (ODNB). The success of this and his other classical texts resulted in numerous editions both at home and abroad, though the overseas editions (cheaper than the London ones) affected Farnaby's income, and in 1632 (long after the printing of the present editions) he obtained from Charles I a prohibition on the import of foreign printings.

Sophocles: USTC 406681; Pettegree & Walsby, *Netherlandish Books* 28173.
Lucan: VD17 1:043357L. Juvenal: VD17 23:270046F; USTC 2526470.

REGLEMENS
DU
SEMINAIRE
DE
TOUL.



A TOUL;
Chez SIMON VINCENT,
Imprimeur du Séminaire.

M. DCCXXXVIII.

TRAINING PRIESTS IN TOUL

28. [TOUL.] Reglemens du seminaire de Toul. *Toul, Simon Vincent*
'imprimeur du séminaire', 1738.

12mo, pp. [xii], 3-453, [3]; bound without blank A1; text in French and Latin, woodcut initials, head- and tailpieces; a few light marks, occasional light creasing; a very good copy in contemporary sheep, spine gilt in compartments with a repeated bee motif, edges stained red, marbled endpapers; some wear to extremities, lettering-piece lost, abrasions to covers, a few worm holes to joints; bookseller's label to front pastedown 'Husson-Lemoine libraire Nancy'. £450

Rare manual for students at the theological seminary in Toul, in north-eastern France, including advice on books and reading.

Issued during the bishopric of Scipion-Jérôme Bégon (1681-1753), the volume begins with the rules of conduct for the seminary's students, from their admission to their ordination, covering, for example, their uniform, their books (Latin Bible, New Testament, à Kempis), and forbidden amusements (tennis, boules, games of chance, shows, &c.). Their daily timetable is also explained: a normal day, which began at 5 am and ended at 9 pm, encompassed prayer, reading, Mass, lessons in theology and philosophy, singing, and Vespers, as well as meals and recreation.

Règlemens

eu où l'on se seroit assemblé
nt, pour y recevoir les avis
roit à donner touchant l'Of-

la grande-Messe, l'exercice
édication.

L'après-dîner.

y trois quarts retourner à la
mbre.

heure l'exercice des Sacre-
u du Catéchisme dans la salle
e.

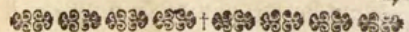
x heures Vêpres.

tre heures la Conférence de
e sainte.

te de la journée s'employe à
e, excepté qu'il en faut mé-
quelque chose pour la lecture
e.

ars de jeûne, tous les exerci-
is la classe sont reculés d'une
eure. Pour les jours de congé
t de ce que l'on doit faire selon
ns.

onestè & secundum Ordinem
sant. I. Cor. 14.



ORDRE CHRONOLOGIQUE des principaux événemens de l'ancien Testament.

Prem. époq.	L A Creation du mon. de. L'an du monde. Détail de l'ouvrage des six jours. <i>Gen. I. 1-25.</i> Création d'Adam. I. 26-30. Formation d'Eve. II. 18-25. Le paradis terrestre & ses particularités. II. 3-17. Peché d'Adam, sa cause, ses suites. II. 16-17. & III. 1-24. Meurtre d'Abel, punition du coupable. IV. 1-15. Enlèvement d'Enoch. V. 21-24. & ce qu'en dit l'E- criture. <i>Eccli. XLIV. 16.</i> <i>Hebr. XI. 5.</i>	An. du mon.
Secon. époq.	Naissance de Noé. V. 28. & 29. Corruption generale des hommes. Leur perte re- soluë, projet de l'Arche	1059.

The remainder of the volume comprises a chronological summary of the Old Testament; discussion of apparent contradictions and difficult passages in the New Testament; advice on composing and delivering a sermon; extracts from the Pontifical on ordinations; selected passages from the works of Saints Jerome, Augustine, Cyprian, Basil, Isidore, and Gregory; a chapter on clerical morals drawn from the Council of Trent; advice to priests and curates on living a good life (what they should do each day, week, month, and year); and **a catalogue of the books which they should have in their library.**

Simon Vincent (1692-1746) served as printer to the seminary, as well as to Toul's town hall and police.

No copies traced outside France.

THE SPARROW COPY

29. **THOMAS À KEMPIS.** De imitatione Christi libri quatuor. 'Leiden'
[Amsterdam], Elzevir, 1658.

12mo, pp. 261, [3 (blank)]; title copper-engraved, ruled in red throughout; very lightly toned; bound in eighteenth-century French red morocco, borders roll-tooled in gilt, spine richly gilt in compartments *aux petits fers* and lettered directly in gilt, edges gilt, citron morocco doublures with borders roll-tooled in gilt, marbled endleaves, blue ribbon placemaker; minor worming to lower joint, a few small scuffs, corners slightly bumped; armorial bookplate of Frederick Keppel to front doublure, booklabel of John Sparrow to front pastedown.

£675

Second Elzevir edition of Thomas à Kempis's *Imitatio Christi*, with a new engraved title and a false imprint, handsomely bound in French red morocco with citron doublures.

Following an undated edition of 1653, the present edition includes a new and striking engraved title showing a line of crucigerous Christians following Christ, surrounded by *putti* bearing the Instruments of the Passion. The typography of the volume conforms to that of the Elzevir presses in Amsterdam, not Leiden as suggested by the false imprint; this is likely an attempt to make the book more palatable in Catholic markets.

The principal work of the great ascetical writer Thomas à Kempis (c. 1380–1471) and perhaps the best-known spiritual manual, the *Imitation of Christ* here appears in the recension of the Jesuit Heribert Rosweyde (1569–1629) and is followed by Rosweyde's life of à Kempis.





Provenance:

1. Frederick Keppel (1728–1777), son of Willem van Keppel, second Earl of Albermarle, brother of General George Keppel, third Earl, and of Admiral Augustus Keppel, first Viscount Keppel, and illegitimate great-grandson of Charles II. He was educated at Westminster and Christ Church and served as chaplain to both George II and George III; he was appointed Bishop of Exeter in 1762 and Dean of Windsor in 1765.

2. John Sparrow (1906–1992), lawyer, bibliophile, and Warden of All Souls College, Oxford, known as a collector (particularly of association copies) and as a patron of the Oxford Society of Bibliophiles.

STCN 85309330X; USTC 1839490; Willems 1232.

30. **THOMSON, James.** The Seasons: containing, Spring. Summer. Autumn. Winter. With Poems on several Occasions ... To which are added, an Account of the Life and Writings of the Author. *Philadelphia, Robert Bell, 1777.*

8vo in 4s, pp. [8], '251' [*recte* 253], [3 (ads)], with engraved frontispiece portrait of Thomson by John Norman; foxed and toned throughout; else a good copy in contemporary American sheep, spine lettered directly in blind ('T'); rubbed, extremities worn, endcaps chipped; contemporary ownership inscriptions of one John Murray to pp. 3, 44, and 160, reader's marks and underlining throughout, brief contemporary annotations to pp. 75–6 and 105, two long quotations in the same hand to rear free endpaper, late eighteenth- or early nineteenth-century red ink stamp of the Comte de Ludolf to title, two unidentified tickets (partly torn) together with mid-nineteenth-century armorial bookplate of Amedeo Alaimo (Cavalieri 0427.4) with manuscript shelfmark to front pastedown. £950

First Philadelphia edition – and the first printed in the independent United States, by the publisher of *Common Sense* – of Thomson's highly influential poem, our copy with contemporary (seemingly political) annotations and interesting transnational later provenance.

One of the most popular poems of the eighteenth century, *The Seasons* was first published in four parts from 1726 to 1730. Composed by the Scottish poet James Thomson (1700–1748), the lyricist of 'Rule, Britannia!', this paean to country life 'did much to establish natural description as a proper subject and blank verse as a normal medium for long serious poems' (*ODNB*), inspiring Haydn's oratorio of the same name as well as works by Gainsborough, Turner, and Fuseli, and paving the way for the Romantics.



This is the second American edition of Thomson's poem – preceded only by a very rare 1764 version published *sine loco* but attributed to Boston (not in Evans or Sabin) – and the first to be printed there after the Declaration of Independence. It was published at the height of the Revolutionary War by Robert Bell, the Scottish-born Quaker and pioneer of cheap editions of English literature, who had been the first to bring out Thomas Paine's *Common Sense* the year before, subsequently falling out with Paine over an alleged piracy. Whiggish in its overtones, *The Seasons* would have sold well in the newly independent United States.

Our copy bears the annotations of a contemporary reader, the John Murray – likely American – who signed his name in it thrice. These manuscript additions seem to be political and may reference the ongoing Revolution. One long note draws parallels between Thomson's poem and a passage in *Clarissa* referencing a 'potent invader' and a 'self-circumscribed tyrant'. Another points to John of Gaunt's 'This England' speech in *Richard II*, quoting the lengthy paean to the nation but omitting the concluding lament, and counterposing it with Thomson's lines on Britain ('At once the Wonder, Terror, and Delight, | Of distant Nations; whose remotest Shore | Can soon be shaken by thy Naval Arm'). Are these politically ambiguous notes those of a contemporary Patriot or Loyalist?

to page 105.

this Royal throne of Kings, this scepter'd isle,
this Earth of Majesty, this Seat of Mars,
this other Eden, daisy Paradise,
this fortress built by Nature for herself,
against infection & the hand of war;
this happy breed of men, this little world
this precious Stone set in the Silver Sea,
which serves it in the office of a wall,
or as a moat defensive to a house,
against the envy of less happy lands;
this nurse, this teeming womb of Royal Kings,
feared for their breed, & famous by their Birth,
renowned for their deeds –

England bound in with the triumphant Sea
as hope rocky Shore beats back the envious Siege
of watery Neptune, ~~in vain~~

Shakespeare.

A situation advantageous to us in the case of a government
at home, & at sea, qui sont la même, le nombre des ports de
on y lutte avec les vents de S.O. de S.E. souvent.

THE
SEASONS:

Containing,

SPRING. || AUTUMN.
SUMMER. || WINTER.

WITH

POEMS ON SEVERAL OCCASIONS.

BY

JAMES THOMSON.

To which are added,

An Account of the Life and Writings of the Author.

His chaste muse employ'd her heav'n taught lyre,
None but the noblest passions to inspire.

Lord LYTTLETON.

Such Themes as these, the *rural* MARO sung,
To wide imperial Rome, in the full height
Of elegance and taste, by *Greece* refin'd.

SPRING.

PHILADELPHIA:

Printed and Sold by ROBERT BELL in Third-Street,
Next Door to St. Paul's Church.

MDCCLXXVII.

Comte de Ludolf

Likewise interesting is the copy's later provenance. An ink stamp to the title indicates that the book belonged to the Counts of Ludolf at the turn of the eighteenth and nineteenth centuries. Peers of the Holy Roman Empire, the Ludolfs seem by this time to have been based in Naples and served in the diplomatic corps of the Kingdom of Sicily, notably at the Ottoman Porte: between 1755 and 1825 at least four members of the family served as ambassador or minister-plenipotentiary to Constantinople, near which they kept a grand residence in the diplomatic enclave of Büyükdere. A later Count of Ludolf, Emanuel (1823–1898), was Austrian envoy to Paris, Holland, Spain, the Holy See, and the Orient, dying however in Vercelli in northern Italy, which may explain the book's last recorded owner: Amedeo Alaimo, *fl.* 1860 in Piedmont, though the name is of Sicilian origin (see Gelli, *3500 ex libris italiani* (1908), p. 11).

We have traced only one copy outside North America, at the National Library of Scotland.

ESTC W3007; Evans 15613; Hildeburn 3640; Sabin 95574 ('appears to be the first American edition').