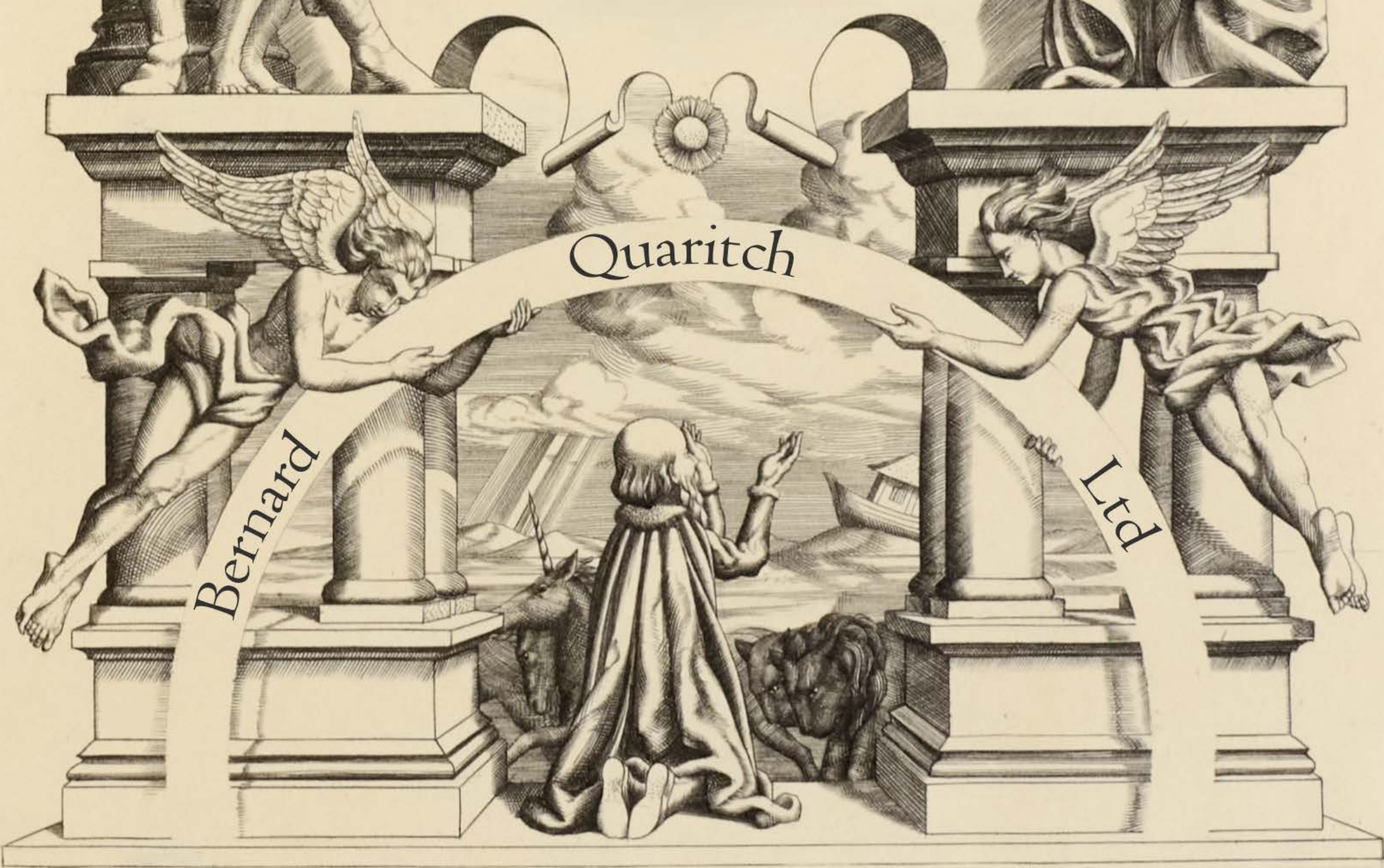




SEPTEMBER NEW ACQUISITIONS



New Acquisitions

Bernard Quaritch Ltd
September 2026

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Front cover: item 4; left: item 10

Bound for Cardinal Boncompagni

1. ALFONSO, Vincenzo. *Prima centuria dele lettere [sic] ... Naples, Giovanni Domenico Montanaro, 1634.*

8vo, pp. 182, [2]; woodcut ornament to title-page; light damp-stain to final few leaves, though a very good copy; bound in contemporary (Roman or Neapolitan) vellum richly gilt with the arms of Cardinal Boncompagni, flat spine with gilt decoration and manuscript lettering, edges gilt, remains of ties; binding very slightly creased with small chip to gilding on front cover, a few tiny wormholes in endpapers, upper hinge breaking; the one erratum (p. 58) corrected by hand, eighteenth-century armorial ink stamp of the Boncompagni family library to title and their ink shelfmark to opposite page, booklabels of Paul Menso and Charles van der Elst, modern bookplate of J.-J. S. **£2750**

Dedication copy of an extremely rare Neapolitan printing in a fine vellum gilt binding made for the dedicatee, Cardinal Francesco Boncompagni.

Vincenzo Alfonso was a doctor of theology and of both civil and canon law from Palermo; this was his only published work. The letters are addressed to princes and kings, abbots and Jesuits, some famous, some less so, many of them from Naples or Sicily. The letters are numbered from one to one hundred, though there is a final, much longer, unnumbered letter addressed to the Jesuit Mario Fontanarosa.

'And thus the book, which on its own would have been buried in the boxes and the dust of the bookseller, by reason of [Boncompagni's] patronage should earn its place and its life, at least for a short time, in the hands and eyes of I who read it' (dedicatory letter, pp. 4–5, *trans.*).

A second collection of letters was never published.



Provenance:

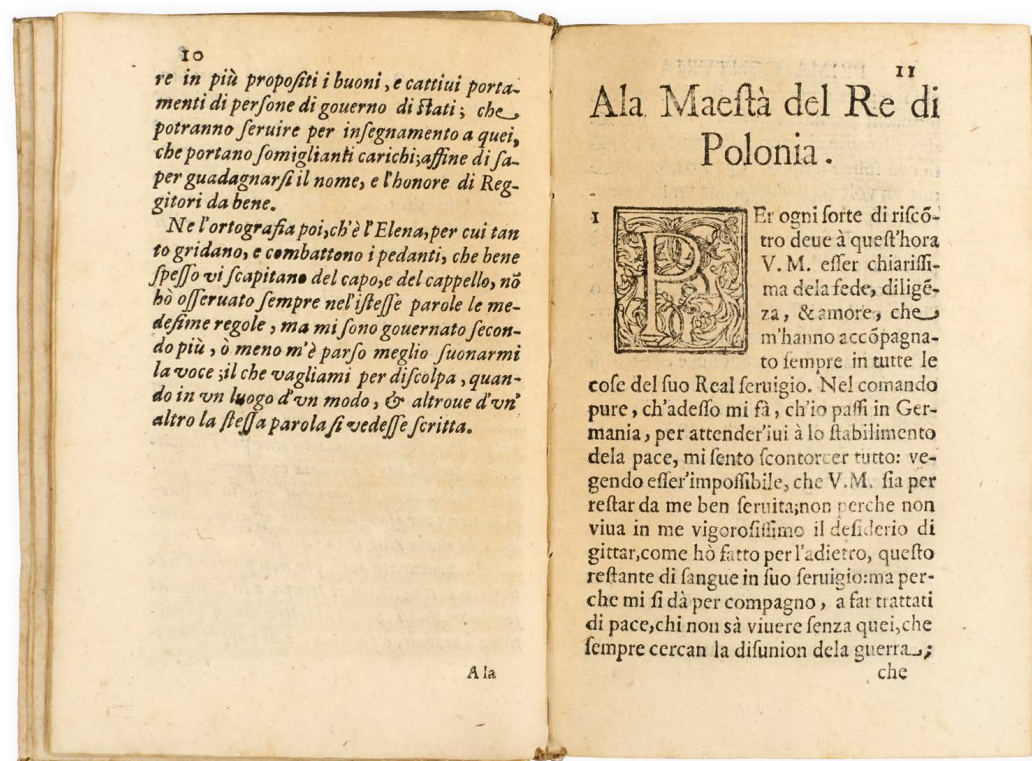
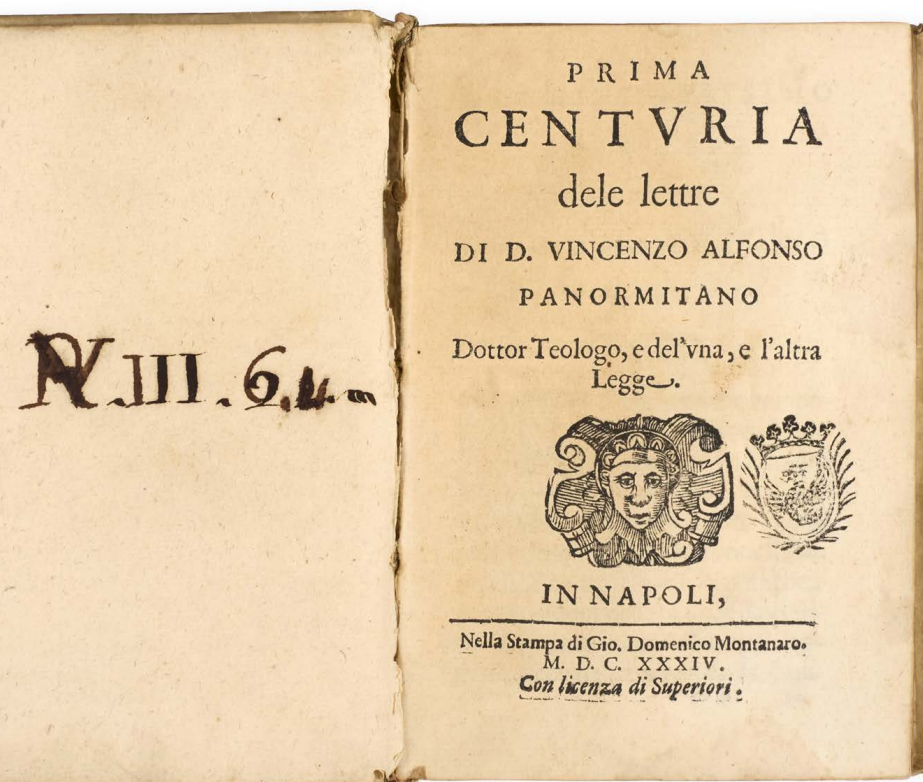
1. **Cardinal Francesco Boncompagni** (1592–1641), the dedicatee, bishop of Naples from 1626 and a nephew of Pope Gregory XIII; he was a notable collector of books, coins and medals.

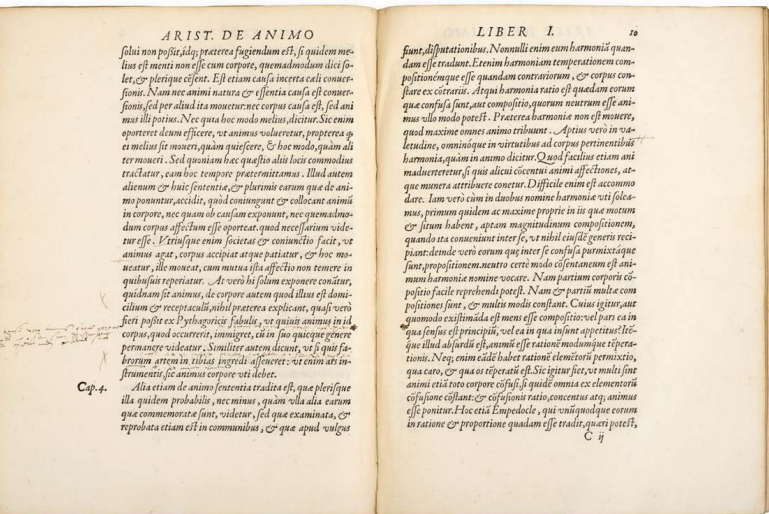
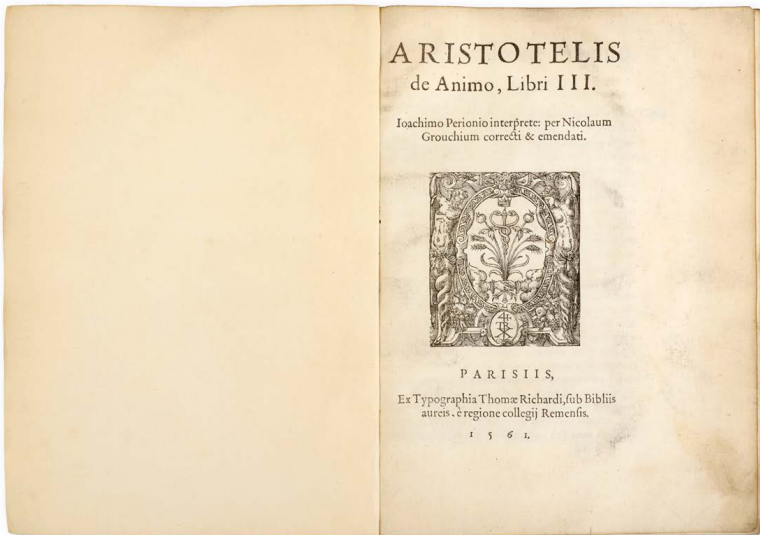
2. Paul Menso (1876–1957).

3. Charles van der Elst (1904–1982), Belgian bibliophile.

Extremely rare: we have found just one other copy, in Cambridge University Library (from the library of Lord Acton, whose grandfather held high office at the Neapolitan court in the late eighteenth century). There are no copies recorded in ICCU SBN.

USTC 1755072.





A Student's Aristotle

2. ARISTOTLE. Aristotelis de animo, libri III. Ioachimo Perionio interprete, per Nicolaum Grouchium correcti et emendati. *Paris, Thomas Richard, 1561.*

4to, ff. 48; woodcut device to title, woodcut initials, italic type; title a little dusty, a few small marks; a very good, wide margined copy in modern buff wrappers, title in manuscript to spine, small label to upper cover; marginal and interlinear annotations in Latin in a contemporary hand to 17 pp., underlining and marginal marks. **£575**

Rare edition of Aristotle's *On the Soul* in the Latin translation of Joachim Périon (d. 1559), edited by Nicolas de Grouchy (d. 1572), with scattered contemporary student annotations.

Aristotle's three-book treatise criticises materialist views of the soul and Plato's dualistic view of a soul dwelling in a body and instead proposes 'that the soul of any living thing relates to its body as form to matter. Thus the soul, which is the life force, does not survive the death of the body though Aristotle seems also to say that the human soul possesses a portion of "active reason" which is immortal and eternal' (OCC).

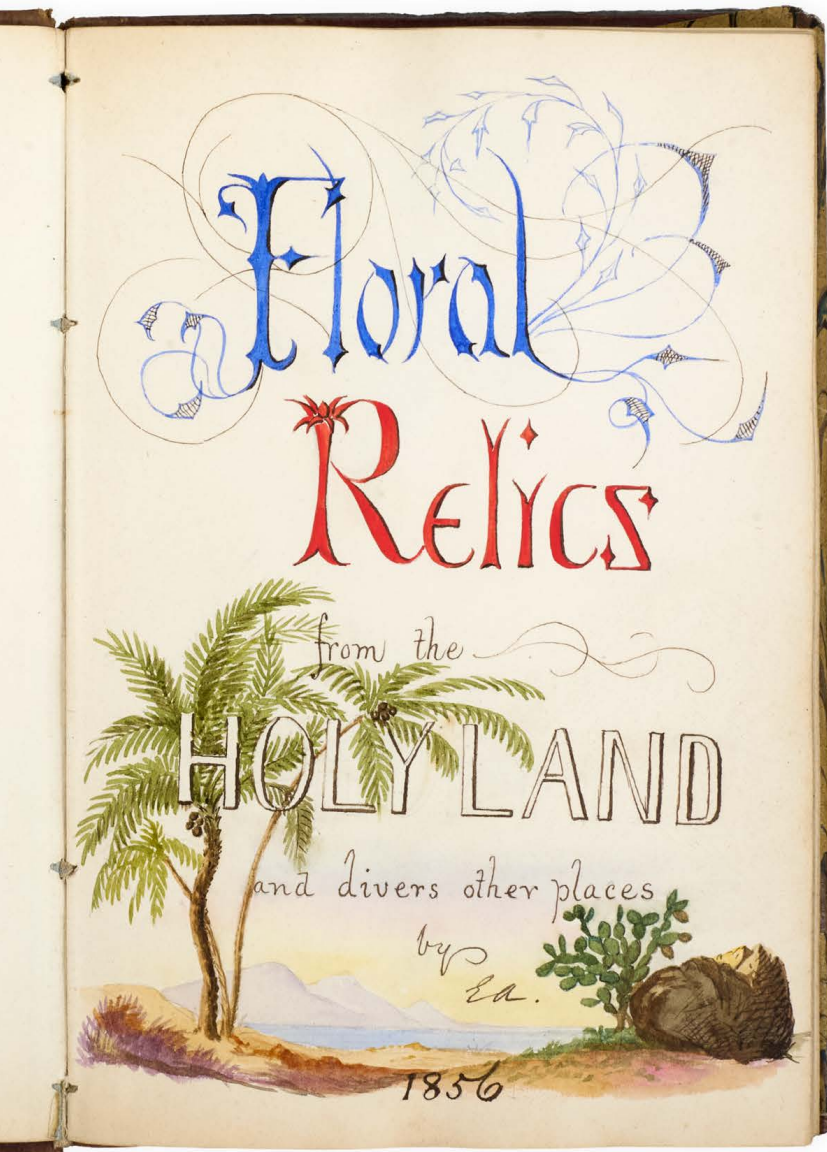
The Parisian *imprimeur-libraire* Thomas Richard (d. 1568) occupied a shop opposite the collège de Reims, and this edition of a staple of the university curriculum was clearly aimed at the college's students.

The few annotations here, in one such student's rapid cursive, engage with the Pythagorean idea that any soul might pass into any body, a concept which Aristotle dismisses; with the statement that 'the body cannot be the actuality of a soul, but the soul is the actuality of some body'; and with the mechanics of hearing and smell.

No copies located in the UK, and only one in the US (University of Chicago). Not on USTC.

rem esse, imperareque natura, cum isti elementa omnium
que sunt in rerum natura, prima & antiquissima esse po-
nant. Sed omnes & ij qui animum ex elementis esse tra-
dunt, propterea quod ipse res omnes scientia comprehendat,

Holy Land Flora



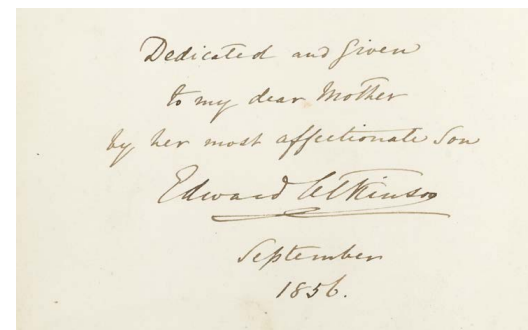
3. [ATKINSON, Edward.] 'Floral Relics from the Holy Land and divers other places.' *S.l.*, 1856.

Manuscript on paper, 8vo, ff. [46]; 71 samples of pressed flora pasted to the leaves, numbered (with a few omissions) and captioned by hand, calligraphic title in ink and watercolour; one further sample perished, but withal in very good condition; in the original stationery binding of burgundy sheep, boards blocked in blind, front board blocked 'Poesie' in gilt, marbled paper jacket, *moiré* silk endpapers, edges gilt; a little rubbed; presentation inscription 'Dedicated and given to my dear Mother by her most affectionate Son Edward Atkinson September 1856' to front free endpaper, modern booklabel of Robin de Beaumont with his acquisition notes to front free endpaper. £600

A charming album of pressed flora from the Holy Land collected by the Surgeon to the English Hospital in Jerusalem and presented to his mother.

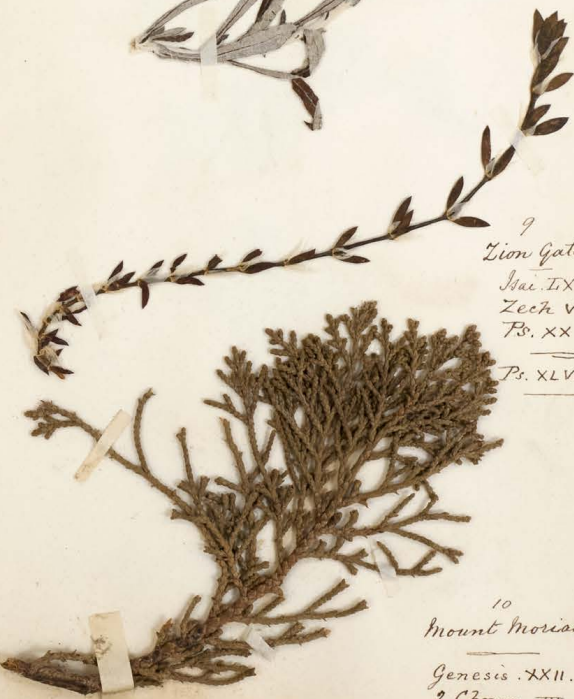
Each of the seventy-one samples pasted here is labelled with the name of the species, where it was collected, and a relevant biblical citation: thus wormwood from the Garden of Gethsemane is cross-referenced to Mark 14:32 ('And they came to a place which was named Gethsemane ...') and Lamentations 3:15 ('He hath filled me with bitterness, he hath made me drunken with wormwood'). Other samples include olive leaves from the Mount of Olives, star of Bethlehem, acacia from the shores of the Dead Sea, reed from the banks of the Jordan, and scilla from Jacob's Well, as well as a few from further afield, viz mignonette from the Parthenon and a couple of samples from Rome and Egypt.

Our compiler, Edward Atkinson (1829/30–1905), had been a civil surgeon during the Crimean War at Scutari, where Florence Nightingale did her pioneering work. Thereafter he spent four years at Jerusalem, where he served as Surgeon to the English Hospital and the Prussian Deaconesses' Hospital. He later wrote the introduction to Hannah Zeller's *Wild Flowers of the Holy Land* (1876), observing there that 'So many instances occur in Holy Writ of trees and plants associated with particular scenes and localities, that, where we find them still flourishing on those very spots, they are silent witnesses to the truth of Scripture'.





8
*The Walls of
 Jerusalem.*
Ps. CXXII. 6. 7. 8.
Lament. II. 8. 18.
Micah. VII. 11.
Psalm LI. 18.



9
Lion Gate.
Isa. LXIV. 10.
Zeck VIII. 3.
Ps. XXIV. 7.
Ps. XLVIII. 12. 13.



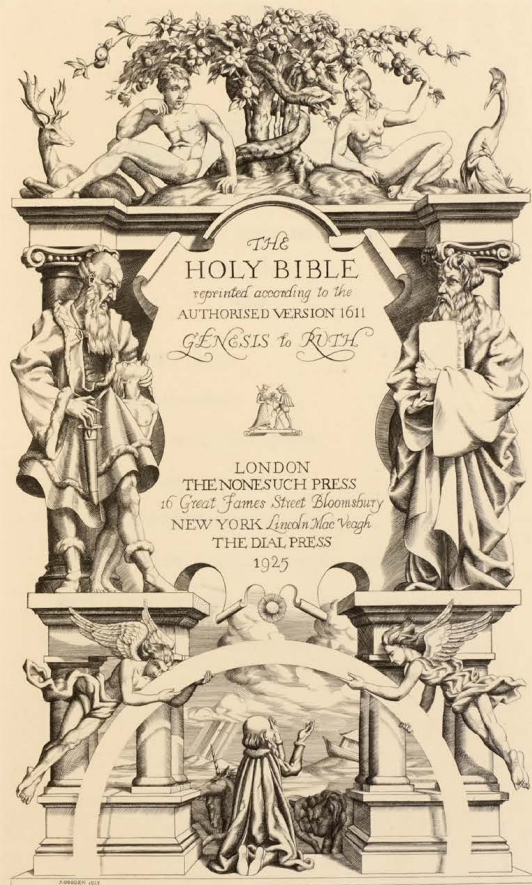
10
Mount Moriah.
Genesis. XXII. 2.
2 Chron. III. 1.



34.
Jacobs Well, near Sychar.
John. IV. 5-42.
Gen. XLVIII. 22.



15
The Rock of Sion.
"Why sleep ye? Watch and pray!"
Mark XIV. 37. 38.
Luke. XXI. 36.



The Nonesuch Bible

4. [BIBLE.] The Holy Bible reprinted according to the Authorised Version 1611 ... [Oxford, the University Press, for] London, the Nonesuch Press, and New York, the Dial Press, 1925-7.

[with:]

[APOCRYPHA.] The Apocrypha reprinted according to the Authorised Version 1611 ... [Oxford, the University Press, for] London, the Nonesuch Press, and New York, the Dial Press, 1924.

Two works in five vols, folio in 4s; engraved title and head- and tailpiece to each volume by Stephen Gooden; a few very minor spots, light offsetting from plates; else excellent, untrimmed copies on Japon vellum in the original cream boards blocked in gilt with Granjon type ornaments and rules, spines gilt with titles; bookplate of D. G. Bridson to front pastedowns. **£750**

An excellent set of the first Nonesuch *Bible* and *Apocrypha*, the former one of a thousand sets on Japon vellum and the latter numbered 409 of 1250 copies printed on the same.

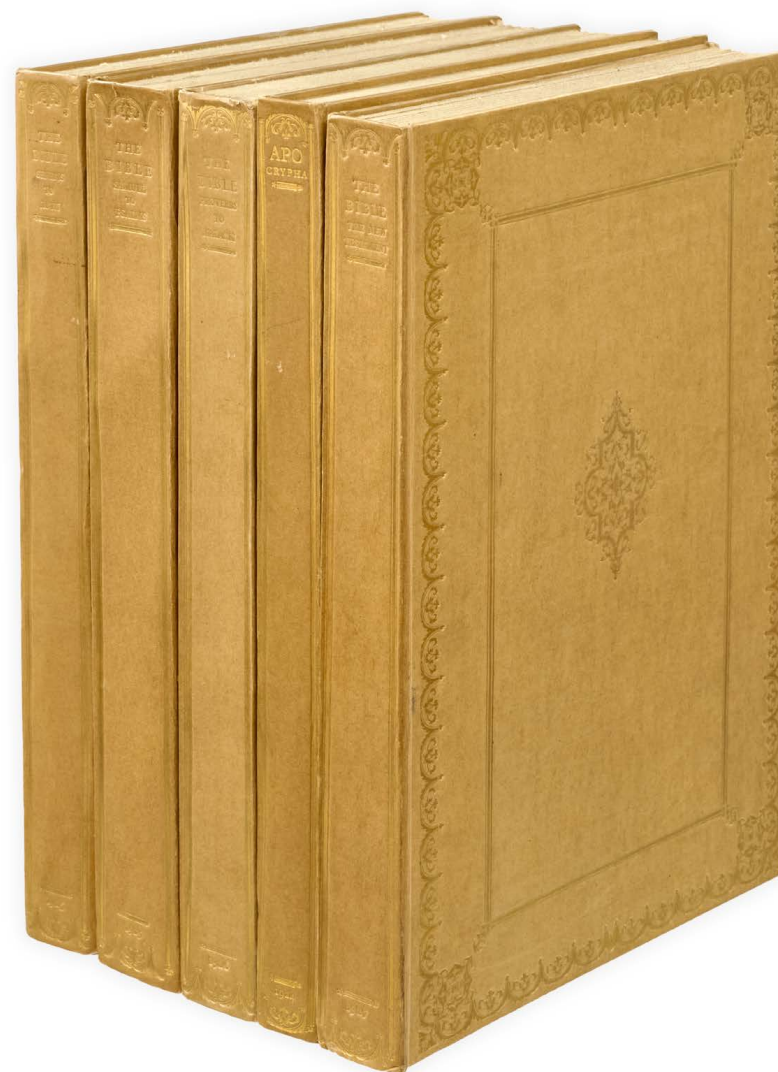
First published was the *Apocrypha*, proposed by Vera Meynell and brought out in 1924, two years after the founding of the press. David Garnett suggested Stephen Gooden as engraver and persuaded the Meynells to follow the initial volume with a set of the canonical Authorised Bible – typographically uniform with the *Apocrypha*, likewise illustrated by Gooden, and printed over the next three years. There was some dispute over the title of the *Bible*: all three of the press's founders were atheists, and Francis and Vera Meynell favoured *The Bible* or *The English Bible*, but Garnett convinced his colleagues to retain the *Holy*.

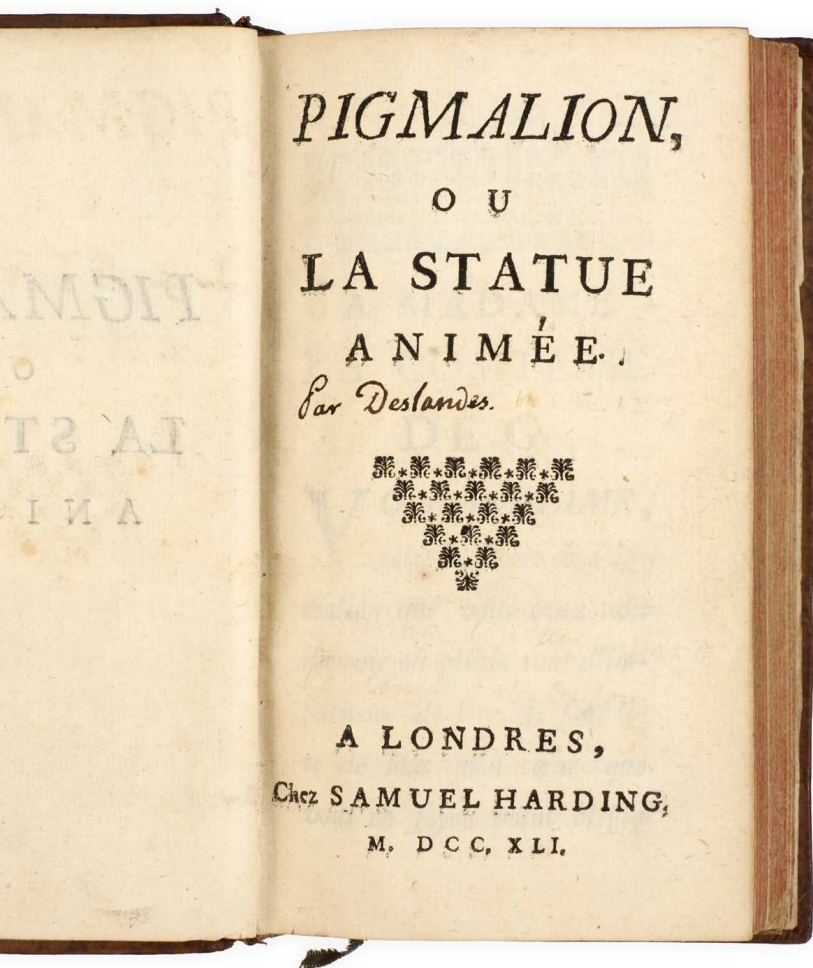
'The type and style of the work is of the "period" of the translation, but Dutch rather than English in manner, for the reason that Plantin ... led the typographical world of the 17th century, while England was still somewhat entangled with "black-letter". The type [a recut Monotype Plantin] is a fine modern rendering of one of Plantin's own' (Prospectus).

A further seventy-five copies of each work were printed on Arnold and Foster's unbleached rag paper, but Francis Meynell later opined that those on Japon vellum (such as the present) 'are pleasanter, being on thinner paper, than the hand-made paper copies' (Flower).

Provenance: From the library of D. G. Bridson (1910–1980), poet, journalist, and radio producer, known in the 1960s as 'the cultural boss of the BBC', and 'a book collector of the first rank' (obituary by C. J. Fox).

Dreyfus 20–1; Flower 20–1; Ransom, p. 365, no. 18; Rumball-Petre 125 ('a beautiful work of a famous press'); Tomkinson, nos. 19 and 19a.





Condemned Materialism, Global Annihilation, and Fake Female Authorship

5. [BOUREAU-DESLANDES, André-François.] *Pigmalion, ou la statue animée. 'A Londres, chez Samuel Harding', 1741.*

[bound with:]

[MAUPERTUIS, Pierre-Louis Moreau de.] *Lettre sur la comète. [S.l., s.n.], 1742.*

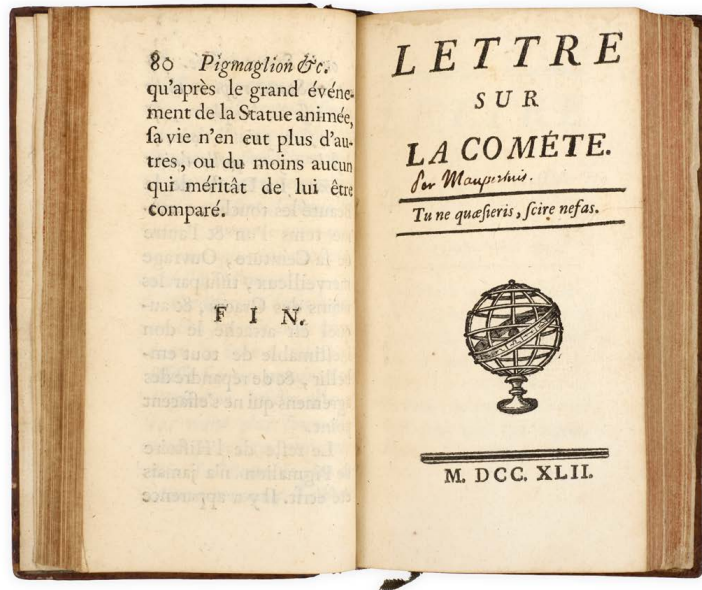
[and:]

[NEUFVILLE DE BRUNAUBOIS-MONTADOR, Jean-Florent-Joseph de.] *Almanach nocturne à l'usage du grand monde à l'instar de l'almanach de Liege pour l'année MDCCXLII. Enrichi de seize centuries, d'une historiette nocturne à la fin de chaque mois, de prédictions nouvelles, de remarques curieuses et d'enigmes nocturnes. Par Madame la Marquise D. N. N. C. 'Imprimé à Nuitz, chez Serotin Luna, au Vesper, 742'.*

Three works in one vol., 12mo, *Pigmalion*: pp. [4], viii, 80; *Lettre*: pp. [2], 89, [1 (blank)], woodcut celestial globe to title; *Almanach*: pp. [2], 6, 9-124, bound without pp. 7-8 (calendar for January); very good copies in contemporary calf, spine in compartments lettered and decorated in gilt, edges red, marbled endpapers, blue silk place marker; slight wear to extremities, neat repairs to endcaps and corners; authors' names written in a contemporary hand to each title. **£1250**

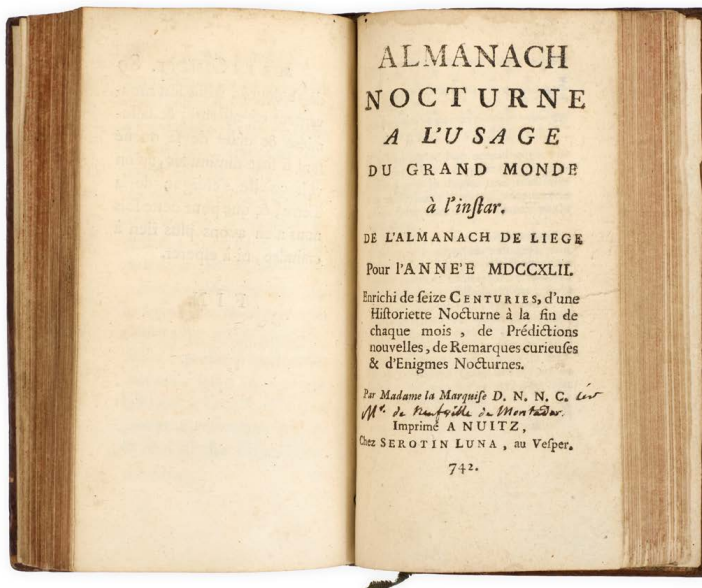
A very interesting sammelband of scarce works encompassing materialism clothed as myth, astronomy, and Parisian polite society.

The volume opens with the uncommon first edition of *Pigmalion* by André-François Boureau-Deslandes (1690-1757), a short, materialist treatise, disguised as fiction, that was condemned to be burnt by the Dijon *parlement* but which went through numerous editions and was translated into German. The false imprint employs the fictional London printer 'Samuel Harding', whose name was used in various books produced on the Continent between the 1730s and 50s.



Pigmalion is followed by the first edition of *Lettre sur la comète* by the Enlightenment polymath Maupertuis (1698–1759), written following the appearance of a comet in spring 1742. The letter ‘presents the annihilation of the earth by comet as a remote but nonetheless real future threat’, cycling ‘rapidly between inciting and discouraging readers’ fear, revealing a profoundly ambivalent attitude towards global disaster’ (Barnet).

The last work is the final issue of the short-lived and scarce *Almanach nocturne* (which ran from 1739 to 1742), a collection of stories, Parisian gossip, and riddles compiled by Neufville de Brunaubois-Montador (1707–c.1770) and presented under the guise of female authorship. Émilie du Châtelet was at one time suspected of being the author, a claim she rebuffed in her correspondence. One of the stories, *Le Poisson d’Avril* (April Fools’ Day), for example, sees a young lady take revenge on her unfaithful lover by having him arrested by the local constable while scrambling up a rope to her bedroom: ‘to be fair to our sex,’ the author writes, ‘while we have our faults, we are less faithless than men ... It is true that thereafter we willingly resort to vengeance, but is that not natural?’.



Pigmalion: ESTC N37578; **no copies traced in the UK**; four located in the US (Huntington, universities of Minnesota, Pennsylvania, and Seattle). *Lettre*: **only one copy located in the UK** (Cambridge UL), and four in the US (Burndy, Huntington, Princeton, Smithsonian). *Almanach*: Grand-Carteret, *Les Almanachs Français* no. 144; **no copies traced in the UK or US**.

See L. Barnett, ‘Between pleasure and terror: Enlightenment science and Maupertuis’ *Letter on the Comet*, *Architectural Theory Review*, 20(1) (2015), pp. 30–45.

Through Syria to India

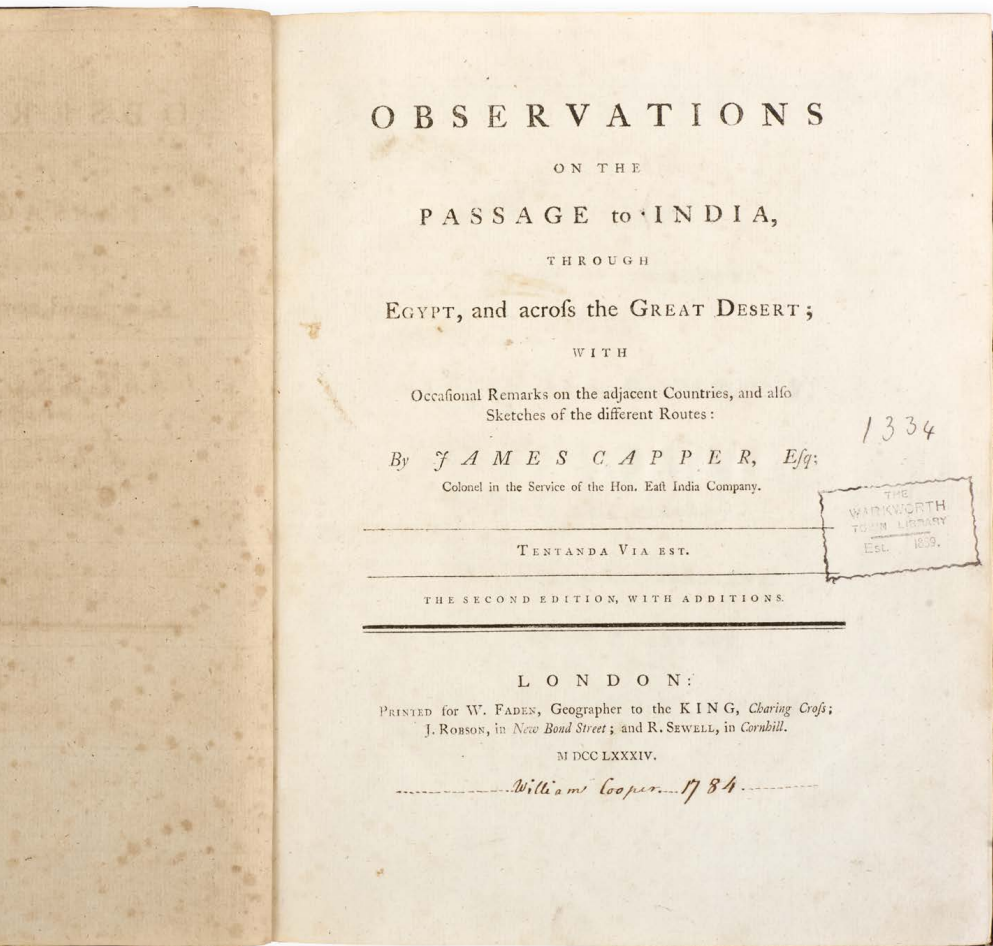
6. CAPPER, James. Observations on the Passage to India, through Egypt, and across the Great Desert; with occasional Remarks on the adjacent Countries, and also Sketches of the different Routes ... The second Edition, with Additions ... *London, W. Faden, J. Robson, and R. Sewell, 1784.*

4to, pp. [4], vii, [1 (blank)], v-xx, 114, with two copper-engraved folding maps; some slight toning in places, but a very good copy; bound in contemporary tree calf, spine gilt in compartments with gilt red morocco lettering-piece, marbled endpapers; loss of leather to front and rear outer corners, some minor scuffs and marks, front joint split, rear joint cracked; two contemporary manuscript corrections to p. 144, ownership inscription 'William Cooper 1784' to title, eighteenth-century armorial bookplate of John Wilson and nineteenth-century presentation label to Warkworth Town Library to front pastedown, nineteenth-century stamp of Warkworth Town Library to title. **£650**

Second, revised edition of Colonel Capper's descriptions of two different routes to traverse the Middle East when travelling between Europe and India, including significant diary entries on Kuwait and Muscat, and comments on the importance of the Sharif of Mecca to Red Sea trade and on the port of Jeddah.

Capper (1743–1825), an officer in the East India Company, describes two routes to India available to Europeans in the late eighteenth century as alternatives to sailing around the Cape of Good Hope: the first, an often-used overland route through Syria and Iraq to the Persian Gulf and Muscat, is described by reproducing entries from his journal on a journey from Livorno to Bombay in 1778–9; the second, described in a letter, is the route through the Red Sea via Suez and Egypt which had been largely eclipsed by the sea passage around the Cape and by the resistance of the Ottomans and the Hijazi authorities to European intrusion.

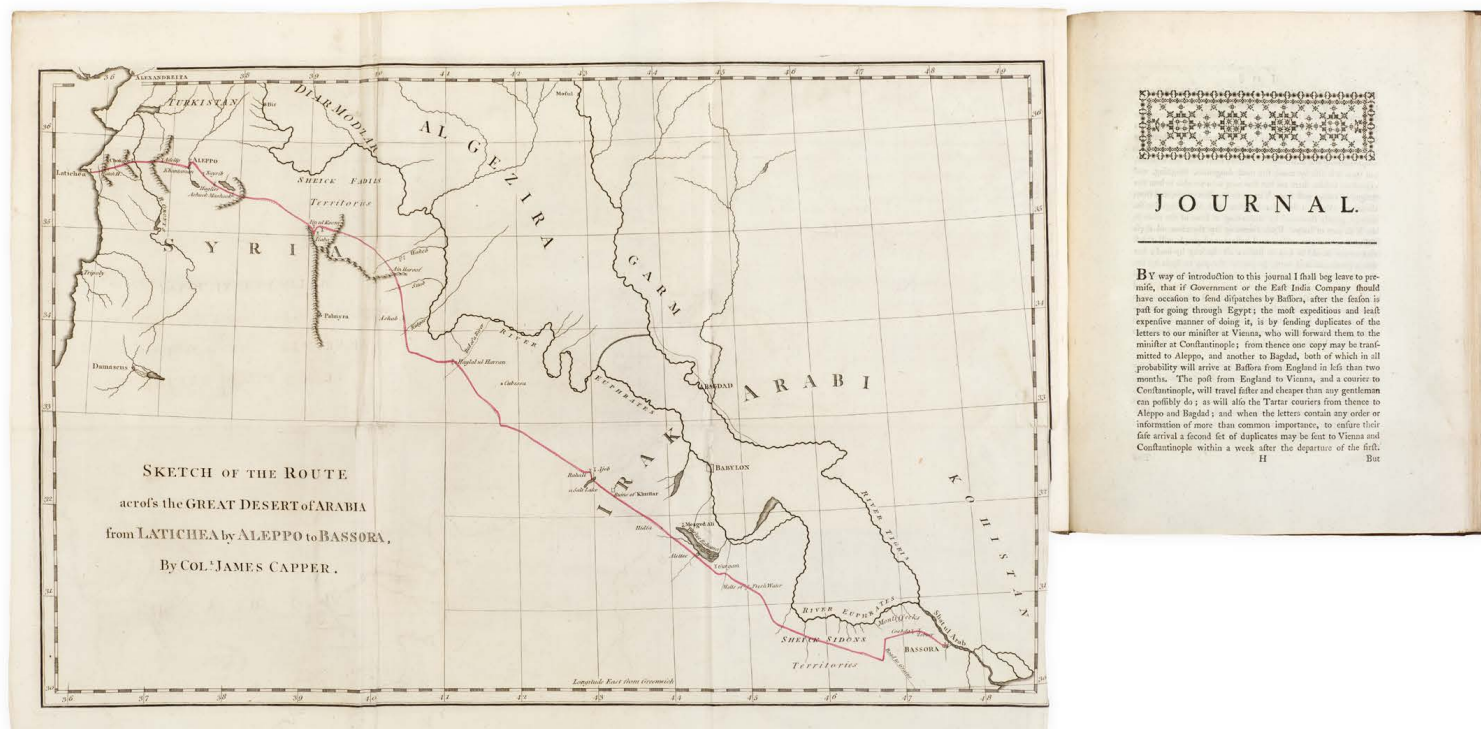
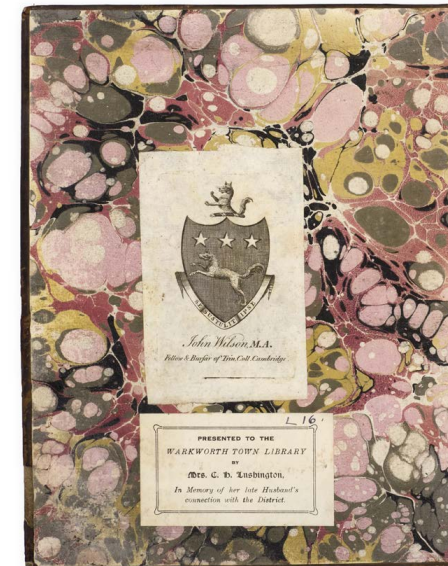
This revised edition follows the first edition of the previous year; a third edition was published in 1785 and a French translation in 1788.



Provenance:

1. John Wilson (1738–1791), Fellow of Trinity College Cambridge and Senior Bursar from 1781 to '89. He was Justice of the Peace for Westmorland and died at Kendal.
2. Likely by descent through William John Lushington (c. 1776–1845), elected a Fellow of Jesus College Cambridge in 1800 but vacated his Fellowship in the same year by marrying Barbara Wilson of Kendal.
3. Presented in the late nineteenth century to Warkworth Town Library 'by Mrs. C. H. Lushington, in memory of her late husband's connection with the District'.

Blackmer 282 (first edition); DNB, III, 934.



Charron's *Wisdom*: Scepticism Systematised

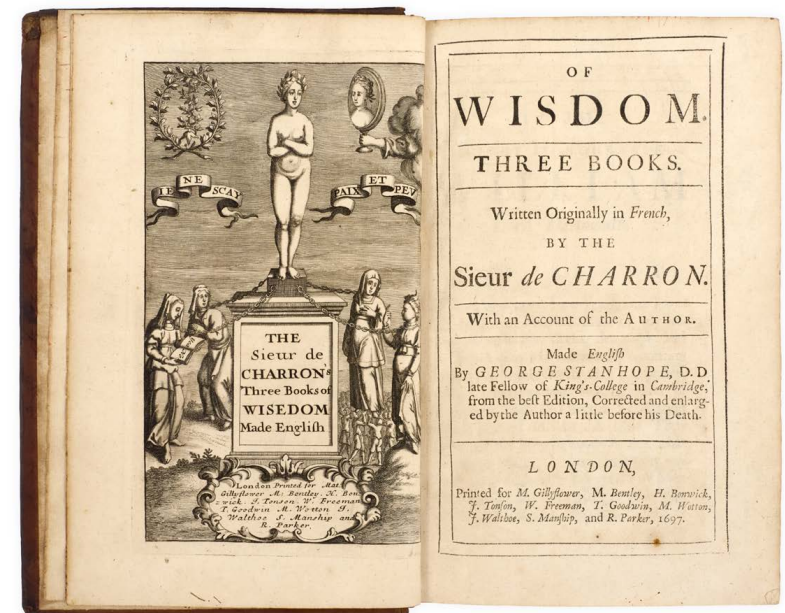
7. CHARRON, Pierre. Of Wisdom. Three Books. London, M. Gillyflower, M. Bentley, H. Bonwick, J. Tonson, W. Freeman, T. Goodwin, M. Wotton, J. Walthoe, S. Manship, and R. Parker, 1697.

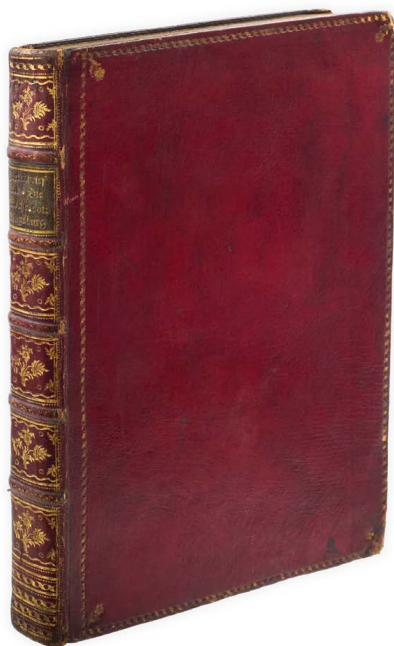
Three parts in two vols, 8vo, pp. I: [62], 516; II: [6], vi, 616, 609–708, with an additional engraved title page in each volume; small marginal worm track up to B4 in vol. II (not affecting text); marginal tear to Nn4 from a paper-flaw in vol. II; withal a fine copy; in contemporary Cambridge panelled calf, spine gilt in compartments with red morocco lettering-piece, speckled edges, head of spine of vol. I worn and chipped. **£1000**

First edition, scarce, of George Stanhope's translation of Pierre Charron's *De la Sagesse* (1601), a crucial work of early-modern moral philosophy which transformed the scepticism of Montaigne into an ethics of prudence and self-knowledge.

First published in Bordeaux in 1601, *De la Sagesse* established Pierre Charron as one of the foremost moral philosophers of early-modern France. A close friend and intellectual confidant of Michel de Montaigne, Charron sought to convert the scepticism of the *Essais* into a practical philosophy, arguing that while human reason is incapable of attaining certainty, it remains capable of cultivating wisdom through moderation and the disciplined government of the passions. The work enjoyed great popularity throughout the seventeenth century, particularly in France and England – as bolstered by Samson Lennard's earlier English translation of 1612 (much reprinted) – and, despite being denounced by the Jesuit François Garasse as 'a breviary for freethinkers and its author a secret atheist', was defended by Henry IV and Claude Dormy, Bishop of Boulogne (*Encyclopaedia Britannica*). This 1697 translation by George Stanhope, Fellow of King's College, Cambridge, and later Dean of Canterbury, became the standard eighteenth-century version of Charron in English, with a third edition by 1729.

ESTC R2811; Wing C3720.





Polyglot Postils

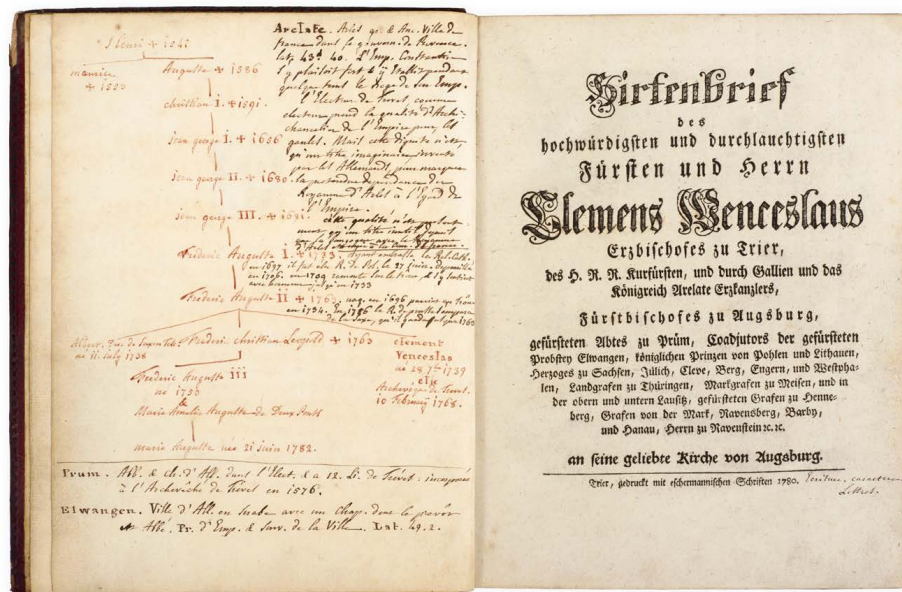
8. CLEMENS WENCESLAUS, *Archbishop of Trier*. Hirtenbrief des hochwürdigsten und durchlauchtigsten Fürsten und Herrn Clemens Wenceslaus Erzbischofes zu Trier ... an seine geliebte Kirche von Augsburg. *Trier, 'gedruckt mit eschermannischen Schriften', 1780.*

4to, pp. [vi], 275, [1 (blank)], [2 (errata, blank)]; woodcut headpiece to p. [iii]; a few light marks; a very good copy in contemporary red morocco, borders roll-tooled in gilt, gilt floral cornerpieces, spine richly gilt in compartments to a floral design, green morocco lettering-piece, edges gilt, decorative block-printed endpapers (wallpaper?); extremities rubbed, corners worn; contemporary annotations in brown and red ink, in French, Latin, German, Dutch, and English, to c. 230 pp., book-label of Charles V. D. Elst to front pastedown. **£1250**

Scarce first edition of this pastoral letter by Clemens Wenceslaus of Saxony, Catholic Archbishop of Trier, to his subjects in Augsburg, with a particular focus on Luther and Protestantism, thoroughly annotated by a contemporary polyglot reader.

Clemens (1739–1812), who was Archbishop-Elector of Trier from 1768 to 1803, and Prince-Bishop of Augsburg from 1768 to 1812, was the ninth child of Prince-Elector Augustus III of Saxony, King of Poland. During the French Revolution, he housed his nephew, King Louis XVI, at Schönbornslust Palace, and made Koblenz a hub for French royalists fleeing the Revolution.

Clemens' *Hirtenbrief* touches upon Judaism, the life of Christ, humility, belief, love, holy scripture, saints, relics, Mass, remission of sin, and the use of Latin in church services, and much attention is given to Luther and other Protestant Reformers.



Flavius Joseph. né à Jérusalem l'an 37 de J. C. fit un voyage à Rome, aime de Néron. L'empereur Néron le protégea. De retour dans la Judée, il eut le commandement des troupes contre les Romains. Vespasien lui accorda la Vie à la suite de Titus.

à Rome que Joseph continua la plupart

des ouvrages qui

lui restèrent de

la guerre.

Il mourut en 80 d. v.

Vespasien le gendre

de Titus le fils de Domi-

tien lui confia

la garde de

la ville de Jérusalem.

L'Apost. Paul.

à Constantinople

en 331.

Il mourut en secret

du penchant pour

le culte des faux

Dieux.

Il mourut en

l'année de la

prediction de Notre Seigneur.

Sur le Temple de Jérusalem.

Il fut rebâti par les Juifs environ 300 ans après son

destruction par Titus.

Mais tout cela n'est qu'un songe.

Le Temple de Jérusalem fut détruit par les Romains.

Il fut rebâti par les Juifs environ 300 ans après son

destruction par Titus.

Die Jüden, welche glauben, ihre Befreyung sey vor der Thüre (denn die Zeit, welche für dieselbe angesetzt war, ist erfüllt) werden eben das durch nur immer kühner und verwagener. (1). Nun lassen sich die Zeichen, jene Vorzeichen der Noth, welche Jesus Christus ihnen vorgesaget hatte, schon wirklich sehen. Die Christen erkennen sich an diesen Zeichen, und machen sich eilends aus Jerusalem fort, um dem bevorstehenden Unglücke zu entgehen. Jerusalem wird belagert, und umringet; eine Verschanzung, welche die ganze Stadt einschließt, benimmt ihren unglücklichen Einwohnern alle Hoffnung daraus zu entkommen. Die Straßenräuber, welche Jüdenland nun schon zum größten Theile verwüstet hatten, machen sich in die Hauptstadt desselben hinein, unter dem Vorwande, sie zu beschützen; und sie setzen dieselbe in Blut. Hunger und Pest kommen noch zu der Strafreue des Krieges. Jerusalem ist jetzt eine große Einöde, in welcher sich noch einige lebenden Todtengerippe kümmerlich herumerschleppen, eine Einöde, deren Stillschweigen nur noch bisweilen durch das klägliche Geschrey der Sterbenden unterbrochen wird. Der gar zu betrübte Stand der Stadt erregt so gar bey ihren Feinden Mitleiden; und diese bieten ihr den Frieden an. Die Bürger, welche den Frieden annehmen wollen, werden von ihren Mitbürgern umgebracht: und Jerusalem verhärtet sich zu seinem Verderben. Es unterliegt demselben endlich: es wird verwüstet: der Tempel wird ein Raub der Flammen, wie sehr sich immer die Ueberwundenen so wohl als die Ueberwinder dawider setzen: und die Unglückseligen, welche den Untergang der Stadt und des Tempels überleben, werden entweder niedergemacht, oder um einen schändlichen Preis verkauft; oder sie werden aufbehalten, um in den öffentlichen Schauspielen, ihren Feinden zur Lust, ermordet zu werden.

(1) Siehet oben am 15. Bl.

Versure de la prédiction de Notre Seigneur sur le Temple de Jérusalem. L'année de la prédiction de Notre Seigneur sur le Temple de Jérusalem. Il fut rebâti par les Juifs environ 300 ans après son destruction par Titus. Mais tout cela n'est qu'un songe. Le Temple de Jérusalem fut détruit par les Romains. Il fut rebâti par les Juifs environ 300 ans après son destruction par Titus.

A. Marc-Aurèle, empereur d'Occident, né à Mediomacorum, mort à Vindobona, le 17 Mars 180.

32. ans.

Socrate le philosophe, né à Platon, mort à Athènes, le 7 Mars 399.

32. ans.

Socrate le philosophe, né à Platon, mort à Athènes, le 7 Mars 399.

32. ans.

Socrate le philosophe, né à Platon, mort à Athènes, le 7 Mars 399.

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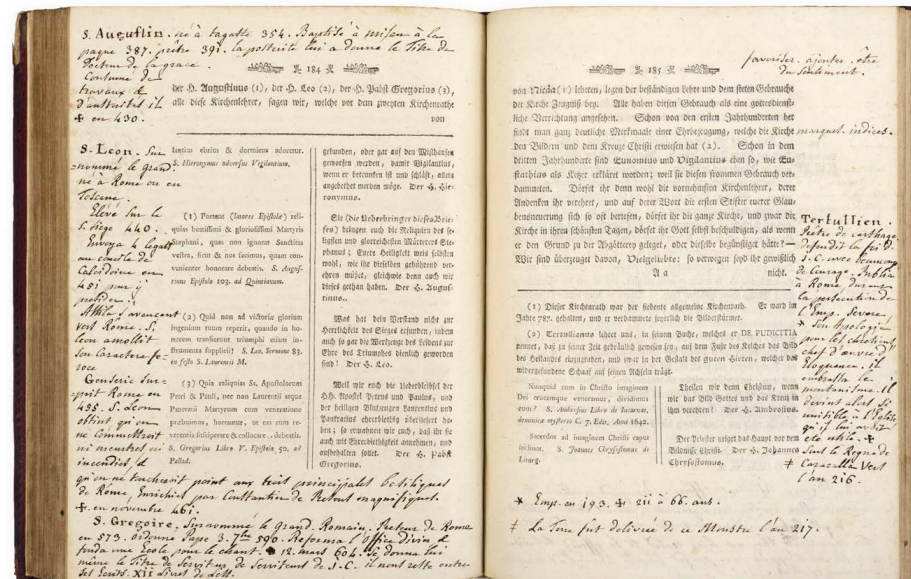
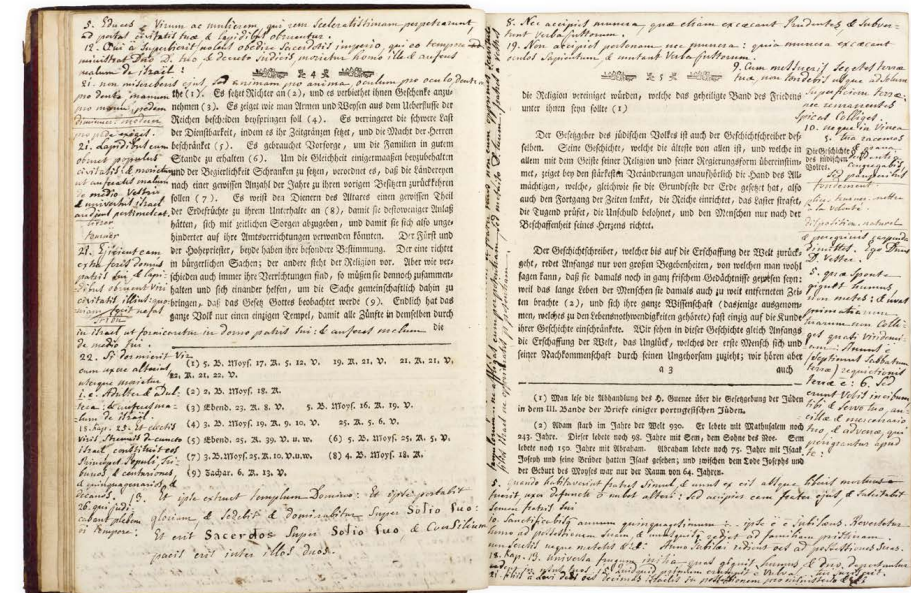
32. ans.

Socrate le philosophe, né à Platon, mort à Athènes, le 7 Mars 399.

Our unidentified annotator, who largely writes in French, was perhaps from Luxembourg, Trier lying just across the German border. The annotations are threefold, supplying translations of unfamiliar German words into French; quotations from the Bible derived from references in Clemens's text, almost all in Latin, but with a few, curiously, in English; and, most interestingly, potted biographies in French. The latter show a particular interest in key figures of the Reformation, including Luther ('cet homme trop fameux') and his wife Katharina von Bora ('jeune religieuse d'une grande beauté'); Melanchthon ('on remarque dans ses ouvrages beaucoup d'érudition, et plus de moderation, que dans les autres controversistes'); Johann Sleidan; Ulrich Zwingli; Jean Calvin; Thomas Müntzer ('victime de son fanatisme'); and Lelio and Fausto Sozzini. The careers of the Church Fathers and of other figures of the early Church are also detailed in the marginalia, alongside the likes of Plato, Socrates, Flavius Josephus, Julian the Apostate, Jacques-Bénigne Bossuet, and Pierre Jurieu. On the front flyleaf our annotator has supplied Clemens's family tree.

Provenance: bookplate of Charles van der Elst (1904–1982), bibliophile and former president of Belgium's Société royale des bibliophiles et iconophiles. His library was sold by Ader Picard Tajan and Claude Guérin (13 May 1985).

No copies traced in the US and only one located in the UK (University of Wales Trinity Saint David). VD18 10706968.



'Fame has the Greatest Weight in War'

9. CURTIUS RUFUS, Quintus. *De rebus gestis Alexandri Magni. Editio prioribus correctior. Toulouse, Pierre Robert, [1714-1760].*

12mo, pp. 396; woodcut title-page containing a medallion portrait of Alexander and woodcut lettering with a letterpress imprint, woodcut initial and headpiece, typographic headpieces; a very good copy; bound in contemporary vellum, faded ink lettering to spine; binding a little soiled, front hinge cracked at foot, front flyleaf pasted to front pastedown. **£275**

A rare Toulouse printing of a rhetorical and moralising history of Alexander the Great.

This edition fills in the textual lacuna with a 'Supplementum' for the missing books 1 and 2, in order to create a continuous narrative, running from Alexander's birth to the partition of his territories at Babylon in 323 BC, in the aftermath of his death. The educational aspect of the book includes a 'Gnomologia Curtiana', a list of sayings extracted from the text, in alphabetical order.

The Robert printing and bookselling dynasty in Toulouse began with Pierre's father Guillaume (active 1701-1728), followed by Pierre (active 1714-1763) and his brother Jean-Pierre (died 1758), and ending with Pierre's grandson Jacques-Jean-Marie-Joseph (died 1803). Robert's shop was next to the Jesuit College, which presumably provided them with a regular market for schoolbooks like this. The date of this publication is based on Pierre's known printing activity.

Rare: we have located just two copies, both in France (Toulouse and Pau). We have not found another edition printed by Robert in Toulouse.



Apud P. ROBERT, Colleg. Jesu.
Societatis Jesu, Typogr. & Bibliop.
sub Signo Nominis Jesu.

The Wonder of the Senses

10. [FIVE SENSES.] No. 80. De almagtige opperheer schonk aan zyn beeld vyf zinnen, gelukkig die hier niets dan in Gods vrees beginnen. *Amsterdam, heirs of the widow of Jacobus van Egmont, [c. 1800].*

Printed broadside on paper (c. 415 × 290 mm), large woodcut (c. 330 × 265 mm) with five roundels, each depicting a sense with letterpress caption below, the surrounding border incorporating four animals, one line of text at head, 35 lines in four columns at foot with imprint below, some crude hand-colouring to woodcut; some creasing from folding, a few small marginal tears, some light damp-staining; a good uncut copy. **£550***

Very rare popular print depicting the five senses, issued by the heirs of the Amsterdam printer Marretje Valintgoet.

In the striking woodcut, each sense is represented by a well-dressed gentleman variously playing a trumpet (hearing); sniffing a flower pulled from a vase (smell); smoking a pipe, with a bottle and a glass before him, and a hand resting upon his stomach (taste); being bitten by a songbird released from its cage (touch); and reading from a book with pince-nez (sight).

The sets of verses below express the wonder of each sense as bestowed upon humankind by God, whose name features prominently in the open book held by 'Het Gezigt'. The verses for sight, for example, read: 'No person is ever born more destitute – even if they lack the senses of taste, hearing, touch, and smell, or even speech itself – than he who may never behold the beautiful vault of heaven with their own eyes, or see God's power reflected therein' (*trans.*).

The van Egmont printing firm was established by Jacobus van Egmont (c. 1686–1724) in 1710 on Amsterdam's Reguliers Breestraat, and was managed by his wife, Marretje Valintgoet, and their son until 1761, after which time the business was held by 'the heirs of the widow van Egmont' until 1804. The firm specialised in entertaining and educational prints and booklets.

No copies traced on OCLC or STCN. The Rijksmuseum holds a version with different letterpress.



Napoleonic Library Catalogue

11. FORTIA D'URBAN, Agricol-Joseph-François-Xavier-Pierre-Esprit-Simon-Paul-Antoine. Catalogue de la bibliothèque da la ville d'Avignon. [Avignon?, 1804].

8vo, pp. 137, [1], [6 (blank)]; with half-title only, as issued; a very good uncut copy in contemporary *papier dominoté*, the pattern block-printed over printed waste, remains of spine label; spine largely perished, corners and edges worn, small area of loss to rear cover. **£375**

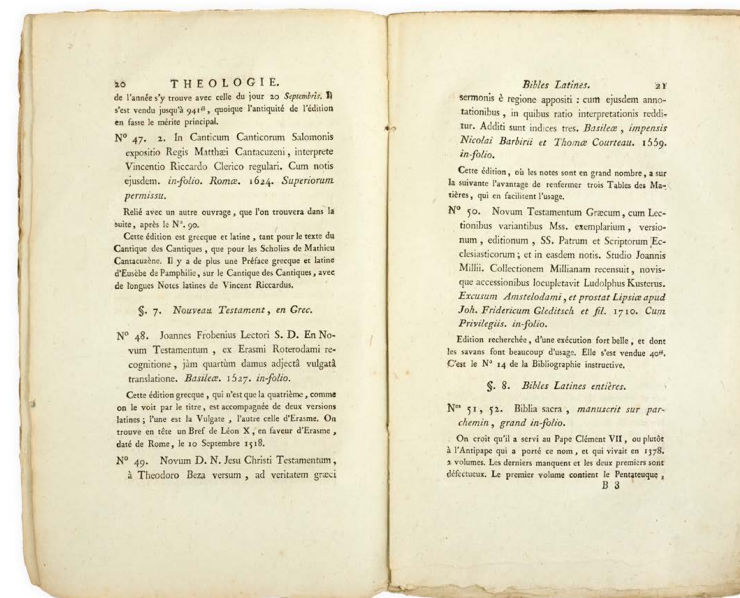
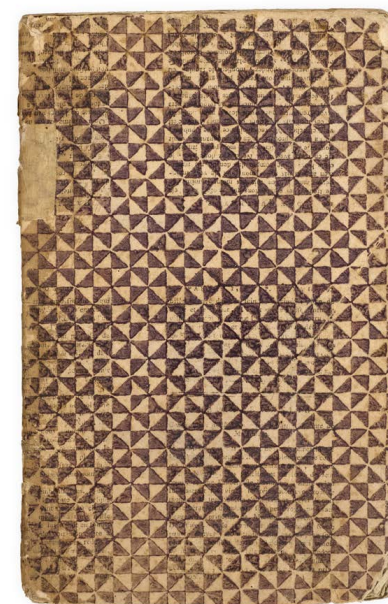
Very rare first edition of this catalogue of the early printed books and manuscripts in the municipal library at Avignon at the opening of the nineteenth century, by the local mathematician and historian Fortia d'Urban (1756–1843).

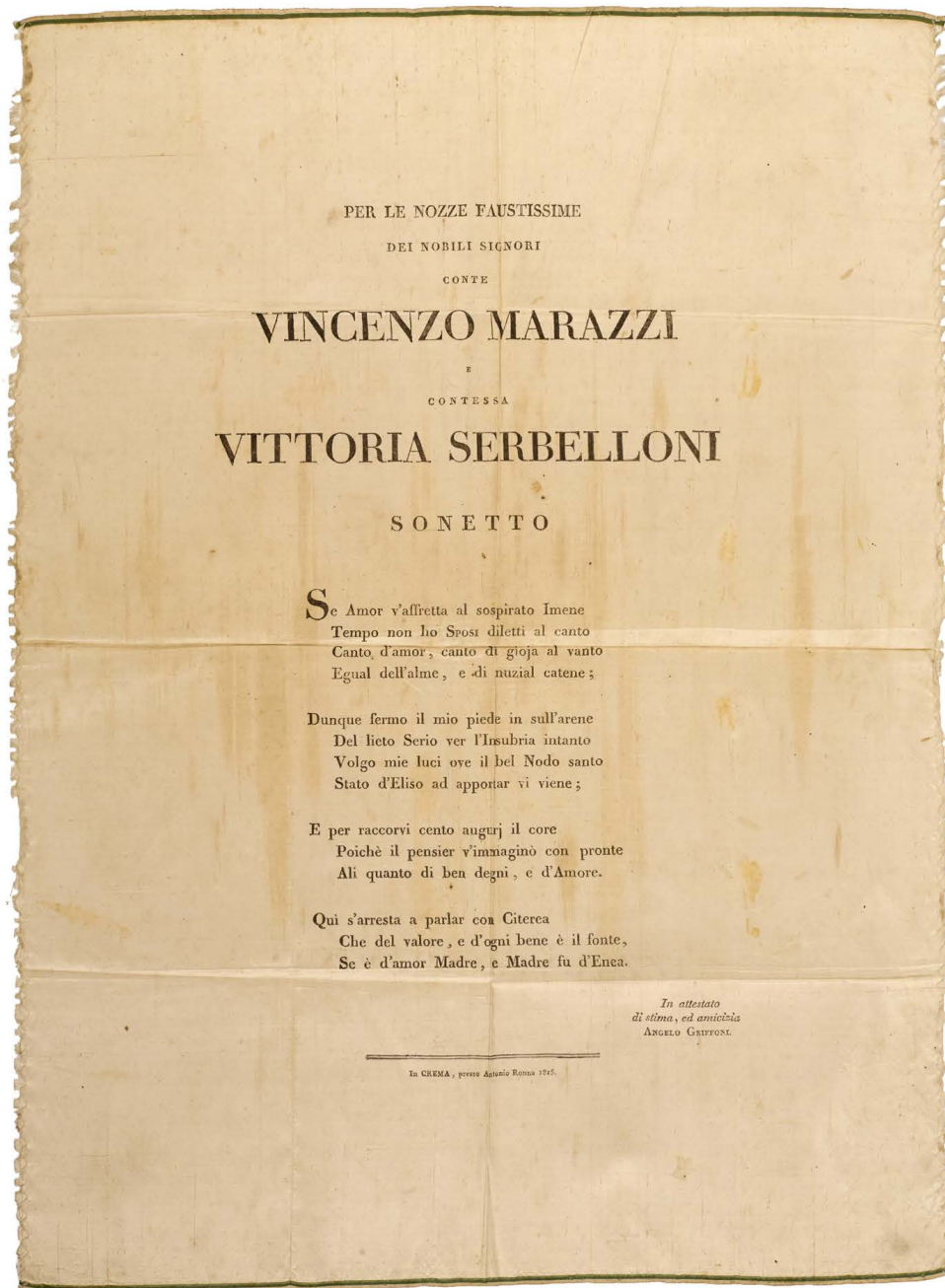
The preface (dated January) explains that cataloguing was undertaken at the instigation of Napoleon's Minister of the Interior (Jean-Antoine Chaptal), while the afterword (dated May) informs the reader that fresh instructions from the same Minister led to the work being suspended.

The 431 entries describe the library's Bibles and Biblical commentaries, from incunables to eighteenth-century editions, beginning with a copy of the famous Complutensian Polyglot: 'exemplars are very rare,' Fortia d'Urban writes, 'and their value is considerable, selling for up to 660 livres.' No. 51 is a manuscript Vulgate Bible used by the fourteenth-century antipope Clement VII: 'the majuscule letters are painted with the greatest care' (now BM Avignon MS 1–2).

The block-printed paper wrappers do not appear in Kopylov's *Papiers dominotés français*, but are likely from Avignon.

OCLC records only one copy, at the BnF.





Silk Spousal Sonnet

12. GRIFFONI, Angelo. Per le nozze faustissime dei nobili signori conte Vincenzo Marazzi e Contessa Vittoria Serbelloni sonetto. *Crema, Antonio Ronna, 1815.*

Broadside (c. 523 × 380 mm), printed on pale silk; edges roughly hemmed; creased where once folded with a few very slight marks, but very well preserved. **£500***

A large provincially printed broadside on silk, seemingly unrecorded, celebrating the marriage of Vittoria Serbelloni to Vincenzo Marazzi.

No copies traced in OCLC or OPAC SBN.

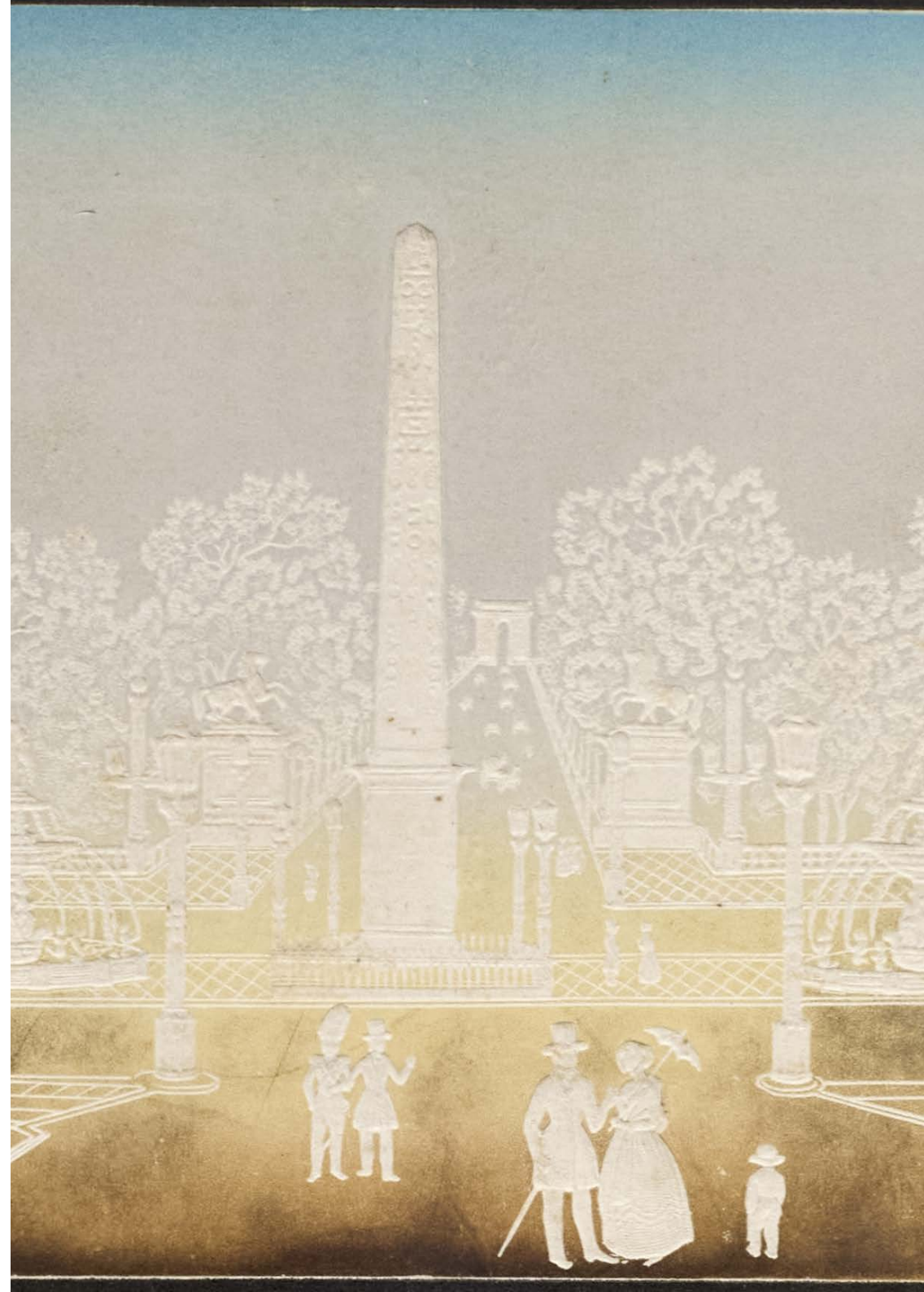
The Pleasures and Printers of Paris

13. HERVÉ, Francis. How to enjoy Paris, intended to serve as a Companion and Monitor, indicating all that is useful and interesting in the French Metropolis, containing historical, political, commercial, artistical, theatrical, and statistical Information, as also a Description of the Manners and Customs of the Parisians of the present Day, with Instructions for the Stranger, in respect to Economy, and Advice as to his general Proceedings with the French ... illustrated by lithographic Engravings. *Paris*, [Wittersheim for] Amyot, and *London*, G. Briggs, [1842?].

8vo, pp. [vi], '42' (recte 422), with geomontographic frontispiece ('Bauerkeller & Cie') with tissue guard, and 6 lithographic plates; title and frontispiece rather browned, occasional scattered spots, but a good copy; bound in publisher's black glazed paper over boards, traces of gilt decoration; rather worn; ink corrections to a few pages. **£850**

The undated issue of a very rare guide to the amusements of Paris, written for English readers and accompanied by a geomontographic frontispiece showing the Place de la Concorde.

Francis Hervé (1781–1850), a writer known for his previous accounts of travels in newly independent Greece, provides a lively guide to Paris in the years between the Uprising of 1832 and the Revolution of 1848, rich with anecdotes, recommendations, and historical detail. The text is accompanied by lithographic plates including, in the manner of Pugin's recent *Contrasts*, imagined bird's-eye views of Paris in the fifteenth and nineteenth centuries.



variety of purposes, as shades for lamps, men's caps, slippers, reticules, stands for decanters, screens, etc., etc.'. Hervé also recommends a Mr Dopter on Rue St Jacques, 'the inventor of the new style of covers for binding, of which the present volume is a specimen, having them of an innumerable variety of patterns, and of every size likely to be demanded' (pp. 310–311).

A sepia-toned photograph of Place de la Concorde in Paris. The central feature is the tall, slender Obelisk of Luxor. On either side of the obelisk are the Fontaines de la Concorde, which have ornate, tiered structures with spherical finials. The square is paved with a grid pattern, and there are trees and buildings in the background. In the foreground, a group of people, including men, women, and a child, are standing and looking towards the camera. The photograph is mounted on a light-colored card with a dark border. The text "PLACE DE LA CONCORDE" is printed at the top of the card. At the bottom left, the text "BAUER & CO." is visible.

HOW TO ENJOY
INTENDED TO SERVE
COMPANION AND
INDICATING all that is useable
IN THE FRENCH MUSEE
CONTAINING
HISTORICAL, POLITICAL, COMMERCIAL,
AND STATISTICAL INFORMATION
AS THE MUSEE OF THE FRENCH
WITH INSTRUCTIONS FOR
IN REGARD TO READING, AND METHOD AS TO THE USE
Author of *A Residence in France*
By G. T. T. T.
ILLUSTRATED BY LITHOGRAPH

This is a detailed black and white engraving of a panoramic view of Antwerp, Belgium. The image captures a wide expanse of the city, with the Scheldt river flowing through its center. In the foreground, the dense urban fabric is visible, featuring numerous buildings with gabled roofs and several prominent church spires. A large, dark, triangular structure, possibly a church or a fortification, stands out on the left. The middle ground shows the river winding through the city, with more buildings lining its banks. In the background, the city gives way to a hazy landscape with rolling hills and distant structures. The overall style is characteristic of 19th-century engravings, with fine lines and a high level of detail. The image is framed by a simple border.

— 170 —
et; the fine bronze equestrian
one could almost think the good
as turning to utter some of his
is turn round and behold those
s which face us and were built in
e they have a sort of castellated
quit the bridge let us look down
at their pretty garden; we will
mine, and then take one look at
victim of the battle of Marengo,
on to the Quai de l'Horloge and
the Palais de Justice; it presents
h have the appearance of being
me in poking about after such
s he could find, that they were
but I doubt it.

the Tour de l'Horloge, which is
ages, and the clock is I believe
in Paris; turning to the right
t of the Palais de Justice, a very
in part gilded, decorates the
ourt, and you ascend a bold
incipal door; four doric pillars
ing Justice, Fortitude, Plenty
regard façade of the building;
right, in which is a noble stat-
erable Malesherbes, well worth
partment where formerly an-
l and the nuptial ceremonies of

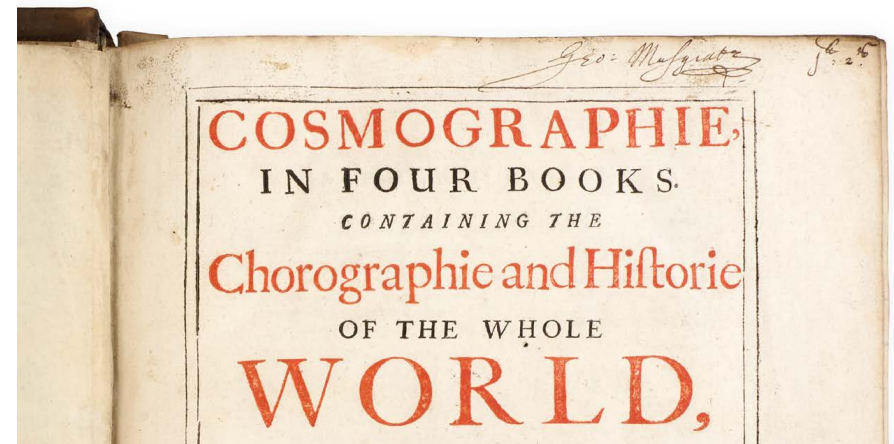
The Known and Imaginary World in Restoration England

14. HEYLYN, Peter. *Cosmographie in four Books: containing the Chorographie and Historie of the whole World, and all the principal Kingdoms, Provinces, Seas and Isles thereof.* London, Philip Chetwind, 1666 [i.e. 1667].

Folio, pp. [12], 1098 [i.e. 1088], [4], 1089–1095, [41 (of 43, wanting final page of index)]; with an additional engraved title page and four double page engraved maps of Europe, Asia, Africa and America mounted on stubs; title-page printed in red and black, five divisional title-pages dated 1665, 1665, 1665, undated, and 1667; the maps reinforced with Japanese paper on the edges, but a good copy; in recent calf, preserving the original calf covers; ownership inscription to the title-page of George Musgrave with his annotations in the margins in the section on Germany, and on a loose leaf laid in (originally an endpaper). **£2000**

Third edition of Peter Heylyn's *Cosmographie*, one of the most ambitious English geographical surveys of the seventeenth century. The final appendix discusses 'Terra Australia Incognita, or the Southern Continent' and various voyages across Australia, Papua New Guinea and the Solomon Islands, as well as fanciful descriptions of the poetically inspired lands of Utopia, New Atlantis, Painters Wives Island, The Lands of Chivalrie, and The New World in the Moon.

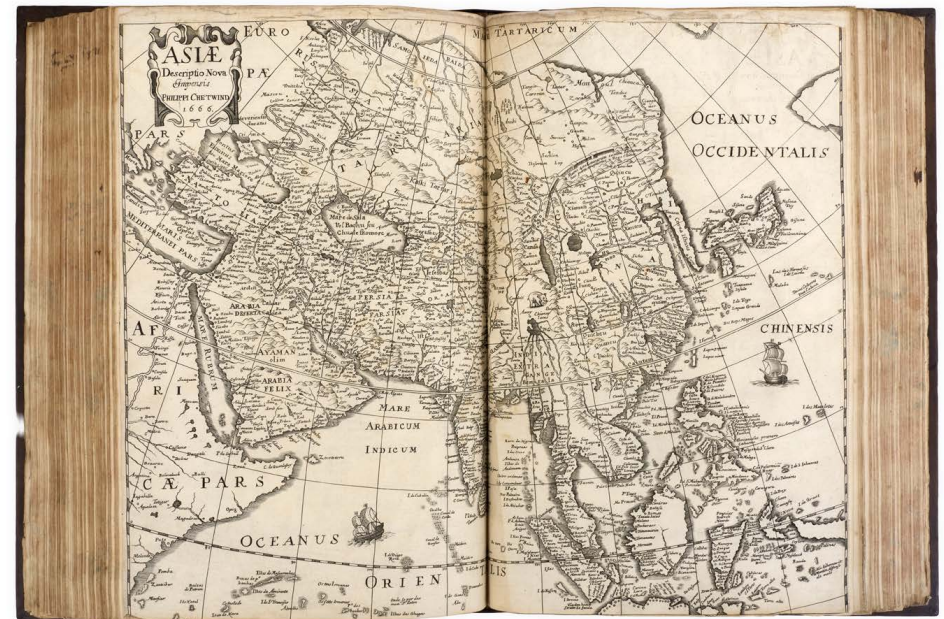
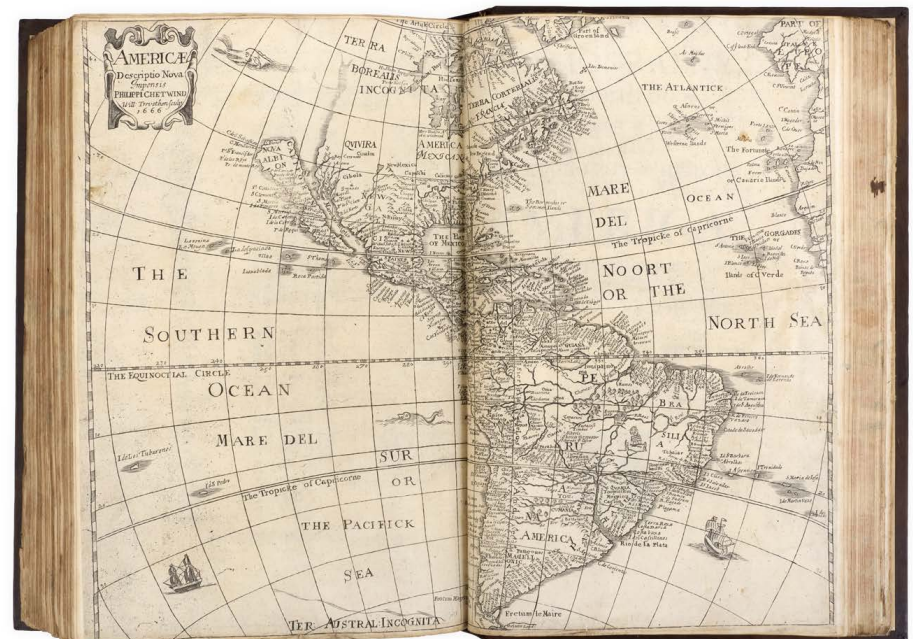
A prominent polemicist and Royalist clergyman, who served as Chaplain-in-Ordinary to Charles I, Peter Heylyn (1599–1662) conceived his *Cosmographie* (1652) as a comprehensive English survey of the known world, which would combine chorography and history with political and theological description of each of the continents. It is enlarged from the author's earlier *Microcosmos* (1621) reflecting both the rapid expansion of geographical knowledge in the seventeenth century and Heylyn's deeply rooted conviction that the study of nations was inseparable from their civil and ecclesiastical history. Its detailed survey extends from the kingdoms of Western Europe to Muscovy, Arabia, India and China, and across the Atlantic to the English colonies in America, making it an indispensable work of reference in Restoration England and 'sufficiently well regarded that the council of state saw fit to obtain a copy for their better instruction' (ODNB). It contains four, fine double-page maps of Europe, Asia, Africa, and America, with the latter showing California as an island.

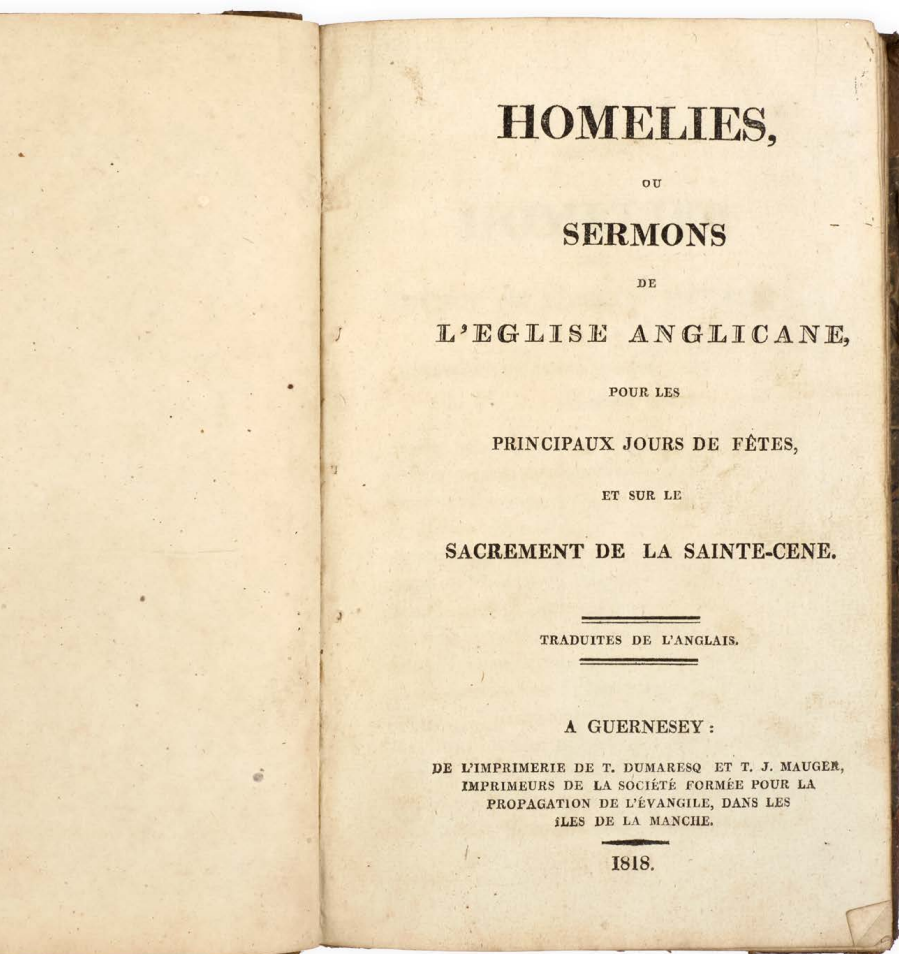


Provenance:

George Musgrave (1648–1721) of Nettlecombe, Somerset, brother of the physician and antiquary William Musgrave (1655–1721, Fellow of the Royal Society, for which he acted as secretary, and editor of the *Philosophical Transactions* in 1685). George, who studied at Exeter College, Oxford, and then qualified as a barrister, was a friend of Edward and Mary Clarke, the friends and correspondents of John Locke. The loose leaf consists of notes made on the Saxon and Danish kings discussing the establishment of royal forests, hunting rights, and the preservation of venison under King Canute.

ESTC R177977; Wing H1691A.

[illegible]



Anglican Homilies in French for the Channel Islands

15. [HOMILIES.] Homélies, ou sermons de l'église anglicane, pour les principaux jours de fête, et sur le sacrement de la Sainte-Cène. Traduits de l'anglais. *Guernsey, T. Dumaresq and T. J. Mauger, 1818.*

8vo, pp. [2], 85-244; some light dust-staining, worm-tracks to the upper margin (not affecting text); contemporary half sheep with marbled sides, spine ruled in gilt, traces of earlier stab-stitching (see *below*); somewhat worn, some short splits to joints; traces of removed label to front pastedown. **£250**

A very rare Guernsey edition of Anglican homilies in French, printed by the Society for the Propagation of the Gospel in the Channel Islands.

With homilies on the Nativity, the Passion, the Resurrection, Pentecost, and the Eucharist, this volume forms a continuation to another volume of homilies, published by Dumaresq and Mauger in 1816 as *Homélies de l'église anglicane*. The two works are continuously paginated but separately registered, with the first work's quires lettered in the English manner (B to T) but the second adopting French numbering, inexplicably restarting at 11. The final quire, with a 'Homélie ou salutaire invitation à lire et à étudier la Sainte Écriture', was likely issued as a separate third part; it is absent from the only other copy traced and in our copy was evidently originally separately stab-stitched.

Dumaresq and Mauger were active in Guernsey as printers of both French and English material, here styling themselves 'imprimeurs de la société formée pour la propagation de l'évangile dans les Îles de la Manche'.

We find only one copy worldwide, at the British Library, bound with the 1816 *Homélies* and without the final quire present here.



Unrecorded, in a Betrothal Binding

16. [HYMNAL.] Den Svenska Psalm-Boken. Af Konungen gillad och stadfästad år 1819. Med utsatta Melodier. *Stockholm, Ludwig Öberg, 1830.*

[bound with:]

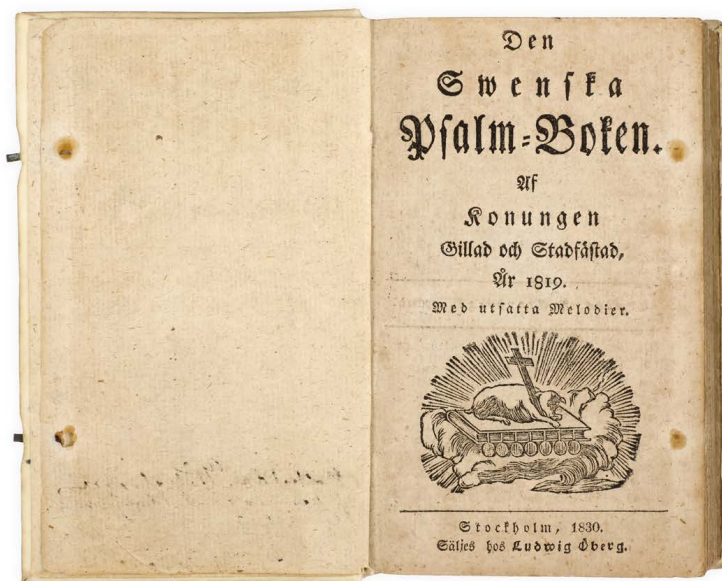
[—.] De årlige Evangelier och Epistlar, med därtill hörande Collecter och Böner; jemte Böner för offentlig och enskilt Andakt, enligt Evangelii-Boks-Komiténs sednare Förslag. *Stockholm, Ludwig Öberg, 1830.*

Two parts in one vol., 12mo, pp. I: [vi], 414, [4], II: 300; woodcut vignettes to titles, woodcut headpiece; a little foxed and toned, trimmed close at head and tail in parts; else a handsome copy in contemporary Swedish vellum over wooden boards, boards panel-stamped and gilt to a design of three hearts containing two scenes of Christ and a motto (see below), painted in red and green, spine painted in compartments to a (later?) floral design, edges gilt and gauffered, sewn two-up on three sunken cords; slightly rubbed, front board a little faded but rear board fresh, clasps perished; birth and gift inscriptions of 1831, 1903, and 1948 to front endpapers (see below).

£1750

A seemingly unrecorded Swedish hymnbook, in a delightful gilt and painted panel-stamped betrothal binding and with a long chain of female provenance in central Sweden.

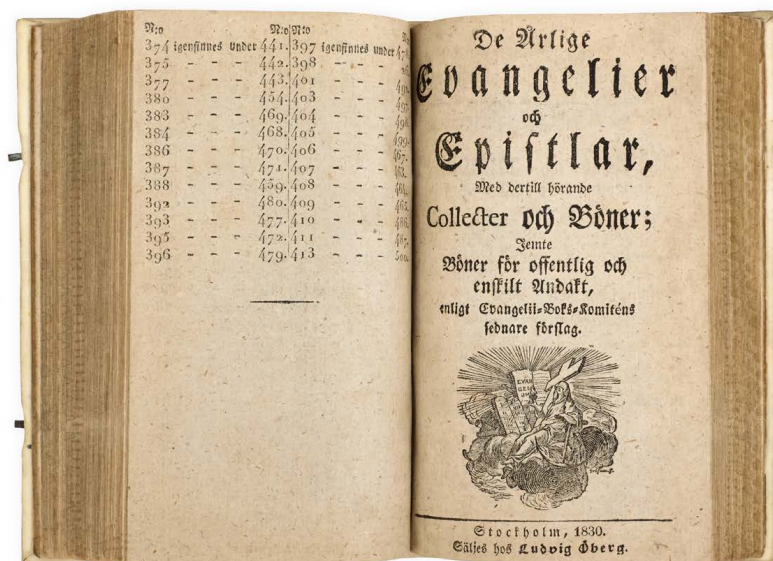
The large central heart embossed on each board bears the inscription 'Tag denna äfen trogen hand | Til ett Säkert Kiärleks Band' ('Take this true and faithful hand | To be love's everlasting band'). The upper and lower hearts depict the Risen Christ with his banner and the Passion respectively, the latter with both the sun and the moon in the sky to symbolise the Darkness at Noon.



Provenance:

1. On the front pastedown an early owner recorded the birth of one 'Bjritta L[ars?] Dotter' on 2 December 1831, likely Brita Larsdotter (1831–1908) of Bjuråker near Malung, Dalarna.
2. Mathilda Wikström (1872–1959) of Baggärdet, Dalarna, with an inscription recording the gift of the book as a Christmas present 'af hennes så tillgifna vän Siri ['Bohm' added in another hand] Dalarne [sic] 24/12 1903' ('from her very affectionate friend Siri Bohm [née Wikström, 1860–1942] Dalarna 24/12 1903').
3. Margit Ramström (1889–1965) of Främsbacka, Dalarna, with an inscription recording the gift of the book 'från hennes så tillgivna vän Margit Bonde född Wikström Dec. 1948' ('from her very affectionate friend Margit Bonde née Wikström [1890–1980] Dec. 1948').

Not in OCLC, Libris, or Library Hub.



Kings and Queens on Cards

17. [JOUY, Étienne de; Pierre-François GODARD.] [Jeux de cartes instructives. Histoire d'Angleterre.] *N.p., n.d. [France, c. 1800–1815].*

47 cards (105 × 68 mm), comprising an unnumbered card 'Avis aux peres de famille et aux instituteurs' and cards numbered I to XLVIII (with one card each for 'IV et V' and 'X, XI'), each numbered card with woodcut medallion portrait(s) and letterpress text within double-ruled border; a very few small marks, occasional slight foxing to blank versos; a very good set in contemporary black card wraparound and slipcase with gilt border; both worn and rubbed, slipcase lacking spine, some loss to wraparound. **£475**

A rare early nineteenth-century French set of 'instructive playing cards' for teaching children about the kings and queens of England.

With woodcut portraits by Pierre-François Godard (1768–1838), this is one of a series of card games designed by the writer and dramatist Étienne de Jouy (1764–1846), best remembered as one of the librettists of Rossini's *Guillaume Tell* (1829). The subjects of his other decks include French kings, Roman emperors, Greek mythology, geography, and music. Though presented as a means to cultivate a love of learning without 'overloading the memory of a child with details' (*trans.*), these are in fact rather sophisticated flashcards.



Beginning with the Anglo-Saxon and Viking kings from Egbert and 'Ethelwolf' to Harold Godwinson, they continue up to George II, with a few unexpected details and omissions along the way. There is a lengthy biography of the uncrowned Edward V (really a chronology of the Wars of the Roses); Cromwell and his son Richard receive a card of their own; and William of Orange is not accompanied by Mary. The character descriptions are often pithy and amusing ('Henry VIII stopped at nothing to satisfy his every need'); some, including Henry V, are remarkably nuanced.

The 'Avis aux peres de famille et aux instituteurs' points to the 'extraordinary' success enjoyed over a period of ten years, in both France and England, by these cards, boasting that they allow children to learn more in a few months than they would over several years using traditional book-based methods.

OCLC and CCFr both only record copies at the BnF. One of the sets digitised by the BnF ends at Cromwell, showing only Oliver and not Richard; the other continues up to George III (*sans portrait*).

II. ETHELBALD, ETHELBERT, ETHERED.

Rois Anglo-Saxons.



3^e, 4^e, et 5^e rois.

Le royaume ayant été partagé par Ethelwolf entre Ethelbald et Ethelbert, deux de ses enfants, ces princes régnerent conjointement. Leur faiblesse n'était pas capable d'arrêter les progrès des Danois; leur regne fut court; ils moururent presque en même temps, vers l'an 859.

Ethéréd, leur frere, qui est plus connu, leur succéda: il signala sa valeur contre les Pirates, mais il ne put empêcher que les Danois ne ravagassent le Northumberland, la Mercie, et l'Estanglie.

Un jour qu'Ethéréd entendait la messe, on vint l'avertir que son frere Alfred était investi par les barbares. Il ne voulut aller à son secours qu'après que l'office divin fut achevé, et l'on attribua à sa pitié la victoire qu'il remporta par la suite.

Il fut blessé dans une autre action, et mourut vers l'an 870.

X, XI. ETHELRED, EDMOND II.

Rois Anglo-Saxons.



1^{er} et 2^e rois.

ETHELRED, fils d'Edgard et d'Elfride, fut reconnu pour roi. Trop faible pour gouverner même un état paisible, il ne put résister au déluge de barbares qui inonderent le royaume. Au lieu de les combattre, il acheta leur retraite; mais ce conseil, qui lui fut donné par un prélat, ne lui rendit pas le calme pour longtemps: les hommes du Nord reparurent bientôt en foule sous la conduite d'Eweynon, roi de Danemarck, et d'Olave, roi de Norwege. Ethelred fut battu: il alla chercher un asile auprès de Richard, duc de Normandie, dont il avait épousé la sœur, et avec le secours duquel il fit la paix avec les Danois, qu'il fit massacrer quelque temps après, contre la foi des traités. Rétabli dans ses états, il fut trahi par le duc Edrid, et mourut en 1016.

Edmond, fils du précédent, en montant sur le trône, eut à lutter contre ce même duc Edrid, qui reporta sur lui la haine qu'il avait vouée à son pere.

Edrid trahit honteusement son roi dans deux batailles que celui-ci livra aux Danois révoltés: les deux partis étaient prêts à livrer une troisième bataille, mais fatigués de tant de massacres, ils convinrent que le royaume serait partagé, et que Canut, compétiteur d'Edmond, régnerait sur la Mercie, l'Estanglie, et le Northumberland. Edmond mourut en 1017, après ce partage.

XLVIII. GEORGES II.

Rois Brunswick-Hanovre.



5^{1^{er}} roi.

GEORGE-AUGUSTE de Brunswick, prince de Galles, avait presque toujours vécu dans la disgrâce de son pere, n'avait jamais pris aucune part au gouvernement, et cependant dès le commencement de son regne il parut digne de la couronne.

George II réalisa en grande partie sur les mers ce projet de monarchie universelle que l'on prétend que Louis XIV voulait étendre sur tout le continent de l'Europe.

Il exécuta, du moins dans l'Amérique septentrionale, ce vaste projet de conquêtes, dont les suites auraient menacé toutes les puissances, si Washington n'avait su depuis assurer la liberté de son pays.

George II vit prospérer ses armes dans la guerre de 1741, où il eut la gloire de maintenir la reine de Hongrie dans ses possessions. Il éprouva un échec considérable à la bataille de Fontenoy, que Louis XV gagna en personne contre les Anglais et leurs alliés.

Dans la guerre de 1756, que George II ne vit pas terminer, il eut sur mer les plus éclatants succès.

Il mourut en 1760, laissant le trône à George III, actuellement régnant.

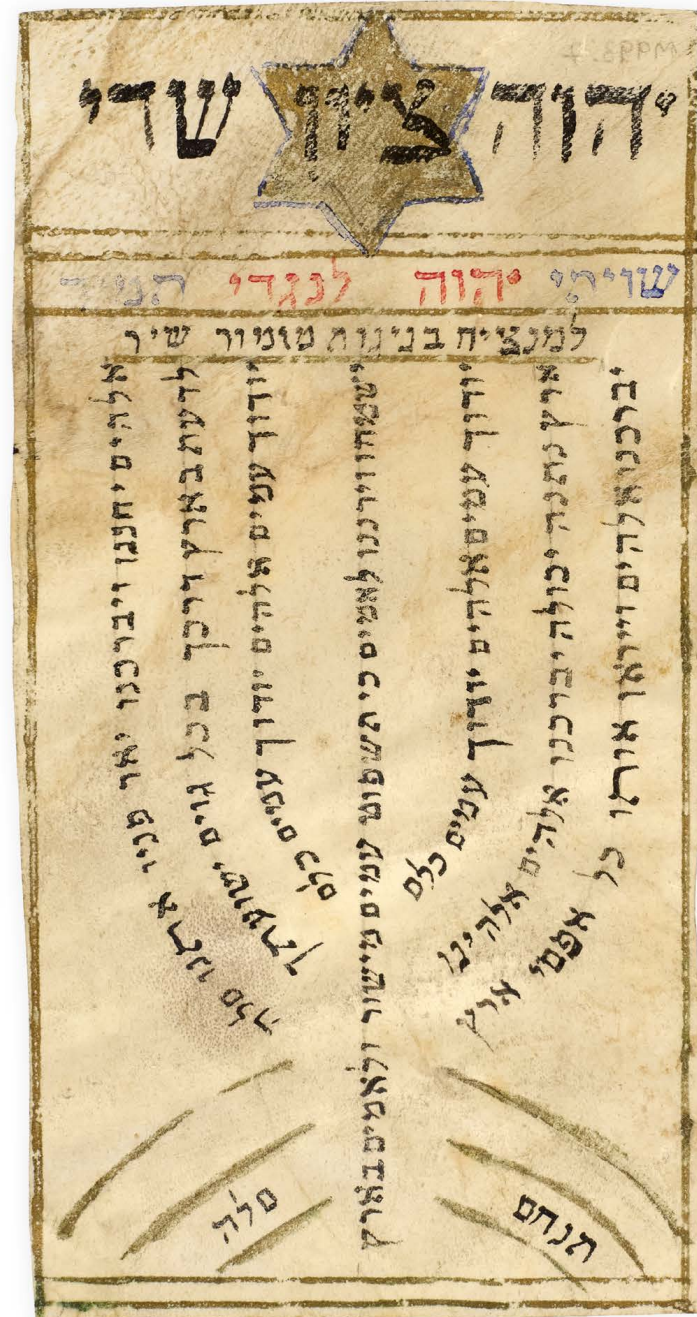
Psalm 67

18. [JUDAICA – SHIVITI.] יהוה ציון שדי [Yahweh Zion Sheddai]. [Late nineteenth or early twentieth century.]

Manuscript leaf on parchment (c. 190 × 100 mm), in Hebrew, text to recto only, borders in gold ink, gold Star of David at head within blue borders, text in black, red, and blue, primary text in the form of a seven-branched menorah; small pinhole at head, slight fading to title, else well preserved. £175*

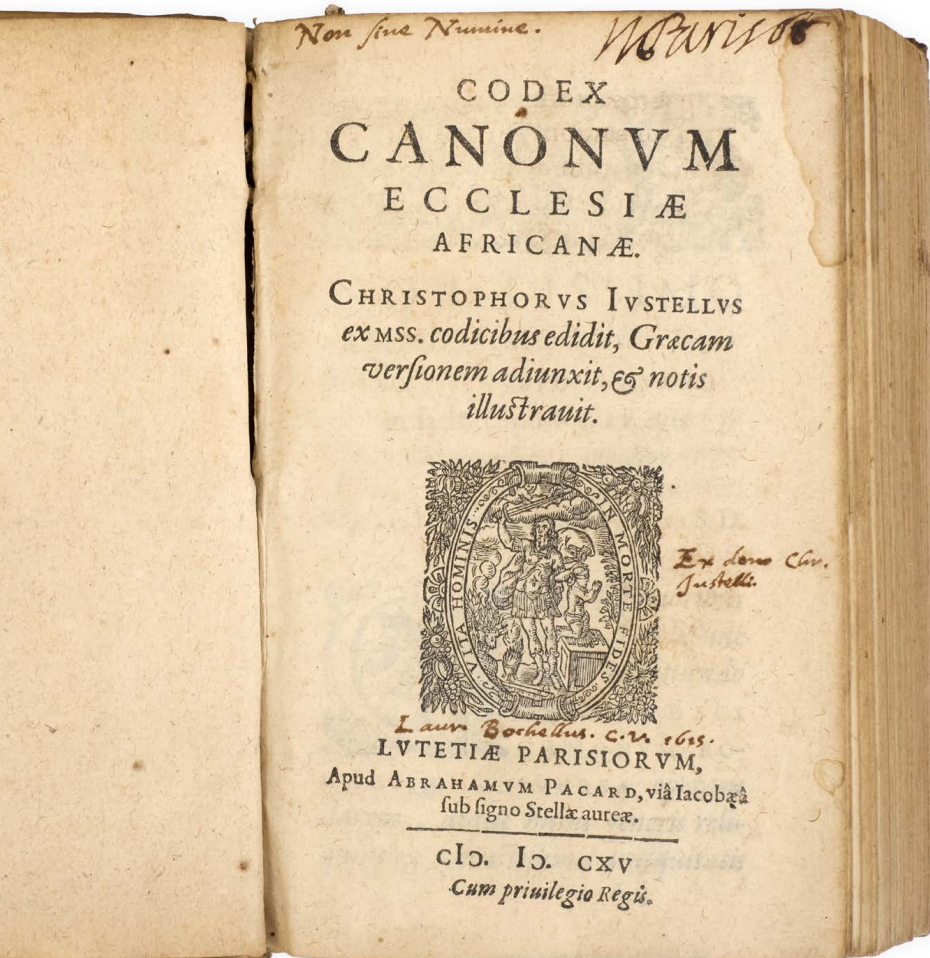
A handsomely produced *shiviti*, or calligraphic manuscript of Psalm 67 in the shape of a menorah intended for private devotion and as an aid to meditation.

In red and blue ink is Psalm 16:8 ('I have set the Lord always before me', *trans.*), above the traditional calligraphic rendering of Psalm 67 in the form of a menorah. *Shiviti* were frequently placed on the eastern wall of synagogues or alternatively, as here, created in a small format for personal use; our *shiviti* has a pinhole at the top, suggesting that it was at one point hung up.



The Laws of the African Church

Presentation copy



19. JUSTEL, Christofle. *Codex canonum ecclesiae Africanae.* Christophorus Iustellus ex MSS codicibus edidit, Graecam versionem adiunxit, et notis illustravit. *Paris, Abraham Pacard, 1615.*

8vo, pp. [8], 47, [1 (blank)], 379, [1 (blank)], 160, [61], [3 (blank)]; the main text with Latin and Greek on facing pages, woodcut device to title, woodcut initials and headpieces; some light marginal damp-staining at the beginning, occasional light creasing; a very good copy in contemporary vellum, title in manuscript to spine; the text block projecting slightly at fore-edge, spine dusty, area of loss to one corner of rear cover; ownership inscriptions to title 'W. Parisos' (?) and 'Ex dono Chr. Justelli Laur Bochellus C. V. 1615' with motto 'Non sine Numine'. **£950**

Second edition (first 1614) of this dual language collection of canons of the early African Church edited by the ecclesiastical historian Christofle Justel (1580–1649), this copy presented by him to the legal scholar Laurent Bouchel (1559–1629).

The text, dedicated to the historian and book collector Jacques Auguste de Thou, comprises the canons issued by the celebrated Council of Carthage of 419 (when the claims of Rome to exercise jurisdiction over Africa were strongly contested), followed by canons resulting from other fourth- and fifth-century Councils, in Hippo, Milevis, and Carthage. Justel's extensive notes and observations on these canons follow, and the work concludes with a series of indexes not found in the first edition.

Justel, who served as secretary to Henri IV and who helped establish a public library at Sedan, published several other collections of canons.

Laurent Bouchel, to whom Justel presented this copy, had a long and distinguished career as an *avocat* at the Paris *parlement*, in spite of spending time imprisoned in the Bastille. His numerous publications on legal history include *Recueil des statuts et règlements des marchands libraires, imprimeurs et relieurs de Paris* (1620).

USTC 6016548.



CODEX CANONVM

ECCLESIAE AFRICANÆ.

TITVLI CANONVM.

V ¹ *T quæ in Nicæno concilio
statuta sunt, omnimodo
conseruentur.*

² *De Trinitate prædi-
canda.*

³ *De continentia.*

⁴ *De diuersis ordinibus ab uxoribus ab-
stinendis.*

⁵ *De auaritia.*

⁶ *Vt chrisma à presbyteris non fiat.*

⁷ *De his qui in periculo positi reconci-
liantur.*

⁸ *De his qui in accusationem maioris
nati veniunt, & ut episcopum nulli*



BIBΛOCKANONΩN

ΤΗΣ ΕΝ ΑΦΡΙΚΗ ΕΚΚΛΗΣΙΑΣ

ΤΙΤΛΟΙ ΚΑΝΟΝΩΝ.

Ω ^α *Τετὰ ἐν τῇ Νικαέων συνόδῳ ὁρι-
θέντα, παντὶ τρόπῳ παραφυλα-
χθήσεσθαι.*

^β *Περὶ κηρυκείας τῆς ἁγίας τριάδος.*

^γ *Περὶ ἐγκρατείας.*

^δ *Περὶ διαφορῶν ἱερέων ὁφελιστῶν ἀπέ-
χεσθαι.*

^ε *Περὶ ἀπληστείας.*

^ς *Ὡς τε χρίσμα ἀπὸ πρεσβυτέρων μὴ
γίνεσθαι.*

^ζ *Περὶ τῆς τῶν ἐν κινδύνῳ καθεστῶτων κα-
ταλλαγῆς.*

^η *Περὶ τῶν τῆς πατέρας αἰλωμένων, καὶ
ὥς τε μηδενὶ διαβεβλημένων ἐξεῖναι ἐπι-*

Uncensored

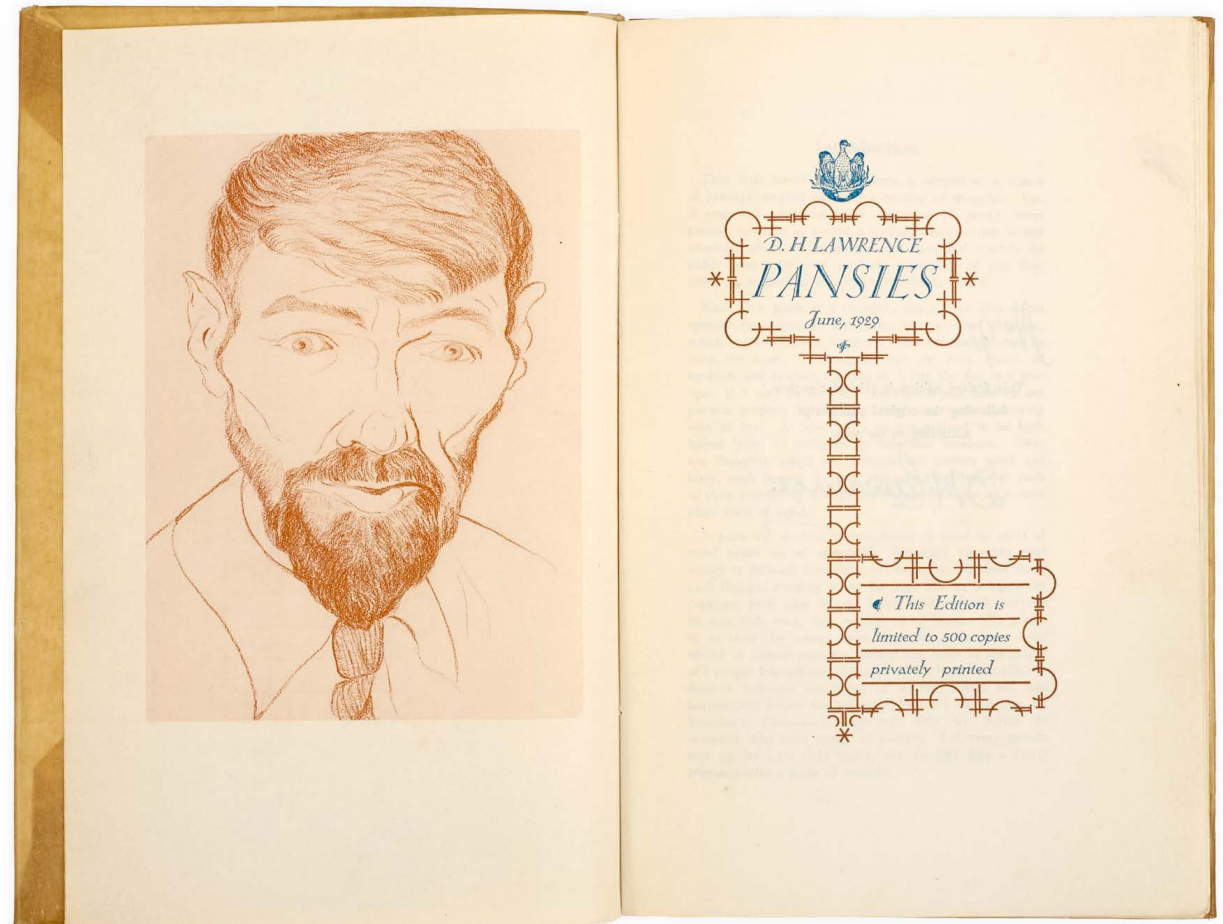
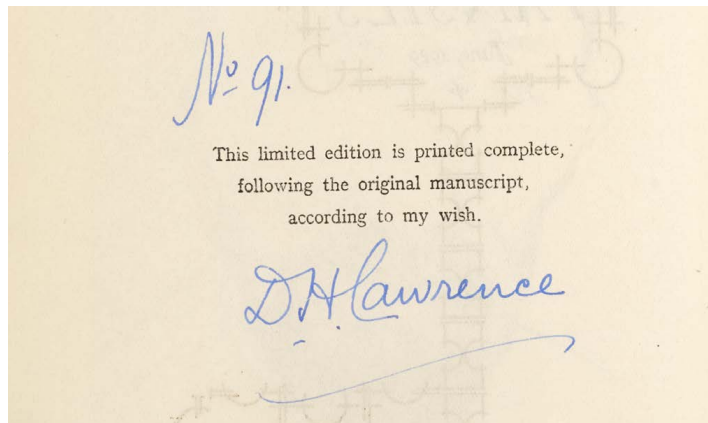
20. LAWRENCE, D[avid] H[erbert]. *Pansies.*
London, P. R. Stephensen, 1929.

8vo, pp. [14], 123, [1]; with a frontispiece; minimal foxing to text; in the original card covers, printed in red and black, glassine wrappers (spine chipped and browned), slipcase (rubbed, spine partly defective, stained at head). **£600**

No. 91 of 500 signed copies of this privately printed edition, issued as a protest against the censorship of the first edition published by Secker.

Fourteen poems had been omitted from the first publication of *Pansies* five months earlier, on the instruction of the Home Office, on the grounds of obscenity, and the manuscript was seized by Scotland Yard. Five hundred people formed a private society to print the unexpurgated text, with Lawrence's support, and he wrote a new introduction deploring censorship.

Fabes, pp. 24–5; Roberts A47c.



LES
LARMES DE
LA MAGDELAINE.

Par R. P. F. I^a. MARCHAND, Docteur
en Theologie en la Faculté de Paris,
& Prieur des Freres Prescheurs
de Poictiers.



A ROUEN,
Chez Anthoine Orange, tenant la boutique
dans le Portail des Libraires.

M. DC. XXII.

Mary Magdalene's Tears

21. MARCHAND, Jacques. Les larmes de la Magdelaine par R. P. F. I^a. Marchand, docteur en theologie en la faculté de Paris, et prieur des freres prescheurs de Poictiers. *Rouen, Antoine Orange, 1622.*

8vo, pp. 16; small woodcut of Mary Magdalene to title; a few marks, a little creasing, tiny wormholes to lower margins; a good copy, stab-stitched in modern yellow card wrappers; rubbed. **£575**

Very rare poem on Mary Magdalene by the Dominican friar Jacques Marchand, provincially printed in Rouen, of which we can trace no other copies.

Dedicated to the Princesse de Guémené, Marchand's verses describe Mary Magdalene's physical beauty, her life of sin in Jerusalem, her repentance upon hearing a sermon in the Temple, her commitment to God ('I want no other love, I wish for no other lover'), and her visit to Christ at the house of Simon, where she washed his feet with her tears and anointed them. 'Her crimes are without number, sufficiently notorious, but her contrition renders her victorious', Marchand writes, describing her as the queen of repentant sinners, and marvelling at God's power to set even the worst transgressors on the path to salvation. He ends with reference to the relics of Mary Magdalene preserved by the Dominicans at Saint-Maximin-la-Sainte-Baume in Provence.

In order to fit the complete work onto two quires, the last leaf is printed in smaller type to squeeze in an additional five lines per page.

No copies traced on OCLC or CCfr. *Bibliotheca Dierkensiana* (1761) no. 803.

Syriac Grammar

22. MICHAELIS, Johann David. *Grammatica syriaca.* [(Colophon:) *Göttingen, Friedrich Andreas Rosenbusch for*] *Halle, the Orphanage, 1784.*

4to, pp. viii, 99, 101–103 (a single folding letterpress sheet tipped in), 104–299, [1 (blank)], 1 engraved plate (of variant historical letterforms); text in Latin and Syriac with some Hebrew and Greek, woodcut device to title; a few small minor stains; a very good copy bound in contemporary half German calf with paste paper sides, white calf lettering-piece, edges red; binding somewhat rubbed with loss of paste paper, joints cracking at head; early inscription of Bonaventura Vuillaume to flyleaf, small printed book-label of the Jesuit College of Poitiers to inside front cover, Jesuit ink stamp 'Dom. S. Aloys. Jerseiens. S. J.' to verso of title (with show-through to title). **£350**

First edition of a notable Syriac grammar by one of the most learned oriental scholars of the German Enlightenment, Johann David Michaelis.

Michaelis (1717–1791), professor of theology and oriental languages at Göttingen, had studied in Halle and was keenly interested in the Protestant missions to India. He was from a family of scholars of oriental languages; his father, Christian Benedict, had also written a grammar of Syriac printed in Halle in 1741. Syriac was not just the language of some early Christian communities, it was also used by Malabar Christians and other Asian churches, and the study of Syriac served to inform and enlighten the reading of the Hebrew Bible in Europe.

The Orphanage of Halle an der Saale was a Pietist society founded in around 1700 for educational and scientific purposes; its substantial premises included a bookstore and a college for the teaching of numerous oriental languages, from Armenian to Ethiopic. The Jesuits were similarly engaged in the teaching of languages for missionary purposes; this copy belonged to two Jesuit colleges.

VD18 14568993.

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113	114	115	116	117			118	119	120
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129	130	131	132	133			134	135	136
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337	338	339	340	341			342	343	344
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353	354	355	356	357			358	359	360
361	362	363	364	365			366	367	368
369	370	371	372	373			374	375	376
377	378	379	380	381			382	383	384
385	386	387	388	389			390	391	392
393	394	395	396	397			398	399	400

10. *Moath: xxvii, 17.*

10. *Moath: xxvii, 17.*

10. *Moath: xxvii, 17.*

PARADIGMA VERBI REGULARIS

[illegible]

CUM VOCALIBUS SCRIPTUM.

[illegible]

Magnificent Missal

23. [MISSAL.] Missel de Paris, latin-françois, avec prime, tierce, sexte, et les processions ... *Paris*, [(colophon:) Antoine Boudet] 'Chez les Libraires associés pour les Usages du Diocèse', 1764.
[with:]

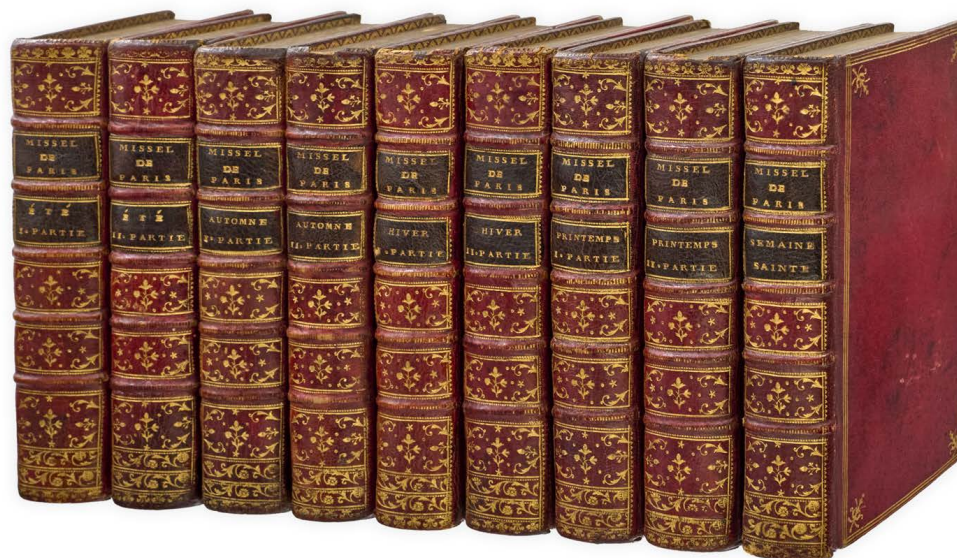
Office de la quinzaine de Pasque, latin-françois, extrait du bréviaire et du missel de Paris. *Paris*, [(colophon:) Pierre-Giles Le Mercier] 'Chez les Libraires associés, à l'Usage du Diocèse', 1768.

Nine vols, 12mo; with half-titles; printed in Latin and French in parallel columns, calendars at beginning of the eight missals, woodcut head- and tailpieces and arms of Archbishop of Paris Charles Vintimille du Luc to title-pages; scattered foxing and browning, else a very good set; bound in contemporary red morocco, borders filleted in gilt with gilt corner-pieces, spines gilt in compartments with gilt green morocco lettering-pieces, gilt brocade endpapers, edges gilt, silk place-markers in various colours; boards slightly scuffed and stained, extremities rubbed, a few small chips to headcaps.

£800

A rare Paris Missal providing texts for the whole liturgical year, with two volumes dedicated to each season and an Office for Holy Week, printed in parallel Latin and French and handsomely bound in contemporary red morocco with brocade endpapers.

Missal: OCLC identifies only six complete sets (BnF, Brigham Young, Emory, Texas A&M University, UCLA, and University of Missouri-Kansas City). *Office*: OCLC records only one copy (Institut Catholique de Paris). **Neither OCLC nor Library Hub records any copies of either in the UK.**



Small but Mighty

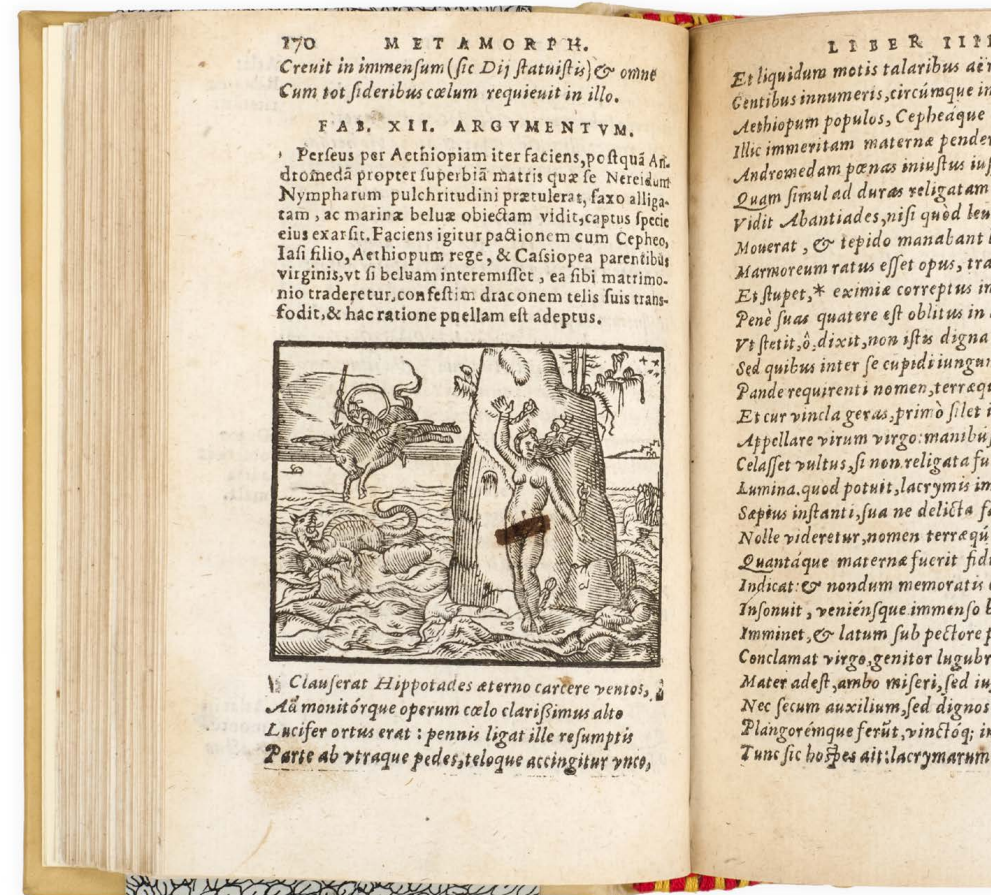
24. OVIDIUS NASO, Publius. *Metamorphoseon libri XV.* Post omnes omnium editiones emendati. et recens cum scholiis in margine, ac brevissimis in singulas quasque fabulas argumentis illustrati, tum artificiosis picturis praecipuas historias apte representantibus, in gratiam studiosae iuventutis, nunc primum editis. *Paris, Jérôme de Marnef and the widow of Guillaume Cavellat [Denyse Girault], 1583.*

16mo, pp. 579, [13 (index)]; woodcut printer's device to title-page, woodcut initials, head- and tailpieces, 178 woodcut illustrations; small paper repairs to first and final quires, occasional light toning or foxing, a few small stains (e.g. on F4r), small rust-hole in S5, but a very good copy; in a modern binding by Eric Sweet of vellum over boards, covers with paper onlays bearing original drawings of Daphne transforming into a tree, calligraphic lettering to spine, in a folding drop-backed box with paper spine label with calligraphic lettering; the woodcut of Andromeda (p. 170) with a small ink mark covering part of her body. **£400**

A small format and richly illustrated edition of the *Metamorphoses*, in an allusive binding by Eric Sweet.

This small volume manages to contain not just the full fifteen books of the *Metamorphoses*, prefaced by an introductory life of Ovid (compiled by Aldus Manutius from extracts of Ovid's works), a prose summary at the start of each tale, printed marginalia with variant readings or explanatory notes, and a helpful index of tales, but also a substantial illustrative cycle of 178 woodcuts. These are close copies of a similar size to the set attributed to Bernard Salomon, first used in Jean de Tournes' edition of *La metamorphose d'Ovide figuree* (Lyon, 1557; Mortimer, *Harvard French* 403). Reverse copies were also made by Virgil Solis for the 1563 Frankfurt edition.

An accompanying volume containing Ovid's *Fasti*, *Tristia* and *De Ponto* (USTC 171754) was issued in the same year by de Marnef and his niece Denyse Girault, similarly designed for young students ('in gratiam studiosae iuventutis'). The printers also issued Johann Spreng's Latin adaptation of the *Metamorphoses* in 1583, using the same woodcuts and prose summaries.





The career of Eric Sweet (1929–2024) encompassed almost every aspect of the book arts.

Born into a family of printers, he was educated at Brighton College of Art where he earned certificates and diplomas in lettering and bookbinding and undertook commissions in calligraphy, binding, and lettering in stone. After his National Service he returned to Brighton for his Art Teacher's Certificate, before working at various times as a teacher and as a typographer in the advertising industry. In 1964 he took up a position at the Birmingham School of Printing where he remained until 1992, serving as Principal from 1982.

He was also a book collector, with his collection of fable books exhibited at Birmingham Central Library in 1988, and his forays into publishing include the design of the *Gregynog Gwendolin: Seventy-five Years on* (2010) and the illustrations for Corderoy's *Bookbinding for Beginners* (1967).

USTC 137808; Pettegree, Walsby & Wilkinson 81447.



An Archbishop's Anthology

25. PECKHAM, John. *Collectaneum bibliorum quinq[ue] libris sententias divinae scripturae ad certos titulos, seu locos communes redigens ... Nunc a mendis quibus scatebat repurgatum. Cologne, Melchior von Neuss, 1541.*

8vo, ff. [384]; woodcut printer's device to title, woodcut initials; small marginal losses to N7, Q6, Q8, and a8 (not affecting text), some light damp-staining, occasional small marks; a very good copy in contemporary dark brown calf, covers roll-tooled and stamped in blind to a panel design, five raised bands to spine, thin strips of manuscript waste visible as endguards, manuscript edge label at head of rear pastedown with 'Pechani collectaneu[m] bibliorum' in a neat contemporary hand; some small losses and wear to extremities, covers rubbed; ownership inscriptions of 'Mouchard' (?) to title (partially obscured with ink wash). **£575**

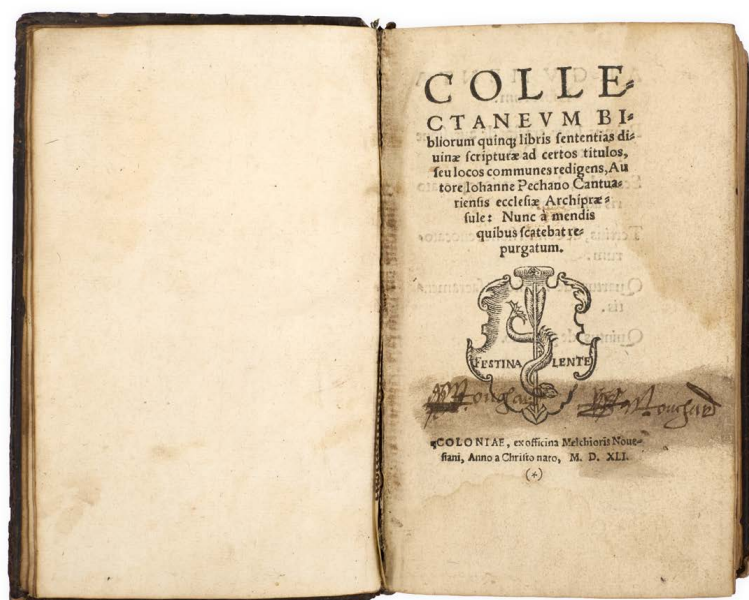
Revised edition (first 1513) of this collection of Biblical texts assembled by the thirteenth-century English Franciscan friar and Archbishop of Canterbury, John Peckham (or Pecham, c. 1230–1292).

An alumnus of the universities of Paris and Oxford, Peckham oversaw vigorous ecclesiastical reform as Archbishop of Canterbury, and staunchly upheld Franciscan tradition, famously facing off with Thomas Aquinas on the doctrine of the soul. He found time to dabble in science too, and was also a gifted poet.

Peckham 'collected biblical texts under various headings for use in sermons, surveying a large range of theological themes and schemes, in the *Collectanea bibliorum*, printed several times in the sixteenth century' (ODNB). The index opening this edition points the reader to passages on, for example, boredom; hard drinking; bodily ornaments; idle chatter; bad preaching; the wrong and the right paths in life; the freeing of prisoners; the eating of meat; spells and divination; charitable giving; peace; and knowledge and ignorance.

More common on a fore-edge than on the top edge of a book, a manuscript label like that found here allowed for ready identification of a volume among others with similar bindings when shelved appropriately.

No copies of this edition traced in the US; five recorded in the UK (All Souls Oxford, BL, Cambridge UL, John Rylands, Peterborough Cathedral). USTC 623030; VD16 J 676.



Saving the Book of Kells

26. [POWELL, Roger.] [*Drop-head title:*] Lecture on the Repair and Rebinding for Trinity College, Dublin of the Book of Kells, the Book of Durrow & the Books of Armagh & Dimma given in the Reynolds Rooms at the Royal Academy 2nd & 3rd March, 1961. [*London, 1961.*]

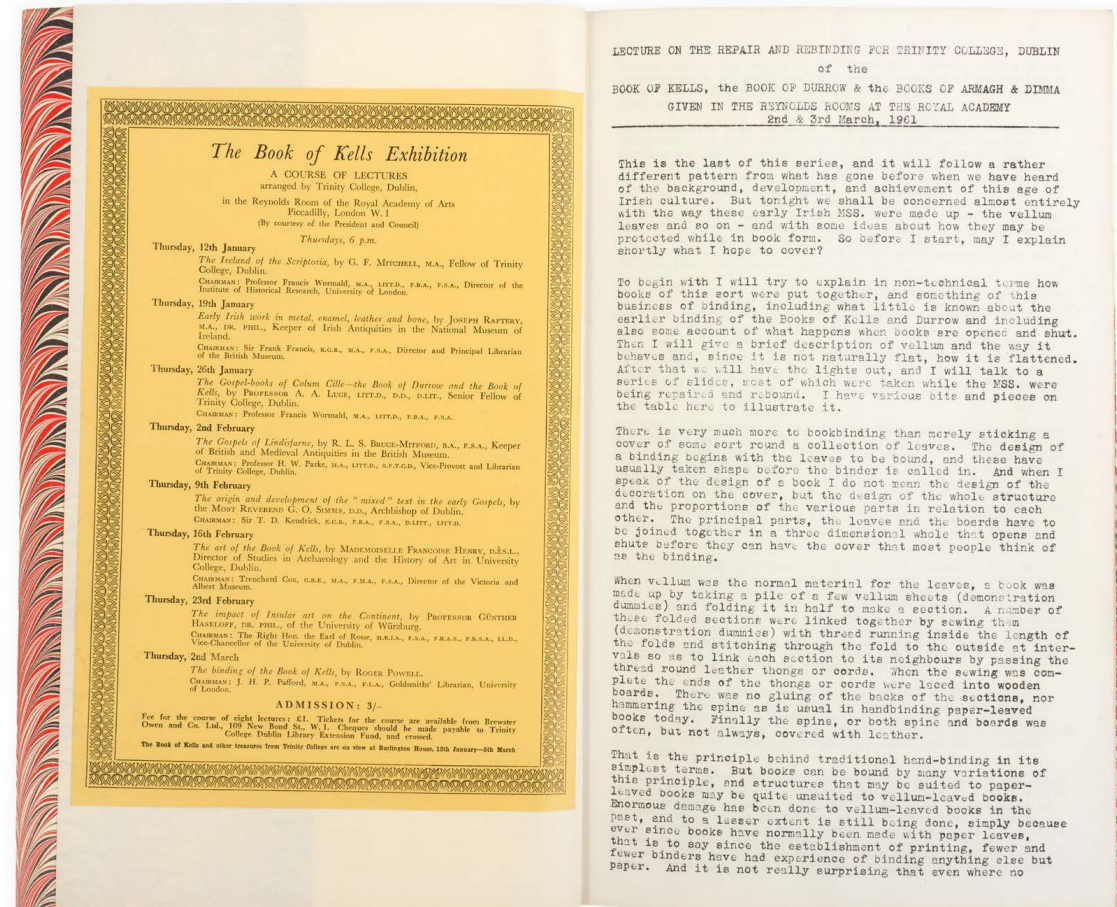
Typescript, folio, ff. 13, with 19 gelatin silver prints pasted on 7 plate-leaves and a printed programme tipped in facing f. 1; a very good copy in Cockerell marbled wrappers over card covers; the photographs numbered in pencil, manuscript corrections to a further 3 ff. **£850**

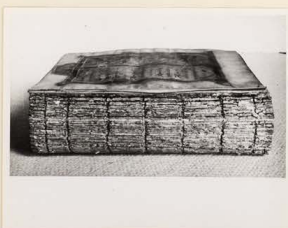
Very rare illustrated typescript of a lecture delivered by Roger Powell on his renowned conservation of the Book of Kells and other Irish manuscripts.

Arguably the leading binder-conservator of his day, Powell (1896–1990) was commissioned to rebind the degraded Kells codex for Trinity College Dublin in 1953. It was an exceptionally demanding job, complicated by a botched nineteenth-century binding as well as the need to exhibit the book each day. His success brought commissions to conserve further medieval treasures at the college. In the present lecture – the last in a series delivered by a range of experts at Burlington House in London to coincide with its Book of Kells Exhibition of 1961 – Powell describes the process he followed for each of these manuscripts. Nineteen of his slides are reproduced here, showing in chronological order the restoration of each codex. 'This lecture was so well attended that Powell agreed to repeat it the following night' (Clarkson).

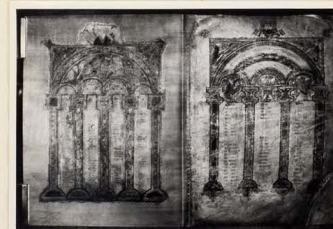
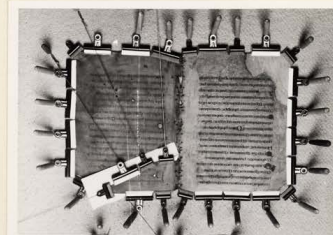
Clarkson lists copies at Bodley, the British Library, Trinity College Dublin, and the V&A, to which OCLC and Library Hub add Senate House only.

Clarkson, 'Annotated Bibliography of Works by and about Roger Powell' in Sharpe ed., *Roger Powell: the compleat Binder* (1996), no. 10.





1. I rather hope that what I have said so far may make it a little easier to follow the reasons for what is coming now. And the first slide is put in with that idea in mind, also. It shows the inner workings of two of the MSS. in the exbn. after they had been sewn and had their boards attached, but before they were covered. The one on top is the Book of Dimma and below it are the two volumes of the Book of Armagh of which only one is being exhibited here. You can see the sewing thread passing round the cords, and (for book-binders) the herring-bone effect is the result of picking-up the sewing of the previous section at each double cord. The cords are not frayed nor thinned, and are all laced through the boards twice and pegged; the holes are staggered so as not to weaken the board on one line of the grain; there is a wide rebate here to accommodate the thickness of the leather covering the spine.
2. From now on the slides are arranged in chronological order to show what was done in repairing and rebinding. And here we have the old covers of the two previous bindings of Kells; the lighter coloured one is from the 1832 binding and the other is from the 1895 binding which we removed in 1953. Both show four double bands although on both occasions the book was sewn on five thin cords, and I find that symptomatic of a wrong approach to the binding of books of this sort in particular; a consideration rather for external appearance and a disregard for function. The four bands are humpage, of course; they are just strips of card or leather stuck to the back before covering.
3. This shows the spine after taking the book to pieces; it is heavily coated with old glue which had to be damped and scraped off. Here are the saw-cuts that accommodated the cords, and if you look carefully you can see some of the sewing holes for the seven bands of the 1742 binding and the kettle-stitches. Notice the cockling of the first leaf; we will have another look at that later.
4. Now then, this flattening. Here is a damp leaf. It was relaxed by putting it in a damp blotting paper sandwich, the leaf representing the ham and the blotting paper the bread. We used a domestic timer - the sort of thing that goes ping to remind you about the cake in the oven - to make sure it wasn't left in too long. You can see the corrugations running from the inner edge. The paper clips are being attached, and here they are, pinned out to thick wall-boards and pulled tight. As the sheets dry you hear a series of little clicking sounds as the vellum shrinks and slips slightly in the jaws of the clips. This is very much what happens when vellum is manufactured, but in manufacture the vellum is very much wetter, it is stretched very much tighter, and there is no slackening-off through the vellum slipping as it dries. In practice this method is easy to use, and quick; it is very efficient and you can adjust the tension at the edges so as to restore a distorted sheet to its original shape. I know some people advocate the use of lead weights applied round the margins, but although this may make a passable job with single parchment documents and so on, it is far too slow and cumbersome where there is a large number to deal with; you cannot apply the tension where it is wanted - at the extreme edges, and you cannot adjust the tension with any nicety. The sheets take too long to dry round the edges and we should have needed almost literally tons of lead weights and a vast space to work in, and the results would not have been so satisfactory. It has been said



5. This next slide we have a diagrammatic of the many quires where, although the leaves, not all of them are conjoined up of all the MSS. from T.C.D. shown is very irregular; not only are the but the number of leaves in a section fourteen, though there are more than any others. I know I am treading dangerous ground, but I don't want to throw myself to the lions in the Irish Sea (or should I say St. George's Channel, it is at least suggestive that while Ireland, and not known to have been irregular in their make-up, the other England and not known to have been meticulously regular.
6. This double-spread from the badly damaged St. John's Gospel shows the sort of where a sheet was torn. Clips had to be used to keep the edges of the tear to keep them in the or, in some places, to restore them to shape. One set of clips is out of sight, strings attached to them so that they can be seen near the fold the sewing repairs and rebinding, and other damaged places where there was green pigment has been wet for some time it has been altogether.
7. The next two slides show what was done to the part of the 1832 disaster. (This is a facsimile) The binder seems to have cleaned or flattened some sheets by washing water, afterwards pressing them between were partly dried. As you might expect round the edges and shrank, so that it he was pressing a saucer-shaped leaf across the corners as you can see. The Eagle, is scalped and the wing is a crease and distortion to the circular column which has itself become curved.
8. This shows how the illumination has taken once more or very nearly so. Notice the vellum now project beyond the gold corners. This is to be expected because out by the 1832 binder while the leaf was, shrank at the corners.
9. The next few slides show various methods some time a very sharp knife was used to cut out a leaf from St. Luke's Gospel leaf cut out but it nearly severed the well. Here the cuts are being sewn with herring-bone stitch by Miss Pamela R.
10. passes through the slit each time to
- 11.

Devotional Folk Art

27. [PRAYERBOOK.] 'Gebett Büchlein darinn zu finden Morgen Gebetter, so bald man in die Kirchen kommt, bey dem Amt der H. Meess, vor und nach der Beicht' *Lindenhau, 1834.*

Manuscript on paper, in German, 8vo (c. 170 × 110 mm), pp. [1 (blank)], [2], 154, [1 (blank)]; place and date from colophon; neatly written in brown, blue, and red ink in a single *Kurrent* hand, up to 20 lines per page, text within ruled borders with headlines, decorative initials, borders, head- and tailpieces, and 11 full-page painted illustrations in shades of blue, brown, green, grey, orange, pink, red, yellow, and white; some foxing, staining, and finger marks, a couple of small marginal tears; overall well preserved in contemporary black cloth over thin wooden boards, covers with roll-tooled borders, initials 'A G' and date '1834' in silver (tarnished), edges gilt, pale red endpapers patterned with repeated circles of dots in black and white; wear to extremities, some small wormholes to joints, slight cockling to covers. **£950**

A prayerbook produced at Lindenhau in eastern Germany in 1834, illustrated with very attractive examples of religious folk art in vibrant colours.

Written for - and perhaps by - an unidentified 'A.G.', the text opens with the words 'this little book is mine and is dear to me; to you, O Jesus, I surrender myself'.

The eleven full-page illustrations depict: St Francis (before a morning prayer); the Holy Cross and Arma Christi (before a prayer to be said upon entering church); the crucified Christ supported by an angel (facing a prayer for Mass; partly rubbed and smeared); St Peter (before a prayer for confession); St Felix (before a post-confessional prayer); the host and chalice (facing a prayer for Communion); a flower (before a post-Communion prayer); a monstrance (facing a prayer to the Holy Eucharist); the infant Christ seated upon a vase of flowers (facing a prayer to the Holy Trinity); a crowned 'Maria' monogram (before a prayer to the Virgin); and St John the Evangelist (facing a prayer for Corpus Christi). The decorative headpieces feature an all-seeing eye, the host, a chalice, and a dove, flanked by angels.

While some of these, such as St Peter, are rendered in more realistic style, others, including St Francis and St Felix, are charmingly naive. The St Felix in question is the sixteenth-century Italian Capuchin friar Felix of Cantalice, shown here in the brown habit of his order, with a begging sack slung over his shoulder bearing the word 'Deo'.



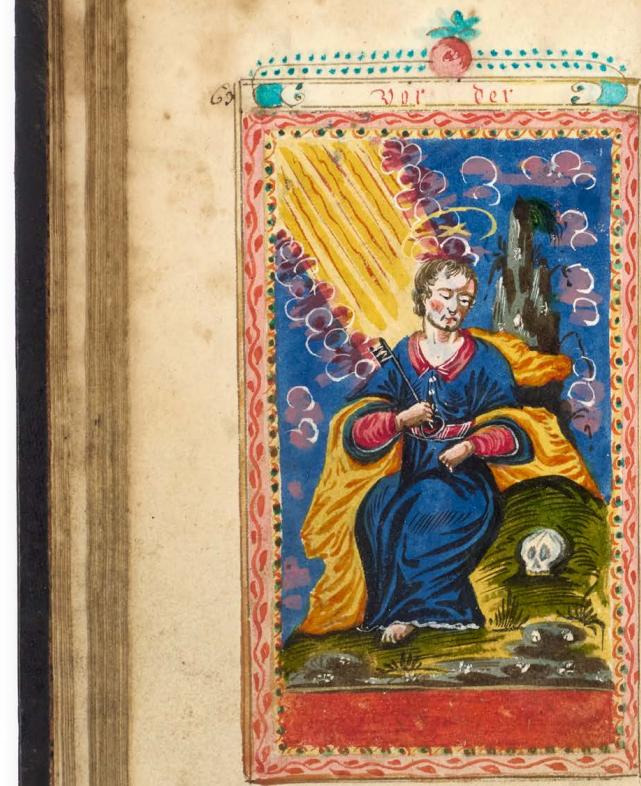


2

Aldächtiges Ge-
 bett zu Morgen, da erhebe dein
 Herz und Gemüth zu Gott ge-
 gen dem Himmel und sprich also

Gott

allmächtiger himmli. Vater
 mein Herz und Gemüth er-
 hebe zu dir und halte es
 in deiner Hand. Darum erlaube
 mir dein Lieb. Amen



2

Vor der
 heil. Geist

Aldächtiges Ge-
 bett vor der heil. Geist, herbei dein
 Herz, damit du das Sacrament der
 Eucharistie würdig empfangest und sprich

Gott

allmächtiger himmli. Vater
 noch einmal erlaube mir
 dein Lieb. Amen

Miffed Madam denounces secret Sex Workers

28. [PROSTITUTION.] Etrennes aux grisettes. Pour l'année 1790. [Paris, 1790].

8vo, pp. [2], 36; frontispiece with small engraving of a woman facing backwards upon a donkey led by a man; first and last pages browned; a good copy; disbound. £950

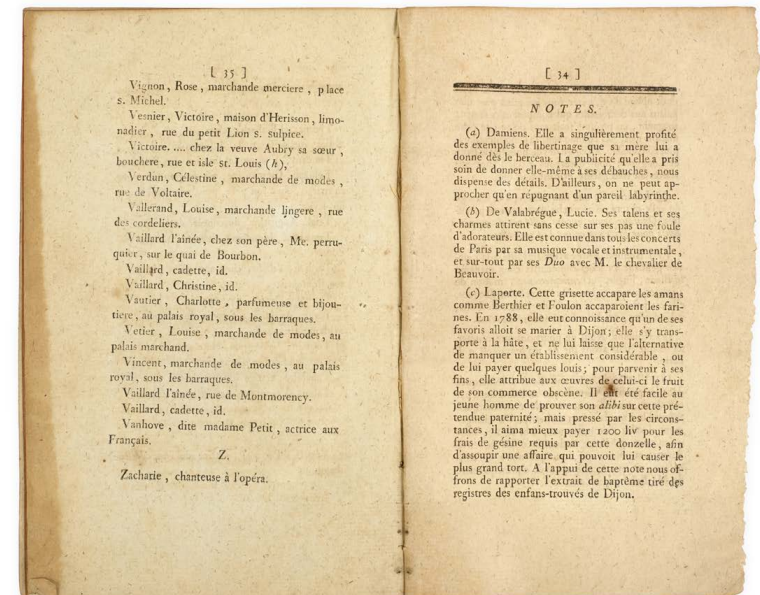
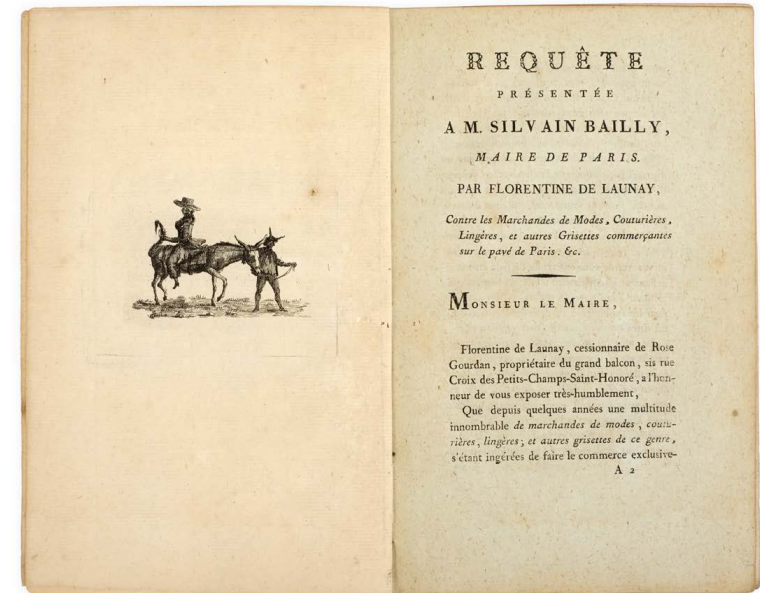
Uncommon first edition of this remarkable denunciation of clandestine prostitution in Paris by the brothel keeper Florentine de Launay, listing over two hundred women accused of such activity, including one bookseller.

The text begins with a letter from de Launay addressed to the first mayor of Paris, Jean Sylvain Bailly (1736–1793, a noted astronomer, guillotined during the Reign of Terror) complaining of the proliferation of prostitutes on the streets of Paris working under the guise of clothiers, seamstresses, laundry maids, actresses, and other professions, and thereby avoiding taxes on their activities, to the detriment of honest, tax-paying madams such as herself.

De Launay then supplies a list of over two hundred of these *grisettes*, asking the mayor to force them to enter their names into the register of prostitutes or cease their activities on pain of arrest and incarceration. The list gives the stated profession and address of each, from Denise Armand, a lemonade seller, to 'Zacharie', a cabaret singer. The occupations cited include painters of miniatures and silhouettes, fan makers, a goldsmith (the mistress of several bankers apparently), musicians, and chambermaids to nobility and even royalty; many are described as residing with their mother or father. One bookseller ('libraire') is listed, namely Françoise Lesclapart, operating from the rue de la Barillerie. The grandly named Saint-Marie la Rambayence is described as being 'kept' by an unidentified bookseller.

The author considered eight of those listed to be of sufficient notoriety to merit a footnote at the end. Emilie La Porte, for example, is described as amassing lovers 'like Berthier and Foulon amassed flour', a reference to two French officials lynched in 1789 for hoarding grain.

Two copies located in the UK (BL, Senate House Library) and five in the US (Duke, Harvard, Huntington, Morgan, NYPL). Gay-Lemonnyer II, col. 180; Pia, *Livres de l'Enfer*, pp. 457-458.





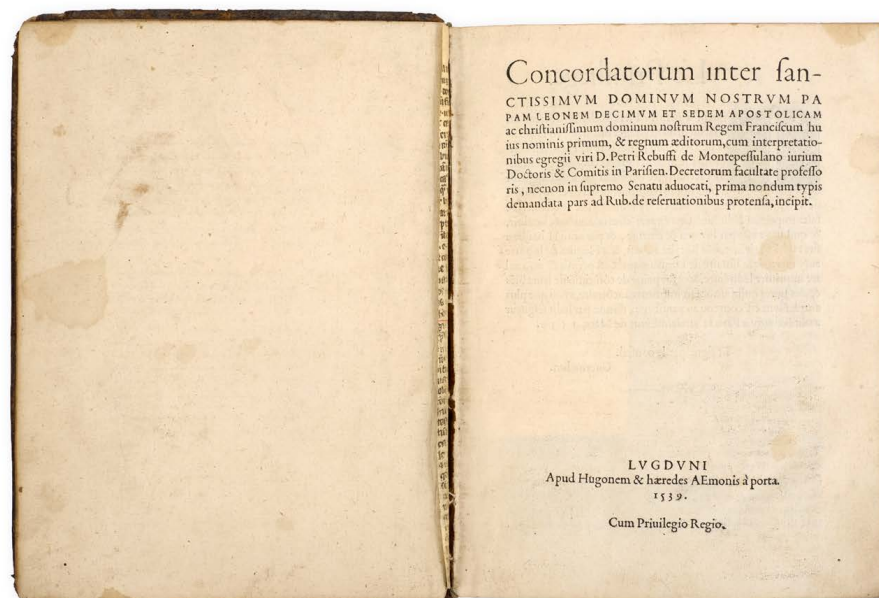
The Concordat of Bologna

29. REBUFFI, Pierre. Concordatorum inter sanctissimum dominum nostrum papam Leonem decimum et sedem apostolicam ac christianissimum dominum nostrum regem Franciscum huius nominis primum, et regnum aeditorum, cum interpretationibus egregii viri d. Petri Rebuffi ... [With:] Tractatus nominationum, in hoc maxime regno tum utilis, tum necessarius ... nunc primum et elucubratus, et in lucem emissus. [And:] Tractatus de pacificis possessoribus, hoc in regno ac in toto orbe non minus frequens quam utilis ... *Lyon, Hugues and the heirs of Aymon de La Porte, 1539.*

Four parts in one vol., 4to, pp. [8], 163, [13]; [4], 278, [2]; [4], 176; 66, [50 (index to all parts)]; each part with its own title, *Concordatorum* with central text surrounded by commentary in two columns, the other parts in two columns, white on black woodcut initials; occasional light marginal damp-staining; very good in contemporary sheep over pasteboards, covers roll-tooled and stamped in blind to a panel design, five raised bands to spine, thin strips of manuscript waste visible as endguards; worn and rubbed with losses to spine ends and corners, front joint split and coming loose; manuscript notes in Latin and French in a neat contemporary hand to front and rear pastedowns, a handful of early marginalia. **£675**

Scarce Lyon edition of Pierre Rebuffi's detailed commentary on the 1516 Concordat of Bologna – a key moment in shaping the relationship between the Catholic Church and the French state – with two related tracts on ecclesiastical nominations and benefices.

Rebuffi (d. 1557) was one of the most eminent French, and indeed European jurists in the first half of the sixteenth century. Professor of canon law and an *avocat* in the Paris *parlement*, his output was immense.

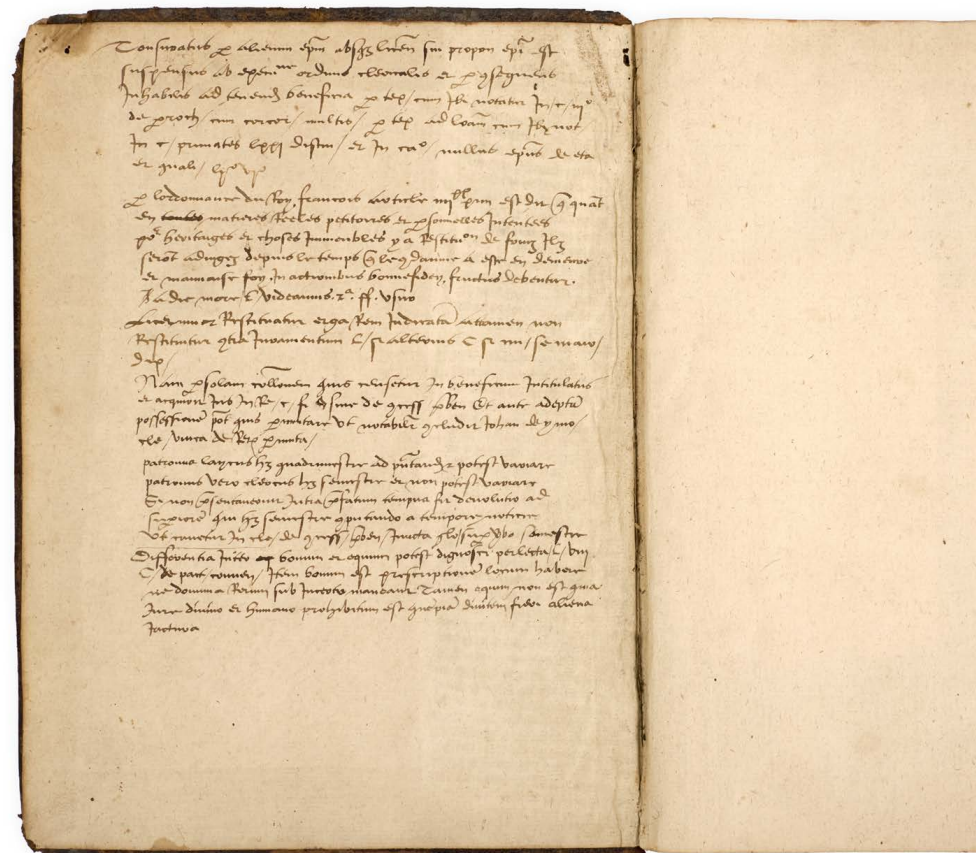
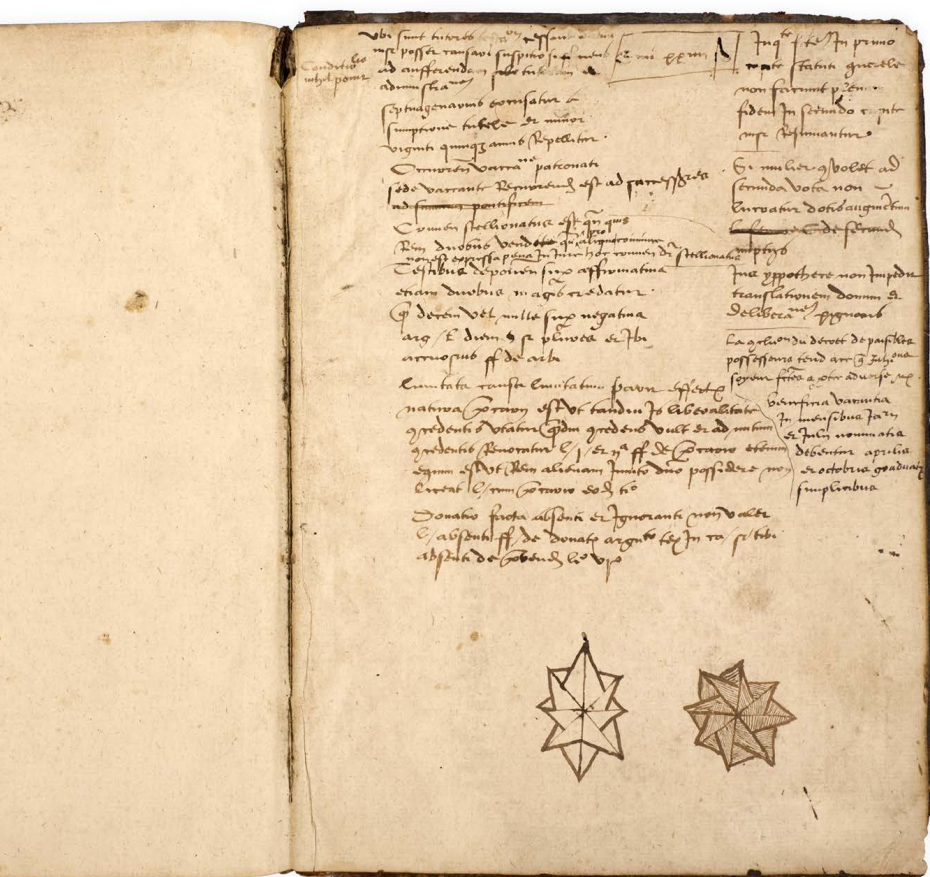


Here Rebuffi turns his attention to the important Concordat of Bologna between King François I of France and Pope Leo X, by which the king was granted the right to nominate bishops and abbots, although these nominations required papal approval. The agreement was met with considerable opposition in France, particularly from the clergy, universities, and judicial bodies, who viewed it as a threat to the autonomy of the French Church. It nevertheless remained in effect for 275 years.

The contemporary manuscript notes to the endpapers pick up on themes in Rebuffi's text, discussing benefices, possession, and donations.

Two copies located in the UK (Aberdeen University, BL) and four in the US (Brigham Young, George Washington University, Harvard, NYU).

USTC 157284 (2 parts), 125015, 125016; Von Gültlingen VI, p. 184: 34 (2 parts), 35, 36.



Travels of a Translator

30. [ROSE, William Stewart.] Letters from the North of Italy addressed to Henry Hallam, Esq. ... *London, [C. Roworth for] John Murray, 1819.*

Two vols, 8vo, I: pp. xi, [1], 339, [1 (blank)], II: pp. viii, 229, [1 (errata)]; with half-titles; some slight toning with a few scattered spots, nonetheless a very good set; bound in contemporary half calf with marbled sides, spines gilt in compartments and lettered directly in gilt, edges speckled red; a little rubbed at extremities; gilt black glazed paper book-labels 'Teddlesley' to front boards, blind stamp of Giannalisa Feltrinelli to front free endpapers. **£375**

First edition of Rose's epistolary account of his travels in Northern Italy in 1817 and 1818, with much of his time in Venice in the company of his friend and fellow poet Lord Byron.

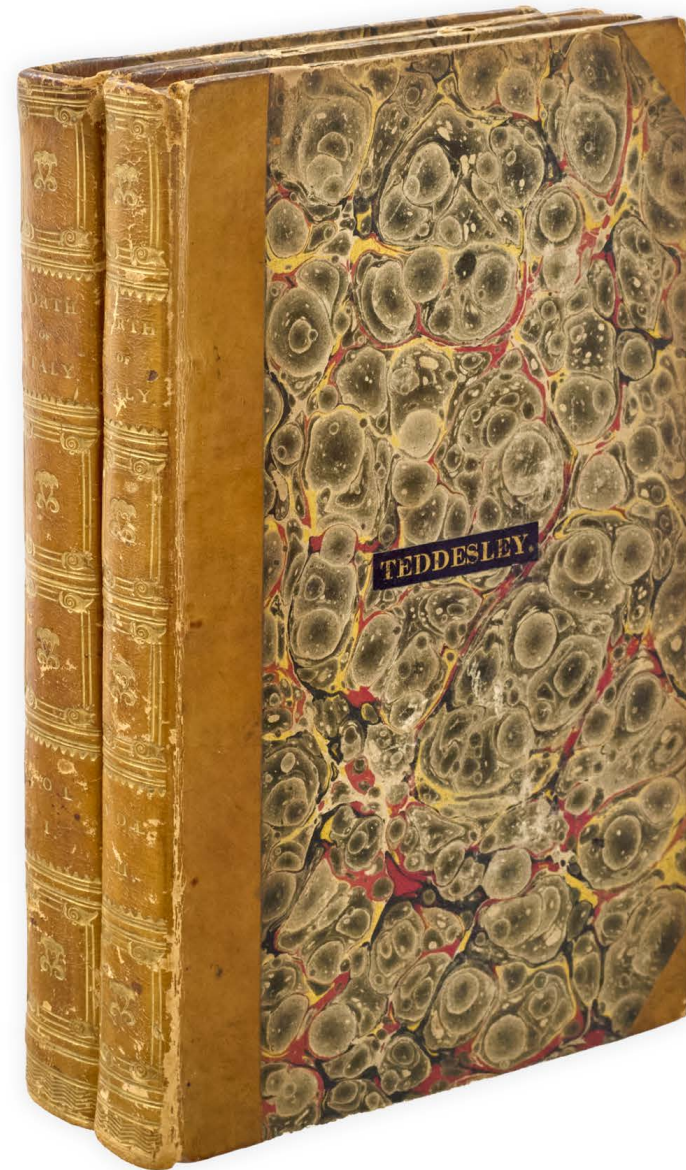
The poet, translator, and politician Rose (1775–1843) includes in his *Letters from the North of Italy* not only accounts of his travels but also passages of Italian poetry and his translations, including versions of Parini's satires. During his time in Italy he was 'much in the company of Lord Byron' and a considerable influence on his fellow poet, to the extent that Byron's *Beppo* was mistaken for his work (ODNB). On returning to England he published translations of Casti's *Animali parlanti* in 1819 and of *Orlando furioso* between 1823 and 1831, both issued, like the *Letters*, by Byron's publisher Murray.

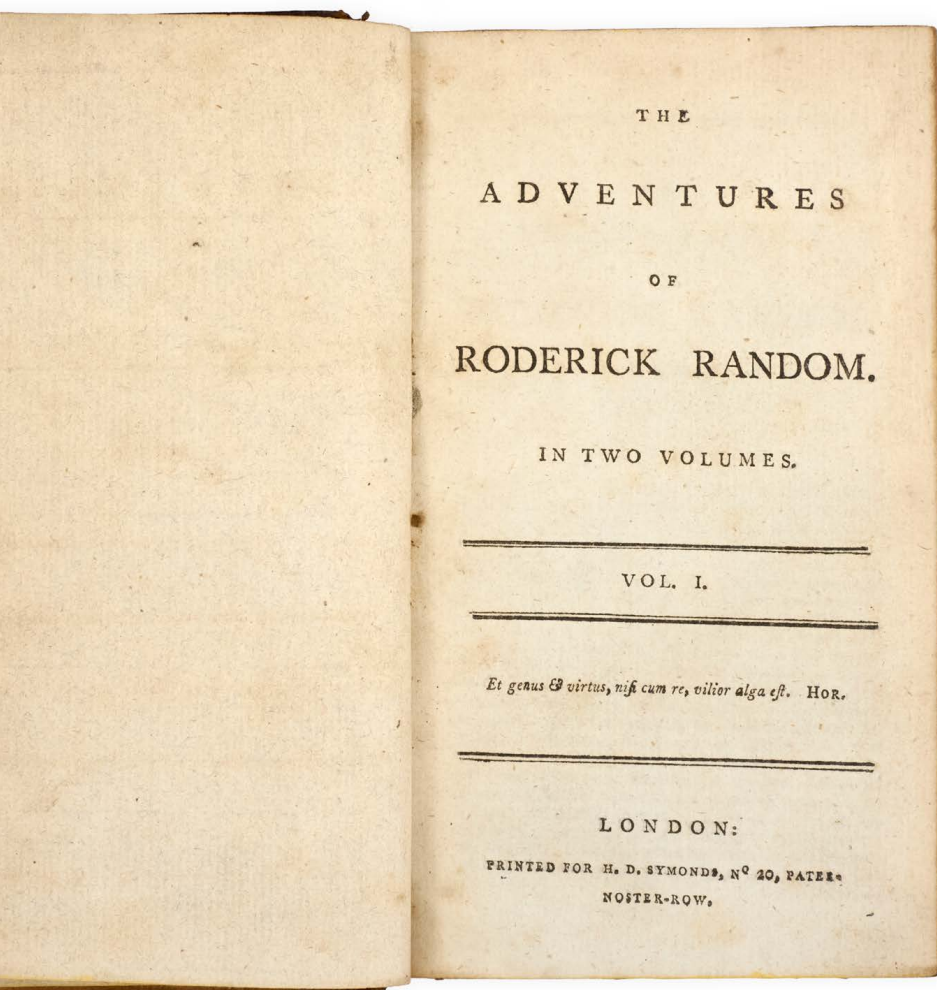
The letters, although addressed to Rose's friend the historian Henry Hallam (1777–1859), are prefaced by an apologetic note that 'it would be disingenuous to pretend that the following letters were not originally designed for publication ... I sought an excuse for writing as I should speak, were it unfortunately the fashion to speak octavos' (I pp. [v]–vi).

Provenance:

1. From the library at Teddesley Hall, Staffordshire, since demolished, inherited in 1812 by the politician Edward Littleton (*né* Walhouse, 1791–1863), later first Baron Hatherton, who married Hyacinthe Wellesley (d. 1849), niece of the Duke of Wellington, in the same year.

2. Giannalisa Feltrinelli (d. 1981), noted collector of Italian books and books on Italy; her library, initially deposited at the Morgan, was dispersed by Christie's across seven sales.





Published from Prison

31. SMOLLETT, Tobias. *The Adventures of Roderick Random.* In two Volumes. *London, Henry Delahoy Symonds [and James Ridgway?], [1795?].*

Two vols bound in one, 12mo; pp. I: 225, [1 (blank)], II: 260; woodcut tailpiece to vol. II; a little foxed and browned; else a good copy in contemporary tree sheep, spine gilt-ruled in compartments, gilt black morocco lettering-piece; joints weak, spine cracked; contemporary ownership inscription 'Rev'd C. Davie | Heanton' to front pastedown, price inscription '2/6' to rear pastedown. **£600**

Very rare later edition of Smollett's picaresque first novel, published by the radical bookseller Henry Delahoy Symonds while imprisoned at Newgate for seditious libel.

First published to instant success in 1748, *Roderick Random* is remarkable for the social and geographic range of incident in its episodes: 'Roderick is press-ganged; shipwrecked; abducted by smugglers to France; enlisted in a French regiment, in which he fights against the British and allied armies; and committed to the Marshalsea. He serves as surgeon on his uncle's ship when they traffic in slaves; finds in Buenos Aires his long-lost father; returns to marry his beloved Narcissa; and, with his father, reacquires the family estate. Traversing the ranks of society, he encounters corruption in a range of disguises and sees integrity traduced: the reputed witch, Mrs Sagely, becomes his moral guardian; the licentious aristocrats Strutwell and Straddle prove that rank is no guarantee of morality' (ODNB).

THE
ADVENTURES
OF
RODERICK RANDOM.

CHAP. XXXVII.

We depart for Europe—a misunderstanding arises between the captain and surgeon, through the scandalous assertions of Crampley—the captain dies—Crampley tyrannizes over the surgeon, who falls a victim to his cruelty—I am also ill used—the ship strikes—the behaviour of Crampley and the seamen on that occasion—I get on shore, challenge Crampley to single combat—I am treacherously knocked down, wounded and robbed.

NOW that I could return to my native country in a creditable way, I felt excessive pleasure in finding myself out of sight of that fatal island, which has been the grave of so many Europeans; and as I was accommodated with every thing to render the passage agreeable, I resolved to enjoy myself as much as the insolence of Crampley would permit. This insidious slanderer had found means already to cause a misunderstanding between the surgeon and captain, who by his age and infirmities was rendered intolerably peevish, his disposition having also been soured by a long course of disappointments. He had a particular aversion to all young men, especially to surgeons, whom he considered as unnecessary animals on board of a ship; and in consequence of these sentiments, never consulted the doctor, notwithstanding his being seized with a violent fit of the gout and gravel; but applied to a cask of Holland-gin,

This scarce edition from the time of the French Revolution was issued by the radical publisher Henry Delahoy Symonds (c. 1740–1816) while serving a five-year sentence at Newgate Prison for seditious libel. Gaoled initially in 1791 for publishing Paine's *Rights of Man*, Symonds had his sentence extended several times for further revolutionary tracts and was only released in 1796. At Newgate he was able to continue his publishing ventures, however, working with his longtime associate and fellow inmate James Ridgway (1755–1838). Though most of their productions were copublished, Symonds and Ridgway's imprints rarely bear both their names, the intention being that if one was imprisoned for libel or sedition, the other could superintend the business.

Provenance:

Charles Davie (1765–1836), son of John Davie of Orleigh Court, Devon, who matriculated at Trinity College, Oxford, in 1784, and proceeded BA in 1788, and MA in 1790. He became vicar of Buckland Brewer in 1790, rector of Heanton Punchardon in 1791, and was prebendary of Exeter Cathedral from 1803 until his death.

Very rare: ESTC locates two copies only (BL, Stanford), to which OCLC and Library Hub add a copy at the National Library of Scotland only.

ESTC T55382.



Via Crucis

32. [STATIONS OF THE CROSS.] Exercice du Via Crucis, avec les pratiques de cette dévotion. *Caen, Nicolas-Gilles Dedouit, [c. 1825].*

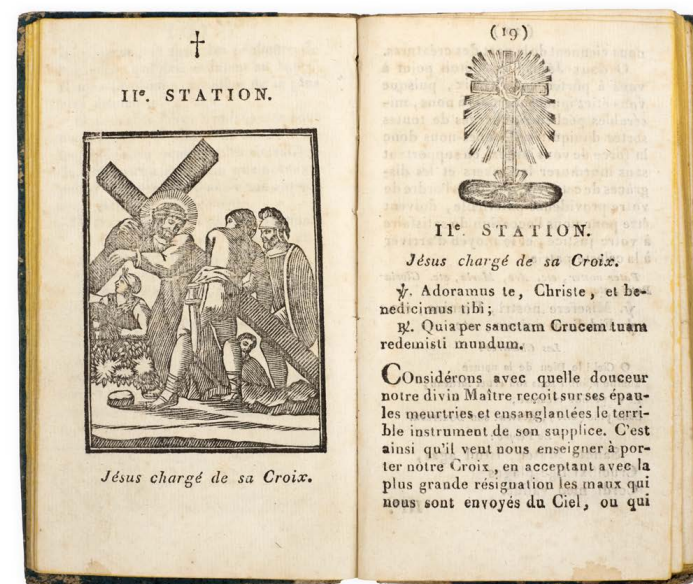
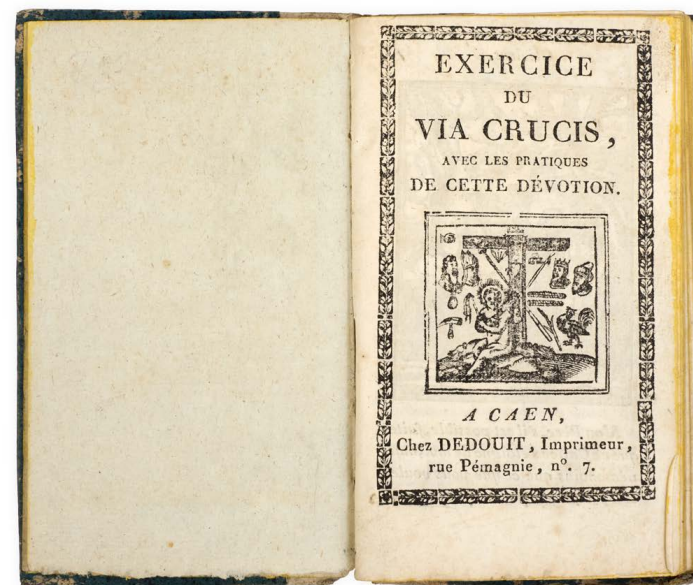
8vo, pp. 56; with 14 woodcut plates of the Stations of the Cross, title within frame of type ornaments and with woodcut of the Arma Christi, woodcut of the Agony in the Garden to title verso, woodcut head- and tailpieces; a little creasing to last few leaves; a very good copy in contemporary boards, vellum spine reusing fragment of an eighteenth-century manuscript, green sprinkled paper sides, yellow edges; losses to foot of spine, some wear to corners and board edges and rubbing to covers; ownership inscription to front flyleaf 'Edrd Caillebotte 1860', another to last page 'Mr Pattout'. **£350**

Very rare manual for devotees of the Stations of the Cross, printed at Caen in Normandy, illustrated with woodcuts in naive style for each of the Stations.

The introduction points to the advantages to be gained from visiting the Stations, not least the associated indulgences, 'so extraordinary and so numerous, that they far surpass all those that have ever been accorded to any exercise of piety' (p. 9, *trans.*). The woodcut for each Station is accompanied by prayers, meditations, and chants in Latin and French.

The Caennais printer Nicolas-Gilles Dedouit (1769–1850) operated at no. 7 rue Pémagnie, the address given here, between 1825 and 1828.

No copies on OCLC; CCfr records only one copy, at BM Caen.



Titchmarsh's Tennyson

33. TENNYSON, Alfred, *Lord*. The Works of Alfred, Lord Tennyson, Poet Laureate. *London, Macmillan & Co., 1894.*

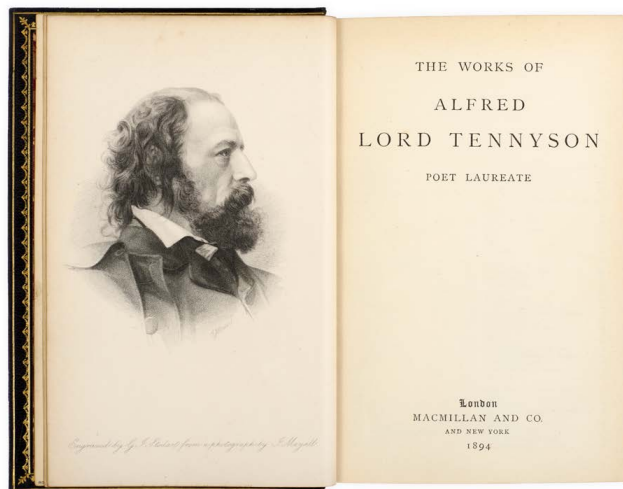
8vo, pp. viii, 898, with stipple-engraved frontispiece portrait with tissue guard; guard slightly browned, nonetheless an excellent copy; bound in near-contemporary black morocco, front board tooled in gilt and blind, spine gilt in compartments and lettered directly in gilt, edges gilt, marbled endpapers; ink presentation inscription dated 1909 to front free endpaper verso, engraved pictorial bookplate of Alan Titchmarsh to front pastedown. **£675**

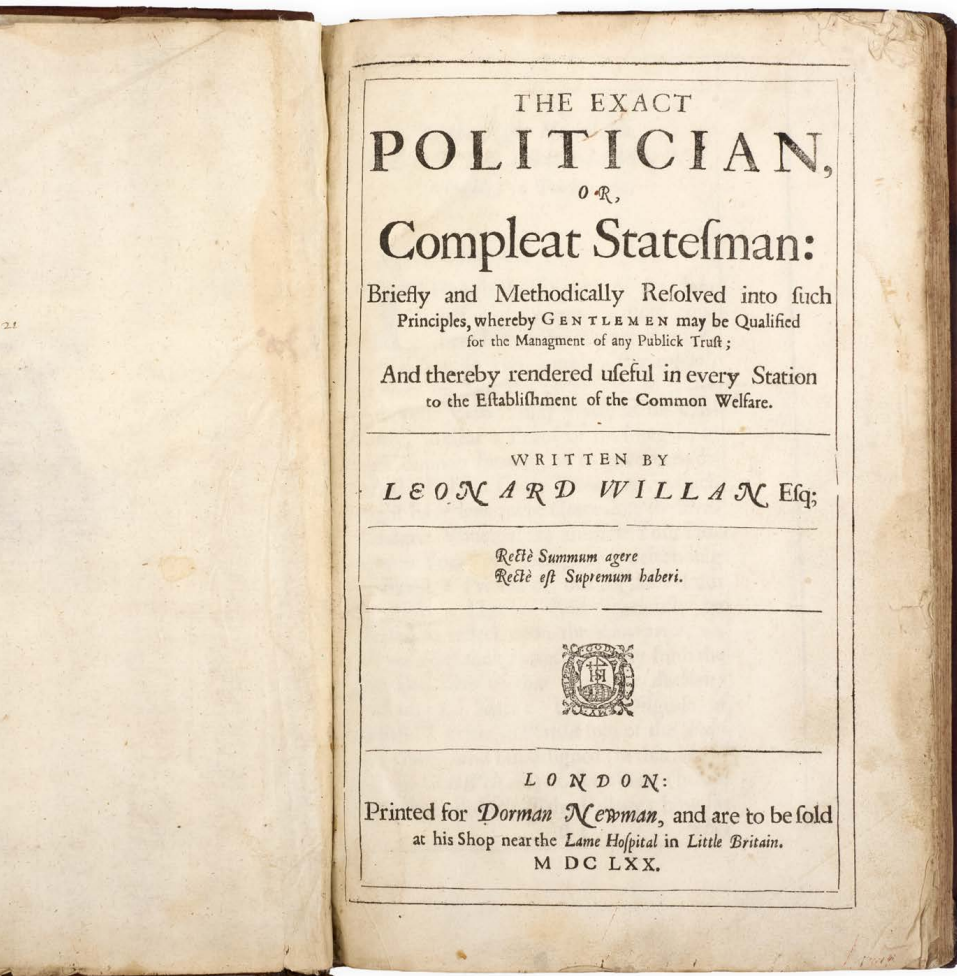
An exceptionally attractive turn-of-the-century binding, with floral and foliate tooling in gilt and blind, later in the library of Alan Titchmarsh.

The binding is strikingly modern in its simplicity and in its use of blind tooling to produce a textured background accentuating a gilt centrepiece.

Provenance:

From the library of the noted horticulturalist Alan Titchmarsh, with a pictorial bookplate featuring books strewn around a chair in a delightfully detailed garden.





The Compleat Statesman

34. WILLAN, Leonard. The exact Politician, or, compleat Statesman: briefly and methodically resolved into such Principles, whereby Gentlemen may be qualified for the Management of any publick Trust; and thereby rendered useful in every Station to the Establishment of the common Welfare. *London, Dorman Newman, 1670.*

Folio, pp. [viii], 198; woodcut ornament to title, woodcut headpiece and factotum initial; title frayed at edges and a little soiled; the odd minor stain; else a very good copy in contemporary sheep, borders roll-tooled in blind; sympathetically rebaked with old spine laid down, a little scuffed, front endpapers repaired; armorial bookplate of Sir William Maxwell of Monreith, 3rd Baronet (Franks 20100), early manuscript calculations to front pastedown recto. **£850**

First edition, second issue, employing the sheets of the first edition (*The perfect States-man*, 1668, printed for the author) with a new cancel title-page, containing one of the earliest assertions that private interests serve the public good.

Playwright and fabulist of mixed allegiances in the Civil War, Willan (*fl.* 1648–1670) here 'set out to describe the requisite qualities of the statesman, that combination of politician and functionary who controlled most of the business of monarchies before elected legislatures played much of a part. ... What he sought was nothing less than a "perfect harmony in the civil frame". The means of securing it was best expressed in his statement that the dignity and credit of the civil power must be secured "by the mutual interest of her parts". ... His prime insight, from his point of view, and certainly from ours, was that any totality, such as a community, was reducible into constituent parts, in this case individuals and their interests' (Gunn, pp. 269–70). **Anticipating Mandeville and Adam Smith, Willan was among the first to stress that private interests promoted the public good** (Shapiro, p. 241).

ment of the Natural union.	94.
32. Generation.	94.
33. Education.	97.
The several Objects of the Law, in reference to the Improvement of the Internal or Intellectual Faculties under two Principles.	106.
34. The Extralegal Reward of Virtue.	106.
35. The Extralegal Punishment of Vice.	114.
36. The general Properties inherent to our Civil Existence with their Legitimate Possession and Fruition.	122.
37. The security of our Civil Property.	137.
38. The principle Subjects fall under Regulation of the Law in reference to the security of our Civil property.	142.
39. Fraud.	143.
40. Violence.	153.
41. Injury.	157.
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43. Fire.	173.
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51. Structure.	191.
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These are the National and Interior Objects of our Minister.

The



THE PERFECT STATESMAN; OR, Minister of State.

I. The Definition of the Subject, and the Extent of the whole work.



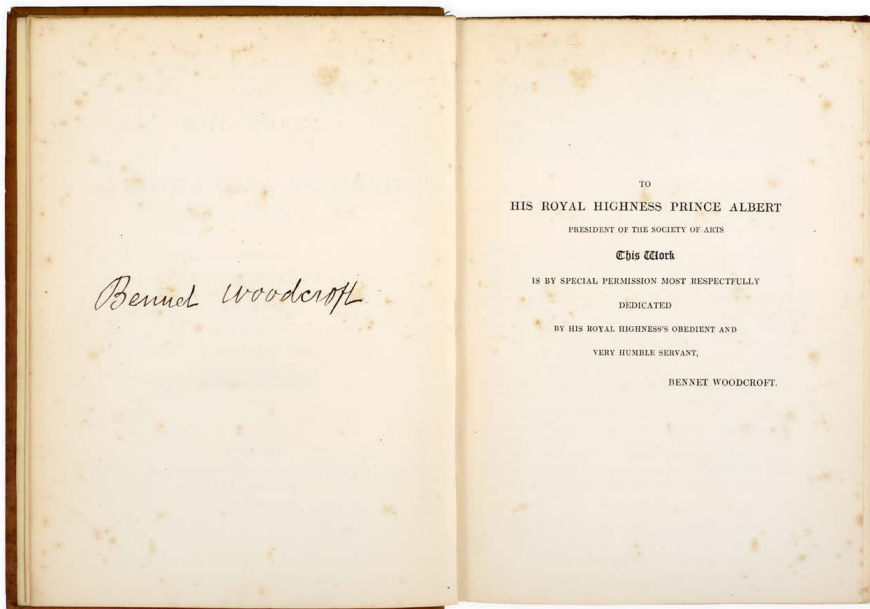
Having propounded the Subject of our Treatise in the Title hereof, to avoid Obscurity; 'twill be necessary to Trace out the Foundation, and draw a Platform of the whole Work, ere we lay hand unto the Structure. In Order to our Proposition, First to distinguish what a Minister of State is; then to consider Him in his Person and Endowments, both External and Internal, then in His Office, and several Objects thereof, both National and Foreign.

Pursuing this Method. The Inscription taken in the Latitude of Sense, may seem to imply either Prince, Councillor, or Magistrate; yet strictly examining their Relation to this Attribute, we shall find neither the Former nor the Latter comprized in this Denomination. The privilege of a Prince being rather to Determine than Advise. And the Duty of a Magistrate simply to dispense the Laws enacted according to the Letter, without consulting of their Nature; we will therefore limit

Provenance: Sir William Maxwell of Monreith, 3rd Baronet (1715–1771), of the ancient Wigtownshire family, with his bookplate. In his journal of 24 September 1762 Boswell described him as 'formerly ... a genteel, pretty-looking man. Now he looks like an overgrown drover. He entertained us with many of the exploits of his youth, which however were rather a little too marvellous'. Thence by descent.

We find no other copies of either issue in auction records.

ESTC R33657; Wing W 2263. Not in Goldsmiths'; not in Kress. See Gunn, *Politics and the public Interest in the seventeenth Century* (1969); Shapiro, 'Political Theory and the Growth of defensive Safeguards in criminal Procedure, in *Law and History Review* 11/2 (1993).



Signed by the Editor

35. WOODCROFT, Bennet, *editor*; [J. G. GREENWOOD, *translator*]. The Pneumatics of Hero of Alexandria. From the original Greek. *London, Charles Whittingham, 1851.*

4to, pp. [2], xix, [1 (blank)], 117, [3]; in-text illustrations and ornamental initials throughout, top-edge uncut; somewhat foxed; else a good copy in the publisher's red cloth, boards blocked in blind, title gilt to spine; spine sunned and a little worn at head and tail; **title verso signed 'Bennet Woodcroft'**, armorial bookplate of one Joseph Jones to front pastedown, modern book-label of Robin de Beaumont to front pastedown with his acquisition notes to front free endpaper. **£300**

First edition of this English translation of the *Pneumatics* of Hero of Alexandria, this copy signed by the editor, the engineer, inventor, and pioneering patent administrator Bennet Woodcroft.

Illustrated throughout, the present edition of this ancient engineering treatise was translated by the classicist John Gouge Greenwood (1821–1894), principal of Owens College and first vice-chancellor of Victoria University (both of which would later form the University of Manchester).

The editor was Bennet Woodcroft (1803–1879), a talented inventor in the fields of textiles and propulsion: among his patents were methods of printing yarn before weaving and for improved tappets for looms as well as a series of increasing pitch screw propellers. In 1852 he was appointed assistant to the Commissioner of Patents, a position that brought him into close contact with Prince Albert – much interested in encouraging manufactures after the Great Exhibition of 1851 – to whom this edition is dedicated. At the Patent Office, Woodcroft saw that the chief obstacle to a modern patent system was the difficulty of seeing earlier specifications and the want of indexes: to overcome these he compiled and published more than 14,000 specifications granted between 1617 and 1852 along with indexes, and assembled a collection of technical books that became the nucleus of the Patent Office library (now in the British Library). His collections of portraits of inventors and of historic models and machines are now in the Science Museum.

