



QUARITCH

OCTOBER

NEW ACQUISITIONS

New Acquisitions

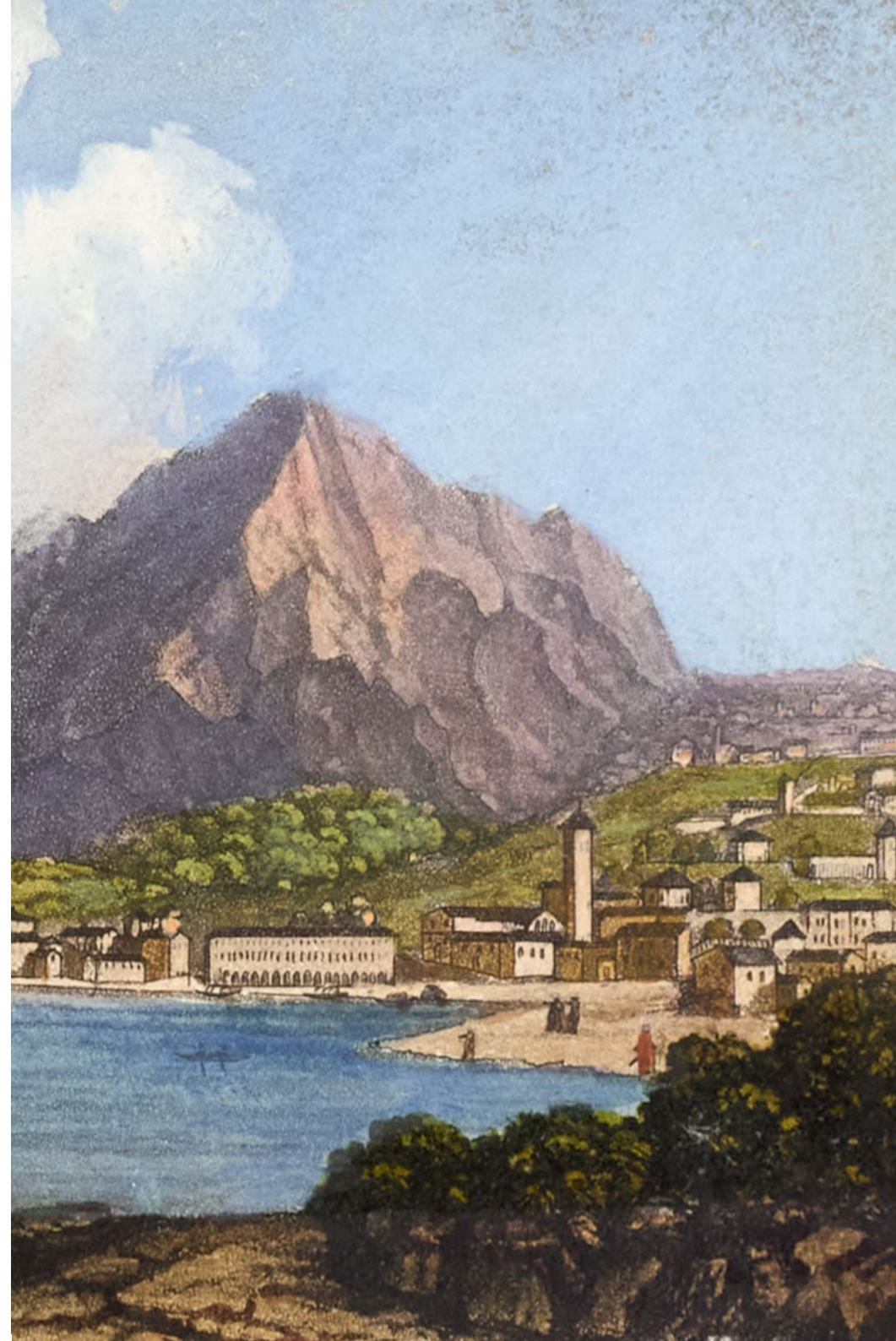
Bernard Quaritch Ltd | October 2025

rarebooks@quaritch.com | +44 (0) 207 297 4888



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Covers: *item 21*; left: *item 14*



Franciscan Devotion

1. [ARRIVABENE, Pietro, attr.] *Meditatio devota passionis Domini Nostri Jesu Christi.* [(Colophon:) Milan, Alessandro Pellizzoni for Giovanni Giacomo and the brothers De Legnano, 14 October 1503.]

8vo, ff. [72]; A-l^b; woodcut of the Crucifixion to title-page within a woodcut border in 4 blocks, woodcut Legnano device to A2^v; occasionally cut close at head, tiny inkstain to woodcut, small stains to F2^r-3^v, small wormhole to final leaf, but a very good copy; bound in nineteenth-century German speckled paper boards, edges speckled red; binding slightly rubbed with loss to spine, front hinge partially split. £750

A rare pocket-sized devotional text now attributed to the Franciscan Pietro Arrivabene, first printed in 1488.

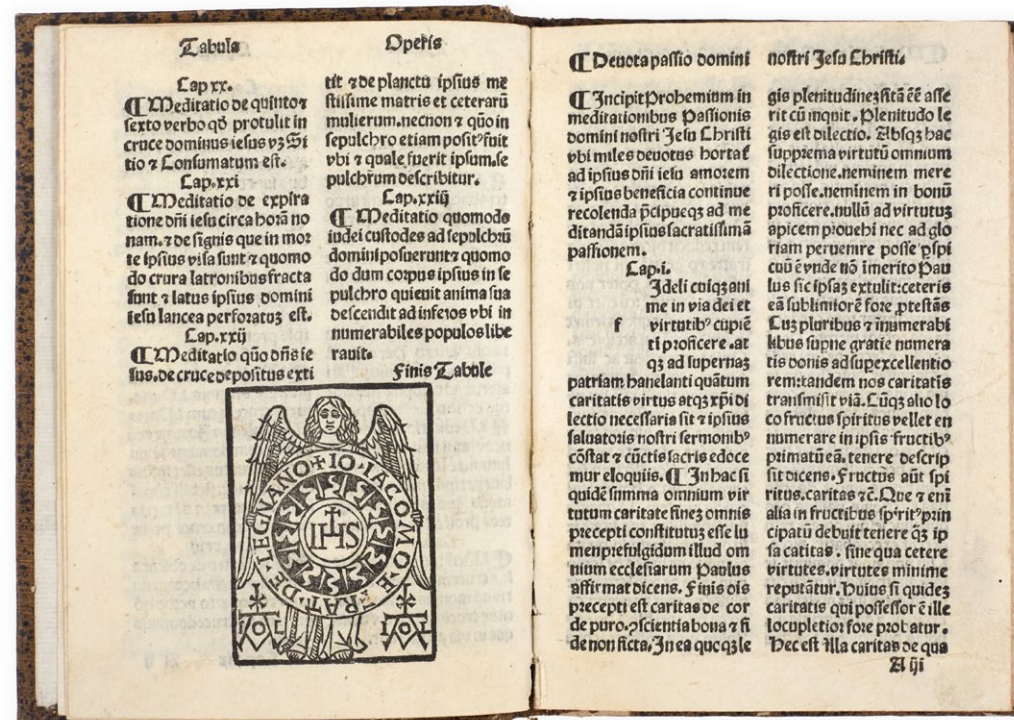
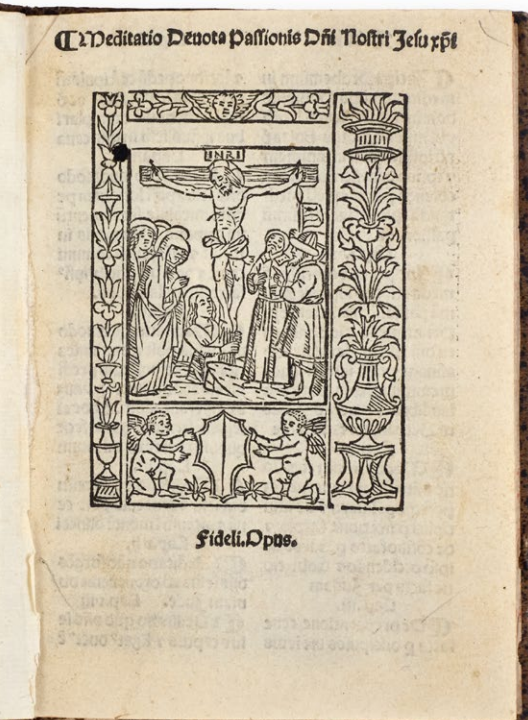
Meditations on the sufferings of Christ on the Cross were very popular in the fourteenth century, particular in Franciscan and Augustinian circles, and this text has often been considered one of the many writings by the Franciscan St Bonaventure. The text in this volume, however, matches the *Meditationes in Passionem Jesu Christi* printed

in Milan in 1488 (Goff M430), sometimes attributed to Petrus Arrivabenus (the Mantuan Franciscan Pietro Arrivabene da Canneto, fl. 1498-1511). The text subsequently appeared in Italian translation, *Opera devotissima continente le piissime meditatione de la passion de Christo* (Mantua, 1511), also attributed by EDIT16 to Arrivabene. The text of the 1488 edition has also been assigned to Jean Gerson.

The printer, Alessandro Pellizzoni, was active in Milan from 1496 to 1511; his output from 1500 onwards solely comprised small format texts in a gothic typeface, as here.

Rare: no copies recorded in US libraries. USTC records six copies, of which just two are outside Italy, in the British Library and St John's Cambridge. OCLC adds one other at the University of Amsterdam.

EDIT16 CNCE 33433 (by Pseudo-Bonaventure); USTC 800107; Adams G506; Sanders 1189.





The State of the Reformation in 1563

2. **[AUGSBURG CONFESSION.]** Confessio fidei exhibita invictiss. Impe: Carolo V Caesari Aug. in Comiciis Augustae. Anno 1530. Addita est Apologia Confessionis diligenter recognita. Et confessione doctrinae Ecclesiarum Saxonicarum, scripta Anno 1551. Ut Synodo Tridentinae exhiberetur. *Wittenberg, Hans Lufft, 1562.*

[bound with:]

KNOR, Johannes and Paul EBER. Oratio, recitata a Decano Collegii philosophici, in Academia Witebergensi, Magistro Iohanne Knor Höchstetensi, cum decerneretur gradus Magisterii Philosophici, quadraginta septem honestis & doctis viris, quarta die Martii, Anno 1561. *Wittenberg, [Johann Krafft], 1561.*

[and:]

SPANGENBERG, Johann. Margarita theologica, continens praecipuos locos doctrinae Christianae, per questiones, breviter & ordine explicatos, omnibus pastoribus, Verbi preconibus & Ecclesiae ministris summe utilis & necessaria. [(Colophon:) *Leipzig, Michael Blum, November 1542.*

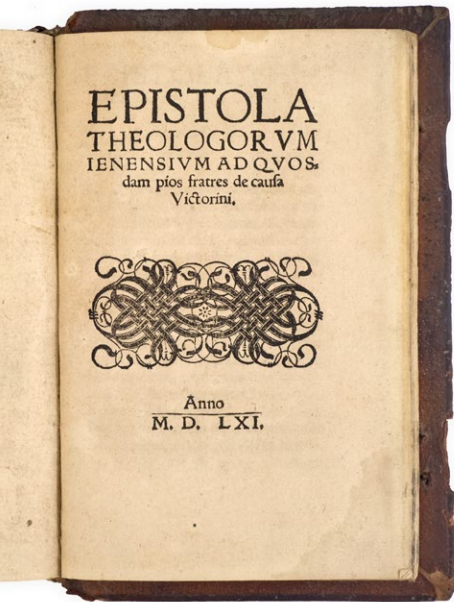
[and:]

FLACIUS ILLYRICUS, Matthias, and others. Epistola theologorum Ienensium ad quosdam pios fratres de causa Victorini. [*Wittenberg, Hans Lufft, 1561.*

Four works in one volume, 8vo; I: ff. [8], 311, [1, blank]; woodcut initials, full-page woodcut opposite fol. 1; II: ff. [44]; A-E⁸ F⁴, last leaf blank; woodcut initials and tailpieces; III: pp. [xiii], 170, [25]; woodcut printer's device to title-page, woodcut initials; IV: ff. [11]; A⁸ B⁴ (without final blank); title of third work slightly soiled and A4 defective at head and foot, lower corner of last few quires of fourth work damp-stained, else good copies; bound in contemporary German blind-tooled calf over wooden boards, front board initialled 'H H' (obscured by subsequent tooling) and dated '1563' in blind, panelled in blind with an outer border of a roll tool with medallion portraits of Caesar, Cicero, Ovid, and Virgil with armorial shields supported by entwined dolphins between the medallions, fore-edges lettered in ink; binding slightly rubbed with small defects, endcaps chipped, lacking both clasps; early ink inscription ('Societatis IE[...] 1590?') erased from first title, subsequent ink ownership and acquisition inscriptions of Johannes Lichtenberg, with his manuscript notes in German to A7^v of third work (somewhat faded), manuscript notes in Latin verse and German to endpapers.

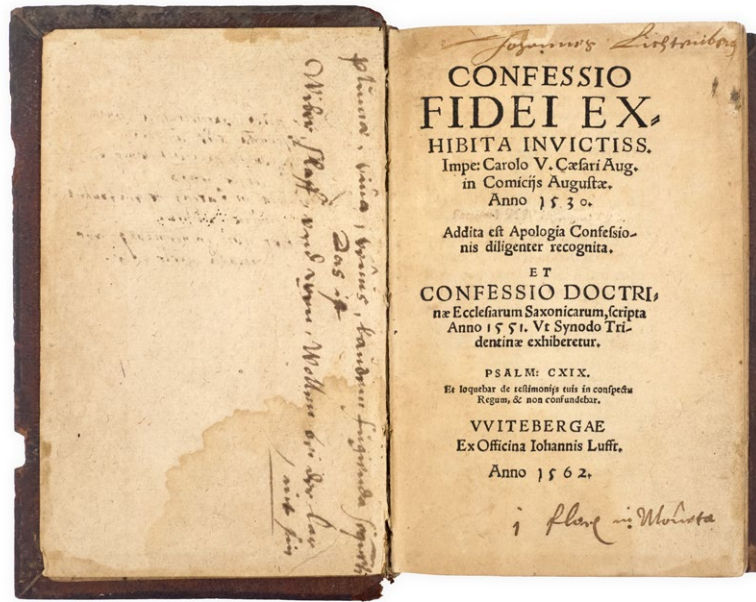
£2750

An attractive volume of four Reformation tracts, of which two are first and only editions, in a dated contemporary binding, covering both confessional and controversial matters, reflecting the concerns of the Reformed Church in northern Germany.



The first work contains the Augsburg Confession, the first official statement of Lutheran faith which was established in 1530 and served as a model for later Protestant statements of faith; the Confession was rejected by Charles V, leading Melanchthon to write a defence of it in 1531. During the proceedings of the Council of Trent, Melanchthon composed a new version in 1551, known as the Saxon Confession, which attempted to deal with Charles V's removal of many reformed ideas, by suggesting other areas of compromise; this however caused more controversy among Lutherans.

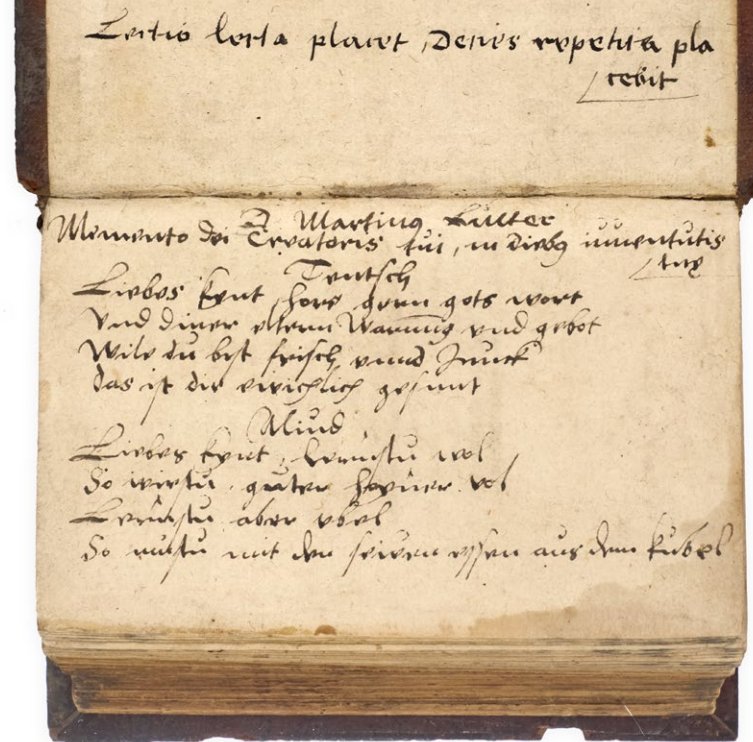
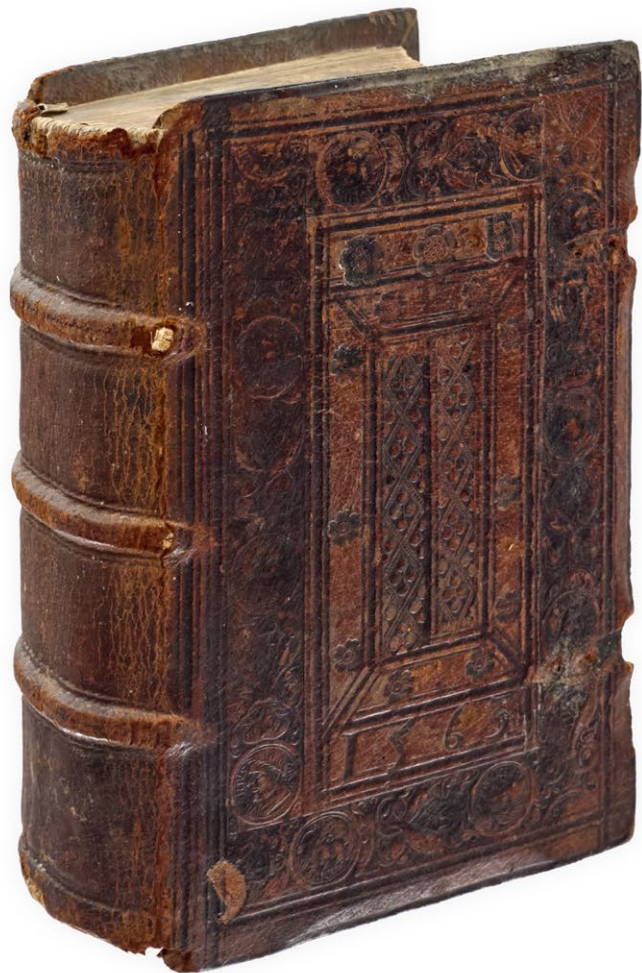
The second is the **first and only edition** of a work recording a speech given at the University of Wittenberg by Johannes Knor of H6chstadt, dedicated to his teacher Paul Praetorius, along with shorter speeches on the mutual affection between children and parents by the two Paul Ebers, *père et fils*, a theologian and schoolmaster respectively. The imprint date was incorrectly printed as 1551, which has been overprinted by hand with an X over the first 1, resulting in two bibliographical records in VD16.



The third work, Johann Spangenberg's *Theological Pearl*, first printed in 1540 and based on Melanchthon's *Loci communes*, was devised for pastors and preachers; Spangenberg was himself a Lutheran pastor in Nordhausen (Thuringia) and had been a schoolmaster. The text contains questions and answers on the Lutheran catechism and was issued regularly in several vernacular languages as well as Latin.

The final work, the **first and only edition** of *A Letter of the Theologians of Jena to some pious Brothers about the Victorinus Matter*, concerns one of the many doctrinal disputes between Protestants in the later sixteenth century regarding Lutheran orthodoxy about free will. The signatories of this letter, Matthias Flacius Illyricus, Simon Musaeus, Johannes Wigand, and Matthaeus Iudex, all from the University of Jena, were removed from office in 1561, presumably as a result of this published letter; their target was Victorinus Strigel, another professor at Jena, who held the same view as Melanchthon that humans do have free will, against Luther's opinion that man is solely dependent on the grace of God. The typeface and tailpiece of the final work in this volume are identical to the first, indicating that it was also printed by Lufft in Wittenberg; the German text was also printed at the same time.





The medallion roll tool on the binding is a close match to those used by Hans Welcker the elder of Nuremberg (EBDB w003137) and the Kasseler Hofbuchbinder (EBDB w000421). An early owner of the book, Johannes Lichtenberg, has noted the price of one florin at the foot of the first title-page; we have not been able to identify Lichtenberg with any certainty. The rear free endpaper contains a quotation from Ecclesiastes used by Martin Luther, 'Memento Creatoris tui in diebus iuventutis tuae' (Remember your Creator in the days of your youth), translated into German. Taken along with the verse on the front flyleaf beginning 'Disce, puer' (Learn, boy), it seems likely that this volume was owned by a Protestant schoolmaster. The notes in German to the start of Spangenberg's text are to the page entitled 'Quid est pastor Ecclesiae?' (What is a pastor of the Church?).

I: VD16 C 4721; USTC 624511. We have located one copy in the US (Emory University) and copies in the British Library, National Art Library and the Bodleian. II: VD16 ZV 20759 & ZV 9026; USTC 681058 & 681059. We have located one copy in the US (University of Notre Dame), and one in the UK (British Library). III: VD16 S 7846; USTC 675067. OCLC finds two copies in the US (Tufts and the Bridwell Library), and we have not located any in the UK. IV: VD16 J 207; USTC 651465 (the VD16 entry does not name the printer). We have not located any copies in the US or UK.

VIRO DISERTISSIMO IVRISCONSVL
tissimo atq; integerrimo Petro Iacobi Aulunci Preposito
bachnâg. nifi canonico stutgardiano &c. Ducaliqu; Senato
ri Heinricus Bebelius Salutem dicit.

Ere virorum optime aduersa valetudo tra tam
vahemens tanq; diuturna: quato mihi dolori faz
erit & mcerori: potest animaduertere: quicq; ex
tua salute meam salutem & magnam foelicitatis
partem pendere noverit: Econtrario cum iam paulum re
ualueris. febrilicq; ille impetus & feruor resederit gratulor
pfecto tibi plusq; dici potest: optoq; & optimū maximū
q; deum precor: Vt de die in diem vegetior saniorq; redda
ris Themecq; ille vel ferine siue hercyniane naturali suo calo
re efficaces te integris viribus restitraq; poenitus sanitate
domū remittat: Sed cum boni amici vt moris est Sueuis
balneantes aliqua gratificatione: & munusculo honoras
re consueuerint: meq; iniquitas fortunę in illam angustiam
collocauerit: Vt nulla sint mihi nisi chartacea munera: ne
omino amico officium negligere videar: aggressus sum ea
commentari: fingere atq; ad remittere que maxime balne
antibus idonea & grata esse existimo: Accipe igitur vir opz
time atq; patrone charissim: has nostras facetias que sumz
ma cum difficultate ad latinum eloquium commutauit. Ea
enim que in vernacula lingua iocose atq; facete dicuntur:
vix eadem quadrabunt in latino & econtrario: sum tamen
non nihil consecutus: vt videantur etiam non inepte narra
ri: vbi locus & tempus & persone admittunt: q; si hec tibi
placitura sensero: multo plura scribam in posterū: puto enī
hoc esse studium vel etiam honestissimum: Vt homo pos
sit dispensare tēpus: & ad otium & negotium: ad seria &
iocositatem vale & me commendatum habe Tubinge se
xto ydus Maias Auno. M. D. VI.

FACETIAE BEBELIANAE

ADOLESCENTIAE BEBELIANEE OPV
Facetum dictam criusdā sacerdotis. scula.



Um princeps noster Vdalricus dux Vuirzē
bergenis victoriosus quidā comiti exactis tē
ponibus iustissimo bello oppidulū cum arce
abstulisset: venit quidam sacerdos comiti noz
nis & familiaris ad comitem: nuncians rē triz
stem & damnosam oppidulū & arcem el
se expagnatā & captā a principe Vdalrico: Respōdit comes
nihil obesse: quoniam carius vendere non voluerit: ad hec
sacerdos facetissime: per veritatem hoc ego libentissime atz
dio: Timū enim maxim: ne vilis vendiderimus: deditio
ni enim interfuerat.

Facetum dictum criusdā iudaicę mulieris

Fui olim in oppidp H. chinga quod ē in dñio comitis
de zollern. Illic repperi vnam iudaeam: que cum esset con
spicue forme fuit & perfecta: cui ego cū persuadere cona
tus essem fidē christianam: nihil ineptum respō. lebat: tādē
circumcisionem credidit: tū valere quātū baptismum: quae
siuitq; a me quanti nos christiani baptismū faceremus: Re
spō. lebā multi: & sine eo claudī portas regni coelozū: ipsa
subiunxit: at nos iudaicę mulieres parū tenemus de circum
cisione: q; cū causam inquisissem dixit: quoniam mallemus
addi virorū nostrorum virilibus portionem q; adimī: unz
de cunctis astantibus maximū risum comouit.

Facetum dictum in molitores

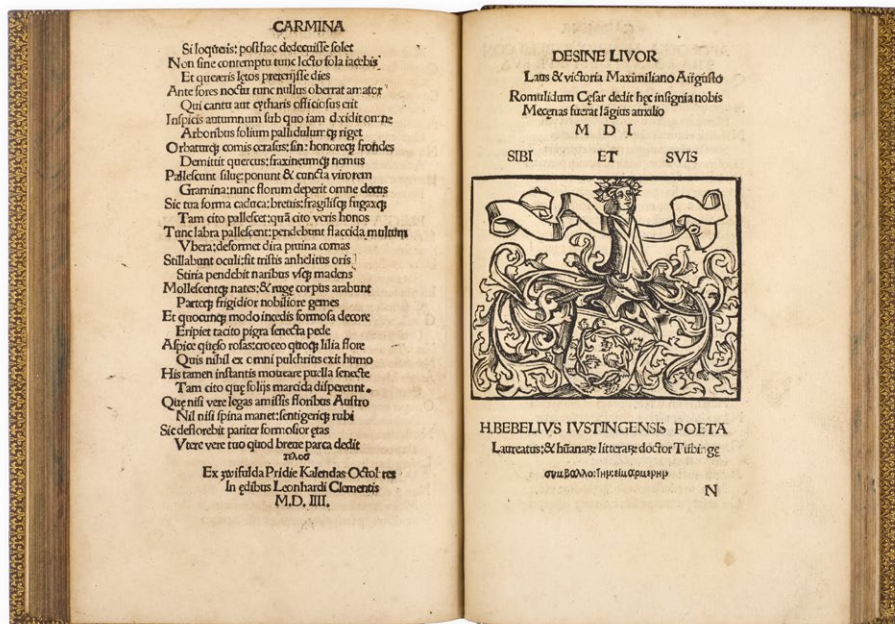
Venit medicus ad pistorē: ut ei elemosinā exhiberet pro
pter cognatum artificium: quae siuit pistor quod artificium
esset plesius: respōdit medicus molitorem se fuisse: subdit
pistor: quot rustici accesserunt molam seu molendinā turā:
septem respō. lit medicus: Septem inquit pistoro: sanū ca
put & ineptum: prius enim omnes septem rustici coacti fu
issent ire medicatum q; ego: Alludens ad opinionem quā.

3. **BEBEL, Heinrich.** In hoc libro contine[n]tur haec Bebeliana opuscula nova. Epistola ad cancellarium de laudibus et philosophia veterum Germanorum ... Elegia Cimonis stulti qui ex amore factus prudentissimus. *Strasbourg, Johann Grüninger, 1508.*

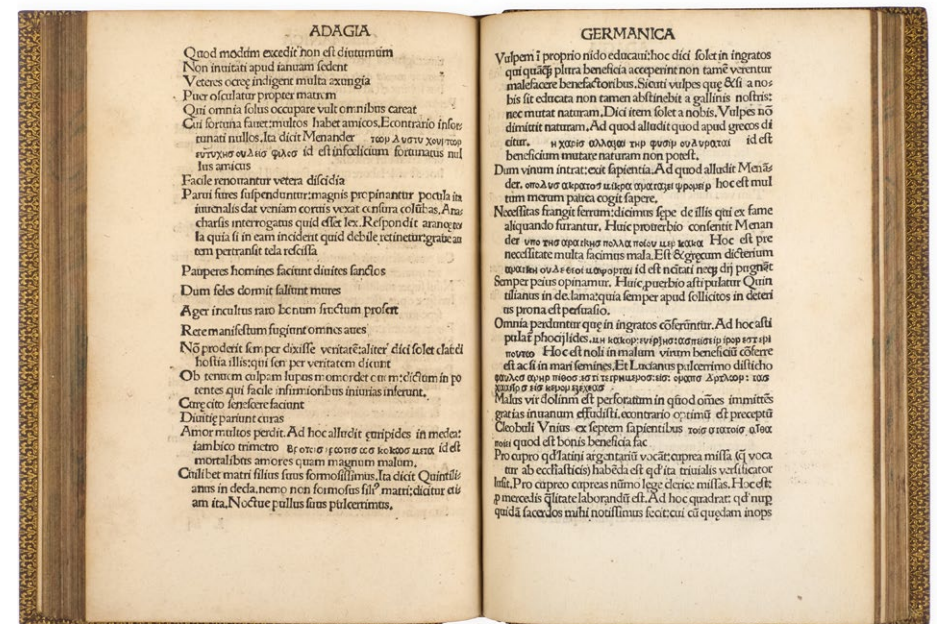
Small 4to, pp. [199], [1, blank]; text in Latin with passages in Greek, woodcut initials, woodcut arms to N1; very light foxing, very small marginal hole to last few leaves, very neat marginal repair to lower outer corner of N8, but a very good copy; bound in nineteenth-century calf by Charles Petit (front free endpaper signed in black), centrepieces blocked in blind, spine blind-tooled in compartments and lettered directly in gilt, edges gilt, marbled endpapers; superficial cracks to front joint, some wear to extremities and a few small abrasions. **£3500**

First edition of a compendium of works by the noted Swabian humanist Heinrich Bebel (1472–1518), including his *Facetiae*, *Proverbia Germanica*, and selected verse.

The son of a farmer, Bebel studied at Kraków and then at Basel under Sebastian Brant. In 1496 he moved to Tübingen to teach rhetoric, becoming a highly respected teacher noted for his enthusiastic advocacy of German patriotic sentiment, and in 1501 was made poet laureate by Emperor Maximilian I. He numbered Johannes Reuchlin and Konrad Peutinger among his friends, and Philipp Melanchthon and Johann Eck amongst his pupils.



Bebel's extremely popular *Facetiae*, written in 1506, is 'a curious collection of bits of homely and rather coarse-grained humour and anecdote, directed mainly against the clergy' (*Encyclopedia Americana*), and 'a valuable contribution to the cultural and moral history of the German peasantry' (*Deutsche Biographie, trans.*). This is followed here by his Latin translation of hundreds of German proverbs. The verses rounding off the volume encompass old age and death, poetry, music, and love.



Johann Grüninger (c. 1455–c. 1533) was one of the most outstanding Strasbourg printers of the period. His output was extremely varied, including editions of the classics, collections of sermons in Latin and German, folk tales and legends, novels, works of popular medicine, and dictionaries.

USTC 669002, VD16 B 1207. **No copies traced in the UK, and only two in the US (Newberry, University of Minnesota).** A variant is found with a slightly different colophon (VD16 ZV 1167).



To the Reverend
 Dean of
 This PLATE is most
 By his most Obedient
 Rich^d. Dobbs, A.M.
 Connor,
 humbly Inscribed,
 Servant Jn^o. Herries

Published Edin^g 23 1785 by J Fielding Printer in the Row

Blake's First Independent Engravings

4. [BIBLE.] [William BLAKE, *illustrator.*] The Royal Universal Family Bible; or a complete Library of divine Knowledge: containing the Old and New Testaments, with the Apocrypha at large; illustrated with Notes, critical, historical, theological and practical ... with practical Reflections on each Chapter ... by the Reverend John Herries, A.M. and Others ... London, J. Fielding, 1781 [1780-82].

Two vols in one, folio, ff. [314], [282] a-b² B-7T² 2B-7B² 27C⁴, with a List of Subscribers at the end; engraved frontispiece dedicated to George III, and 100 engraved plates and maps (dated 1780 to 1782), some numbered at the head; title-page printed in red and black, New Testament title-page dated 1781; title-page and frontispiece laid down (small losses to fore-edge of title-page), a couple of leaves torn without loss, lower corner of 7B2 torn away (loss to a few lines of notes), a few other old repairs throughout, some foxing and spotting, some of the plates somewhat browned (not those by Blake); bound in modern half calf, marbled paper sides; broadside of millenarian Bible quotations printed by R. Elliot, Hereford (c. 1820?) laid in loose. £2000

Apparently unrecorded issue (with both the general title and the New Testament title dated 1781) of the first edition of John Herries' *Royal Universal Family Bible*, best known for containing **Blake's first appearance as the sole engraver of five plates, one of which, the 'Vision of the Seven Candlesticks' from Revelations, he also designed.** The Bible was published in one hundred parts, each with a plate, in 1780-2; a full complement of plates is present here, but two are different from those listed in the complicated 'Directions for the Binder'. On most copies of the first edition, the title-page is dated 1780 (sometimes over-printed with a tool to conceal the date). A second edition has titles dated 1781 and 1785.



FRONTISPIECE

To His Majesty
George
the Third
By his Majesty's most
Obedient and dutiful
servant
John HERRIES

THE
ROYAL UNIVERSAL
FAMILY BIBLE;

OR, A COMPLETE LIBRARY OF
DIVINE KNOWLEDGE:

CONTAINING THE SACRED TEXT OF THE
Old and New Testaments,

WITH THE
APOCRYPHA AT LARGE;

ILLUSTRATED WITH
NOTES, CRITICAL, HISTORICAL, THEOLOGICAL AND PRACTICAL,

WHEREIN
The difficult Passages are explained, the seeming Contradictions reconciled, the Mis-translations corrected, the critical Objections refuted, and the Sacred Scriptures represented in their original Purity, as the only Means of reconciling offending Man to his offended God.

WITH
PRACTICAL REFLECTIONS ON EACH CHAPTER.

The whole calculated to promote the Interest of Virtue and Piety, and make Men wise unto Salvation.

TO WHICH IS ADDED

- | | |
|--|---|
| <p>I. At the End of each Book a Connection between Civil and Sacred History.</p> <p>II. An Account of the great Men who flourished in the Hea-then Nations in those Times, their Characters and Writ-ings.</p> <p>III. The State of Religion in the Heathen Nations, before the Incarnation.</p> <p>IV. Ancient and Modern Geography compared, shewing the Differences in the Names of Places from the Christian Aera.</p> <p>V. An Explanation of the Duty of all the Officers mentioned in the Old and New Testaments.</p> | <p>VI. An Explanation of all the Scripture Terms, Names, and Phrases.</p> <p>VII. The History of the Old and New Testaments connected.</p> <p>VIII. An Explanation of the Divine Offices used in the Jewish Church, both before and after the Captivity.</p> <p>IX. A Reconciliation of Sacred Chronology with the Records of the Heathen.</p> <p>X. A complete Concordance to the Old and New Testaments.</p> <p>XI. A Critical and Historical Account of all the English Trans-lations of the Bible.</p> <p>XII. A complete Index to the Bible.</p> |
|--|---|

By the Reverend JOHN HERRIES, A. M. and Others.

Search the Scriptures. John vi. 39.

All Scripture is given by the Inspiration of God, and is profitable for Doctrine, for Reproof, for Correction, and for Instruction in Righteousness. II. Tim. iii. 16.

V O L I.

L O N D O N :

PRINTED FOR J. FIELDING No. 23, PATER-NOSTER-ROW,
MDCCCLXXXI.



To the Reverend
Dean of
St. Paul's Cathedral
This PLATE is most
Obediently
Presented
By his most Obedient
servant
John HERRIES

Then was gone down into the belly of the fish three days and three nights. And when he had fasted three days and three nights, he said, I will not eat the flesh of any beast, nor will I eat any thing, until I have said unto the Lord. And he said unto the Lord, O Lord, I have said, I will not eat the flesh of any beast, nor will I eat any thing, until I have said unto the Lord. And he said unto the Lord, O Lord, I have said, I will not eat the flesh of any beast, nor will I eat any thing, until I have said unto the Lord.



After his apprenticeship to the engraver James Basire had concluded in 1779, 'Blake began his career as a journeyman copy engraver. He was hired by the print-publisher Thomas Macklin to execute stipple engravings after Watteau [in 1782] and by several booksellers, including the liberal publisher Joseph Johnson, to engrave illustrations' (ODNB). Biblical motifs would of course play a large role in Blake's mature work, and here, though evidently influenced by Picart, you can see elements of his later style beginning to emerge.

The plates that Blake contributed are (numbered as per the 'Directions for the Binder'):

- 14: Numbers 13:23 ('Blake sculp')
- 49: Jonah 3:4 ('Blake sc')
- 65: Judith 13:104 ('Blake sc')
- 85: Matthew 3:13 ('Blake sc')
- 91: Revelations 1:12 & 13 ('Blake d & sc.')

Very scarce. ESTC records six copies of the 1780-1 issue (T149295) at Bodley, Sheffield; Göttingen; Chicago, Victoria University Toronto; and South Australia; and four of the 1781-5 reissue, of which the second volume at least is in a different setting. **The present combination, with both title-pages dated 1781, is not in ESTC.**

Easson XV 1-4; Essick 3-8; Easson and Essick 1, #1. Cf. Herbert 1275 (dated 1780-1, text ending on 9P2, so omitting the 'Ancient and Modern Geography compared', the concordance and the subscribers list).



TABVLA

Del parlare de Bianzaflore d'iffido de
capitolo. lxxvi a carte clxxxvi
De liu' amatore che da liano a Flo
capitolo lxxvii a carte clxxxvii
Come Philocolo ando ad Alba in ta
le che il patero de illaio facile
capitolo lxxviii a carte clxxxviii
Del honore qual apparecchiato di fare il
laro a Floro cap. lxxix a carte clxxxix
Del honore che fro Romani a Philo
colo & del suo bapuzamento
capitolo lxxx a carte clxxxx
De la magnifica liberalita de Floro
capitolo lxxxi a carte clxxxxi
Come Giocota da fo' fustelli non era
conofciuta cap. lxxxii a carte clxxxxii
Come mori Alcalione
capitolo lxxxiii a carte clxxxxiii
De li dogliolo p'io che fa Floro fogra
il corpo de Alcalione
capitolo lxxxiv a carte clxxxxiv
Del dolore che tutti haueno de la
morte de Alcalione
capitolo lxxxv a carte clxxxxv
De le reliquie che il fimo pallone mo
firo a Floro & del fuo parte
capitolo lxxxvi a carte clxxxxvi
De la gran doglia che he il patero
tento Floro effier fatto chitillano
capitolo lxxxvii a carte clxxxxvii
Come la regina prega gli anelli de Floro
che la fideia a Floro cap. lxxxviii a carte clxxxxviii
De la liberalita de Floro
capitolo lxxxix a carte clxxxxix
De la terribile uiffione che hebbe lui
del uero id'el fuo lammio
capitolo lxxxix a carte clxxxxix
Come Floro c'olegrata de tutti ho
no' uolente tanto in Marmotina
capitolo lxxxix a carte clxxxxix

Fo. I

Incomincia il libro primo di Florio & di Bianzaflore chia
mato Philocolo che tanto e a dire quanto amoro la fatichaco
posto per il clarissimo poeta Mifer Ioanni Boccaccio da Cer
taldo ad instantia de la illustre & generosa madonna Maria
figliola naturale de l'incito Re Roberto
PR O L O G O .

INGATE gia le forte
de ualorofo populo anti
chiamate d'icefo dal Tio
iano Enea che qu' al mien
te fua da re chiamato ce fo la noftra
pocca abate le non tere fofide che lo
gra lo faule ramolco' radice gra grif
thagiete no' hauea uoluto in uifumo
dominate Et laire officipare' no'
che di loro piu mi nicolo non fia. In
deua dimicantua facende di li anti
ma el ponete il regni de borea fono
chi peccati de pallati foftere a figlio
li altra graueza poffedeo la lor citi
la uirtu' luntanite' nante' el fozzo
mifer Scati che quali uelozene par
te de lo Auonico como ancora uno pi
colo ramo de la ingrata progene era
rimabto. Iquale fe ingegnona di riut
dire le reche' radice del fuo pedale
Comofia adona la fancha d'ea per
colli ope p'pote di riducero a niente
abartello la fua fieneta fuperta co
d'ila de gli antecelfori hauea altra uo
ta abatura co' dogno mezo. E po' p'li
tepl'ic'ati cari all'ochi uocelli. E da
uanti a fe m'adara la figliola de Phan
ta cui fomma gra' molte uolte il mofito
de la fimmia altea nel co'pelo d'ea
lui che p'iet tenne il fando officio &
co'f' d'ulle. O tu quale ala fima d'ea
il mofito p'uenuto quale negliget
ria e il no' calere dela pigritia de noftri

LIBRO

ea questa mia fiametta co' effe' mo
fio la forza de dadi uoi andado oggi
hono' feredo chi lei negli ochi guarda
oue io diftendo ch'alcuna hora che pia
celi di lei uoglio uera regna de la regina
mette con quella molte are ne dicua
andando como uo' detto quando mi
chiamati. Ma no' prima la uoce moue
fiche il fubito fi tomo ne uoftri ochi
iguali come martine' felle finilano.
di noua luce quello logo lauidio. Vdi
no haurete da che goia con nouo p'fite
ro mauee alquanto fozzo. Philocolo
di quello fi m'aruelo affai egli alen &
t'ualo gli ochi uerfo la loro regina ui
deto quello che auete lo'no p'uae in
poffibile. Et ella uerfo la humilata ui
foleto de uere parole di lei deme' l'et
te con fermo uifo fenza alcuna ri'pofla
& pero Calcon cofi parido cofi legui
C'raudo regina lo defidero di fapere
fe a ch'alcun homo a bene effere di
medefimo di debbe innamorare o non.
E quello adomilare mi moue diuerfe
uofe audire & uolere & tenute dalle
uarie opinione d'el homini.
De la r'ipofla de la regina. Cap. xliiii.
Ch'ingente uiguardo la regina
Calcon nel uifo e poi dopo alcu
no fofpito cofi r'ipofe. Parate a con
uiente contro a quello che noi con d'el
deto feguamo. & certo e' donerita le
ne effere manifefto cio che in d'ebio do
mandando propo'ni fenzai. R'ipofe
d'endo adouega' fecondo lo incenclia
ta ordine' cofi a ch'el fubito f' amoe
de parole lequale confertire da la forza
del quado d'icoma' ceura ala fua det
ta piu uolto che uolente' te de p'edo
e' el egualtore di molti beni & pa' te
no' Ne pero la fua u'adignatione u'ag
a

QVARTO Fo. cxvii

ria chiamare odio che amoro' eia p'che
la prepolia' queltione ne del primo ne
del uifumo e bologno di paritare. De
le del nofiro propo'nicio. Et ad'io d'ea
aliqui ueramente nuno che u'ualo
u'ia defiden' de feguiti fe dotera foz
nittere pero che le d'ihone' p'ua'ore
& ad'ad'uctore d'alfano i' defid'ore de u'
ti' u'copio'lo donatore de uane folleu'
d'ine' d'ingro occupatore d'altri libe'
ria piu che altra ch'ioia da tenere. Ch'ra.
Chi ad'ad'ucte per bene di fe fua f'ua
fugita fu lignori. U'ua che puo libe'
fequendo quelle cofe che in ogni atto
augumentano libe'rate & l'alcant'li
mofio f'ipofa a u'icof' u'ualo f'eguite.
Come Calcon contradi'ca ala regina.
Capitolo. xlv.
O non penfate d'iffe' alleanza Ca
lon' con le mie parole dare ma
teria de macamento ala noftra fella ne
la po'rate del nofiro lignote amone ne
le menue d'alcuno per u'itate au'ima
gnati che d'iffinidendo uos f'ocelo lin
uentione mia e di molti altri doue'le
quelli che li fono fubietti con forte au'
mo ad'confertati & quel che non
u'elino Q' uerfo di Jigadria & di g'ra
chiamarla u'egamo con confid'entio ap'eto
uentione e' uita alla mia c'omata. peto
che noi te maniere' d'omere in u'uo'
D' uoftri e' p'olla la queltione e' bene e
a f'omente' f'illa. chi d'ebitamente r'ip'
fpond'emo. Il terro e' amere' per u'it'
ta di quello il mondo piu ch'el d'ate e'
u'ig'no. Q' uerfo in f'ime' co' la fortuna
e' conp'io'no m'ere' c'ia d'omora' & c'ia
f'ime' d'omora' m'ere' c'ia d'omora' & c'ia
e' el egualtore di molti beni & pa' te
no' Ne pero la fua u'adignatione u'ag
a

Boccaccio's First Romance

5. BOCCACCIO, Giovanni. Philocholo opera elegantissima de lo
excellente Poeta & Oratore Joanne boccacio. [[Colophon:] Milan, [Alessandro
Minuziano], 25 March 1520.]

4to, ff. [viii], cxcviii, [1, blank]; without final blank; woodcut and Lombard
initials; occasional light spotting or staining, a few upper margins slightly
shorter, a few tiny wormholes to inner margin, else a very good copy; bound
in eighteenth-century Italian vellum over boards, spine lettered directly in
gilt, edges mottled red and blue; corners very slightly bumped; seventeenth-
century annotations to c. 16 pp., other pages with marginal ink markings,
eighteenth-century manuscript shelfmark to flyleaf, nineteenth-century
manuscript note in Italian to front pastedown, traces of a bookplate to front
free endpaper, small red bookseller's stamp of A. Lauria of Paris to front
pastedown. £950

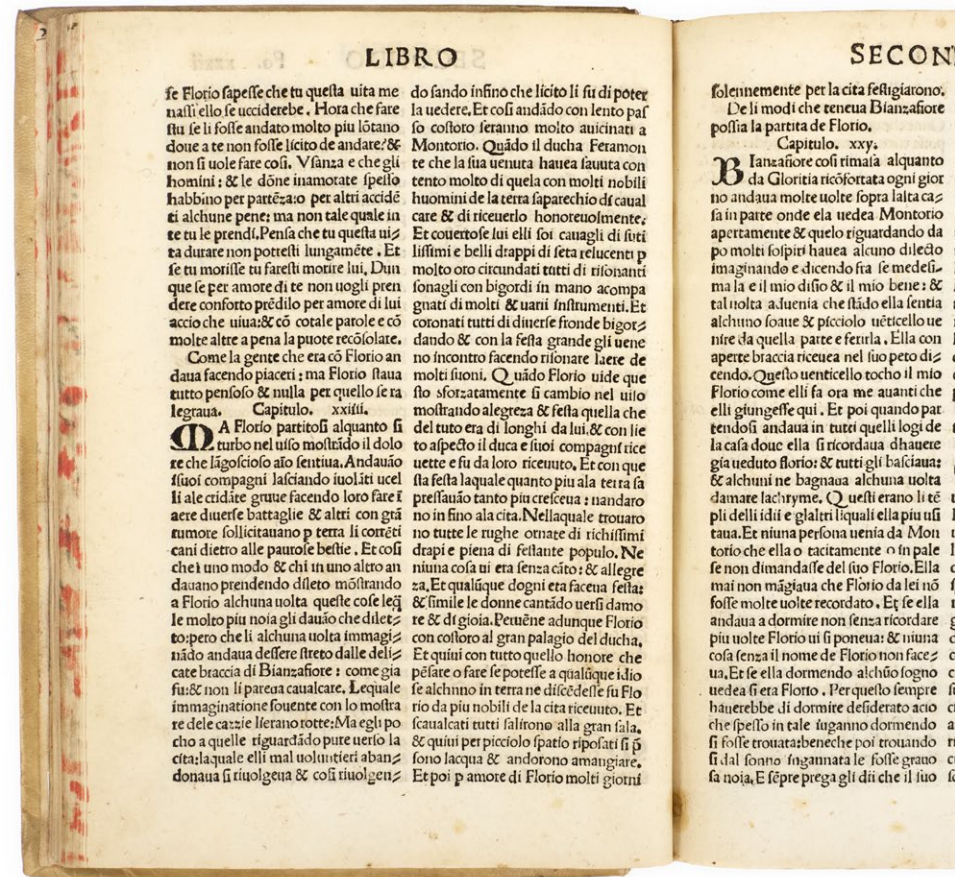
An unbound edition of Boccaccio's first prose narrative, a fantastical
tale of love overcoming all obstacles.

Philocholo opera
elegatissima de lo
excellente Poeta
et Oratore
Joane Boccaccio:

Boccaccio's prose romance was written in the vernacular in around 1436–1438, based on the courtly love story of *Florio and Biancofiore* which Boccaccio felt had been reduced to a poor state in previous tellings. He introduced classical allusions as well as a Greek-inspired title *Filocolo* ('Trials of love', the pseudonym that Florio uses during his adventures), in an attempt to provide the tale with literary distinction. As a juvenile work of Boccaccio and his first main narrative text, it may lack the sophistication and cohesion of the *Decameron*, yet it demonstrates Boccaccio's wide reading, from the Bible and classical literature to Dante and courtly literature, and his understanding of the motivation behind his characters' behaviour.

The printer, Alessandro Minuziano (1450–1522), also produced an edition of Boccaccio's *Ameto* in June of the same year. A scholar himself, he had been involved with the printing trade as an editor from at least 1486.

EDIT16 CNCE 6255; USTC 814738.



LIBRO 2

SECONDO

se Florio sapesse che tu questa uita me
nalli ello se ucciderebe . Hora che fare
stu se li fosse andato molto piu lontano
doue a te non fosse licito de andare? &
non si uole fare cosi . Vianza e che gli
homini : & le done innamorate spello
habbino per patienza per altri accide
ti alchune penne : ma non tale quale in
te tu le prendi . Penza che tu questa uita
ra durate non potresti lungamete . Et
se tu morisse tu faresti morire lui . Dun
que se per amore di te non uogli pren
dere conforto prendilo per amore di lui
accio che uiua : & co cotale parole e co
molte altre a pena la puote recoliare .
Come la gente che era co Florio an
daua facendo piaceri : ma Florio staua
tutto pensoso & nulla per quello se ra
legraua . Capitulo . xxxiii .
MA Florio partito si alquanto si
turbo nel uiso mostrido il dolo
re che lagocioso afo sentiuu . Andauo
suioi compagni lasciano iuoliti uel
li ale cidate grue facendo loro fare
aere diuerse battaglie & altri con gra
tumore sollicitauano p terra li corredi
cani dietro alle pauole bette . Et cosi
chei uno modo & chi in uno altro an
dauano prendendo dileto mostrando
a Florio alchuna uolta queste cose le
le molto piu noia gli dauo che dileto
to : pero che li alchuna uolta immagi
nido andaua deffere stretto dalle deli
cate braccia di Biancofiore : come gia
fu : & non li pareua caualcare . Le quale
immaginatione souente con lo mostra
re dele cazzie lterano rotte : Ma egli po
cho a quelle riguardando pute uerilo la
cita : la quale egli mal uoluntieri aban
donaua si riuolgenta & coli riuolgenti

solennemente per la cita festigiarono .
De li modi che teneua Biancofiore
poscia la partita de Florio .
Capitulo . xxxv .
Biancofiore cosi rimasa alquanto
da Gloria ricofortata ogni gior
no andana molte uolte sopra laita ca
fa in parte onde ela uedeua Montorio
apertamente & quello riguardando da
po molti sospiri hauea alcuno dileto
imaginando e dicendo fra se medesi
ma la e il mio disio & il mio bene : &
tal uolta a uenia che stado ella sentia
alcuno souate & picciolo ueticello ue
nire da quella parte e sentia . Ella con
aperte braccia riceueua nel suo peto dis
cendo . Questo uenticello tocho il mio
Florio come egli fa ora me auanti che
egli giungesse qui . Et poi quando par
tendosi andaua in tutti quelli logi de
la casa andaua ella si ricordaua dhaue
gia ueduto florio : & tutti gli baciuua
& alchuni ne bagnaua alchuna uolta
damare lachryme . Questi erano li te
pli delli idii e galtri liquali ella piu uis
tana . Et niuna persona uenia da Mon
torio che ella o tacitamente o in pale
se non dimandasse del suo Florio . Ella
mai non magiata che Florio da lei no
fosse molte uolte ricordato . Et se ella
andaua a dormire non senza ricordare a
poi uolte Florio ui si poneua : & niuna
cosa senza il nome de Florio non face
ua . Et se ella dormendo alchuo sogno
uedea si era Florio . Per quello sempre
haurebbe di dormire desiderato acio
che spesso in tale suganno dormendo
si fosse trouata : beneche poi trouando
si dal sonno sugannata le fosse grano
sa noia . E sepre prega gli ddi che il suo



A Rare Passau Breuiary

6. [BREVIARY, *Use of Passau.*] Breuiarium s[ecundu]m chorum alme Ecclesie Pataviensis. [[Colophon:] Venice, Petrus Liechtenstein for Vienna, Lukas and Leonhard Alantsee, 25 May 1515.]

Part II only (of two), 8vo, ff. [xii], '382' (recte 394); printed in red and black throughout, title-page with woodcut portrait of Saints Stephen and Valentine incorporating the Alantsee device with letterpress name of Leonhard Alantsee within the frame, full-page woodcut of the Crucifixion, four other full-page woodcuts with historiated woodcut borders on facing pages, smaller woodcut illustrations throughout; upper margin of title-page excised and repaired, marginal wormholes to first 3 ff., marginal paperflaws to a few leaves, small stains to x8, the odd mark, else a very good copy; bound in contemporary Austrian blind-stamped sheep over wooden boards, front board lettered 'BREVIER E' in blind, spine blind-tooled in compartments with an eighteenth-century giltpaper lettering-piece, traces of nails from bosses at centre and corners, remains of two clasps, index tabs, sewn on 3 split tawed thongs, spine lined with manuscript waste on vellum; somewhat worn and rubbed, spine defective at head and foot, endpapers renewed; late sixteenth- or early seventeenth-century notes on m2-4, inscription of the Augustinian Canons Regular of Klosterneuburg to title dated 26 May 1656. **£4500**

A rare Passau breuiary with numerous woodcut illustrations in a contemporary Austrian binding, printed in Venice for the Austrian market.

This volume contains the summer part of the breuiary (*aestivalis* or *estivalis*); the winter section was issued by Liechtenstein on 26 July 1515. The calendar (in the first twelve leaves), however, covers the whole year.

Incipit pars estivalis breuiarij fm choib
ecclesie Pataviens. In sancta nocte pentheco-
stes ad vesp. sup ps. aii.



Eni sancte spiritus: reple
tuorum corda fidelium: et
tui amoris in eis ignem
accende: qui per diversu
tatem linguarū cūctarum
gentes in vnitatem fidei cō
gregasti alleluia alleluia.

Que hac sola nocte to-
ta ante psal. et post ps.
cantetur. or. omnia. Laudate. Capitulum.

Quam appollo esset corinthi: et paulus
paganis superioribus partibus veni-
ret ephefum: et inveniret quosdā discipulos:
dixit ad eos: si spiritū sanctum accepistis cre-
dentes. Deo. R. Apparuerunt. **Hymnus.**

Qui creator spūs: mentes tuorū visita:
imple superna grā: q̄ tu creasti pectora.

Qui paracletus diceris: donuz dei altissimi:
fons viuis ignis charitas: et spiritalis victio.

Qui septiformis munere: dextre dei tu digi-
tu rite pmissio patris: sermone vitās guttura.

Accende lumē sensibus: infunde amorē cordi-
bus: infirma nri corporis: virtute firmās ppetim.

Nostem repellas logūs: pacēq; dones pti-
mus: ductore sicte p̄uio: vitemus oē norium.

Dia gaudioz premia: dia gratiaruz munerā:
dissolue litis vincula: astringe pacis federa.



Incipit psalteriū et breuiariū in
sin choruz Ecclesie Pataviensis.
Dominicis diebus ad mat. iulij.

Regē magnū. Adoremus dñm. **Psal.**
Quante exultemus dño: iubile-
mus deo salutarī nostro: poc-
cupemus faciem eius in confessione:
et in psalmis iubilemus ei. **Regē ma-
gnū. Adoremus dominum.**

Quā deus magn' dñs: et rex magn'
super oēs deos: quoniam non repellit
dñs plebē suā: q̄ in manu ei' sūt oēs
fines terre: et altitudines montium
ipse conspiciat. Adoremus dominum.

Quā ipsi' est mare et ipse fecit illud:
et aridas fundauerunt manus eius:
venite adoremus et prociadamus an-
te deū ploremus corā dño qui fecit
nos: q̄ ipse est dñs deus noster: nos
antez pplis eius et oues pascue eius.

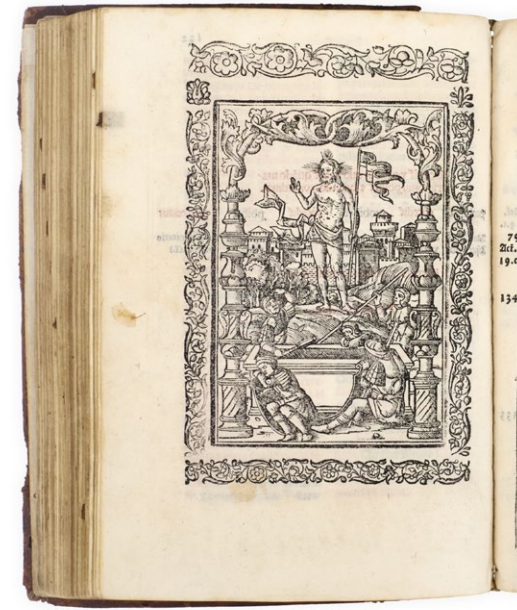
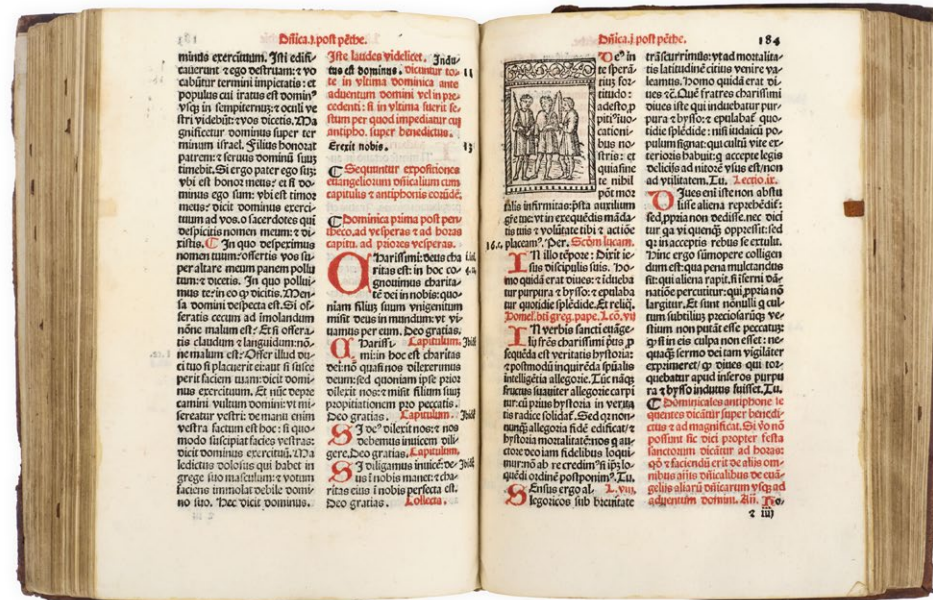
Regem magnū. Adoremus dominum.
Hodie si vocem eius audieritis: no-
lite obdurare corda vestra: sicut ier-
a acerbatione scdm diem tentationis
in deserto: vbi tentauerunt me p̄ces



The diocese of Passau (now in eastern Bavaria) covered much of modern-day Austria, and its liturgy had an even wider spread, so it is not surprising that its liturgy was in use hundreds of miles away in Klosterneuburg, just north of Vienna. The first Passau liturgy was printed in Passau in 1481, and the first Venetian printing was in 1499. Petrus Liechtenstein of Venice specialised in liturgical printing, in particular for central European dioceses; this is the fourth small format Passau Breviary he printed between 1505 and 1515, on behalf of the Viennese bookselling brothers Lukas and Leonhard Alantsee. The title-page depicts two of the patron saints of Passau, St Stephen and St Valentine, and was used in other Passau liturgies, including the 1517 Passau Breviary in folio, which was printed by Luc'Antonio Giunta rather than Liechtenstein.

OCLC records a single incomplete copy in the US (Illinois), and Library Hub adds copies in the British Library (summer part only) and Cambridge University Library. Bohatta located copies in various monastic libraries in Germany and Austria (including another at Klosterneuburg, with both parts, and in a pigskin binding; it was added to the catalogue on 3 December 1656, and had the ex-libris of the abbot Thomas von Ruef; see Ludwig, *Klosterneuburger Altdrucke (1501-1520)*, 140).

EDIT16 CNCE 36443; USTC 846986; Bohatta, *Breviere* 2580; VD16 ZV 28324; Sander 1315 (all for both parts); cf. Mortimer, *Harvard Italian* 86 (the 1517 Giunta/Alantsee Passau Breviary).



Sacred Epic Poetry from Southern Italy

7. **DELL'UVA, Benedetto.** *Le vergini prudenti.* Florence, Bartolomeo Sermartelli, 1582.

[bound with:]

— *Il pensier della morte.* Florence, Bartolomeo Sermartelli, 1582.

[and:]

— *Il Doroteo.* Florence, Bartolomeo Sermartelli, 1582.

Three works in one vol., 4to, I: pp. [viii], 198, [2]; II: [viii], 40; III: 17, [1], without final blank; woodcut printer's device to each title-page, second title within an architectural woodcut border, woodcut initials, typographic borders and headpieces; first title-page torn and repaired at time of binding with some text on recto supplied in manuscript and loss of a few words to verso, some foxing or browning, else good copies; bound in eighteenth-century Italian vellum over boards, unidentified armorial blocked in blind to boards, gilt red morocco lettering-piece to spine, edges stained blue, front free endpaper with watermark of a bird within a circle surmounted by the letter F (not found in the standard bibliographies); front hinge partially split at foot; nineteenth-century library shelflabel pasted to front pastedown. **£650**

First editions of three religious poems in *ottava rima* by the Capuan monk Benedetto dell'Uva, representative of Counter-Reformation poetry in southern Italy.

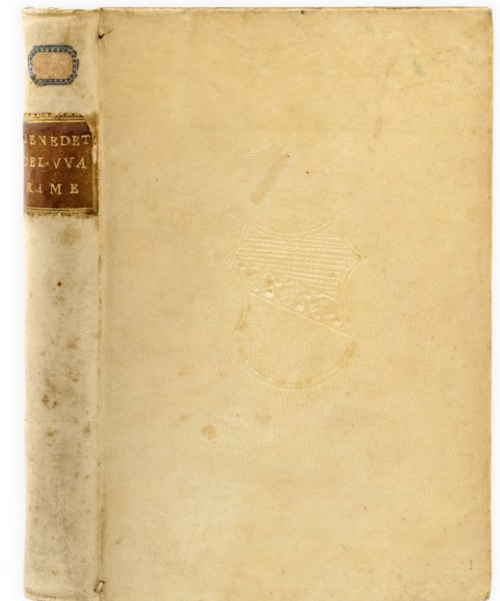
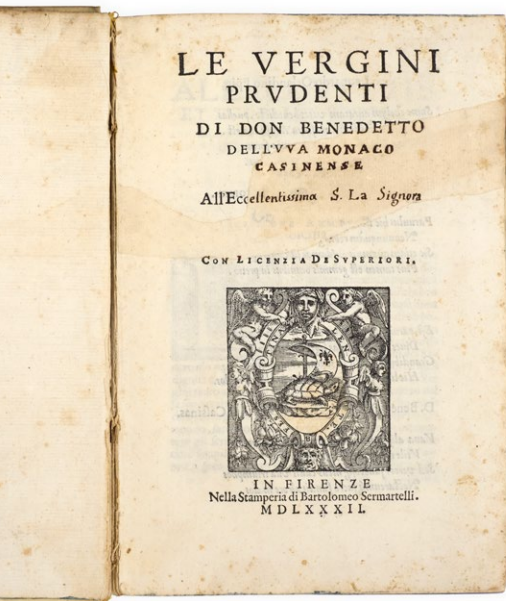
Dell'Uva (1540-1582) was a Benedictine monk of the Cassinese congregation; 'in the last decades of the 16th century, Cassinese authors played a key role in the formation of a new, sophisticated and influential model of vernacular religious imaginative literature, both narrative and lyric, very different in character from their earlier production... Important figures in this tradition are the narrative poets Felice Passero and Lucillo Martinengo, and the lyric and narrative poet Benedetto Dell'Uva' (Cox, p. 256).



Dell'Uva devised the first work in this volume to be a sacred epic poem, in the manner of heroic epics; edited by the Neapolitan scholar Scipione Ammirati, it contains the martyrdoms of Saints Agatha, Lucia, Agnes, Giustina, and Catherine of Alexandria. *Il Doroteo* describes the temptations of worldly passion and *Il pensier della morte* contrition and penitence, the latter written not long before his own death. Ammirati moved to Florence in 1569 as historiographer to the Medici court, hence the works were all printed in Florence (later printings contained all three works together).

Hagiographic epics were thought to be suitable subjects for women to read, particularly if the subject matter was the virtuous behaviour of exemplary women, and two of these three works are dedicated to women: Felice Orsini, wife of the viceroy of Sicily, and Girolama Colonna, Duchess of Monteleone (the third work is dedicated to Luigi Carafa, Prince of Stigliano, by Camillo Pellegrino, a fellow Capuan poet).

I: USTC 862478; EDIT16 CNCE 16627; II: USTC 826477; EDIT16 CNCE 16626; III: USTC 826476; EDIT16 CNCE 16625. See Cox, 'Birgitta in the verse, thought, and artistic commissions of Angelo Grillo', in *The legacy of Birgitta of Sweden* (2023).





A Unique Survival

8. DESPAUTÈRE, Jean, and Gabriel DU PRÉAU. *Universa grammatica, cum doctissimis commentariis, ex praestantissimis quibusque Grammaticis desumptis, & huc fere ad verbum transpositis, atque maiori ex parte in Gallicum sermonem traductis ... Postrema editio locupletata ... Lyons, Pierre Rigaud, 1608.*

8vo, ff. 296, [8]; title printed in red and black with woodcut printer's device, woodcut initials, typographic and woodcut headpieces; title-page wormed and slightly stained, first quire wormed at head and stained in gutter, other staining or browning throughout, a few ink stains in quires H-I and on T8; bound in contemporary deerskin over pasteboard, sewn on 3 tanned thongs; binding rubbed with abrasions and wormholes, sewing supports broken at front joint, quire I almost detached; manuscript note in ink to head of title-page. **£400**

A seemingly unrecorded issue of this comprehensive Latin grammar aimed at children, in a simple contemporary binding.

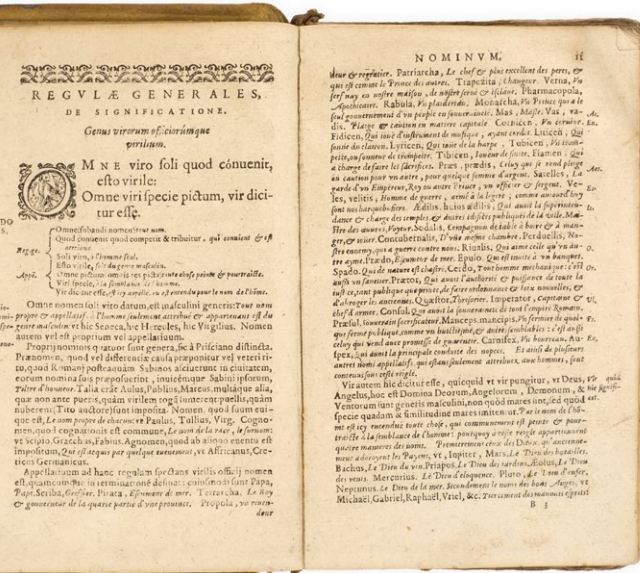
A popular schoolbook throughout the sixteenth and seventeenth centuries; the first edition to use the title *Contextus universae grammaticae Despauterianae* appeared in Lyons in 1529. All of the numerous editions survive in just one or two copies; we have not located another copy of this edition, although Lyons editions of the same year by Jean Didier (recorded on USTC) and Jean Pillehotte (on OCLC, albeit with no copies currently located) are plausibly issues of the same. It was printed numerous times by Josse

Bade, Robert Estienne, Sébastien Gryphe, Jean de Tournes, Christophe Plantin, and many others. In the seventeenth century an abbreviated version called *Despauterius minor* appeared, and in its French incarnation, *Le petit Behourt, ou le nouveau Despautère*, gradually superseded the Latin version. It was popular in Jesuit schools and Despautère became a byword for Latin grammar.

Jean Despautère (Van Pauteren, 1460-1520) produced several works on Latin grammar, the first being printed in 1512 with the title *Commentarii grammatici*, and in 1514 his *Grammaticae institutionis rudimenta* were issued. His text was in hexameters, which appear in the present edition in a larger roman font, surrounded by copious notes in both Latin and French. Gabriel du Préau (1511-1588), professor at the Collège de Navarre in Paris, introduced the bilingual text to aid younger learners; his version was regularly printed from 1562 until 1637.

We have found no other copy of this issue, nor is it listed in Desgraves's bibliography of Despautère.

For the Didier issue, see USTC 6900989 (listing just two copies, both in France). See Gascard, 'Les commentateurs de Despautère: presentation d'une bibliographie des manuels de grammaire latine au XVIIe siècle', *Les humanités classiques* (May 1997), pp. 215-234; Desgraves, 'Contribution à la bibliographie des éditions de Joannes Despauterius († Comines 1520) aux XVIe et XVIIe siècles' in *Mémoires de la société d'histoire de Comines-Warneton et de la région VII* (1977), pp. 385-402.



Grammatically Greek, Literally Latin

9. **DIOMEDES; Aelius DONATUS; Johann CAESARIUS, editor.** Grammatici opus, ab Iohanne Caesario, ita emendatum, Scholiisque illustratum, ut nulla porro labes insideat. Item Donati de octo orationis partibus, & Barbarismo libellus, ad eodem recognitus. *Hagenau, Johann Setzer, 1526.*

[bound with:]

GLAREAN, Heinrich Loriti. De ratione syllabarum brevis isagoge, qua nulla magis succincta esse poterit. Recognita iam ab eius auctore. *Basel, [(colophon:) Johannes Faber of Emmich, 1526].*

[and:]

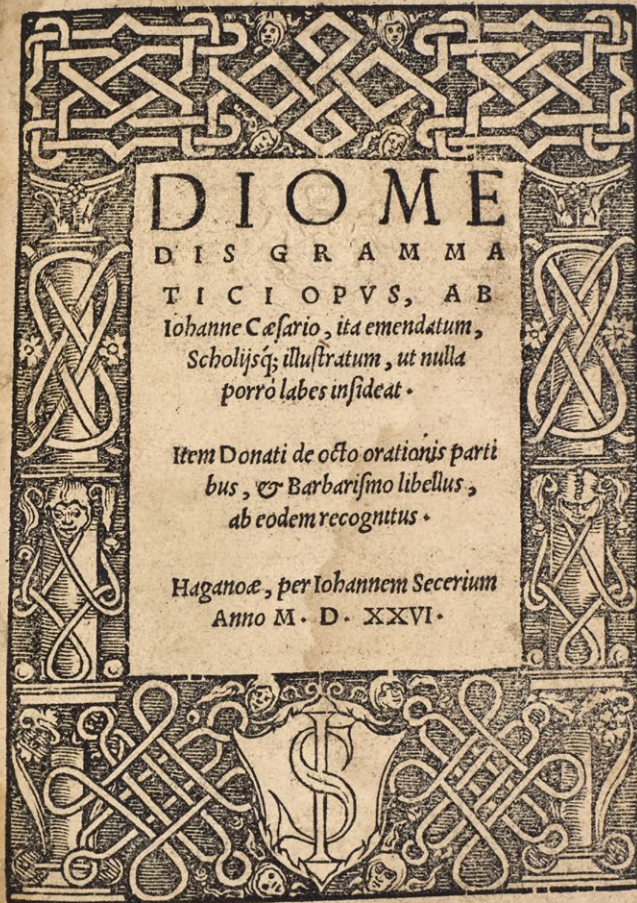
ERASMUS, Desiderius. De ratione studii, ac legendi, interpretandique auctores libellus aureus ... Officium discipulorum ex Quintiliano ... Concio de puero Jesu ... Expostulatio Jesu ad mortales ... Carmina scholaria. [(Colophon:) *Strasbourg, Johannes Hervagen, April 1524.*]

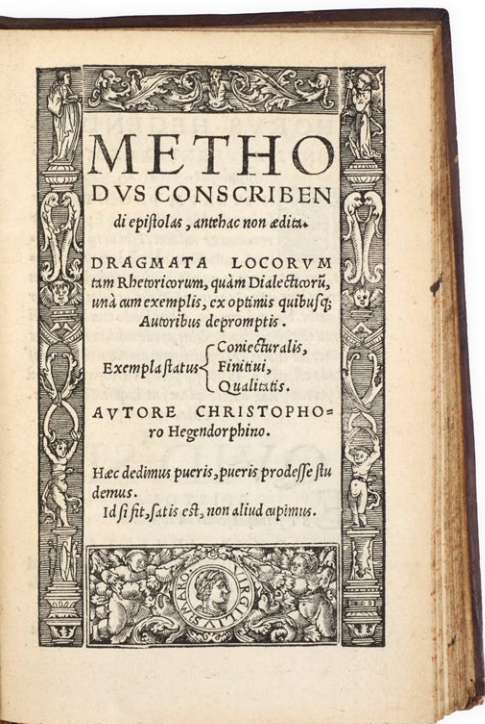
[and:]

HEGENDORPH, Christoph. Methodus conscribendi epistolas, antehac non aedita. Dragmata locorum tam Rhetoricorum, quam Dialecticorum, una cum exemplis, ex optimis quibusque Autoribus depromptis. [*Cologne, [(colophon:) Hero Fuchs, 1527.*]

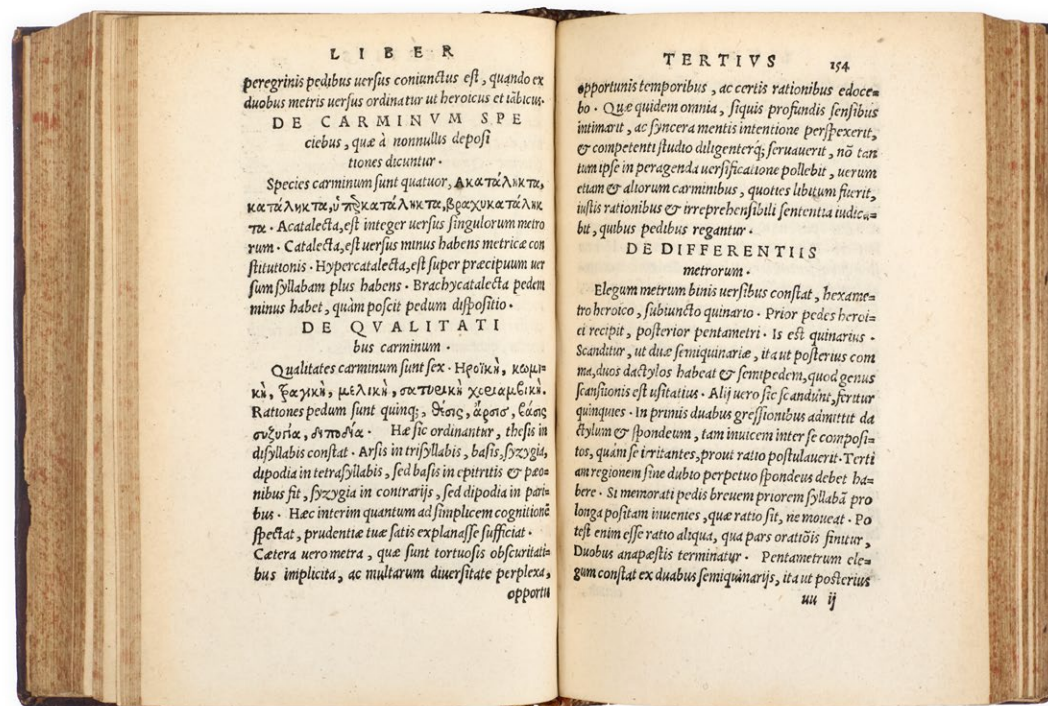
Four works in one vol., 8vo, I: ff. [8], 208; title within woodcut border incorporating Setzer's device, woodcut initials, text in italics with sections in Greek; II: ff. [16]; a-b⁸ (last leaf blank); III: ff. 31, [1, blank]; IV: ff. [24]; a-c⁸; title within woodcut border with medallion portrait of Virgil, woodcut initials; light damp-staining to start of volume, but very good copies; bound in late seventeenth-century English mottled calf, spine gilt in compartments, edges speckled red, endleaf with partial watermark of a horn within a cartouche (Churchill 315, seventeenth century), eighteenth-century paper shelflabels to head and foot of spine (the shelfmark also written in ink to inside lower cover); binding a little rubbed, short splits to joints; nineteenth-century armorial Macclesfield bookplate, with earlier paper shelflabels to spine, and armorial blindstamp to first two leaves. **£1250**

A sammelband of four early sixteenth-century Latin grammars, from the Macclesfield Library at Shirburn Castle. The first work comprises two fourth-century Latin grammars, of which one is a rare complete survival from antiquity; this is bound with three early sixteenth-century schoolbooks on grammar and letter writing.





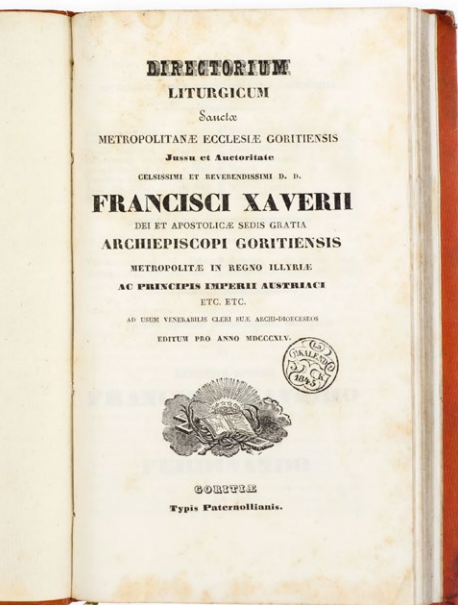
Diomedes was writing for a Greek audience, most likely for students aiming for a career in imperial Roman administration; his grammar was probably composed in 370–380 AD, and based partly on the grammars of Charisius and Donatus, and using other grammatical sources now lost, including Suetonius and Varro. One section of his text explains Latin words that do not conform to Greek models; there was a theory, proposed in the first century BC, that Latin was a dialect of Greek. This is one of several grammars edited by Johann Caesarius (c. 1468–1550), a teacher of Greek in Cologne and elsewhere; one of his pupils was Heinrich Glarean (1488–1563), the author of the second work in this volume. Both Glarean and Caesarius were close acquaintances of Erasmus, author of the third work, who dedicated his Latin translation of Gaza’s grammar to Caesarius.



Hegendorph (1500–1540) was a Protestant scholar and admirer of Erasmus; a prolific author, his manual on writing letters was first printed in 1522 and regularly reprinted thereafter (despite the claim on the title-page, ‘antehac non aedita’, this is not the first edition).

I: USTC 637623; VD16 D 1844. We have located four copies in North America: the universities of Toronto, Illinois, Wisconsin, and Indiana. II: USTC 631213; VD16 L2663. We have located just one copy in the UK (Glasgow), and none in the US. III: USTC 631250; VD16 E 3552. We have located just one copy in the US (Columbia) and four in the UK (St David’s, Sheffield, Cambridge, and Lambeth Palace Library). IV: USTC 674875; VD16 ZV 7539. We have not located any copies in the US or UK.





Rare Gorizia Imprints

10. [GORIZIA.] Directorium liturgicum sanctae metropolitanae ecclesiae Goritienensis jussu et auctoritate celsissimi et reverendissimi D. D. Francisci Xaverii dei et apostolicae sedis gratia archiepiscopi Goritienensis metropolitae in regno Illyriae ac principis imperii Austriaci etc. etc. ad usum venerabilis cleri suae arch-dioeceseos editum pro anno MDCCCXLV. Gorizia, [Antonio] Paternolli, [1845].

[bound with:]

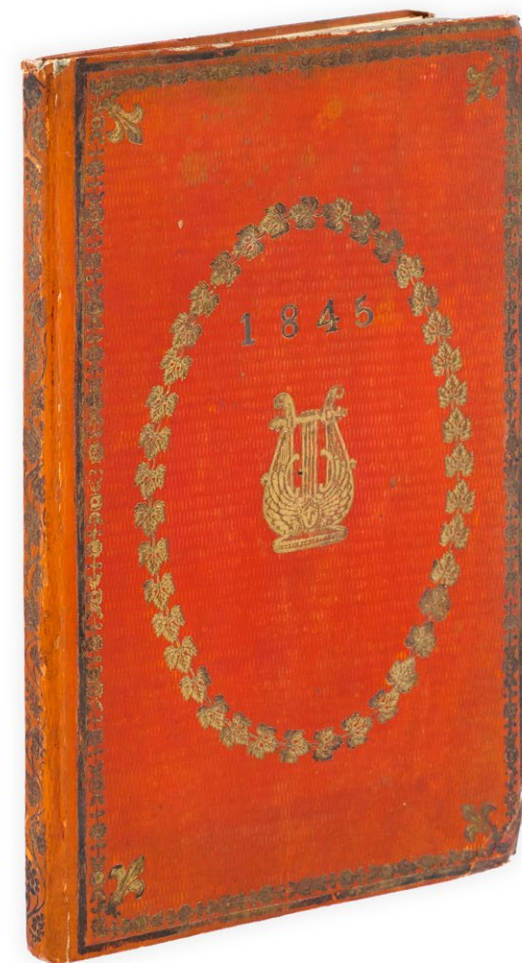
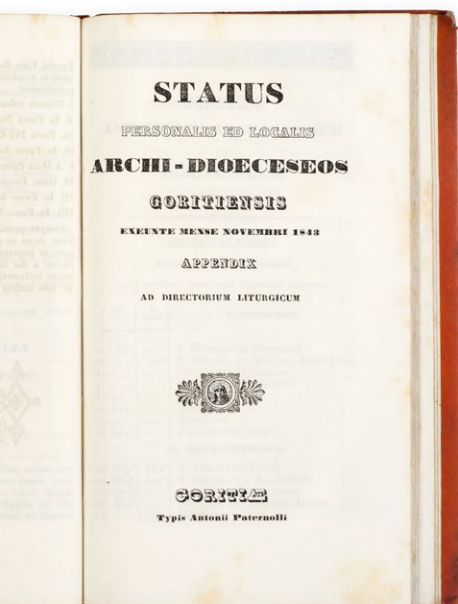
Status personalis ed localis archi-dioeceseos Goritienensis exeunte mense Novembri 1843 appendix ad directorium liturgicum. Gorizia, Antonio Paternolli, [1845].

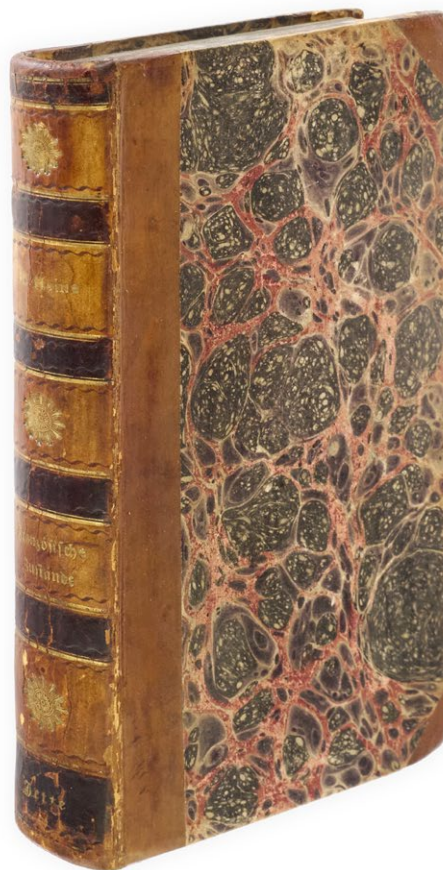
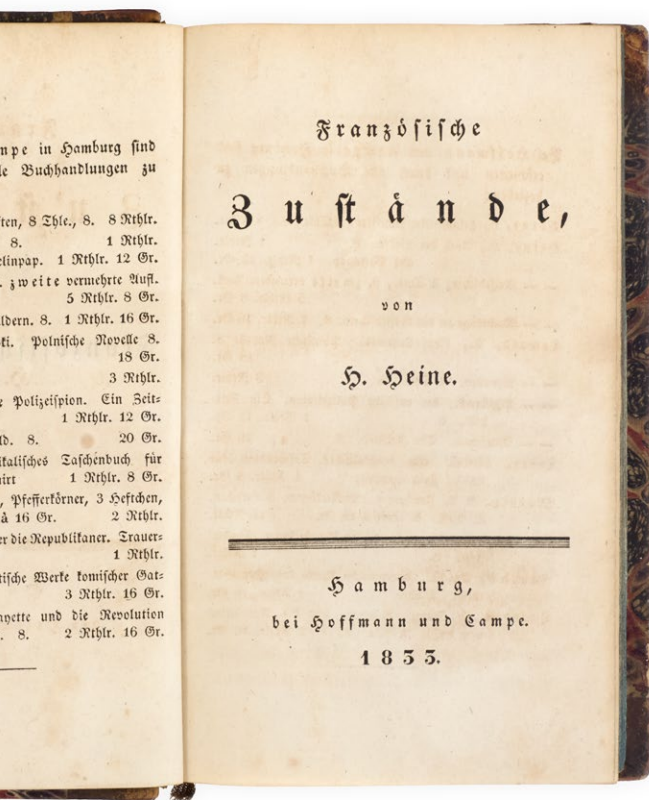
Two parts in one vol., 8vo, pp. 87, [1, blank]; xi, [1, blank], 44; woodcut ornaments to titles, woodcut head- and tailpieces; a little very light foxing, but very good copies; bound in original orange textured glazed-paper boards, boards alloy-gilt with large lyre centrepieces and lettered '1845', spine roll-tooled in alloy, green silk place marker; gilding tarnished in places, some wear at head of spine and to corners and edges; remains of booklabel to front pastedown, ink stamp ('La kalend 1845') to first title. £175

Two very rare annual publications relating to the archdiocese of Gorizia, located in northeastern Italy at the foot of the Julian Alps bordering Slovenia, issued by Franz Xaver Luschin, Archbishop of Gorizia and Gradisca from 1835 to 1854, in its attractive original binding with viticultural motifs.

The first part comprises a detailed liturgical calendar, offering insights into local practice. The second provides a snapshot of the clergy serving in the archdiocese, listing canons, parish priests, and monks, as well as professors and alumni of the theological seminary.

No copies of either work traced on OCLC.





‘Vive la France! Quand même –’

11. **HEINE, Heinrich.** Französische Zustände. *Hamburg, Hoffmann & Campe, 1833.*

8vo, pp. xxvi, [2], 408; slightly foxed, but a very good copy; bound in German contemporary half calf with marbled sides, spine gilt in compartments with black-stained bands, lettered directly in gilt, edges speckled blue, marbled endpapers; slightly rubbed. **£275**

First edition in book form of Heine’s first work of political journalism, discussing cultural and political developments in France in the wake of the July Revolution.

The articles, which had first appeared in the *Augsburger Allgemeine Zeitung*, are here introduced by a new - wide-ranging and rather polemic - preface.

Goedeke VIII, 557, 41; Wilpert/Gühring 8.

Scottish Devotion in Würzburg

12. [HENRICUS DE VRIMARIA.] Preceptorium egregii Theologiae professoris Nicolai de Lyra sive expositio tripharia perutilis (instar Sermonum) in decalogum legis divine. Cum multis pulcherrimis tractatulis et additionibus... [(Colophon): Cologne, heirs of Heinrich Quentel, 23 August 1505.]

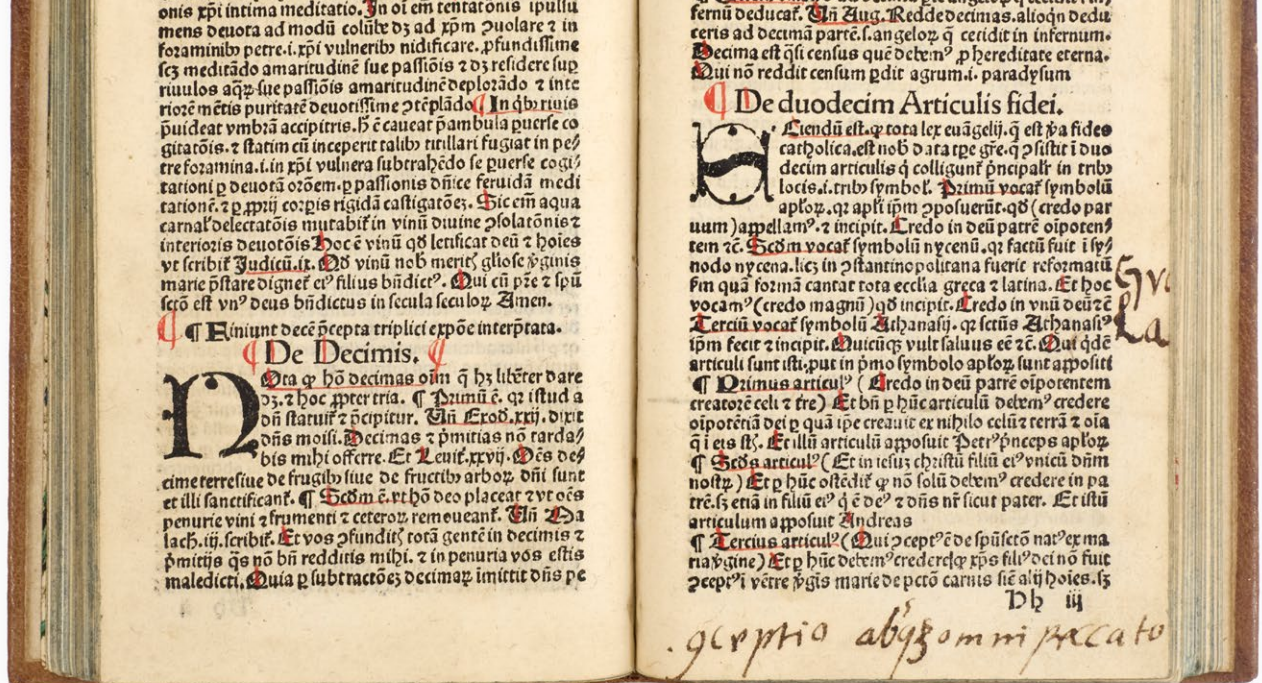
8vo, ff. [96]; Aa-Mm⁸, with final blank Mm⁸; contemporary decorative border to verso of first leaf with red, blue and yellow flowers on a twining leafy stem, red initial-strokes, paraphs, and underlining; woodcut initial on Aa^{1v} excised and replaced in neat manuscript facsimile (with several words of title also in neat manuscript facsimile), decorative border shaved, occasional very light browning, else a very good copy; bound in modern blind-tooled leather, edges stained blue (from an earlier binding); very slightly rubbed; one early annotation in red on li^{1r}, one slightly later note in brown ink on Hh^{3r}, with the date 1505 written beneath the colophon in the same hand.

£950

A compilation of short devotional texts by Henricus de Vrimarya, pseudo-Anselm, Bernard of Clairvaux, and Isidore of Seville, edited by Hermann von dem Busche, from the library of the Scottish monastery of St James in Würzburg.



Regularium egr
logie professoris
de Lyra. siue expositio triphari
monū in decalogū legis diuine
mis tractatulis ac additōnib.
scitu dignissimis. vtputa.
De decimis tribuēdis
De duodecim articulis fidei
De septem peccatis mortalib.
De triplici modo peccandi in d
De operib. misericordie.
De natiuitate. vita. z morte A
De fine mūdi z extremo iudici
Exhortationes faciende infirm
Dialogus Anselmi z Marie
Bernardus de planctu beate M
Colloquium Peccatoris z Cr
Dialogus Isidori de homine z
Vtiles doctrine pro lucrandis



Henricus de Vrmaria (or Friemar, c. 1245–1340) was an Augustinian theologian; his work on the Ten Commandments, *Tractatus de decem preceptis*, written in the early 1320s, was attributed to his contemporary Nicholas of Lyra in printed editions from 1495 onwards; no mention is made here of Henricus himself. This was Henricus’s most popular and significant work, and this particular compilation of short texts first appeared in Cologne in 1497. Henricus is now considered ‘the outstanding example of the Augustinians’ mendicant theology’ (Saak, p. 347). He studied in Bologna and Paris, most likely attending lectures by Thomas Aquinas, whose influence can be seen in his writings.

Provenance:

This volume most likely came from the Scottish monastery of St James in Würzburg, the Schottenkloster, as the handwriting on Hh3 matches the monastic ownership inscription in another volume (Nider’s *Consolatorium*, a devotional text printed in Cologne in 1506; see item 19). The matching page dimensions and blue edges remaining from the previous binding, visible on both works, indicate that they were most likely part of the same sammelband.

We have not been able to trace any copies of this edition in the US, and we have found only one copy in the UK, at the British Library.

USTC 686356; VD16 H 2115. See Saak, *Augustinian Theology in the Later Middle Ages* (2022).

AN
ORATION
 ON THE LATE
GENERAL WASHINGTON
 INCLUDING
 A RETROSPECT OF HIS
LIFE, CHARACTER, AND CONDUCT,
 FROM THE COMMENCEMENT OF HIS CAREER IN THE GLORIOUS CAUSE
American Independence,
 TO THE PERIOD WHEN HE RESIGNED HIS HIGH OFFICE AS
 PRESIDENT OF THE UNITED STATES,
 AND RETIRED TO THE HUMBLE STATION OF A PRIVATE CITIZEN,
 EXHIBITING TO THE WORLD A RARE AND SPLENDID INSTANCE
 OF DISINTERESTED PATRIOTISM AND EXEMPLARY VIRTUE.
 SECOND EDITION, REVISED AND CORRECTED.

By **JOHN GALE JONES.**

LONDON:

PRINTED FOR W. CLARK, 60, PATERNOSTER ROW;
 WILLIAM DAWSON, 12, CANNON STREET, CITY;
 AND W. LIMBIRD, OPPOSITE CATHERINE STREET, STRAND.
Sold also by all Booksellers in Town and Country.

1825.

ONE SHILLING.

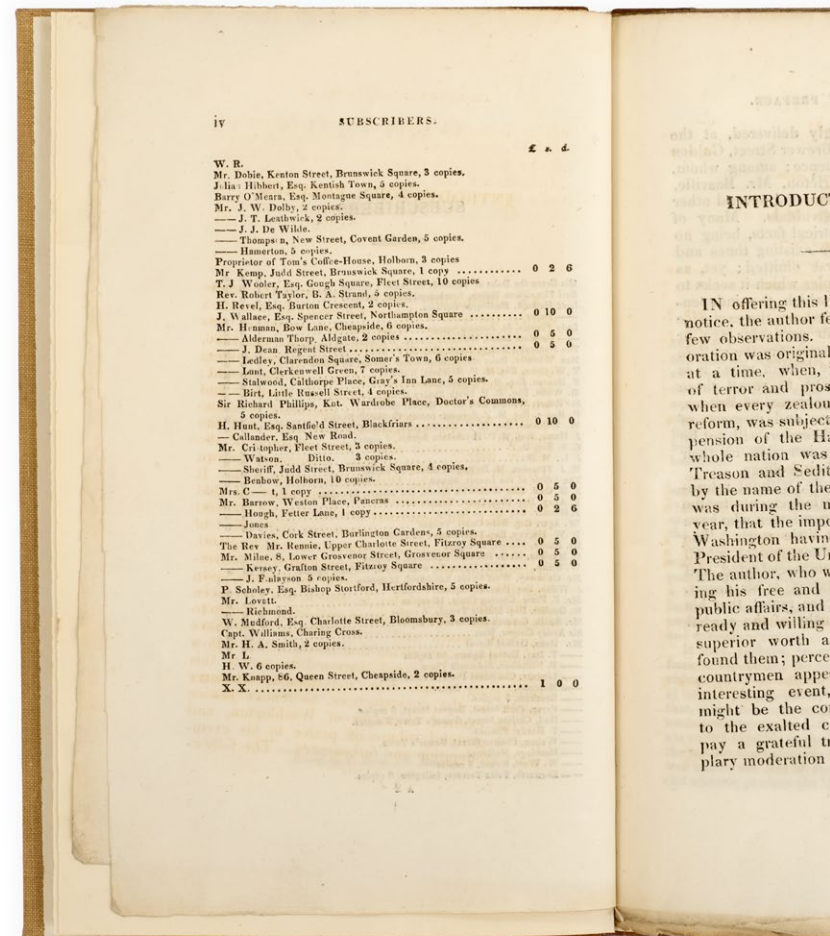
13. JONES, John Gale. An Oration on the late General Washington, including a Retrospect of his Life, Character, and Conduct, from the Commencement of his Career in the glorious Cause of American Independence, to the Period when he resigned his high Office as President of the United States, and retired to the humble Station of a private Citizen ... Second Edition, revised and corrected. London, [T. Davis] for W. Clark, William Dawson, and W. Limbird, 1825.

8vo, pp. vi, [7]-20; with subscribers' list; a few scattered spots and some light toning, but a very good copy; uncut in modern tan morocco-backed boards with cloth sides, spine lettered directly in gilt; headcap chipped; pencil note 'Phillipps copy' to front free endpaper. £375

Scarce revised second edition, printed by subscription with a new preface, of this speech in praise of Washington by the English radical orator John Gale Jones (1769-1838).

The speech had been delivered in November 1796 when news of Washington's resignation reached England, at a time when Pittite illiberalism had culminated in the suspension of the Habeas Corpus Act and other abuses of power; it is here edited to remove 'local allusions and historical facts, being no longer strictly applicable to existing times', but remains important as a commemoration of 'the great and eternal principles ... upon which the independence of America was founded' (p. vi).

Sabin IX, p. 325.



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H. W. 6 copies.		
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X. X.	1 0 0	

INTRODU

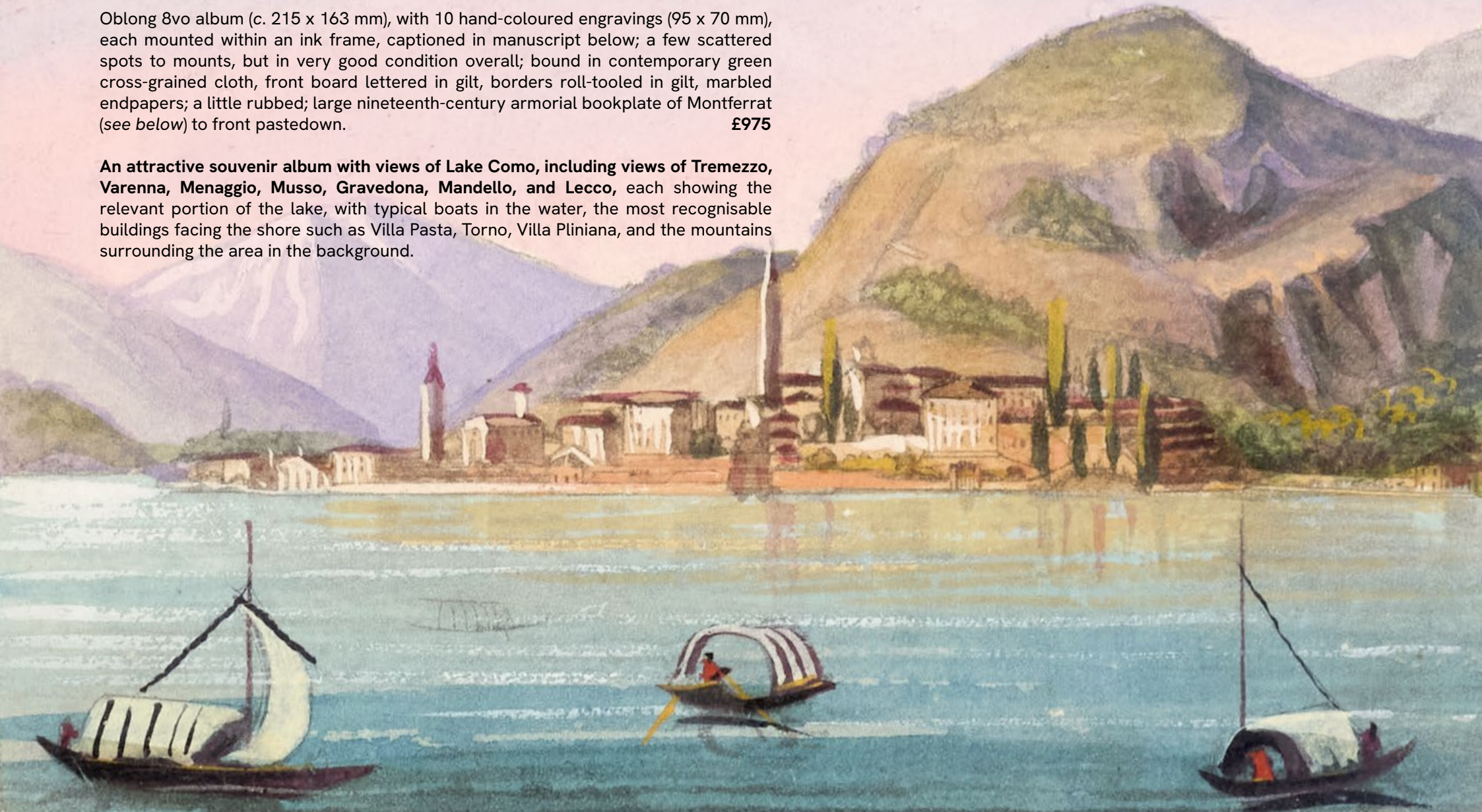
IN offering this l... few observations. The oration was original at a time, when, of terror and pros... when every zealous reform, was subject... pension of the Ha... whole nation was... Treason and Sedit... by the name of the... was during the n... year, that the imp... Washington havin... President of the U... The author, who w... ing his free and... public affairs, and... ready and willing... superior worth a... found them; perce... countrymen appe... interesting event... might be the co... to the exalted c... pay a grateful t... play moderation

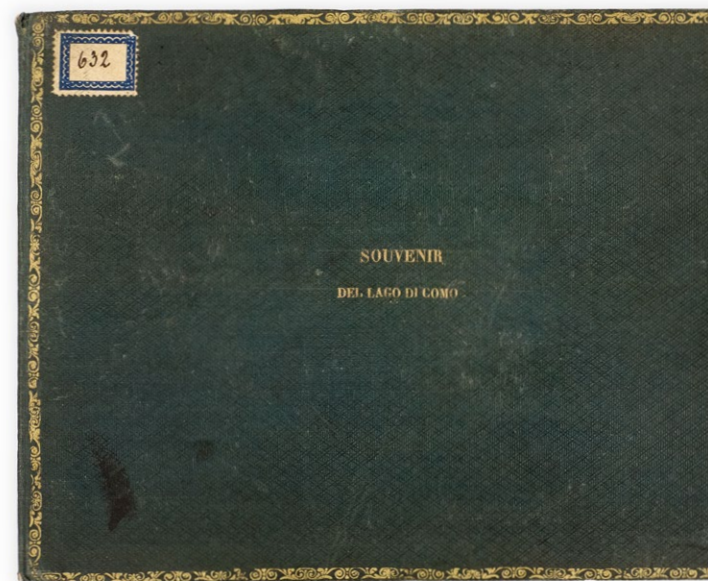
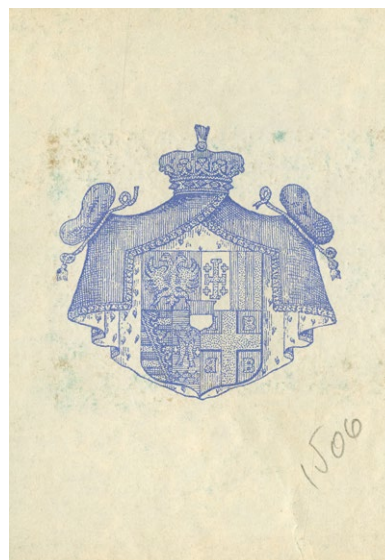
The Beauties of Lake Como

14. [LAKE COMO.] [Cover title:] 'Souvenir del Lago di Como'. [Como or Milan, c. 1830.]

Oblong 8vo album (c. 215 x 163 mm), with 10 hand-coloured engravings (95 x 70 mm), each mounted within an ink frame, captioned in manuscript below; a few scattered spots to mounts, but in very good condition overall; bound in contemporary green cross-grained cloth, front board lettered in gilt, borders roll-tooled in gilt, marbled endpapers; a little rubbed; large nineteenth-century armorial bookplate of Montferrat (see below) to front pastedown. **£975**

An attractive souvenir album with views of Lake Como, including views of Tremezzo, Varenna, Menaggio, Musso, Gravedona, Mandello, and Lecco, each showing the relevant portion of the lake, with typical boats in the water, the most recognisable buildings facing the shore such as Villa Pasta, Torno, Villa Pliniana, and the mountains surrounding the area in the background.





Provenance: With a large armorial bookplate of Montferrat, most likely from the library of Prince Oddone of Savoy, Duke of Montferrat (1846-1866), fourth child of Victor Emmanuel II of Italy and Adelaide of Austria. Born with a serious genetic disease causing debilitating symptoms, Oddone was relegated to the margins of the court. In stark contrast with his poor physical health, he was gifted with remarkable intelligence and ingenuity and from an early age immersed himself in the study of archaeology, natural history, and literature. His home in Genoa, with its extensive library, soon became a literary and scientific salon for the intellectuals of the day and Oddone, a celebrated philanthropist, established four annual prizes for students of the Ligurian Academy of Fine Arts, of which he was elected honorary president. Having had a great love for the sea from an early age, Oddone was a keen traveller and overcame his disabilities to journey to Constantinople with his brothers in 1862, and then to Sardinia and Naples in 1863. Forbidden to travel by his doctors from 1864 due to his worsening health, Oddone would have found solace in armchair travel through books such as this one. He died at the age of nineteen, leaving his art and archaeology collections to various public museums in Genoa, while the library was dispersed.



Livy in Heidelberg

15. LIVY. Duobus libris auctus cum L. Flori epitome indice copioso et annotatis in libros VII Belli Maced. [(Colophon:) Mainz, Johann Schoeffer, November 1518 (i.e. 1519).]

Folio, pp. [clx], 730, [30]; woodcut borders to titles (a1 and A1) and dedication (a2), woodcut arms of Albrecht of Brandenburg to foot of dedication, large white-on-black woodcut initials, Livy's epitaph within a woodcut frame on A1^v; small wormholes in first and last several quires, a few longer ones in lower margin, and more in lower corner of final few quires with light dampstaining, very slight dampstaining to lower inner corners of quires M-O, upper corner of c4 torn without loss, long tear to inner margin of Tt1, paperflaw to lower corner of Bb6, a few leaves with light stains, otherwise a beautiful copy; bound in contemporary German blind-stamped half pigskin over wooden boards by the Blumenstock Raute I bindery of Heidelberg (EBDB w000110), with three different roll tools (an acanthus leaf, vases and pots upheld by a person, and pairs of masks), spine blind-tooled in compartments, brass clasps to fore-edge; pigskin slightly stained, fore-edge of rear board skilfully renewed, new pastedowns with central stain on front pastedown, minor worming; sixteenth-century annotations to c. 58 pp. in red and black ink.

£3000

An important edition of Livy's *History*, the first to include any part of book XXXIII and the end of book XL, in a contemporary Heidelberg binding with sixteenth-century annotations.



**T. LIVIVS PA
TAVINVS HISTO
RICVS. DVOBVS
LIBRIS AVCTVS
CVM L. FLORI
EPITOME. INDI
CE COPIOSO. ET
ANNOTATIS IN
LIBROS VII. BEL
LI MACED.
CVM PRIVILEGIO DECENNII**



reditus incisa, exultatum ad generis Mamilium Octavianum Tullium abijt, Romam
pax fida ita cum Portena fuit, C. O. S. S. deinde M. Valerius, P. Posthumus, etc.
no bene pugnatum cum Sabina, C. O. S. S. triumpharunt. Maiore inde mole Sabi
ni bellum parabitur aduersus eos, & nequid simul ab Tullio, unde eji non pessi
suspectum tamen bellum erat, repentinus periculi oreitur, P. Valerius quartus, T. La
cretus iterum C. O. S. S. facti. Sed inter belli pacisq; auctores orta in Sabina
quantum uirum transiit ad Romanos, namq; App. Claudius, cui postea App. Clau
dio fuit Romae nomen, quam pacis pacisq; autor turbatorisq; bellipugnatorq;
par factus est, ab urbe Regillo magna clientis comitatus manu, Romam ab usq;
higit, sicutis data, ageq; trans Anienem, uetus Claudia tribus, postea nouis ad
ditis tribulibus, quae eo uenit agro, appellata. Appius inter patres lectus, haud
ita multo post in principum dignatione peruenit. C. O. S. S. infesto exercitu apud
Sabium profecti, quom ita uallatos, deinde praetio illi sustinere opa hostili, adu
mili inde rebelliosius timere possent, triumphantes Romam redierunt. P. Valerius,
omnium consensu princeps belli pacisq; artibus, anno post, Agrippa Menenius, P.
Posthumio C. O. S. S. moritur, gloria ingenti, copiis familiaribus adeo regias,
ut sumeris sumptus deesse, de publico est status, luxu e matronarum ut bonum. In
anno duae coloniae Latinae, Pometia & Cora, ad Auruncos deficiunt, cum Aun
cis bellum in initum, fuscop ingenti exercitu, qui se ingrediuntibus sine C. O. S. S.
rociter obtulerat, omne Auruncum bellum Pometia compulsum est. Nec magis post
praetium, qua in praetio cedibus temperatum est, & caeli aliquanto plures erant, qui
capti, & captos passim trucidauerunt, ne ab oblidibus quidem, qui C. O. S. S. accip
numero erant, ira bellum abstinuit, & hoc anno Romae triumphatum, de quo C. O. S. S.
Opter Verginius, & Cassius primo Pometia ui, deinde uincis, passim operibusq;
pugnauerit, in quos Aurunci magis iam inexplicabili odio, qua spe aliquae, ut co
fio coacti, quum plures igni, qua ferro armati excurrissent, & de incendio quom
cia complent, uincis in cunctis, nullis hostium uulneratis, & occisis, consilium quom
ga alterum, sed uerum omni auctores non adiacent, agro uulneris ex quo dato
cum prope interfecerunt. Romanis inde male gestare rediunt, inter multos haud
os C. O. S. S. per incerta uitae, relictus. Interfecto deinde haud magno spatio, quod ut
neribus curantur, splendore exercituli satis est, quum ira maior, est uim haud
audis, Pometia arma illata, & qui uincis relictis, aliisq; mole belli, iam in otio
ut in muros eunder miles, decido est facta, caeterum nihil minus fecit, de qua
be, qua recepta foret, Aridit passim principes securi percussit, sub corona uarietate
coloni aliq; oppidum dirutum, & ger uenit. C. O. S. S. ob iras magis grauer uitas,
qua ob magnitudinem perfecti bellii triumpharunt. Insequens annus Posthumus
Cominium, & T. Lartium C. O. S. S. habuit, eo anno Romae quum per hostes uita
binorum iuuentute per saculatum scripta aperirent, concitatis hominibus, & po
pe praetium fuit, partaq; exire ad rebelliosum spectare res uidebantur. Superbe
tini inerti, id quoq; accellerat, quadraginta iam conuulsae populos, & citate C. O.
to Mamilio, satis constabat. In haec tanta expectatione rerum sollicita ciuitate de
tatoris primum creandi mentio orta, sed ne quo anno, nec quibus factis C. O. S. S.
qua ex facione T. Aquiniana essent, id quoq; in mentem traditur, partem creditur, se
nec quis primum dictator sit creatus, satis constat, apud ueterimos tantum ab ubi
res T. Lartium dictatoris primum, Sp. Cassium magistrum equum creatos in auctores
falares legere, ita lex iubet ad de dictatore creando lata, eo magis adducor, ut
Lartium, qui civilis auri, potius quam M. Valerius Tullium, Valerius postquam, qu
non dum C. O. S. fuerat, moderatorem & magistrum C. O. S. S. apponunt, qu
maxime ea ca familia legi dictatorem uellent, patrem multo potius M. Valerius qu
ctate uirtutis consilium uerum, legissent. Creato dictatore primum Romae quom
praefertiles uiderunt, magnus plebem metus incellit, ut in huiusmodi cre
dicto parendum, nec enim, ut in C. O. S. S. qui pari potestate essent, alteru
um, nec pro quoq; erat, nec ullum usqua, nisi in cura paranda, uultum Sabina
tiam creata

tiam creata Romae dictator eo magis, quod propter se creatum crederent, me
tam aculit, itaq; legatos de pace mittunt, quibus orantibus dictatorem senatum
quarantiam errorem hominibus aduicentibus darent, repositum, ignotici adue
scendibus posse, sentibus non posse, qui bellum ex bellis gereret. Actum tamen est de
eam pollicitum erat) in animum inducunt, bellum indicium, tacite inducunt,
querant annum tenere. C. O. S. S. Scruilius Sulpitius, M. Manlius, Tullius
nihil dignum memoria actum. T. Ebius deinde, & Cn. Verulius. His C. O. S. S.
Fidenes obbelli, Consultra capta, Praeneste ab Latinis ad Romanos detinetur,
nequibus bellum Latinum, quicquid iam per aliquot annos, dilatatum. A. Posthumus
dictator, T. Ebius magister equitum magnis copiis praetium equitumq; profes
di ad lacum Regillum in agro Tulliano agminis hostium occurrit, & qua Tar
quinius effugit. Latino audient est, sulini ira non potuit, qui extem
plo colligerent, Ergo etiam praetium aliquando, quam caetera grauius atq; atroci
uatis, non enim dices ad regendam modo colilo rem affluere, sed iuniperis cor
posibus dimicantes misicere certamina, nec quisq; praetium ferme hac aut illa ex
accidit uulneris, praet dictatorem Romanum, excellit. In Posthumum prima in
accidit aduocant, in Posthumum T. Aquinius supercibus, quum ia erate, & uinibus
era quaguar, equum in hostis admittit, & iacta a latere concurit, in iuuium receptis in
uatur di. Et ad alterum cornu Ebius magister equitum in Octauum Mamilium
impetum dederat, nec fessit ueniens, Tullianum ductem, contra quem, & ille con
erata, uita, tanquam in hostis ueniens, uulnere uulnere fuit, ut brachium libito cre
di. Mamlio percutit percussit, hinc quidem in secundam aciem Latini receperit,
Ebonum quum iuxta brachio tenere telam non possit, pugna excellit. Latini duce
nihil deterius uulneris praetium ciet, & qua iuxta percussit uidebat, accersit co
hones exulim Romanorum, cui L. T. Aquinius filius praerit. Et quoniam maiore
pugnabat, & crepta bona, patrumq; adempta, pugnam parumper resistit. Re
uerentibus iam pedem ab ea parte Romanis, M. Valerius, Publiocol frater, consip
cens uulneris inuenit, T. Aquinum, offingentem in se, in prima exulim acie, ad me
fira eam gloria accentus, ut catus familiae decus eciere erant, eundem inter
fessit, sub calcaria equi, & T. Aquinum infesto speculo pede, T. Aquinum
uero in agmen suorum infesto equo holti, Valerium inuicem uulneris in exulim
xom, & transfugerit quidam ad ortus, transiit, nec quicquid equis uulneris equo re
tendit, in uulneris Romanis labentibus super corpus armis ad terram deluxit.
Dicitur Posthumus, postquam eciere telam uinum, exules ferro cetero citato agmine
in uulneris percussit, & animaduertit, cohortis fuit, quanta delecta manu praef
di qua circa se habebat, dat signum, ut quem suorum fugientem uidere, pro hos
fidebant, ita metu accipi uerti a fuga in hostem, & restitua acies. Co
hones uulneris inuenit, inuenit praetium inuenit, integris corporibus animisq; se illos ad
orientales, credunt, ibi alia inter proceres coortis pugna, imperator Latinus ubi co
hones exulim a dictatore Romano, euenit tamen uide, ex subditiis manibus,
hos aliquos in primam aciem secum rapit, hos agmine ueniens, T. Herminius ter
gna complentus, inter eos in lignem uelle, armisq; Mamlium noticians, tanto ui
uolens, quum paulo ante magister equitum cum hostium duce praetium in fuit, ut &
uolens, quum paulo ante magister equitum cum hostium duce praetium in fuit, ut &
hols uolens, quum paulo ante magister equitum cum hostium duce praetium in fuit, ut &
esperant, T. am ad equites dictator ad uolens obediens, ut fessit iam pedis defert,
primam, & pugnam capellanti, ad uolens parare, desiliunt equis, prouolant in
acies, postquam in uulneris proceres, equato genere pugna, legum partem periculi su
fines uolens, T. am dema impull, Latini, percussit inclinat, acies, equibus ad
mos, equi appereunt hostem possent, fessit, & pedes fessit acies. Ibi nihil nec diuis,
nec haec uolens dictator praetium ueniens, & dema Quirio uolens fessit, & pronuntia
tiale

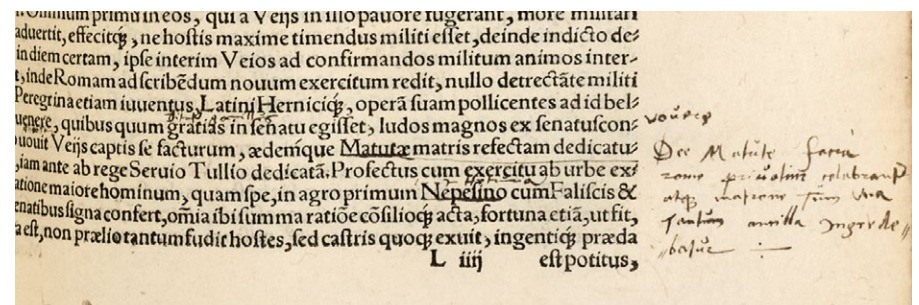
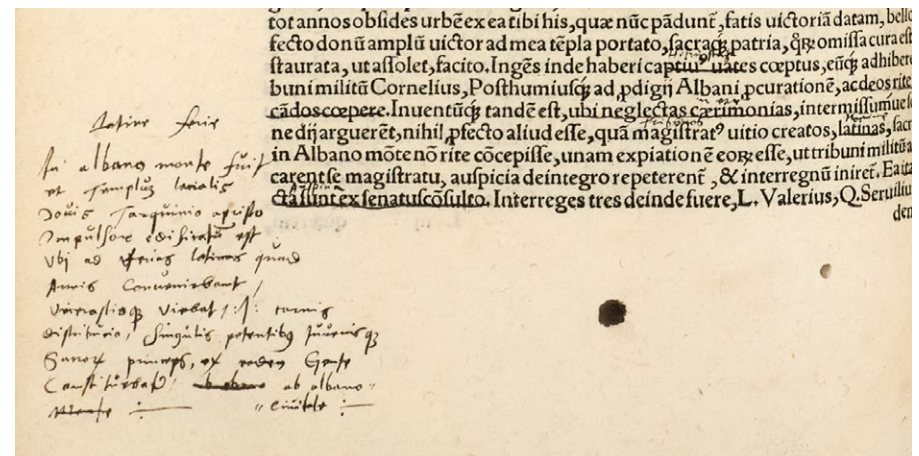
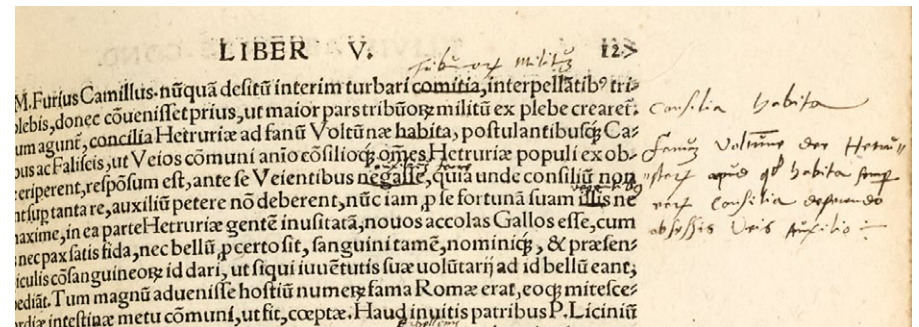
The earlier editions of Livy were all based on Italian manuscripts which omitted book XXXIII, which was then found in a manuscript in Mainz Cathedral by Nicolaus Carbachius, who produced this edition for Schoeffer (the rest of book XXXIII did not appear in print until 1616, following its discovery in Bamberg). The interest in Livy at this time was considerable, from Erasmus and Thomas More to Machiavelli (whose *Discourses on Livy* were written in the 1510s), and in Mainz itself the first chair in ancient history had been established in 1504 by Ivo Wittich, a notable scholar of Livy, a post then held by Carbachius from 1512. The manuscript in Mainz Cathedral, now lost, contained books XXXIII–XL, and Carbachius used this manuscript to supply variant readings.

The early annotations, in book II and books V–VIII, are in red and black ink; the red annotations mostly repeat names from the text with a few additional comments (the longest on Q1^r) and some underlining, but most of the notes in black ink expand on the text to a much greater degree, supplying interlinear notes (for example to clarify what or to whom the text is referring) as well as fuller comments in the margins. While the annotations seem to be in a few different hands, there is some red underlining of the notes in black ink (e.g. on D1^r).

This is one of two issues produced by Schoeffer with the date November 1518, which vary only in the preliminaries; the other version (VD16 L 2091) omits the words ‘indice copioso’ from the title and does not contain the extensive preliminary section, which provides a very comprehensive index to all the events mentioned in the text. The privilege granted by the Emperor Maximilian gives Schoeffer the sole right to print the works of Livy in Latin and German for ten years, and a six-year privilege for any other works printed by Schoeffer subsequently, on account of his grandfather’s (meaning Johann Fust) ‘divinum inventum’, the art of printing. The preface by Erasmus, which also lauds the invention of Fust, is dated 26 February 1519; the colophon date is more likely to refer to the year 1519.

The bindery was active in Heidelberg (though sometimes attributed to Strasbourg) between around 1476 and 1528.

USTC 695790; VD16 L2090.



Embroidered over a Printed Template

16. [MARIAN DEVOTION.] Embroidered silk panel depicting the Virgin and Child. [Netherlands, early eighteenth century?]

Silk panel (c. 105 x 89 mm), embroidered with metal and coloured threads over an engraved template, on a brown woven backing, hemmed; pinned at corners, a little faded, a few small moth holes (particularly to lower right corner), but generally well preserved, framed. £600*

A delightful silk panel, embroidered over a printed template, most likely produced by nuns, depicting the Virgin and Child within a central medallion with elaborate floral borders.

Embroidery panels such as the present example are typical of the small-scale in-house production by convents, manufactured by nuns for sale both as pilgrim badges and as devotional images. The design is embroidered over an engraved template, facilitating reproduction by less skilled hands and allowing for the sale both of plain printed copies and, as here, of more luxurious embroidered examples.



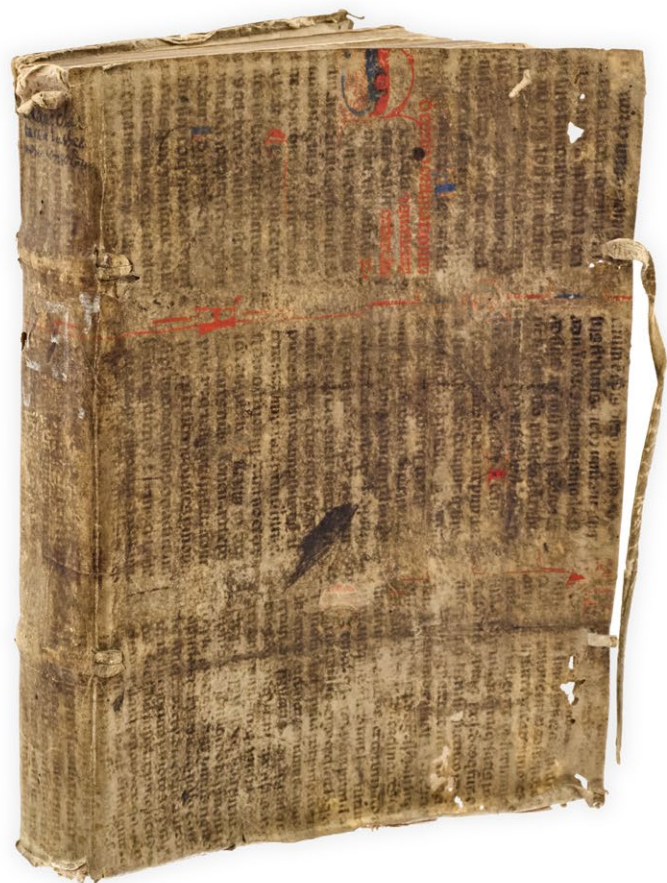
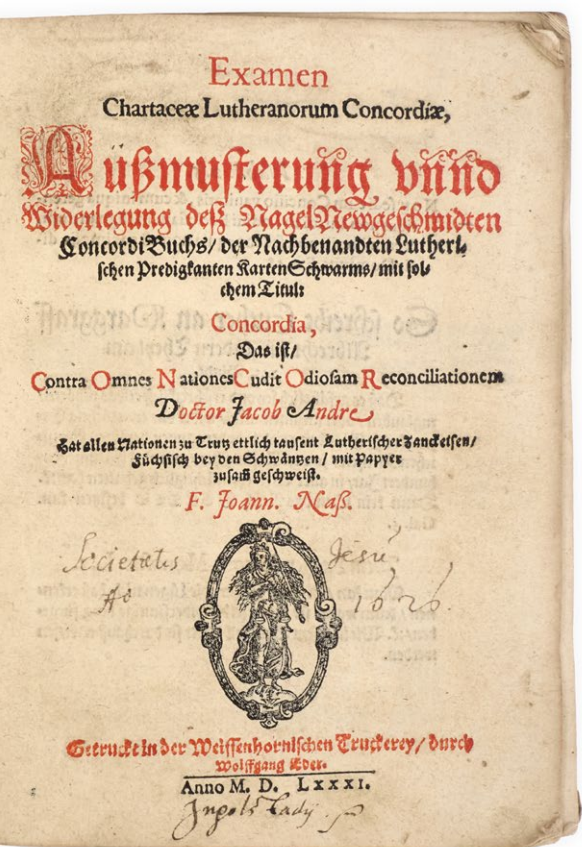
Luther Learning from the Devil

18. **NAS, Johannes.** Examen chartaceae Lutheranorum concordiae. Außmusterung unnd Widerlegung deß Nagel Newgeschmidten Concordibuchs der Nachbenandten Lutherischen Predigkanten Karten Schwarins mit solchem Titul: Concordia, Das ist, Contra Omnes Nationes Cudit Odiosam Reconciliationem Doctor Jacob Andre. [(Colophon:)] Ingolstadt], Wolfgang Eder in the Weissenhorn printshop, 1581.

4to, pp. [ii], 436, [2, blank]; title printed in red and black with woodcut Eder device, woodcut initials and tailpieces, woodcut illustration of Luther and the Devil on p. 98; occasional light staining, quire Kk loose, but a good copy; bound in contemporary vellum (waste reusing a leaf from a French fourteenth-century manuscript containing text from Raymond of Peñafort, *Liber extra*, liber I, titulus 11, chapter I), spine lettered in ink, remains of alum-tawed ties to fore-edge, partial watermark of a double-headed eagle to rear endpaper; binding rubbed and stained with a few wormholes; ink inscription 'Societatis Jesu | A° 1626' to title, a few marginal ink annotations in Latin to c. 16 pp. and some underlining in ink, old ink shelfmark 'Theologie N.VI 225 458' to front pastedown. £1250

First(?) edition (one of two printed in the same year) of this anti-Lutheran polemic responding to the 1580 Book of Concord, written by a successful Catholic propagandist.





Johannes Nas (1534-1590) was probably raised as a Lutheran but joined the Franciscans as a young man, becoming a preacher at the court of Archduke Ferdinand II in Ingolstadt; he engaged in numerous anti-Lutheran polemics, in particular using woodcut illustrations and broadsheets to emphasise his message. This text was written in response to the Lutheran *Book of Concord* (1580), which formalised the core texts of Lutheran belief (including the Augsburg Confession; there were more writings by Melancthon than Luther himself), and obliged Nas to change his approach to refuting and countering Lutheranism.

The woodcut illustration which appears on p. 98 depicts a horned Luther and a woman (his wife?), both naked in bed, taking instruction from the devil sitting on a bench, to highlight the source of Luther's ideology. Similar woodcut images of, for example, the Pope as an ass, had been used regularly and to good effect by Luther himself, though it took a while for Catholic polemicists to profit from similar imagery to promote their cause.

Eder printed another edition in the same year (VD16 N 112), fully reset and without the *Cymbolum atque asini clavicordium* and the *Concordiloquium* (pp. 426-429); priority has not been established.

We have located four copies of this edition in the US: Harvard Divinity School, Illinois, Oregon, and Concordia Seminary.

USTC 655060; VD16 N 111.

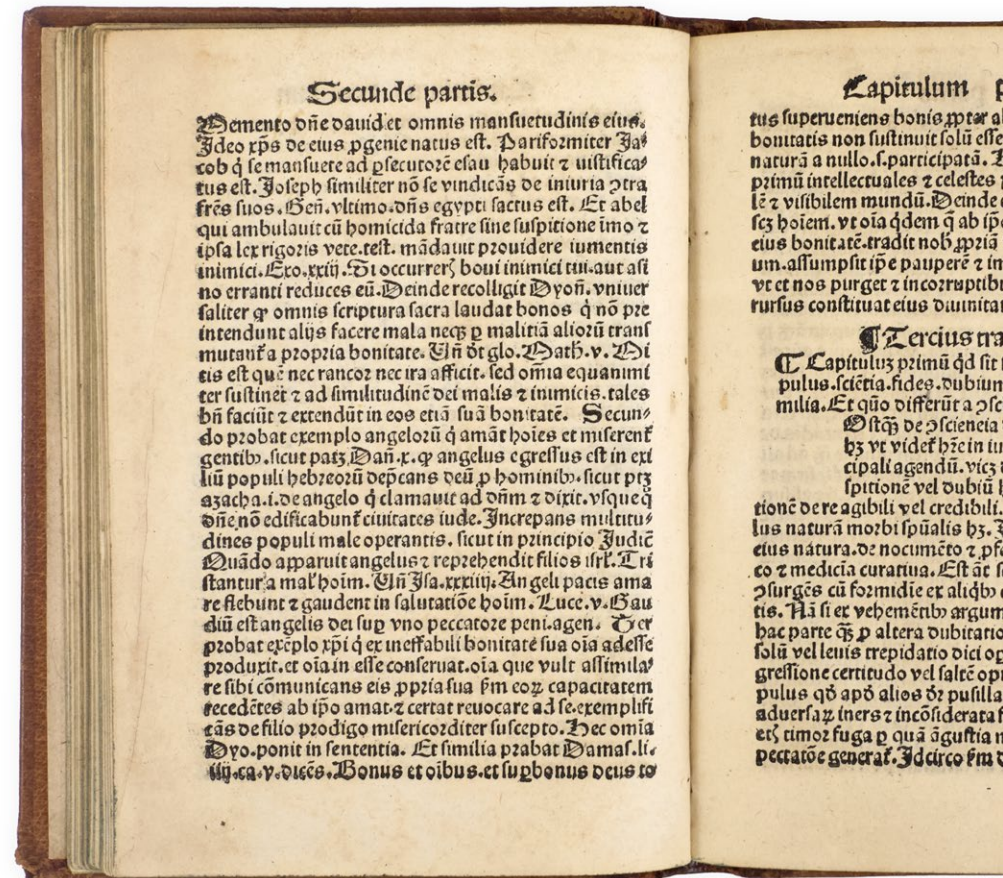
For the Fearful (Scottish) Soul

19. **NIDER, Johannes.** Consolatorium timorate conscientie venerabilis fratris Johannis Nyder. [(Colophon:) Cologne, Cornelius von Zierickzee, 20 March 1506.]

8vo, ff. [92]; aa-ll⁸ mm⁴; gothic type, woodcut of the Virgin and Child to title-page, four pages with rubrication; slight toning, small marginal stains to ff5 and ii1, but a very good copy; bound in modern leather blind-tooled in period style, edges stained blue (from an earlier binding); slightly rubbed; three lines of contemporary manuscript notes to final verso, a few ink notes in a seventeenth-century hand to ff7^v-8^v, kk5^v-7^r and ll6^r (partly cropped), and seventeenth-century ink ownership inscription of the monastery 'Monasterij S. Jacobi Scotorū | Herbipoli' to final recto, (see below). £950

A rare small-format devotional text by the Benedictine theologian Johannes Nider (1380-1438) from the library of the Scottish monastery of St James in Würzburg. It was first printed in Cologne in around 1470 and regularly reprinted thereafter.

'Unlike other consolatory works, which deal with a diverse array of experiences of suffering ... Johannes Nider focuses on questions concerning the errant and scrupulous conscience. This is the key experience of suffering he seeks to counter... The book of consolation is written exclusively for the "expert" to provide him with practical and concrete help to diagnose the maladies plaguing the soul, to distinguish between the various possible causes, and the possibilities of healing' (Brogl, p. 63).



Consolatorium timo
rate conscientie venerabilis fratris Johanne
nis Nider sacre theologie pfessoris et unij
de ordine predicatorum.

Ex quo si quisqz reci



mbit aut modicu aucto

ri remanebit

perdelit quod suū est

Provenance:

This volume was in the library of the Schottenkloster, Würzburg, one of three Scottish establishments in Franconia (the others in Erfurt and Regensburg), originally founded by Irish monks and, after a period of decline, refounded in 1595 by Scottish monks now living outside Protestant Scotland. All three Scottish foundations possessed considerable libraries as well as Scottish portraits and other objects; they were dissolved at the secularisation of the monasteries in 1803. Johannes Trithemius was abbot of the Würzburg Schottenkloster for ten years in the early sixteenth century, building up the library from almost nothing; while this book was printed in the same year that he became abbot, there is unfortunately no evidence to connect this book with his time in office.

A copy of another small-format text, a compilation of devotional writings by Henricus de Vrimaria (Cologne, 1505; VD16 H 2115), with the same page dimensions and blue edges, appears to have once been bound together with this work (see *item 12*).

There are three issues recorded in USTC and VD16. VD16 J 632 and J 633 are almost identical, and J 634 (recorded in one copy only) does not have the colophon printed on the last leaf. **We have traced only three copies of any of these issues outside Continental Europe:** Boston Public Library (VD16 J 633), the University of Birmingham, and the British Library (a defective copy).

USTC 624969; VD16 J 632. See Brogel "'Yesgichs nach sin vermugen': Johannes Nider's idea of conscience", in *Between creativity and norm-making, tensions in the early modern era* (2013).

hvs
uisa a sciolis voce. in
folio: at τειρα. vel
ut suspicor, non tamen
corum.
n, cetra, in, puera.
in, produs.
rgus, alibi etiam, Vi.
s, cementa, de hac in-
tuere: utaque relinquo
quaque occurrit.
sartores.
sunt toto opere citata.

NONII MARCELLI

PERIPATETICI *TIBV-
RIENSIS DE COMPEN-
DIOSA DOCTRINA PER
LITTERAS AD FILIVM.



ENIVM est tedium, & odium,
dictum a senectute, quod senes
omnibus odio sint, & tædio. Cæ-
cil. Ephastione:
Tum etiam in senectute hoc de-
puto miserimum,

Sentire ea ætate, esse odiosum se alteri.
Nam ætatem malam, senectutē veteres dixerunt.
Plau. Menæ. Confitus sum senectute, onustū gero
corpus, vires reliquere, ut grās mala est ergo merx.
Accius Amphitryone: An mala ætate mauiis malè
multari exéplis omnibus? Turpilius Philopatro:
Miserum puto, si etiam istuc ad malam ætatem ac-
cessit mali. Pacuvius Peribœa: Parū est, quod
te ætas malè habet, ni etiam hic ad malam ætatem
adiungas cruciatum *reticenti. Afranius Vopisco: recent.
Si possent homines delinimentis capi,
Omnes haberent nunc amatores anus.
Ætas & corpus tenerum, & morigeratio,
Hęc sunt venena formosarum mulierum.
Mala ætas nulla delinimenta inuenit.
Bonam ætatem quoque dicimus adolescentiam,
vel iuuentutem. Marcus Tullius de senectute:

A Repository of Rare Words

20. NONIUS MARCELLUS. De proprietate sermonum. Iam demum innumeris locis restitutus, multis locupletatus, ope vetustissimorum codicum, et industria Hadriani Iunii medici ... additus est in calce Fulgentii Placiadae libellus De prisco sermone ab eodem repurgatus. *Antwerp, Christophe Plantin, 1565.*

8vo, pp. [xvi], 592, [40]; woodcut Plantin device to title-page, woodcut initials; occasional light marginal staining, else a very good copy; bound in contemporary calf, panelled in blind with gilt centre- and cornerpieces, spine gilt in compartments; somewhat rubbed, front joint cracking with very small area of loss at head, endcaps chipped; sixteenth-century manuscript note 'Lexicographi Latini' to front pastedown, nineteenth-century armorial Macclesfield bookplate, with earlier paper shelflabels to spine, and armorial blindstamp to first two leaves. **£450**

First critical edition of this grammar and dictionary of Latin from the later Roman Empire, a significant witness to earlier texts now lost, from the extensive library of the Earls of Macclesfield at Shirburn Castle.

NONIUS
RCELL
PROPRIETA
SERMONVM

EMVM INNVMER
RESTITVTVS, MVL
TATVS, OPE VETVST
CODICVM, ET INI
RIANI IVNII MED
D. MAXIMILIANVM

est in calce Fulgentij Placi
ermone ab eodem repurgatus.

X VOCABVLORV

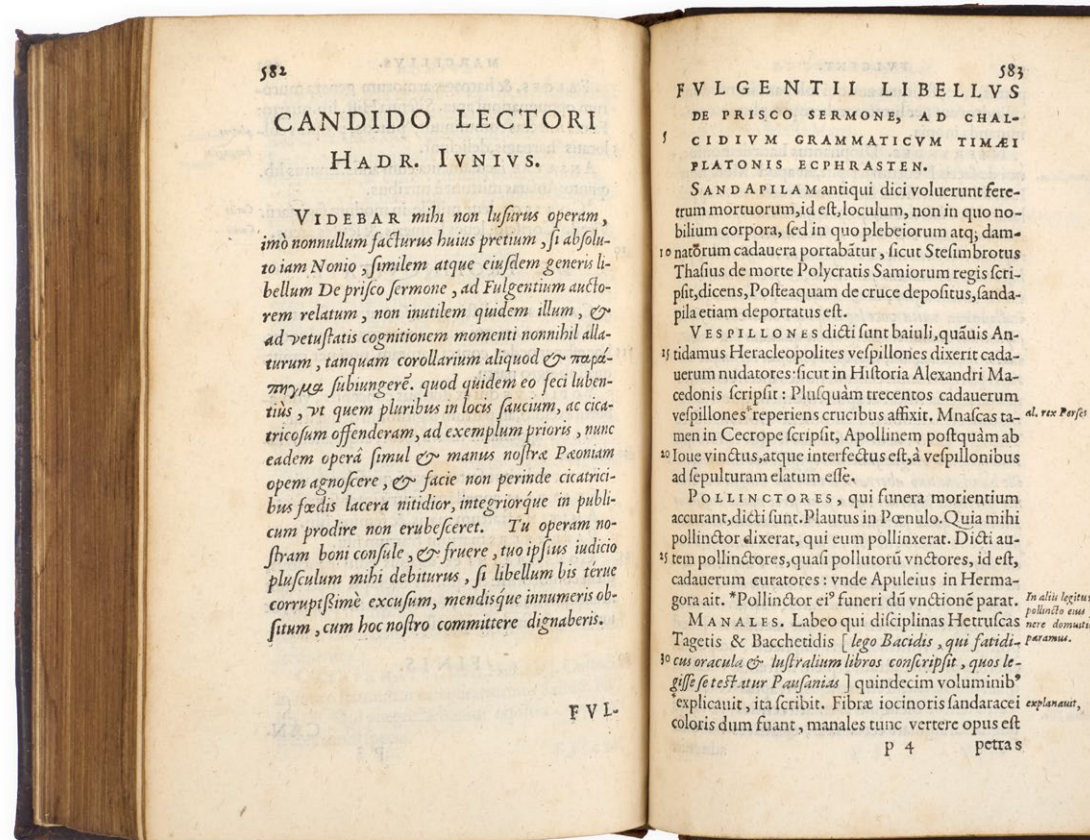


ANTVERPIÆ,
ficina Christophori Plar
clo. Io. LXV.
VM PRIVILEGIO

Nonius Marcellus was a (probably) fourth-century Roman grammarian from north Africa, whose dictionary contains quotations from many texts that no longer survive, including lines from the lost satirist Lucilius, the dramatist Accius, and Ennius, both annalist and dramatist; Nonius' sources are listed by Hadrianus Junius at the start of the volume (pp. 1-30). The original title of Nonius' work is *De compendiosa doctrina*, written in twenty books (not all survive), though the title of the first chapter, 'De proprietate sermonum', became used as the name of the whole in the printed editions. The main manuscript sources are six ninth-century Carolingian manuscripts.

The text was first printed c. 1470 and regularly reprinted thereafter, often accompanied by other short classical grammars; this is the first critical edition, containing numerous variant readings, with the text laid out clearly and helpfully (early editions ran the text on, making it difficult to identify quotations and verses). The editor, Hadrianus Junius, also included the short lexicon of Fabius Planciades Fulgentius, a sixth-century writer also from north Africa, which contains the meanings of obscure words no longer in common use. It is one of two issues produced by Plantin in 1565, with just a change to the setting of the title-page. 1250 copies were printed; although mostly prepared by Junius, who was in Haarlem not Antwerp, Plantin never received his final corrections and therefore compiled the errata himself, with the promise of a corrected edition to appear at a later date. Unsurprisingly, this never happened.

STCV 12927075; USTC 401233 (for both 1565 issues); Voet 1752B.



CANDIDO LECTORI
HADR. JUNIVS.

VIDEBAR mihi non lusus operam, imò nonnullum facturus huius pretium, si absoluto iam Nonio similem atque eiusdem generis libellum De prisco sermone, ad Fulgentium auctorem relatum, non inutilem quidem illum, & ad vetustatis cognitionem momenti nonnihil allaturum, tanquam corollarium aliquod & *παρὰ τὴν ἴσιν* subiungerē. quod quidem eo feci lubentius, ut quem pluribus in locis sancium, ac cicatricosum offenderam, ad exemplum prioris, nunc eadem operā simul & manus nostrae Paeniam opem agnoscere, & facie non perinde cicatricibus scedis lacera nitidior, integriorque in publicum prodire non erubesceret. Tu operam nostram boni consule, & fruire, tuo ipsius iudicio plusculum mihi debiturus, si libellum bis terue corruptissimè excusum, mendisque innumeris obsutum, cum hoc nostro committere dignaberis.

FVL

FVLGENTII LIBELLVS
DE PRISCO SERMONE, AD CHALCIDIVM GRAMMATICVM TIMÆI PLATONIS ECPHRASTEN.

SANDAPILAM antiqui dici voluerunt feretrum mortuorum, id est, loculum, non in quo nobilium corpora, sed in quo plebeiiorum atq; damnatorum cadauera portabatur, sicut Stesimbrotus Thasius de morte Polycratis Samiorum regis scripsit, dicens, Posteaquam de cruce depositus, sandapila etiam deportatus est.

VESPILLONES dicti sunt baiuli, quavis Antidamus Heracleopolites vespillones dixerit cadauerum nudatores: sicut in Historia Alexandri Macedonis scripsit: Plusquam trecentos cadauerum vespillones repertiens crucibus affixit. Mnaſcas tamen in Cecrope scripsit, Apollinem postquam ab Ioue vincetus, atque interfectus est, à vespillonibus ad sepulturam elatum esse.

POLLINCTORES, qui funera morientium accurant, dicti sunt. Plautus in Pænulo. Quia mihi pollinctor dixerat, qui eum pollinxerat. Dicti autem pollinctores, quasi pollutorū vnctores, id est, cadauerum curatores: vnde Apuleius in Hermagora ait. *Pollinctor ei⁹ funeri dū vnctionē parat.

MANALES. Labeo qui disciplinas Hetrufcas Tagetis & Bacchetidis [lego Bacidis, qui fatidicus oracula & lustralium libros conscripsit, quos legisse solet. ut Pausanias] quindecim voluminibus explicauit, ita scribit. Fibræ iocinoris sandaracei coloris dum suant, manales tunc vertere opus est

PASTE



Know Your Pasta

21. [PASTA.] ANTONIO SECHI MUNDULA. Catalogo Generale. Pasta di Semola extra lusso. Pasta speciale di 1.^a qualità. *Pistoia, Stabilimento Grafico Niccolai, [c. 1940].*

Folding lithographic leaflet (unfolded 238 x 503 mm; folded 238 x 123 mm), printed in blue, yellow, and brown, 4 colour images of 66 different pasta types; short marginal tear to one edge and to creases where folded, else an excellently preserved example. **£350**

A beautifully illustrated advertising brochure for the Sardinian *pastificio* Antonio Sechi Mundula, with striking colour illustrations displaying the range of pasta types available for purchase.

The brochure illustrates sixty-six different pasta types, subdivided into four categories: *paste lunghe* (such as spaghetti, tagliatelle, lasagne, bucatini), *paste a sfoglia* (farfalle, margherite), *paste corte* (penne rigate and lisce, rotelle, fusilli, rigatoni a elica), and *paste corte* (stelle, various types of ditalini, gnocchi).



PASTE LUNGHE

1. Capellini

2. Sopracapellini

3. Fidelini

4. Spaghettini

5. Spaghetti mezzani

6. Spaghetti

7. Bucatini

8. Frati

9. Maccaroncelli

10. Napoletani

11. Bavette soprafine

12. Bavettine

13. Bavette mezzane

14. Bavette grosse

PASTE LUNGHE

15. Tagliatelle

16. Lasagne

17. Ricciolini

18. Tripolini

19. Tripoli

PASTE A SFOGLIA

20. Tripolino smerlato

21. Margherita

22. Farfalla

23. Cravatta

PASTE CORTE

24. Pennine rigate

25. Pennine lisce

26. Selleri grossi

27. Sellerini

28. Rigatoni a elica

29. Millerighe

30. Torciglioni

31. Creste

32. Rotelle

33. Fusilli

34. Chiferoni rigati

35. Chiferi rigati

36. Chiferini rigati

37. Chiferini lisce

38. Chiferini lunghi

PASTE CORTE

39. Lumachine

40. Lumache

42. Gnocchi piccoli

43. Gnocchi

44. Abissini mezzani

45. Abissini piccoli

47. Permanente piccola

48. Permanente grande

50. Ditalini mezzani rigati

51. Ditalini lisce

52. Ditalini rigati

53. Avemarie lisce

54. Avemarie rigate

55. Anelli rigati

56. Anelli lisce

57. Succo soprafino

58. Succo fino

59. Succo grosso

60. Stellinette

61. Stelline

62. Stella

63. Occhi di pernice

64. Puntine

65. Semenze

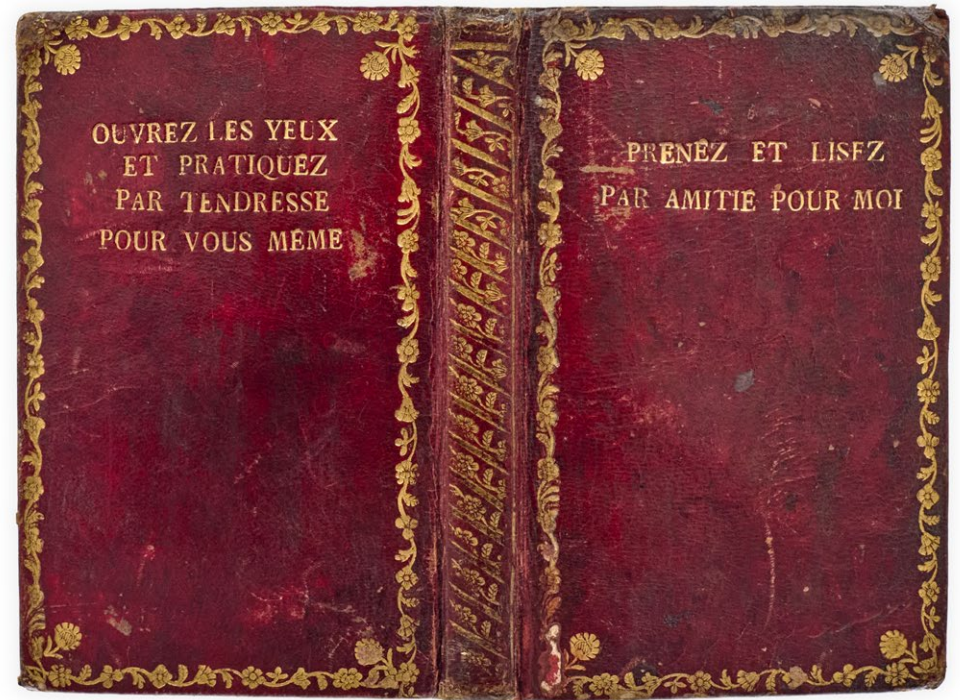
66. Stortine

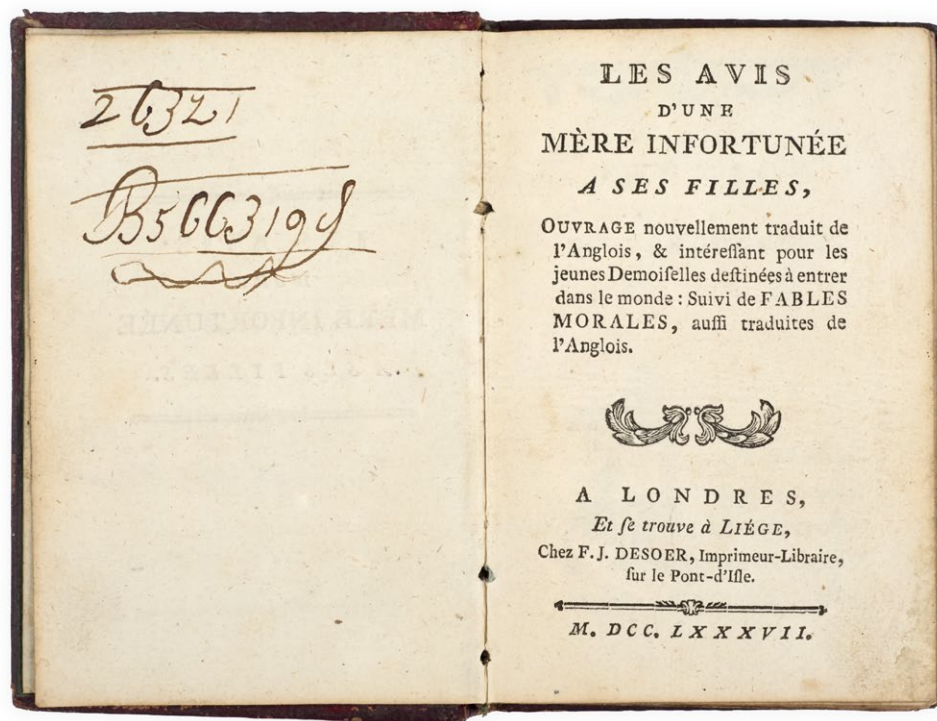
'Take and Read this Out of Friendship for Me'

22. [PENNINGTON, Sarah, *Lady*; GIN D'OSSERY, *translator*.] Les avis d'une mère infortunée à ses filles, ouvrage nouvellement traduit de l'Anglois, & intéressant pour les jeunes demoiselles destinées à entrer dans le monde: suivi de fables morales, aussi traduites de l'Anglois. 'À Londres, et se trouve à Liège', François Joseph Desoer, 1787.

12mo, pp. viii, 193, [1, blank]; woodcut and typographic head- and tailpieces, woodcut factotum initial, woodcut ornaments to title; occasional light marks, a few leaves slightly loose, otherwise a very good copy; bound in contemporary red morocco, boards lettered 'PRENEZ ET LISEZ | PAR AMITIE POUR MOI' and 'OUVREZ LES YEUX | ET PRATIQUEZ | PAR TENDRESSE | POUR VOUS MEME' in gilt, borders roll-tooled in gilt with gilt floral cornerpieces, spine decorated in gilt with floral tools, edges gilt, green watered silk endleaves; some wear to extremities and small abrasions to covers (some neatly retouched), small wormtrack to front board, front hinge partially split; letters and numbers in ink to verso of half-title, manuscript corrections to pp. 4 and 21. £650

Rare second edition (first 1786), with a false London imprint, of Gin d'Ossery's translation of Sarah Pennington's *An Unfortunate Mother's Advice to her Absent Daughters*, together with the *Fables for the female Sex* of Edward Moore and Henry Brooke, in a charming gift binding.





Pennington's most famous work is 'a curious combination of conduct manual and scandalous memoir ... Worried about her daughters' social education she uses ... *An Unfortunate Mother's Advice* to impart typical conduct-manual strictures regarding religion, modesty, and the importance of preserving an untarnished sexual reputation. What makes this work poignantly effective is that she speaks from the pain of personal experience: her text acts as a cautionary tale that presents an example to avoid, as well as a guide to social conduct that outlines a model to emulate' (ODNB). Edward Moore's *Fables* first appeared in 1744 and proved extremely popular both at home and in America; they were translated into German as well as French.

This copy was clearly presented as a gift - likely by a mother to a female relative or friend. The inscriptions to the covers can be translated 'Take and read this out of friendship for me', and 'Open your eyes and put it into practice out of affection for yourself'.

OCLC records only three copies, at the Taylorian, Princeton, and the University of Antwerp.

ESTC T214168; Rochedieu, p. 245.

A Pilgrimage to the Holy Land

23. **PESENTI, Giovanni Paolo.** *Pellegrinaggio di Gierusalemme fatto, e descritto per Gio. Paolo Pesenti. Bergamo, Comin Ventura, 1615.*

4to, pp. [xvi], 167, [1, blank]; title within woodcut architectural border incorporating woodcut printer's device, woodcut initials, head- and tailpieces; slight dampstain to pp. [vii-viii], else a very good copy with wide margins; bound in contemporary vellum over *carta rustica*, stubs from two pairs of red silk ties, tail-edges lettered in ink 'Pellegrinag: di: Gerusal:!', sewn on 3 tawed thongs; vellum removed from front board and spine; old ink inscription excised from front free endpaper. **£4500**

First edition of Pesenti's account of his journey from Venice to Alexandria, across Syria to Jerusalem, and through the Egyptian desert before sailing home via Sicily.

Pesenti (1579-1658), from a rich Bergamo family of cloth merchants, undertook his pilgrimage to the Holy Land between 4 September 1612 and 31 August 1613. He became a knight of one of the four religious military orders established in the medieval period to protect Christian pilgrims from harm; by Pesenti's time, the Order of the Holy Sepulchre had specific responsibility for the care of the Holy Sepulchre itself.



The narrative is arranged in three books. First, Pesenti describes his preparations for the journey and the voyage by sea from Venice down the Adriatic and across to Alexandria, then the journey overland to Aleppo, Damascus, and Jerusalem. The second book contains details of Jerusalem and the Holy Sepulchre, as well as travels in the surrounding areas. The third book returns to Egypt, describing Cairo and the Nile, before embarking on a ship to Sicily (which is chased by corsairs off the southern tip of Sardinia) and travelling back to Bergamo via Rome and Loreto.

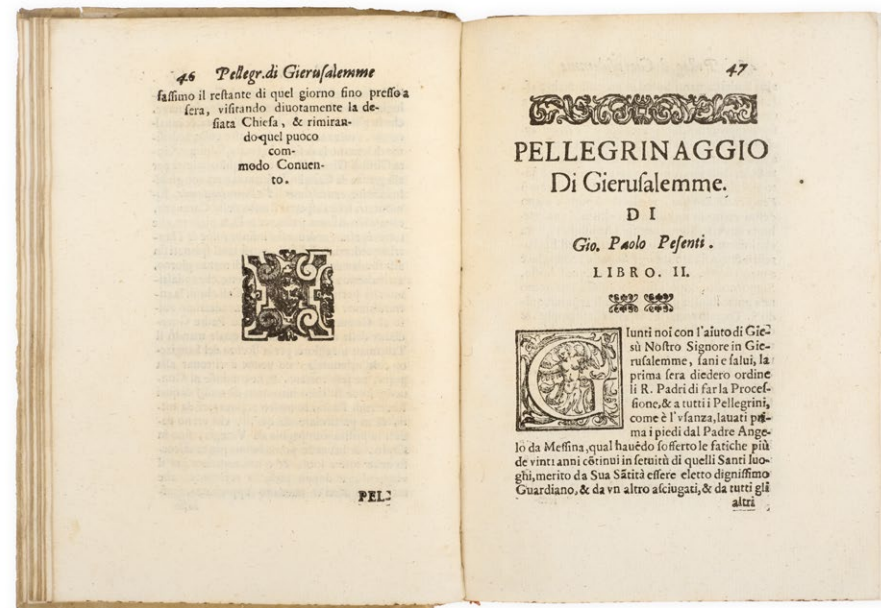
His account of the Holy Sepulchre indicates how its care was divided at the time between the different Christian denominations: the Greeks had the whole of the choir and the place where Jesus was imprisoned, the Georgians the part of Mount Calvary where the Cross was placed, the Armenians the chapel of St Helena, the Ethiopians the column of the flagellation, and the Syrians maintained the lamp above the spot where Mary stood by the Cross (pp. 80-81). His account is dedicated to Giambattista Milani, the (very elderly) bishop of Bergamo, and was reprinted in Brescia in 1628.

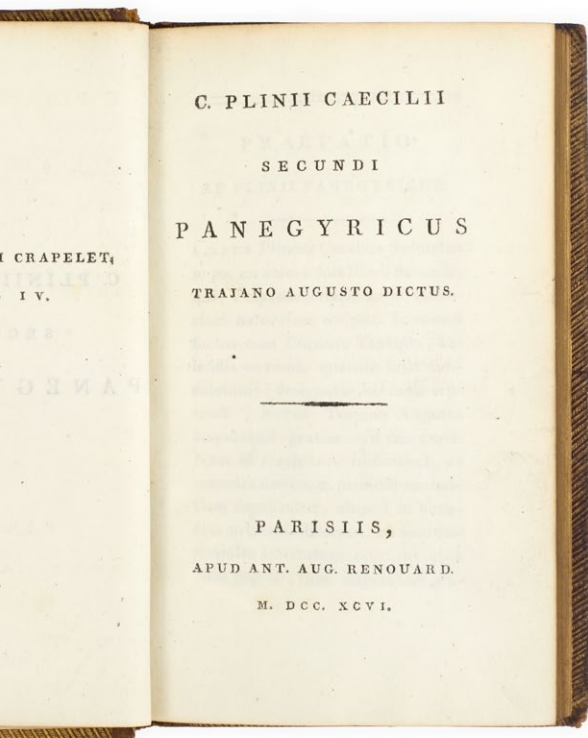
A portrait of Pesenti wearing the insignia of the Knights of the Holy Sepulchre, made by Carlo Ceresa in around 1650, survives in a collection in Bergamo.

The removal of part of the binding cover enables an unusually close examination of a typical Italian binding's structure, with the three tawed sewing supports cut at the joints and only the endband cores laced in (through the vellum only, the boards having been cut); the spine is lined with transverse vellum strips between the sewing supports, pasted inside the boards under the pastedowns.

Extremely rare: outside Italy we find two in the UK (BL and Bodley), one in Paris at the BNF, and one in Qatar; **no copies in the US.** We have found just one previous auction record, from 1999.

USTC 4025044.





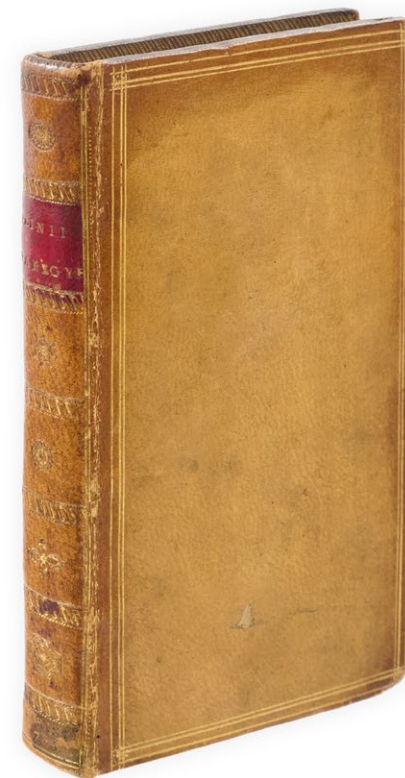
Renouard's Pliny

24. PLINY the Younger. Panegyricus Trajano Augusto dictus. Paris, [Charles Crapelet for] Antoine-Augustin Renouard, [An IV] 1796.

18mo in 6s, pp. vii, [1, blank], 212, [2]; with half-title; a very good copy in contemporary citron morocco, spine gilt in compartments with gilt red and green lettering-pieces, edges gilt, pink pastepaper endpapers; a few minor marks, corners slightly bumped. **£275**

An attractive edition of Pliny's only surviving oration, a panegyric to Trajan, published by the book collector, bibliographer, and businessman-turned-printer Antoine-Augustin Renouard (1765-1853).

Among Renouard's earliest publishing efforts, the *Panegyricus* belongs to a series of small-format works in Latin and French uniformly printed - albeit by different printers - in 270 copies each. A notice at the rear advertises that 'this volume, and the Cornelius Nepos which is currently in the press with Didot *jeune*, are printed on *papier vélin superfin*, from the Courtalin mill, the only one which I will use from now on for all of the volumes in this collection' (*trans.*).



A Plea for Medici Patronage (and How to Choose a Husband)

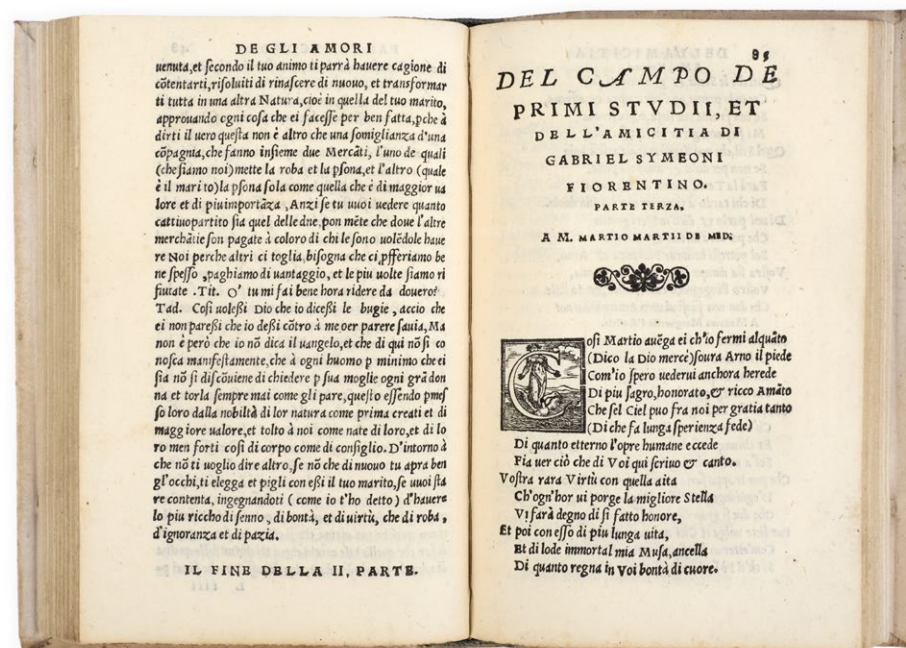
25. **SIMEONI, Gabriele.** Le III parti del campo de primi studii di Gabriel Symeoni Fiorentino. [[Colophon:] Venice, Comin da Trino], 1546.

8vo, ff. [viii], 149, [1], [2, blank]; woodcut portrait of the author to title, woodcut initials, woodcut illustrations; very minor wormtrack to lower margin of quire M, otherwise an almost pristine copy; bound in contemporary vellum, yapp fore-edges with remains of two pairs of alum-tawed ties to fore-edge, tail-edges lettered twice in ink in an early hand, sewn on 3 tawed thongs laced in.

£950

First edition of this early work by Simeoni, a wide-ranging compilation of juvenile poetry and prose dedicated to Cosimo de' Medici, Duke of Florence.

Gabriele Simeoni (1509-?1576), a Florentine humanist and poet, travelled widely in his youth, in search of employment and patronage; the contents of this work were designed to flatter the house of Medici, though his dedication to Cosimo went unrewarded. He eventually settled in Lyons in 1547, where he produced numerous works on emblems and antiquities, as well as translations for the printers of Lyons. He had spent time in his youth at the French court, which enabled him to write fluently in both French and Italian; following a visit to the tomb of Dante in Ravenna, he wrote of the parallels between his own 'exile' from Florence and Dante's (f. 86).



LE III. PARTI DEL
CAMPO DE PRIMI STVDII
DI GABRIEL SYMEONI
FIORENTINO.
AL MAGNANIMO ET
OTTIMO S. COSIMO DE
MEDICI DVCA IL DI
FIORENZA.



CON PIV PRIVILEGII PER .X. ANNI
M. D. XXXVI.

The first part of this work, on duty ('De gli offitii'), comprises praise of the Medici family in verse, as well as a prose dialogue on the occult symbolism of the Medici arms of the six *palle* (balls); the second part is about love, including a dialogue by two sisters on the ideal husband, and the final part on friendship, dedicated to bishop Marzio Marzi, a close ally of the Medici. Much of the Petrarchan poetry is in *terza rima* or *ottava rima* and there are clear links with the conduct books of Castiglione, Sperone Speroni, and Pietro Bembo (not to mention Pietro Aretino's dialogues between two women).

Politics in early sixteenth-century Florence swung from anti-Medici to pro-Medici regularly, only settling down somewhat after the accession of the seventeen-year-old Cosimo as Duke in 1537. Simeoni had been in trouble for his negative views about Cosimo's mother, Maria Salviati, for which he was briefly imprisoned in 1540. He was in Rome in 1542-1543, at a time when a group of disaffected Florentine exiles were being monitored by the Florentine ambassador, but on his arrival in Venice in 1546, where this and another work (on the history of four northern Italian cities) were printed in the same year, he seemingly distanced himself from any political trouble. Although he dedicated this work to Cosimo himself, the contents mention characters not at all in line with the Medici regime, and even some suspect heretics such as Erasmus.

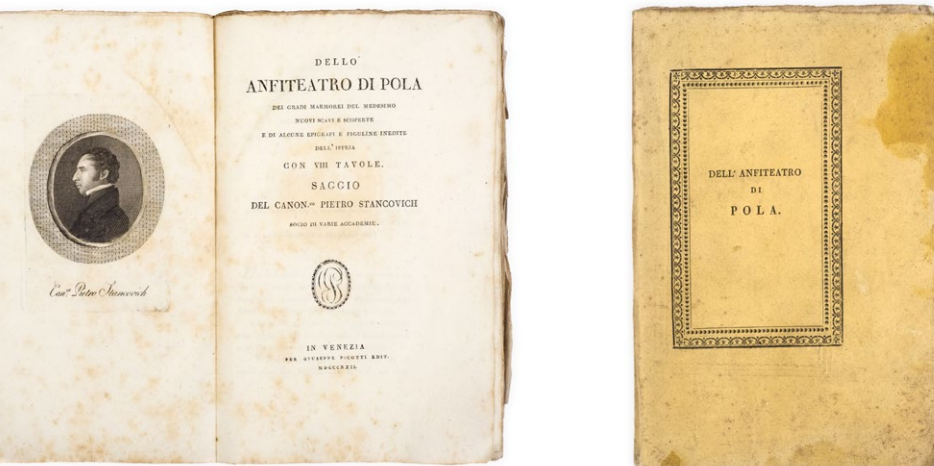
USTC 856447; EDIT16 CNCE 53876.

DE G
DELLA Q
buon Mari

La Ti
I



E
dar
pita
figli
mio
hab
me due l' uno dall' altro
mi e di dottrina, come
ei non e dubio alcuno,
mi intorno a questo qua
me io credo iudicio dire
tutte le cose. T it. Et pe
mor che e tra noi natura
sicurtà io son uenuta per
sentire alla uoglia d' alcu
car solamente (secondo c
e commodo loro, mi uo
darmi ad intendere che q
hanno disegnato darmi p
in terra, condur uiua in C
no, e che egli e bello, no
uane che non troua pari
ciulla, mi sono più uolte
re hauuto padre) fra più



A Croatian Colosseum

26. STANCOVICH, Pietro. Dello anfiteatro di Pola, dei gradi marmorei del medesimo, nuovi scavi e scoperte, e di alcune epigrafi e figuline inedite dell'Istria, con VIII tavole. Saggio. Venice, Giuseppe Picotti, 1822.

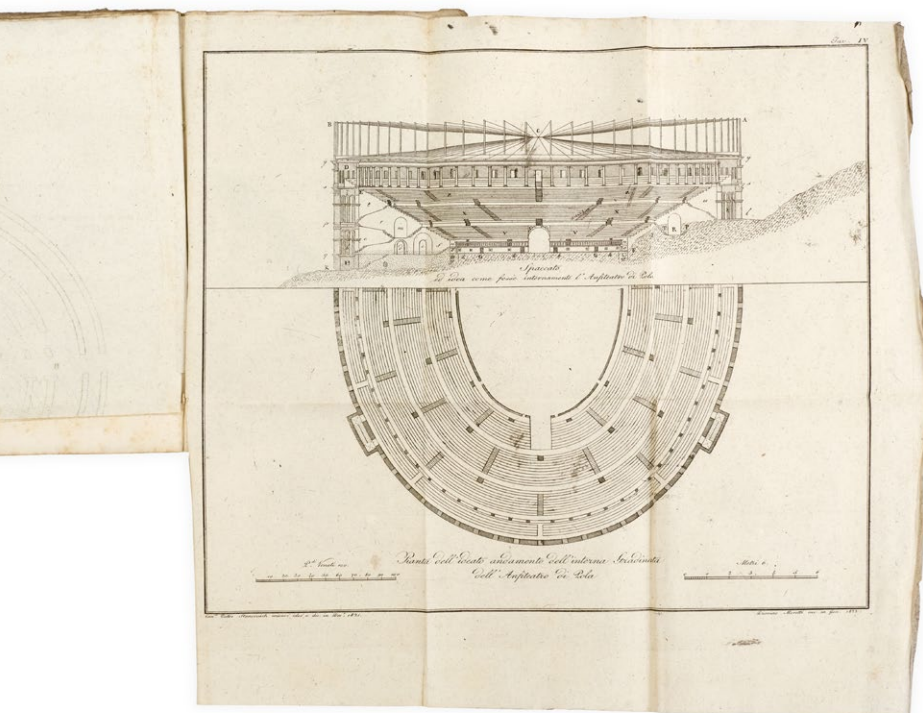
8vo, pp. [iv], 144, [2, errata], with copper- engraved frontispiece portrait of the author, folding letterpress table at p. 64, 5 engraved plates (of which 4 folding) by Dionisio Moretti after designs by Stancovich (one dated January 1822), and 2 folding letterpress tables (numbered VI-VII); woodcut printer's device to title; occasional light marginal foxing, a few marginal creases to plates, but a very good copy; uncut in the original yellow printed publisher's wrappers; binding a little soiled and stained. £275

First edition, uncut in the original wrappers, of Pietro Stancovich's description of the Roman amphitheatre in Pola (modern Pula) on the Istrian peninsula.

The priest Pietro Stancovich (1771-1852) was the author of numerous works on the antiquarian remains of his native Istria and Trieste, as well as experiments in agriculture, including a domestic olive press; his library of three thousand volumes survives in the Istrian town of Rovinj. Stancovich's pride in his homeland led him to argue, mistakenly, that St Jerome came from Istria rather than Croatia. He also compiled a catechism in Croat, the language of rural Istrians.

The Istrian peninsula, now part of Croatia, is still renowned for its extensive Roman remains. Pola itself was a Roman port and its amphitheatre, a substantial arena built at the same time as the Colosseum in Rome, survives to this day and has been returned to active use. Stancovich's extensive description was considered sufficiently significant to be abridged for inclusion in the learned journal *Nuovo giornale de' letterati* of 1822 (pp. 232-253). His account ends with the recent travails of the amphitheatre's survival, including the Venetian plan to remove the amphitheatre to Venice in the late sixteenth century, which was scotched by the Venetian patrician Gabriele Emo, commemorated in an inscription transcribed on p. 137.

This copy is OPAC SBN variant B, containing the final errata leaf after the plates. The wrappers are reused from a previous Picotti publication, *Limen grammaticum* (1820), with the printed title showing through.



Unrecorded Edinburgh Imprint

27. **SULPIZIO, Giovanni Antonio.** De moribus et civilitate puerorum carmen. Edinburgh, John Reid, 1682.

12mo, pp. [7], [1, blank]; woodcut and typographic ornaments to title, typographic head- and tailpieces; some creasing, otherwise a good copy; bound in twentieth-century calf, front board lettered in gilt; 'Liverpool Public Libraries' bookplate to rear pastedown with 'Sale 88' stamped in red. £500

A seemingly unrecorded edition of this popular neo-Latin poem on table manners for children by the fifteenth-century Italian humanist Giovanni Sulpizio of Veroli, issued by the Edinburgh printer John Reid.

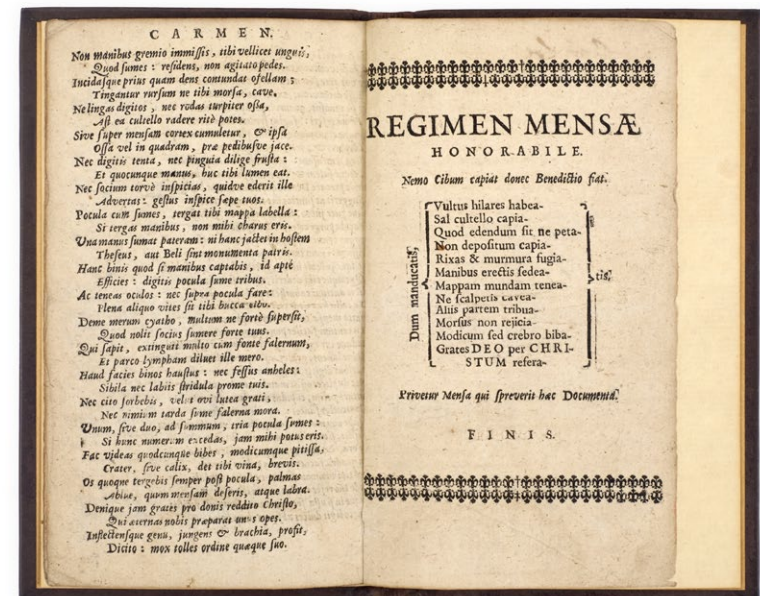
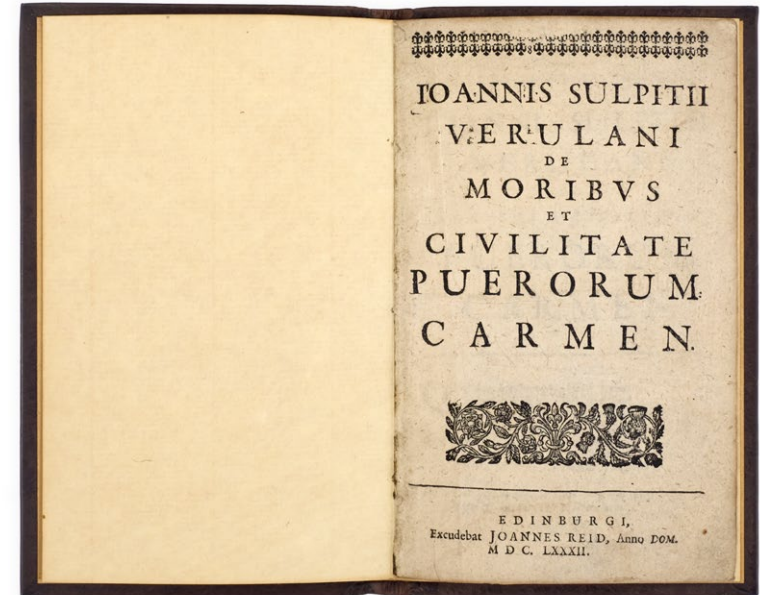
Considered by Erasmus to be one of the best Latin grammarians of his age, Sulpizio taught in Perugia, Urbino, and Rome, and published the *editiones principes* of Vitruvius' *De architectura* and Frontinus' *De aquaeductibus*, a much-reprinted edition of Lucan's *Pharsalia*, and a commentary on Quintilian.

His *Carmen* ends with a delightful, short *aide-mémoire* reminding children how to behave while eating e.g. to pick up salt with a knife; to shun fighting and muttering; to keep their napkins clean;

to avoid spitting out food; and to drink little but often. Rule breakers would be banished from the table.

The only 1682 edition recorded on ESTC was printed in Edinburgh by the heirs of Andrew Anderson (d. 1676) (R184791). An interesting story emerges here to explain our imprint: Anderson's widow Agnes Campbell carried on her husband's business but was in constant conflict with other printers over the terms of her patent; the Edinburgh printer John Reid (d. c. 1716) seems to have been something of a thorn in her side. Plomer writes of Reid as follows: 'In September 1683 Mrs Anderson gave in a complaint against him to the Privy Council for setting up a printing house in contravention of her privilege; but the Council allowed Reid to print anything not ... in Mrs Anderson's gift ... In November of the same year Mrs Anderson brought a further action against him for stealing types from her office' (Plomer, *A dictionary of the printers and booksellers ... from 1668 to 1725*, p. 251). In 1701 Reid found himself imprisoned in the Tolbooth for printing a treasonable tract on the death of James II.

No copies with this imprint traced on ESTC, OCLC, or Library Hub.



OREN
ESBY

ER.
cum fatis temere
patientia compo
neus omnino non
ndo oporteat de
ionem alicuius rei
ratione eius rei de
monendi propria
re, ne dicta factis
remedium ferat, uti
endi fiat magiste
, intolerabilis ma
diuina inspiratio
es deum, nec alius
uelut solatium erit
a, qui cum uacent
s ego, semper eger
atem, & suspirem
re imbecillitatis co
ica disciplina fani
Ita proposita dei
domino complaci
etiam qui caeca ui
hi quidem qui ali
ant, ut cu inter sese
ous discordent, so
diorum suorū com
illi in adfectione
onem de patientia
mas seculi discipli
ius iniuria, cum di
quos mox sapien
bis exercendae par
uanimitatis stupo
ritio delegat, deum
florem lucis huius
officia, elemento
a rum

XL.

ci patientia ap[osto]l[us]
ep[iscop]um.

Ceca uiuunt,
idea, cecam
nitam ducit. Subsignare
Intelligit gen
tiles
Philosophi seculi
sententias differunt,
patientia uero omnes
concordes.

Canine aqua
nimitatis stu
por
Patientia
exemplum sit
aut benignitas
Cynici: sed
beis ipse.

With Rhenanus' 'Rubbish'

28. TERTULLIAN. Opera ... per Beatum Rhenanum Seletstadiensem e tenebris eruta, atque a situ pro virili vindicata, adiectis singulorum librorum argumentis, & nullibi non coniecturis, ac nuper collatione Gorziensis exemplaris ex Mediomatricibus oblata, non solum longe emendiora facta, verum etiam pro re nata novis ac retextis annotationibus exposita illustrataque. Basel, [(colophon:) Hieronymus] Froben [and Nikolaus Episcopius], March 1539.

Folio, pp. [xx], 766, [2, blank], [32]; woodcut Froben device on title-page and final verso, woodcut initials; an excellent copy; bound in contemporary blind-stamped pigskin over wooden boards by Wilhelm Frank of Nuremberg (EBDB w003126), several roll-tools including one of Spes, Fides, and Charitas with the initials WF, brass clasps to fore-edge, spine lettered later in ink; binding a little rubbed with a few minor scuffs and stains; engraved armorial bookplate (a griffin surmounted by a crest of peacock feathers) to rear pastedown, contemporary marginal annotations in Latin and Greek at the beginning of the volume, including a quotation from Ovid *Metamorphoses* XV about Pythagoras on p. 38, some underlining in black or red ink, a few later manicules in pencil, note in red ink on rear free endpaper, numerous manuscript notes to front endpapers, one dated 15 April 1601. **£1750**

Third Froben edition of Tertullian's extant writings, studiously edited and re-revised by Beatus Rhenanus, with extensive annotations showing considerable engagement with the text by early readers seeking to contextualise Tertullian.



De nomine Theop. Johes. Capm o d i verbo m i n i s t r o

Handwritten Latin text in a Gothic script, likely a commentary or translation of a biblical passage. The text is dense and covers most of the page.

355

Handwritten Latin text at the top of the page, possibly a title or a specific section header.

Handwritten Latin text in a Gothic script, continuing the commentary or translation. It includes some larger initials and headings.

Handwritten Latin text in a Gothic script, continuing the commentary or translation. It includes some larger initials and headings.

Handwritten Latin text at the bottom of the page, possibly a conclusion or a specific section header.

Handwritten Latin text at the top of the page, possibly a title or a specific section header.

Handwritten Latin text in a Gothic script, likely a commentary or translation. The text is dense and covers most of the page.

Handwritten Latin text in a Gothic script, likely a commentary or translation. The text is dense and covers most of the page.

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Handwritten Latin text in a Gothic script, likely a commentary or translation. The text is dense and covers most of the page.

OPERA Q. SEPTIMI FLO

TIS TERTULLIANI CARTHAGINENSIS, I nos ecclesie scriptores primi, sine quorum lectione nullus bar olim diuus Cyprianus per BEATVM RHENAV sem e tenebris eruta, atq; alitu pro uirili uindicta, adiecti rum argumentis, & nullibi non coniecturis, ac nuper colla exemplaris ex Mediomatricis oblati, no solum lo tiora facta, uerum etiam pro te nata nouis ac rete notationibus expolita illustrataq;. Quoru catalogum proxima pagina reperies.

Floruit sub c. AESS. Seuero Pertinace, & Antonio C. cinus Apollolorum temporibus, circa annum a Christo p.



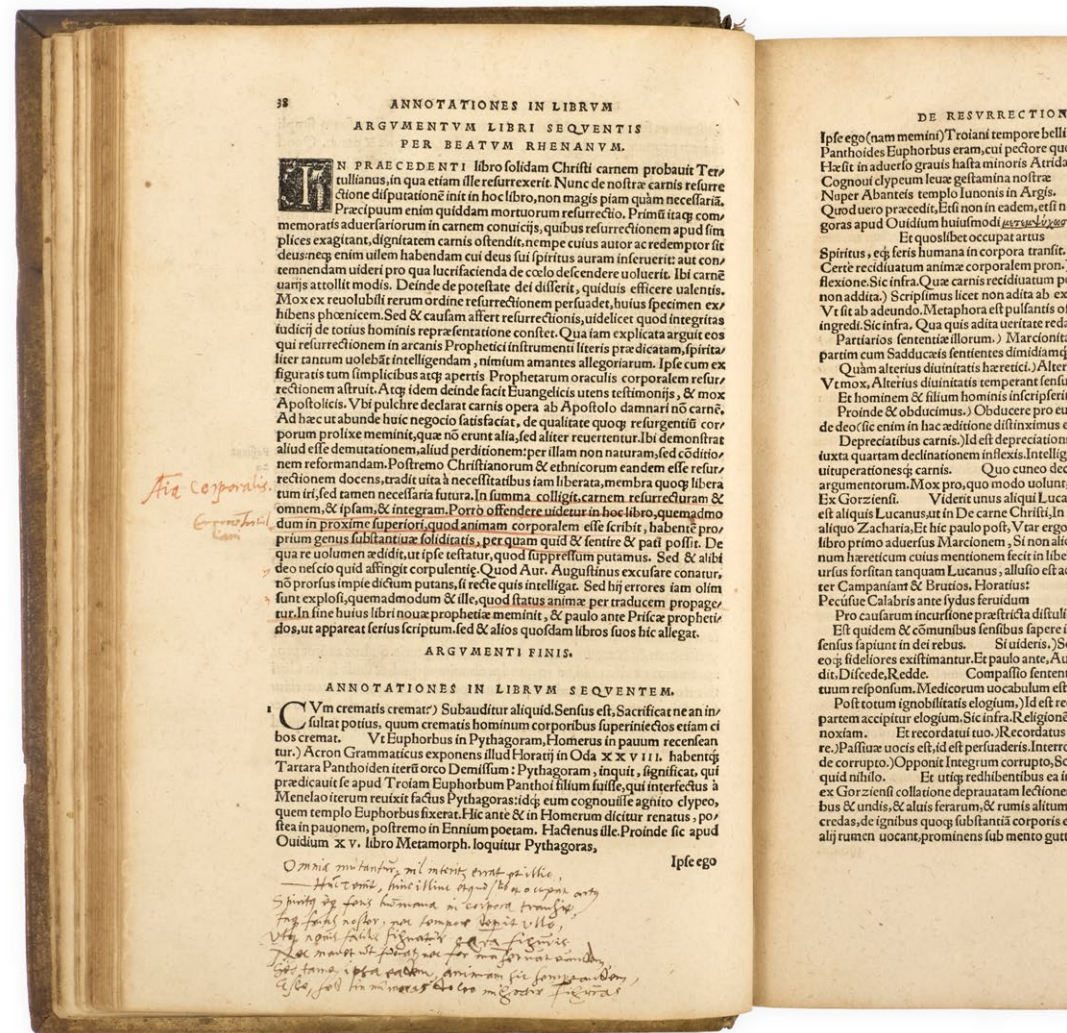
BASILEAE M D XXXI MENSE MARTIO

Tertullian is now considered a significant early Christian apologist, writing more than a century before the acceptance of Christianity under the Emperor Constantine, providing a window into life in the early Church before the conforming zeal of the fourth century, in the wake of the Council of Nicaea. Beatus Rhenanus (1485-1547) first edited Tertullian in 1521, which he revised in 1528 and again, as here, in 1539, with a new preface addressed 'to theologians and all pious people', and with additional readings from a manuscript in the abbey of Gorze (Lorraine). Reformers, even moderate ones like Beatus Rhenanus (and his teacher Erasmus), were interested in Tertullian as an early witness to Christianity before the Church became fully institutionalised and dogmatic. The progress of these three editions of Tertullian attest to Beatus's careful attention to the manuscript sources in his annotations, which he modestly calls his rubbish or trifles ('hasce annotationum mearum quisquillas').

The manuscript annotations on the front flyleaf, entitled 'De nomine Jhesus', in German, Hebrew, and Latin, relate to the name of Jesus and the name of God, referring to the work by Johannes Reuchlin (here called Capnion) entitled *De verbo mirifico*. Other authors mentioned in the text are Erasmus, Sebastian Münster, and Giovanni Pico della Mirandola. The annotations in this hand cover two and a half pages; at the end of those is a note in a different hand about Hosius, the fourth-century bishop of Cordoba, then a note headed 'Hilarius canones in Mattheum' (the fourth-century Hilarius of Poitiers, whose commentary on Matthew was greatly influenced by Tertullian) dated 15 April 1601, and below that some bibliographical notes about Tertullian in a later hand. Both Hosius and Hilarius were opposed to the Arian position on the Trinity.

OCLC records only four copies in the US: Harry Ransom Center, Mount Angel Abbey, Concordia Seminary, and Illinois.

USTC 679656; VD16 T 561.



Inscribed by Clementine Churchill

29. TOLSTOY, Leo; Louise MAUDE and Aylmer MAUDE, translators. War and Peace. London, Macmillan and Oxford University Press, 1942.

8vo, pp. xxviii, 1352, with publishers' printed bookmark with *dramatis personae* loosely inserted; small hole to 2K1 affecting a few words, occasional minor tears to margins; in publisher's red cloth, spine lettered in gilt, printed endpapers with map of Napoleon's invasion of Russia; a few scuffs and stains to covers, spine a little sunned, but a good copy; facsimile manuscript note from Agniya Maisky pasted to front free endpaper, **signed inscription of Clementine Churchill to half-title** (see below). £1850

Wartime edition of Tolstoy's masterpiece translated into English, this copy poignantly inscribed and signed by Clementine Churchill (1885-1977) in the wake of the Battle of Stalingrad, with a copy of a note from the wife of the Soviet ambassador to the UK.

The association recorded here seems to have begun in 1941 with the establishment of the Aid to Russia Fund in response to Operation Barbarossa. Mrs Churchill was its chair. Under her - and working closely with Agniya, wife of Ivan Maisky, the USSR's ambassador to London - the fund raised nearly £8,000,000 for the Soviet Red Cross during Hitler's invasion.

'Unlike the reserved and harsh demeanour which characterized the later "Stalinist school of diplomacy", Maisky and his wife Agniya worked as a team and did their utmost to influence British public opinion by a display of sheer friendliness' (Gorodetsky, p. xxiii). Their charm worked on the Churchills, with Winston joking to the ambassador that 'My own wife is completely Sovietized ... All she ever talks about is the Soviet Red Cross, the Soviet army, and the wife of the Soviet ambassador, with whom she corresponds, speaks over the telephone and appears at demonstrations!' (*ibid.*, p. 421).

The main theme of this
immortal work - War
against a ruthless invader
is being tragically but
gloriously re-snatched
to - say -

WAR AND PEACE

Clementine S. Churchill
February 1943

1812-1942

We destroyed our
enemy then,
We will destroy
our enemy now

Agnia Maisky



The present copy is the earliest of a few similarly inscribed and likely sold to raise money for the fund. To the front free endpaper is pasted a reproduction of a note from Agniya (signing here as 'Agnes'): **'1812-1942 We destroyed our enemy then, We will destroy our enemy now'**. Facing it is the following original inscription in Mrs Churchill's hand: **'The main theme of this immortal Work - War against a ruthless invader is being tragically but gloriously re-enacted today. Clementine S. Churchill February 1943'**. This dates the inscription to the days or weeks following the end of the Battle of Stalingrad, at which German forces had finally surrendered on 2 February. The following October, now certain of victory in Europe, Churchill would meet Stalin in Moscow to decide the post-war fate of Poland and the Balkans, at a conference codenamed 'Tolstoy'.

We are aware of only a handful of copies thus inscribed to have appeared in commerce, none dated as early as ours, and none therefore as proximate to the crucial turning point in the war.

See Gorodetsky, ed., *The Maisky Diaries: the Wartime Revelations of Stalin's Ambassador in London* (2015).

TOLSTÓY'S WAR AND PEACE

THE PRINCIPAL CHARACTERS ARRANGED IN FAMILY GROUPS

THE BEZÚKHOVS

COUNT CYRIL BEZÚKHOV
PIERRE, *his son, who becomes* COUNT BEZÚKHOV
PRINCESS CATICHE, *Pierre's cousin*

THE ROSTÓVS

COUNT ILYÁ ROSTÓV
COUNTESS NATALY ROSTÓVA, *his wife*
COUNT NICHOLAS ROSTÓV, *their elder son*
COUNT PETER (PÉTYA) ROSTÓV, *their younger son*
COUNTESS VÉRA ROSTÓVA, *their elder daughter,*
m. Lieutenant Berg
COUNTESS NATALY (NATÁSHA) ROSTÓVA, *their*
younger daughter
SÓNYA, *a niece of the Rostóvs*

THE BOLKÓNSKIS

PRINCE NICHOLAS ANDRÉEVICH BOLKÓNSKI
PRINCE ANDREW BOLKÓNSKI, *his son*
PRINCESS MARY BOLKÓNSKAYA, *his daughter*
PRINCESS ELISABETH (LISE) BOLKÓNSKAYA, *Prince*
Andrew's wife
PRINCE NICHOLAS (KOKO) ANDRÉEVICH BOL-
KÓNSKI, *Prince Andrew's son*
[MILLE BOURIENNE, *Princess Mary's French com-*
panion]

THE KURÁGIN

PRINCE VASÍLI KURÁGIN
PRINCE HIPPOLYTE KURÁGIN, *his elder son*
PRINCE ANATOLE KURÁGIN, *his younger son*
PRINCESS HÉLÈNE KURÁGINA, *his daughter, who*
becomes COUNTESS BEZÚKHOVA

THE DRUBETSKÓYS

PRINCESS ANNA MIKHÁYLOVNA DRUBETSKÁYA
PRINCE BORÍS DRUBETSKÓY, *her son, m. Julie*
Karágina

Marriage Counselling

DELLA
ISTRUZIONE
DELLE DONNE
MARRITATE
DEL CARDINALE
AGOSTINO
VALIERO

VESCOVO DI VERONA
NOVELLA IMPRESSIONE CORRETTISSIMA,
*arricchita d'una Raccolta di cose che concorrono
a felicitare un Matrimonio Cristiano.*



IN PADOVA. MDCCXLIV.
APPRESSO GIUSEPPE COMINO.
CON LICENZA DE' SUPERIORI.

30. VALIER, Agostino. Della istruzione delle donne maritate del cardinale Agostino Valiero vescovo di Verona. Novella impressione correttissima, arricchita d'una raccolta di cose che concorrono a felicitare un Matrimonio Cristiano. Padua, Giuseppe Comino, 1744.

8vo, pp. 69, [3]; woodcut device to title, woodcut initials and headpieces; a very few light marks; a very good uncut copy in contemporary *carta rustica*, red pastepaper spine, paper label to spine lettered in ink; a little worn, some worming to upper hinge; numbers in ink to corner of front cover. **£400**

Very rare enlarged edition of this collection of advice to married women by Agostino Valier (1531-1606), cardinal and bishop of Verona, first published in 1575, supplemented with recommendations for enjoying a happy Christian marriage by the editor Gaetano Volpi (1689-1761).

Valier's text, addressed to his sister, advises married women to be loving, peaceful, faithful, and charitable, to know themselves and avoid idleness, and gives counsel on prayer and suitable reading matter, and on governing their children. Volpi's supplement contains guidance to parents marrying off their children, and prayers for husbands and wives, pregnant women, and fathers and mothers. Volpi recommends taking great care in selecting a suitable spouse - not to be fooled by appearances alone for example - just as one would attentively examine a horse or a dog before buying it! He ends with a list of 'some excellent books by famous Italian authors for the good civil and Christian education of children' (pp. 67-69, *trans.*).

At the end of the volume is a three-page catalogue of religious books issued by Volpi's business partner, the Paduan printer-publisher Giuseppe Comino.

No copies of this edition traced in the UK or US.



QUARITCH

Upcoming book fairs:

Chelsea Rare Book Fair (31 October–1 November)
Boston International Antiquarian Book Fair (7–9 November)
Firsts: Hong Kong (5–7 December)

Recent catalogues and lists:

Education
Myth and Legend
1461 English Books and Manuscripts 1500 to 1840
1460 Annotated Books

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