

# LEO CADOGAN RARE BOOKS

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Front cover: item **9**

Facing page and rear cover: item **19**

Catalogue design by Sian Witherden



NEW ACQUISITIONS FOR  
CHELSEA 2023

## DEATH OF HABSBURG KING - COPY OF ANTI-AUSTRIAN WOMAN LEADER

1. **Boucher, Jean:** *Oraison funèbre, sur le trépas de treshault, tresgrand, et trespuissant monarque Dom Philippe Second, Roy d'Espagne, etc. Prononcée aux obseques de sa Ma.té, en l'Eglise de Nostre Dame de Tournay, le lundy XXVI. Octob. M.D.XCVIII. Par M. Iehan Boucher Docteur en Theologie en l'université de Paris, & chanoine de ladicte eglise. Seconde edition revuee & enrichie.* A Anvers, en l'imprimerie Plantinienne, chez Jean Moretus. 1600.

One volume, 19 cms. x 12.6 cms. in binding, octavo, pp. [16], 150, [2]. Signed: \*<sup>8</sup>A-1<sup>8</sup>K<sup>4</sup>. Roman and italic letter, printed side-notes, intaglio 'labore et constantia' device to title-page, woodcut initials. Light or medium browning, bound in vellum over boards, fore edge cover extensions, ties removed. Armorial bookplate of Anne Therese Ph: d'Yve. Next to it, a note MS of its lot number in her sale (see below), and a line drawn to front free endpaper recto, where there is the inscription "H.W.T. Dec 1820" with price paid (1 guilder and 60 cents). Another old owner's inscription crossed out. Occasional neat early MS underlinings, p.18 with some early MS gloss and an early MS factual correction, p. 80 a small ink stain.

Second edition (first from the Plantin press) of this oration on the death of Habsburg king Philip II, whose daughter Isabella Clara Eugenia ruled, with her husband, the Spanish Netherlands. It follows a **very** rare edition of Brussels, 1599. Our copy belonged to an important Belgian **anti-Habsburg** revolutionary, and bibliophile, Anne Thérèse Philippine comtesse d'Yves (1738-1814).

D'Yves was an important pamphleteer and organiser in the movement that drove the Austrian government out of present-day Belgium in the Brabant Revolution of 1789-90. It was formed of a contradictory alliance of liberals and conservatives, but "in her numerous pamphlets and letters [d'Yves] integrated [...] respect for corporate traditions and an appeal to natural rights theory" (Polasky). She distributed democratic pamphlets to some and traditionalist pamphlets to others,

ORAI SON  
FVNEBRE,  
SVR LE TRESPAS  
DE TRESHAVLT, TRESGRAND,  
ET TRESPVISSANT MONAR-  
QVE DOM PHILIPPE SECON D,  
ROY D'ESPAIGNE, ETC.

*Prononcée aux obseques de sa Ma<sup>te</sup>, en  
l'Eglise de Nostre Dame de Tournay, le  
lundy XXVI. Octob. M. D. XCVIII.*

Par M. IEHAN BOUCHER Docteur en  
Theologie en l'université de Paris, &  
Chanoine de ladicte eglise.

*Seconde edition revuee & enrichie.*



A ANVERS,  
EN L'IMPRIMERIE PLANTINIENNE,  
Chez Iehan Moretus.  
CIC. I D C.

often annotating the works with her comments and criticisms. She was frequently asked to mediate between the different factions. She never married, and the house that she shared with her mother was an important place for meetings. She was visited frequently by the mayor of Brussels. She was praised in a work on famous Belgian women, *Précis historique sur les anciennes Belges* (1790) (id). She was also a great book collector. Her books were sold in auctions of 1819 and 1820, with more than 6821 lots (ours for example being a listed second copy of its title, with supplementary lot number 4990<sup>a</sup>).

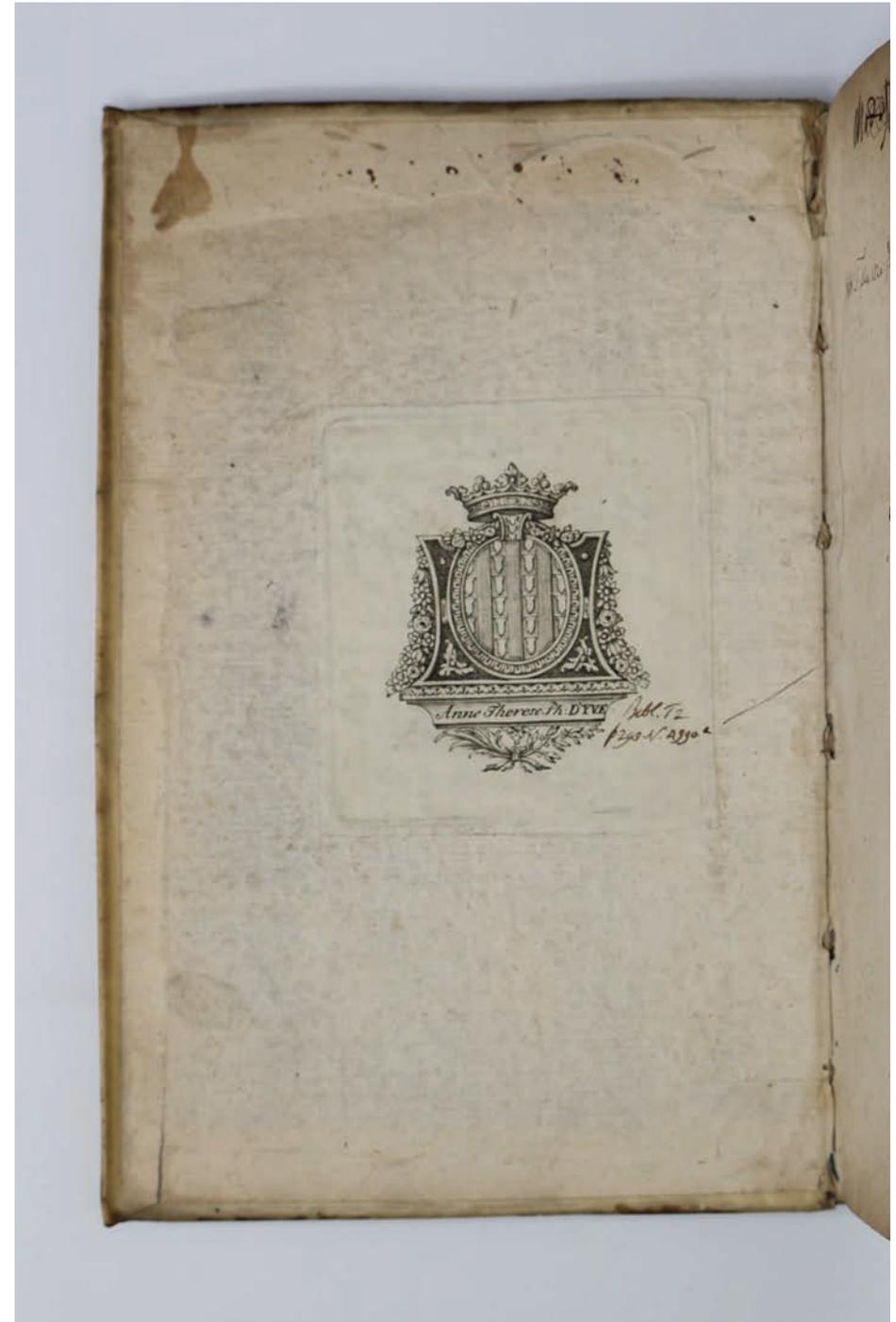
The book is dedicated to Princess Isabella Clara Eugenia and her husband, Archduke Albert VII of Austria. This edition has a new short introduction ('Advertissement').

Adams B 2572. STCV: c:stcv:12917035. USTC 13440. Three copies located outside mainland Europe (British Library, Trinity College Cambridge, and Brigham Young University). The first edition (Brussels 1599) is rarer in mainland European institutions and unlocated outside.

Janet L. Polasky, 'Women in revolutionary Belgium: from stone throwers to hearth tenders'. *History Workshop* 21 (Spring 1986), 87-104.

'M.D.L.S.'; L.F.A. Gaudefroy: *Description bibliographique d'une très-belle collection de livres rares et curieux provenant de la bibliothèque de Mlle. la Comtesse d'Yve* (2 vols., Brussels, 1819-1820), II, 298, no. 4990a (this copy).

LC | £1400



## MARY ON A DONKEY

2. [Marian art] Bruggeman, Joanna Isabella: [Mary, Joseph and the Donkey, at the inn]. [Belgium or Southern Netherlands], 1812.

Single sheet, 50 cms. x 69.5 cms., large oval at top containing the narrative picture, set between two branches of holly(?) tied together. Below, a chronogram and seven lines of verse, together flanked by vases of flowers. Fading, chipping to paint in picture within oval, light scattering of wormholes and small mended tear at bottom of sheet. The sheet taped at top to mount.

Juvenile art showing Mary being brought into Bethlehem on a donkey, the work has been signed by Joanna Isabella Bruggeman and dated 1812. The presence of a boy with a jug would indicate they have arrived at the inn. I understand this to be a display piece not unlike a calligraphic writing sheet.

LC | £400 + VAT



### MORE MARIAN JUVENILE ART

3. [Marian art] [Bruggeman, Joanna Isabella]: *[Statue of Virgin Mary with Christ]*. [Belgium or Southern Netherlands, 1811].

Single sheet, 46.3 cms x 58.3 cms. At upper centre, a statue of the Virgin Mary with Christ. The base of the statue flanked on each side by a dove, each of which holds in its beak an olive branch, the two branches curling over to enclose the statue. Below the statue, a chronogram, and an eight-line verse, flanked on either side with a red rose, tied on either side with blue ribbon in a bouquet with an orange [?]tulip. **Inscriptions on reverse of Joanna Isabella Bruggeman, one dated 1811.** Slight loss and abrasion to the portrait of the Virgin Mary, small mended tear at top and bottom of sheet, slight scattering of wormholes. Attached to mount at top with tape.

A fine Marian devotional sheet from Joanna Isabella Bruggeman, the signer of another of our sheets, the flowers and chronogram especially vivid.

LC | £400 + VAT



## THE SEVEN SORROWS

4. [Marian art] [Our Lady of the Seven Sorrows]: *Maria VII Weeën*. [Belgium or Southern Netherlands, early 19th century].

Single sheet, 58 cms. x 47 cms. Image of Virgin above chronogram and eight-line verse. Fading to colour, a few single wormholes, short mended tears at top and bottom. Taped at top to mount.

This artwork shows Our Lady of the Seven Sorrows, and chronogram and verse below, flanked by very engaging scrolls of plants and flowers.

Similarities of writing hand and style suggest this is the work of Joanna Isabella Bruggemans, maker of the two other sheets of Marian art on our list.

LC | £350 + VAT



## BLACK PERFORMERS AT THE FESTIVAL FOR SAN ROQUE

5. [Castelblanco, Simón de (Castelo Branco, Simão), O.S.A.]: *Trabajos del vicio, afanes del amor vicioso, monstruos de la ingratitud, ejemplos para la enmienda, políticas para el acierto. Reducidas a la historia de un sugeto de modernas experiencias. Compuesto por Don Rodrigo Correa Castelblanco, Sargento Mayor de el Tercio de Granada, y Governador del Peñón.* En Madrid. En la imprenta de Lorenzo Garcia de la Iglesia. 1680.

One volume, 20.9 cms. x 15.2 cms., quarto, pp. [20] 347 [5]. Signed: ¶<sup>8</sup>¶ ¶<sup>2</sup>A-Y<sup>8</sup>. Roman and italic letter, text in two columns. Typographical border to title-page, woodcut initial, woodcut tailpiece (flowering plant in a decorative pot) to p. 347. Light or medium browning, water staining in first third of book. Bound in limp vellum, title inked to spine, fore edge cover extensions, ties removed. Tearing to top of spine, **loss to front cover**, particularly at top inner corner, damage to front free endpaper.

First edition of this novel in prose and verse which concerns the travels, human encounters and formative experiences of one Carlos. The author was in fact an Augustinian priest. He was a popular preacher in Madrid, where he lived at the convent of San Felipe el Real. He adopted a pseudonym of a soldier and administrator to publish this secular work, which was reprinted with a different title in 1684. He was of Portuguese (Lisbon) origin and was an old man when this book appeared, having professed as a monk in 1629 (he was still living in 1691).

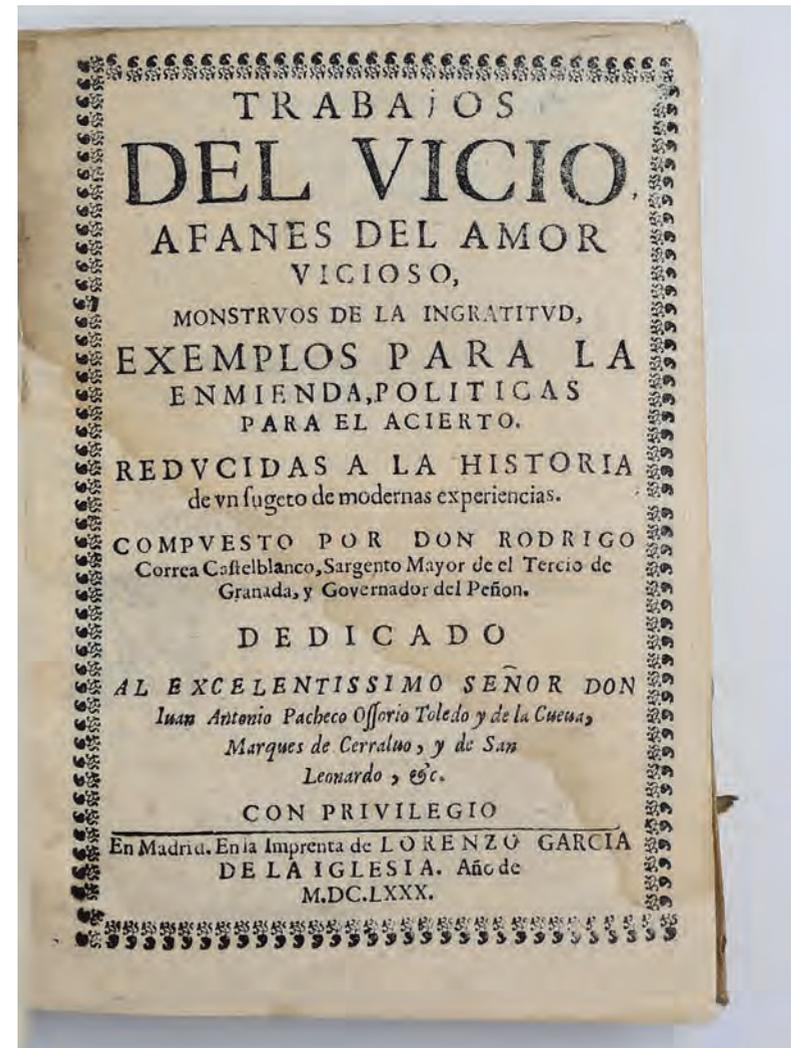
Amongst the different subject matter, chapter XIII (126-133) is interesting for containing descriptions of a performance by Black dancers and singers (a man particularly, and a woman), designed for the feast day of St Roch (San Roque). We read about the male performer's clothing, the strong impression he made on the audience, and read the words of their songs. The lyrics contain spellings to convey the performer's dialect.

CCPB000038863-7. OCLC shows copies outside Spain at: UC Santa Barbara, UC Santa Cruz, Library of Congress, UT Austin, University

of Wisconsin Madison, Michigan; Toronto; Cambridge, British Library; Bibliothèque Nationale de France.

Begoña Ripoll, *La novela barroca, catálogo bio-bibliográfico* (Salamanca 1991) 48-50. On literary descriptions of Black performance in Spain, see recently Nicholas R. Jones, *Staging 'habla de negros', radical performances of the African Diaspora in Early Modern Spain* (University Park PA, 2019).

LC | £750





## REDEMPTION OF CHRISTIAN CAPTIVES

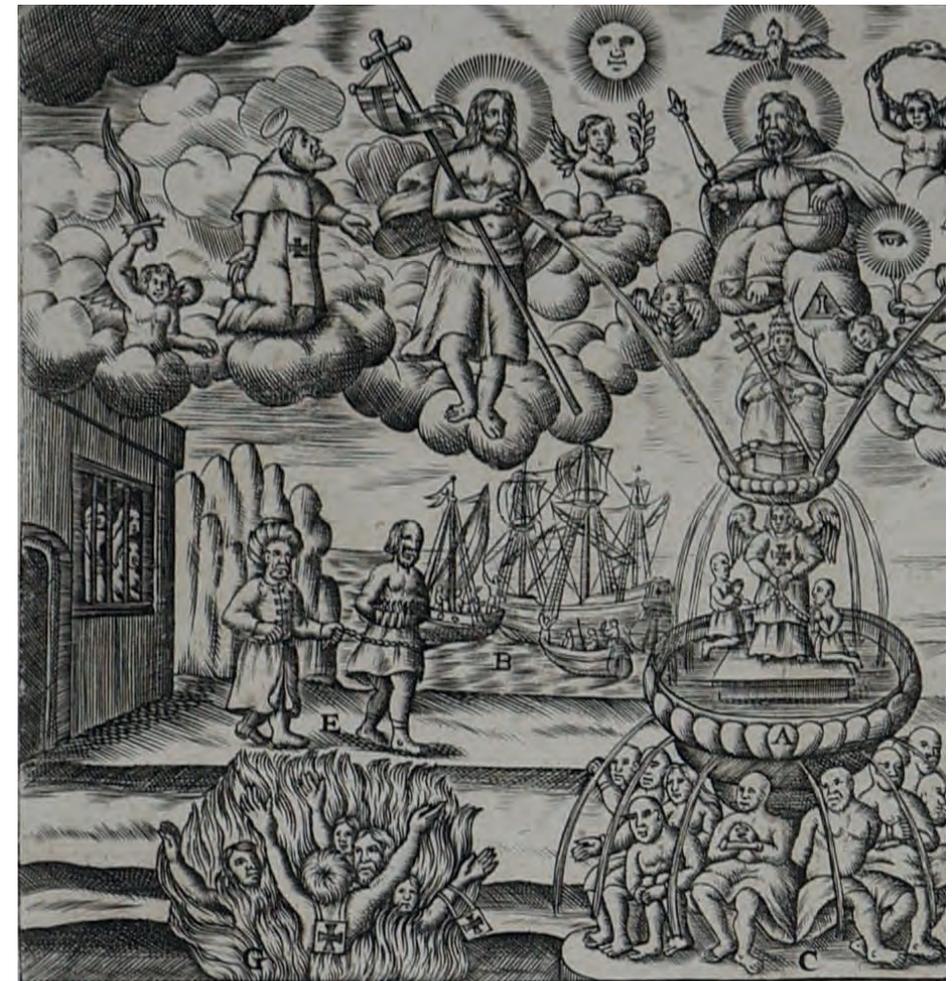
7. [Confraternities] *Inden naem vande alderheylighste dryvuldigheyt.* Tot Brugge, gedrukt by Judocus van Pee, Stadts-drucker woonende inde Breydel-straete. [c.1700-1720].

Broadside, 38 cms. x 25 cms., with border of typographical decoration, intaglio print in top half, 20.7 cms. x 15.7 cms., below a two-line letterpress invocation in roman letter, text in lower half in roman and italic, woodcut factotum initial. Space for signature of director of the confraternity (signed C. Peemans S:T:B:F:). Light browning, slight dustiness, broadside was folded into four, small split at fold line at left-hand margin, small hole at intersection of fold lines at centre, possibly a small careful repair in blank space within the plate marks (lower right-hand corner) of the intaglio print. The broadside backed with thick card around which a card frame.

Unlocated illustrated broadside for a confraternity, stated to be for men and women, for the redemption of Christian captives in the Ottoman Empire, and based at the church of St. Giles (Sint Gilliskerk) in Brugge/Bruges. An intaglio print found in the top half of the broadside depicts indulgences being offered to the confraternity by the church, Christians being captured at sea, public sale of Christian slaves, cruel battery, a Christian burnt with candles and another roasted alive, and finally flaming Purgatory, which looks to be a relief for the sufferers. The print also has Christians in prison, and a heavenly company in the sky, including Jesus Christ and Mary who irrigate a fountain (representing the church) respectively with the blood from the wound, and breast milk. The rules of the confraternity, printed below, include (2.) description of a ceremonial dress of white woollen scapular with red and blue cross, and (4.) a requirement to raise alms for redemptions. Only eleven publications from the printer Josse van Pee of Brugge/Bruges (fl. c.1700-1720) are listed in the database of Flemish hand press imprints (STCV). This copy was apparently issued to a member a long time after it was printed, as it is signed by Karel Peemans (born 1700), who was priest of the church (and ex officio director of the confraternity) from 1734 to 1778.

Not in STCV. Not in OCLC. On Peemans, see Guido Gezelle, "Sint Gillis te Brugge, vervolg van blzz. 118-122", in Biekorf, 8 (1897), 150-155, see 152.

LC | £2750 + VAT



A La S. Eglise Fait des grandes Profusions d'Indulgence a la Confrerie.  
B Prife des Chrestiens, par les Turcs.  
C Les Esclaves Chrestiens Vendu Publiquement.  
D Battus Cruellement. E Brûlez avec des Chandelles ardentes.  
F Rosti tout vives. G Le Purgatoire.

## CAVALCADE

8. [Falda, Giovanni Battista]: *Novo disegno della solenne cavalcata fatta in Roma nell' entrata dell' ecc.mo Sig.re D. Pietro Antonio d'Aragona Duca di Segorbe, e di Cardona V.re di Napoli, et Ambasciatore d'Obedienza à Sua Santità Papa Clemente X. à di 22 Genn. del 1671.* Gio. Iacomo Rossi le stampa in Roma alla Pace. [1671].

Etching. 58 cms. x 47.6 cms. (52.8 cms. x 41.2 cms. within platemarks). Browning, old waterstain at top, just entering top of image, worming at left-hand margin (mostly outside platemark, although just touching inside at top left-hand corner), a small ink stain at bottom left-hand corner. Old vertical fold-line around one-third in from the right (causing split to paper in margins outside platemarks). A well-margined copy, unrepaired and never bound.

Topographical and news-reporting print showing the extraordinary pomp of dignitaries visiting baroque Rome, and fine representations of important Roman buildings. The viceroy of Naples, Pedro Antonio d'Aragón (1611-1690), arrives at the city's Porta del Popolo on 22 January 1671 on an embassy of obedience to Pope Clement X on behalf of the king of Spain. He rides towards the rear of a procession that, according to the key on our plan, has fifty-five different elements. The processionists are shown in nine rows and include trumpeters, tympanists on horseback, drummers on foot, pikemen, and many others. The important individuals are all keyed. The procession passes from the Piazza del Popolo, which is shown in the bottom left of the print, past the Quirinale palace (top left), to (top right) the Monaldeschi palace, the Spanish Embassy to the Holy See.

“Best known for architectural views, many of which celebrate Pope Alexander VII's role in the renovation of Rome, [Giovanni Battista Falda (1643-1678)] contributed significantly to Rome's pre-eminence as a centre for this genre [...] [His style] greatly influenced Roman printmakers, from Giovanni Francesco Venturini and Alessandro Specchi to Giuseppe Vasi. Falda's training remains unknown but his etchings are distinguished by deeply bitten line and shadow in the manner of Jacques Callot and Israël Silvestre, and by accuracy in topographical

and genre details” (Chappell). Giovanni Giacomo de' Rossi (d. c.1691) was Falda's key publisher and the creator of the success of the de' Rossi firm, who were the key printmakers of Rome in this period.

Bartsch XXI.251.78. British Museum accession number 1950,0325.1.24. OCLC shows copies at Getty Research Institute and British Library.

Carlos Blanco Fernández, 'Aragón y Fernández de Córdoba, Pedro Antonio de'. *Real Academia de Historia, Diccionario biografico electronico*. <https://dbe.rah.es/biografias/10009/pedro-antonio-de-aragon-y-fernandez-de-cordoba> (accessed 1 November 2023). Massimo Ceresa, 'DE ROSSI, Giovanni Domenico'. *Dizionario biografico degli italiani* 39 (1991). Miles L. Chappell, 'Falda, Giovanni Battista'. Grove Art Online, 2003 (accessed by us 1 November 2023).

LC | £2000 + VAT



## NEW ILLUSTRATIONS

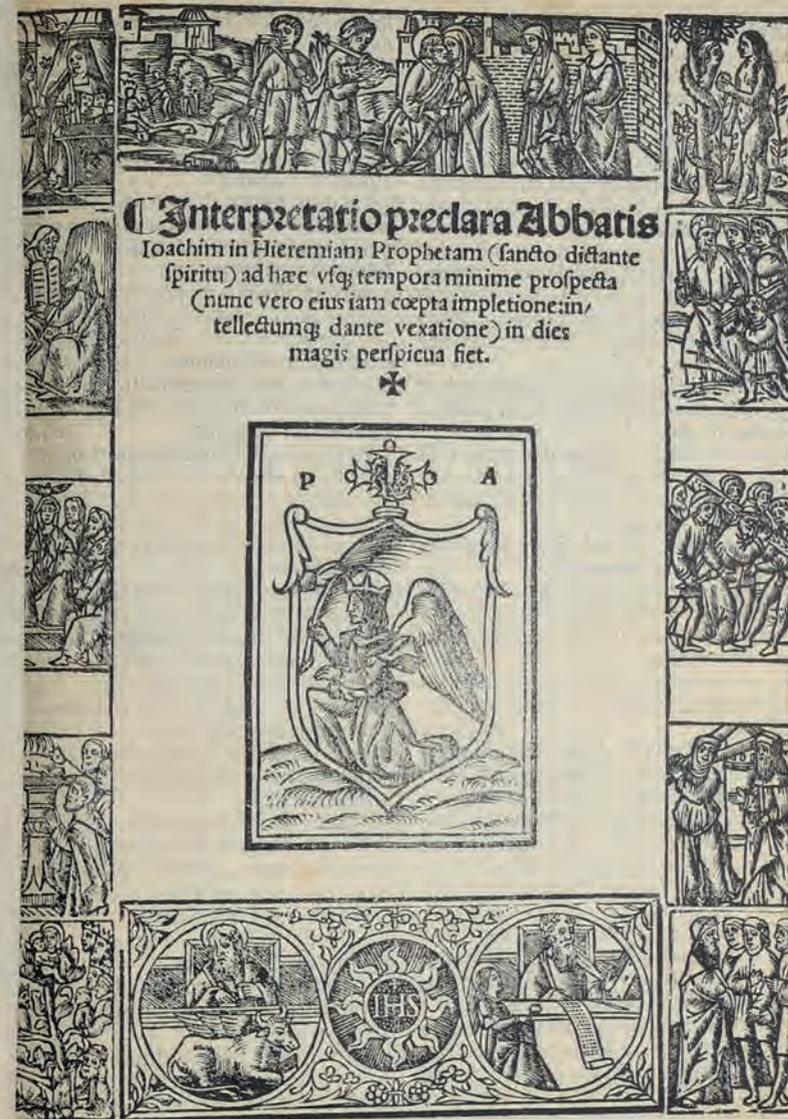
9. **Joachim, Abbot, of Fiore (pseudo-) [Meuccio, Silvestro]:** *Hec subieta in hoc continentur libello. Expositio magni prophete loachim: in librum beati Cirilli de magnis tribulationibus & statu Sancte matris Ecclesie [...]* una cum compilatione ex diversis Prophetis novi ac veteris testamenti Theolosphori de Cusentia [...] Item explanatio figurata & pulchra in Apochalypsim de residuo statu Ecclesiae [...] Item tractatus de antichristo magistri Ioannis Parisiensis [...] Item tractatus de septem statibus Ecclesie devoti Doctoris fratris Ubertini de Casali [...] Item tabula alphabetica principali materiarum [...] Item vita magni propheta Abbassi loachim. [Venetiis per Bernardinum Benalium] [after 4 April 1516].

[Bound with:]

[**Id.:**] *Interpretatio preclara Abbatis Joachim in Hieremiam Prophetam.* [Impressum Venetiis, per Bernardinum Benalium, 1525, die 20 Novembris].

Two publications in one volume, 21.5 cms. x 16.2 cms., quarto, fols. I-IV [2] V-LXXVIII (i.e. 80 fols.); [20] 62. Collation of first work: A<sup>6</sup>B-S<sup>4</sup>T<sup>6</sup> (A2 missigned A3). Collation of second: A<sup>8</sup>a<sup>12</sup>b-c<sup>4</sup>d<sup>8</sup>e-f<sup>4</sup>g<sup>8</sup>h<sup>4</sup>i<sup>8</sup>k-l<sup>4</sup>m<sup>6</sup>n<sup>4</sup>. Roman letter, two columns, printed side notes, woodcut illustrations as discussed below. Light or medium browning, some spotting, foxing and staining, small hole to first title-page (legibility unaffected), slight damage to outer margin of final prelim. in second work, including a hole touching a printed sidenote (no actual loss of text), headlines shaved. Bound in 18th-cent. calf, spine and sides decorated in gilt, label of red gilt-stamped goatskin, pink patterned pastedowns and endpapers. All edges blue. (Binding rubbed, slight wear to corners, wormholes to spine). Old stamp possibly incorporating a chalice to first title-page. 20th-cent. pencil inscription to front free endpaper, E.A. Berger Levrault, pencilled shelf mark (60B) probably of the same. **Early reader's marks and underlinings, the odd early annotation.**

Second editions of these prophetic books including works falsely attributed to Joachim of Fiore (1135-1202), both publications have



**fascinating illustrations not found in the first editions** (Venice, Lazzaro de' Soardis, 1516) - and point to the rich textual and visual history of the Italian prophetic books genre. In the first, a collection of works in fact ascribed to different authors besides Joachim, a programme of **75 woodcut textual illustrations** of varying sizes (Sander; similar, to and using woodcuts from, a programme of 73 illustrations found in the first edition) is supplemented by a **splendid full-page woodcut with textual labels, of a seven-headed dragon (Leviathan from the Book of Job)**. Common to both editions, besides the textual illustrations, are woodcut initials, and a woodcut figure to the title-page of a scholar sitting at his desk.

Our second work is a prophetic commentary on the book of the **prophet Jeremiah**. In our edition, the representation of Leviathan, that we see in the previous book, reappears (now with side-notes also identifying it with the seven-headed beast of Revelation). It was not printed in the prior edition. It is supplemented on **five more pages** by further **schematic woodcut illustrations** - comprising text and diagram (in one case incorporating the **serpent from Genesis**). None of these, again, were printed in the first edition - although they did all (with Leviathan) appear at the beginning of another spurious work, on Isaiah (Venice, Lazzaro de' Soardis, 1517). Appearing twice in our edition is a pictorial woodcut border showing the Passion, with, in the first case (title-page), the arms and initials of the dedicatee, Paolo Angelo, and in the second, the arms and initials of the editor, Silvestro Meuccio. The first edition of this second work had in fact only been illustrated on its title-page, with the woodcut of the scholar at study which we have on the title-page of our first book.

Our printer, Bernardino Benali, may actually have printed the first edition of the first book (Rhodes) - although it doesn't carry his name. In any case, there is a **continuous development** between the two editions, which is seen also in the text. Our edition of the first book now has (sig. A4rb) a new letter, from the dedicatee, Anselmus Bochartus of Vicenza, to the editor, Meuccio. It also has, besides the new diagram, a new three-page table, and life and bibliography of Joachim taken from Johannes Trithemius. The second book has, besides the illustrations, a new twenty-six page table, as well as errata, and, replacing a letter to

estis. Et enim in te principi  
& finis.  
dictus sanctus pōtifex pp  
arem sanctitatē a deo ele  
pa pape angelici,  
i mi/deo dile  
neā coronā (quā  
is amorē humili  
tas: & fere defi  
obis pependit in  
e prio redemit.)  
lextra vexillum  
rucis: in cuius si  
stes. (Quia hoc  
us deus exercitu  
hodie: & elegi te  
ncto meo: serue  
populi mei: & po  
lum meū. Non in  
obore: sed in spi  
s. Confortare &  
noli timere quia



quecūq; perrexeris non di  
relinquam, Et apprehendā  
teram vt subiciā ante faci  
doria regum vertā. Et ape  
tales rectores. i. sanctū pontificē ac imperat  
torē dedit: & rogates & supplicātes vt eos  
cōseruet: & bene atq; sancte regant populū  
christianum/essidem creditum & cōmissum.

& in preceptum. Et accendes quasi tem  
tas venies: & quasi nubes vt operias ter  
tu & omnia agmina tua: & populi multi  
um: eq & equites vestiti lorice vniuersi  
tam clypeum arripientes & gladium: vt  
ma/ne occidatis: & a sanctuario meo in  
pite: & contaminate domū: & implete atria  
interfectis) Item beatus Cirillus in tabulis  
suarū reuelationū: contra lasciuētes in ec  
clesia dei & pressertim platos: qualiter fere



s in cotico iactari habēt. i. interfici a dicto impatore & antipapa: sic dicit: Impio grā  
s aquila nigra pēnas: ocus expgiscere tende ala: & rostrū impinge/tortuosus coluber

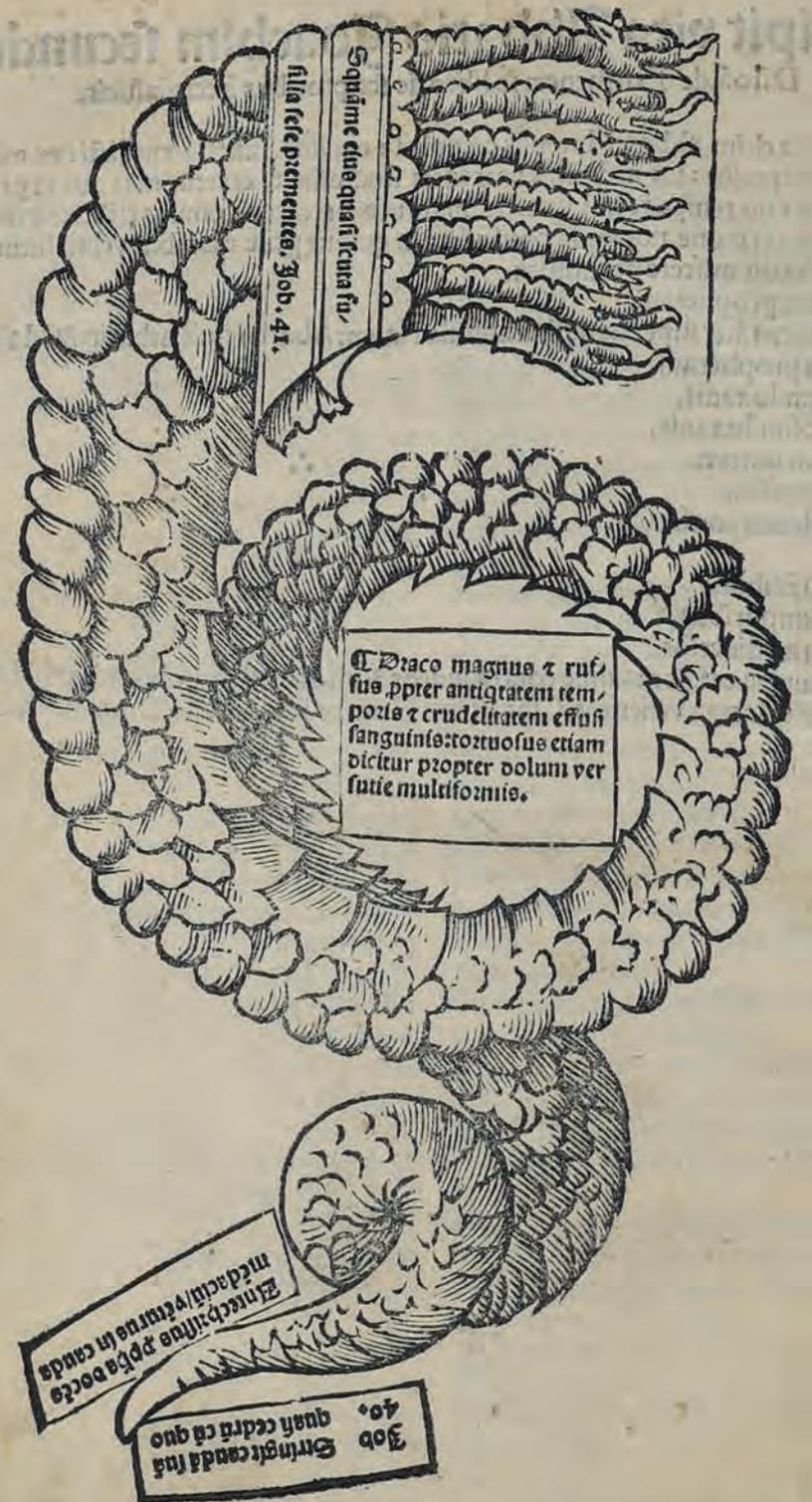
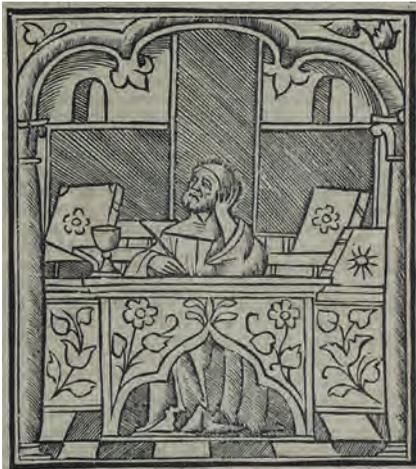
the reader from the deceased old publisher, the new dedicatory letter (13 June 1525) from the editor.

On Joachimite prophetic literature, see Marjorie Reeves, *The influence of prophecy in the later middle ages: a study in Joachimism* (Oxford, 1969); Sharon Ann Leftley, *Millenarian thought in Renaissance Rome with special reference to Pietro Galatino (c.1464-c.1540) and Egidio da Viterbo (c.1469-1532)*. PhD, Bristol University, 1995.

1. Adams J 208. CNCE 32569. Essling 1896. Dennis E. Rhodes, *Annali tipografici di Lazzaro de' Sordani* (Florence, 1978), 111. Sander 3607. USTC 802138. Copies located in US or UK at: Cambridge, BL, National Library of Wales; Cornell, Harvard, NYPL, Penn State, SMU, Columbia, Illinois, Boston Public Library, UCLA.

2. Adams J 211. CNCE 32570. Essling 1899. Sander 3612. USTC 800579. Copies located in US or UK at: BL, Cambridge; Fuller Library, Yale, Newberry, Chicago, Wisconsin-Madison, Princeton, Harvard.

LC | £5,500



## SCIENTIFIC TREATISE ON FENCING

10. Marco, Alessandro di: *Riflessioni fisiche, e geometriche circa la misura del tempo, ed equilibrio di quello, e della natural disposizione, ed agiltà del competitore di scherma, e regolamenti essenziali per saggiamente munirsi da ogni inconsiderato periglio sul cimento della spada nuda [...]* In Napoli, 1761. Con licenza de' superiori.

One volume, 17.4 cms. x 11.2 cms., octavo, pp. 86 [2]. Signed: A-E<sup>8</sup>F<sup>4</sup>. Final leaf, blank, present. Roman and italic letter. Woodcut decoration to title-page, woodcut factotum initials, woodcut tailpiece. Foxing and medium browning, bound in stiffened vellum wrappers. Worming to front free endpaper and final blank. Final pastedown with old printed label '3524' and bookseller's label (damaged), "Libri antichi ed autografi, Francesco Casella Fu G[...], Napoli, Piazza Municipio 81".

Rare work claiming to be a scientific discourse on fencing, written by a professor of the subject in Naples. It is organized as a series of three reflections, the first on perfect equilibrium being key to the fighter's speed, tempo and measure, the last on disparity between fencers' bodies. A section at end is on fighting with naked swords. The book builds on ideas that had been published in 1669 by a Neapolitan fencing master called Francesco Antonio Mattei (Gelli).

SBN: IT\ICCU\NAPE\035027 (copies at Biblioteca Zelantea, Acireale (Sicily), and Biblioteca Nazionale di Napoli). OCLC adds a copy at Bibliothèque Nationale de France.

Jacopo Gelli, *Bibliografia generale della scherma* (second edition, Milan, 1895), 68-69. Carl A. Thimm, *A complete bibliography of duelling and fencing as practised by all European nations from the Middle Ages to the present day* (London and New York, 1896), 180.

LC I £850

# RIFLESSIONI

FISICHE, E GEOMETRICHE

Circa la misura del Tempo, ed Equilibrio di Quello, e della Natural disposizione, ed agiltà del Competitore in materia di Scherma,

*E Regolamenti essenziali per saggiamente munirsi da ogni inconsiderato periglio sul cimento della spada nuda*

DI ALESSANDRO DI MARCO

Professore di Scherma Napolitano, Maestro de' due Nobili Collegj Capece, e Macedonio, e d'altri Cavalieri.

DEDICATO

*All'Illustrissimo, ed Eccellentissimo Signore*

IL SIGNOR

D. FRANCESCO

CAPECE MINUTOLO

PATRIZIO NAPOLITANO.



IN NAPOLI MDCCLXI.

*Con licenza de' Superiori.*

## IMPORTANCE OF SCIENCE

11. [Education] Meyer, Johann II: *Physica. Natur-wissenschaft. Der Kunst- und Tugend-Liebenden Jugend ab der Burgerlichen Bibliothecam Neüen Jahrs Tag verehrt Anno 1697.*

Intaglio print, 43.5 cms x 34.8 cms (25.7 cms. x 22.7 cms. within plate marks), central image flanked by three images on each side. Six eight-line stanzas below. Light browning, foxing and soiling. Central vertical fold-line with small tear at top (outside plate mark).

Print illustrating and extolling the wonders of **physics and natural science**. Part of an educational series for children produced by the city library of Zürich each New Year, it was made by printmaker Johann II Meyer (1655-1712).

OCLC offers one location (Zürich central library).

LC | £650 + VAT



## TEACHING VIGILANCE

12. [Education] Meyer, Johann II: *Bellum arcet, pacemque fovet vigilantia fida*. Gesellschaft der Constafflern im Zeughause zu Zürich, 1703.

Print, 43.4 cms. x 34.6 cms. (30 cms. x 20 cms. within platemarks), image as described below, above seven four-line stanzas. Light browning, a good fresh copy.

Print issued to children in Zürich as a New Year's gift from the company of constables and firefighters of the city, it enjoins them to exercise vigilance, with its Latin title "faithful vigilance averts war and promotes peace" (this is followed by a German title saying pretty much the same thing). The image has Mars and Ceres at centre, and to sides, representations of buildings with increasing degrees of protection, from an undefended house to one surrounded by a wall, to finally a corner of a state-of-the-art-looking defensive structure.

OCLC locates one copy, at Zürich central library.

LC | £450 + VAT



## USED AS A NOTEBOOK BY A MERCHANT AND STABLES-OWNER

**13. Moore, Francis:** *Vox stellarum, or a loyal almanack for the year of human redemption, 1765. Being the first after bissextile or leap-year.* London, printed by J. Bettenham for the Company of Stationers. Price nine-pence stitched. [c.1765].

One volume, 16 cms. x 11.2 cms. in binding, octavo, pp. [24] 16. Signed: A-C<sup>8</sup>. Roman letter, title and calendar in red and black with printed borders, four pages in paginated section also with printed borders, full-page prophetic woodcut and part-page zodiacal woodcut at end. Interleaved. Spotted and brown, some interleaving torn from or removed. Bound in a blind-rolled leather wallet binding, rubbed, repaired, wrapping cord removed. Manuscript notes, almost entirely to the interleaving (and front pastedown).

Almanac used, up until about 1770, and subsequently in the 1840s, firstly as a notebook by a northern English goods merchant probably called Joseph Laing, who had an **interest in horses**. The annotator notes the date in 1767 of Waskerley (“Waskirly”) horse race (Waskerley, County Durham) and of Brough Hill Fair (a horse fair in Cumbria) (other places mentioned in the book include Cornforth and Stockton, both in County Durham). One October 14 a certain Simon Cowley “put his gallopin mare to my stable” and the annotator notes the horse’s weight on subsequent dates. On one page are found two medical receipts, one “for the fellow”, the other “for the cough in horses”. Accounts and expenses are noted, for items including land tax, green tiles, salts, bricks, soap and (from the 1840s) coal. Customers include a Mrs Newton, and there are notes on hires of labour, including “Oct 11 1770. Dinah Claxton entred at one shiling pr week dureing the time I wanted”.

LC | £275



## BIRDS OF A FEATHER

14. Regnas, Friedrich. *Album*. Kraków, Racibórz, Vienna, Wrocław, 1790-1799.

Manuscript, 11.6 cms. x 18.8 cms. in binding, 93 leaves (including final endpaper, which has an entry to recto, but not including front free endpaper). Around half the pages blank. Contents as described below. Bound at short side ("landscape format") in marbled sheep, spine with four raised bands, covers ornately panelled in gilt, gilt decoration to spine, marble pastedowns and endpapers, all edges gilt. Two leaves (both with illustrations to one side) loose, one leaf removed. Light browning, binding slightly rubbed. In a wood-painted paper-covered box, green and white-patterned paste paper inside (box rubbed, with some loss to the paper surface inside). Bookplate of Ami Renner.

A friendship album from the eighteenth century, largely compiled in present-day Poland, and containing **visual delights** such as ([44r]) a pasted-in flattened silk-bound book that opens, ([62r]) birds made with **real feathers**, stated to be after avians from China and Brazil, and ([80r]) a silk-embroidered image hidden by a paper net. Very much belonging to the Romantic period, another subject of the illustrations is **bucolic scenes** (two, including the outside of a rural inn); there are also **urns** (three pages, including one with a sleeping child at an urn and one with peasants and an urn). There are two coloured pasted-in prints, the first showing Venus, Cupid and a spy (for an earlier version see the satire by Correggio); the second, Venus and Cupid again, the latter on a stone stand with a flap, under which can be found a poem printed on pink silk. The first page has a border of gold, and four other pages have borders of flowers or wreaths. Other visual items are a small bouquet of flowers and a pasted-in silhouette. Inscriptions are found in French, German and French.

LC | £1800



## TRANSFORMING PRINT

15. [Slatted prints] Rubens, Peter Paul [Reni, Guido]: *L'Assomption de la Sainte Vierge*. A Paris chez Chereau le jeune, rue St Jacques au Grand St Remy. [*St. Joannes Baptista Jesu Christi Praecursor*]. [France, 18th century].

Two prints as described below, held in a frame of pasteboard, 32.7 cms. x 23.2 cms., with, pasted on, a handcoloured intaglio border. Pasteboard backing. Cloth tabs at top and bottom. Browning, wear to frame, peeling and loosening to the border; loss and fraying to cloth tab at bottom. An object still functioning as intended!

A print after Rubens' *Assumption of the Virgin Mary* (1626; Cathedral of Our Lady, Antwerp), published by Jacques Chereau (1688-1776), the copy has been **sliced into horizontal strips and pasted onto slats** which are put in a pasteboard frame in such a way that **with pulling on tabs at top and bottom, another print, also on slats, appears**. This second print is an image after Guido Reni, *St John the Baptist in the Wilderness* (c.1625; Musée des Beaux-Arts, Nantes). It is in a version made after a 1690 print by Nicolas Bazin (1633-1710), with very similar titling but the image in reverse.

Perhaps this amazing transforming object was made to delight and instruct children, in a household religious or catechistical setting.

For the Bazin print see British Museum, 1874,0808.1835.

LC | £750 + VAT



## THE PTOLEMAIC SYSTEM

**16. Simi, Nicolò:** *Theoricae planetarum in compendium redactae, et pluribus figuris auctae*. Basileae, per Ioannem Oporinum [colophon: 1555, mense Februario].

One volume, 15.8 cms. x 10.8 cms. in binding, octavo, pp. 183 [1]. Signed: a-l<sup>8</sup>m<sup>4</sup>. 102 woodcut diagrams to 101 pages. Roman and italic letter. Light or medium browning, bound in early vellum over boards, covers warped, some worming to binding. Title-page with one old inscription crossed out, another beginning, "Andr", an old shelfmark M381 and a stamp, "Bibl. Prov. Austr. Soc. Jesu Publ. Exam."

**Likely the first edition of this illustrated handbook to Ptolemaic celestial mechanics**, borrowing in title from a famous explanatory work by the Austrian astronomer Georg von Peurbach (1423-1461). It has **many, interesting, diagrams**, all keyed with letters, and the book is notable also for being issued by the press of the important Basel humanist printer Johannes Oporinus (1507-1568). Our copy was in an Austrian Jesuit library.

We do believe that this is a first edition, despite the presence of a "ghost" edition of Venice 1551. It was unusual for this author's work to go first to an international publisher rather than an Italian one. But the 1551 edition - which was **reported but unseen** by the important bibliographer Pietro Riccardi (1828-1898) (who expressed some concern about his source) - could in fact be an edition of the work of similar title of Simi's predecessor Peurbach, rather than our text (see USTC 848213). In another likely mix-up, a single copy of our book, at Stadtbibliothek Mainz, is catalogued with date 1553, with a reference provided to our (1555) entry in the VD16 catalogue. The date there was perhaps taken from the prefatory letter (23 August 1553) rather than the colophon.

Simi was a professor of mathematics in Bologna whose other works included a guide to geography and a volume of astronomical tables (*Ephemerides*). He dedicates his present book to Juan Bautista Campeggi, the bishop of Mallorca (fl. 1539-1558), who came from a

leading Bolognese family.

USTC 696937. VD16 S 6492. Riccardi II 458. Copies located outside mainland Europe (OCLC, USTC, COPAC) at Harvard, Brown, NYPL; Wellcome, Edinburgh, Oxford.

LC | £2750



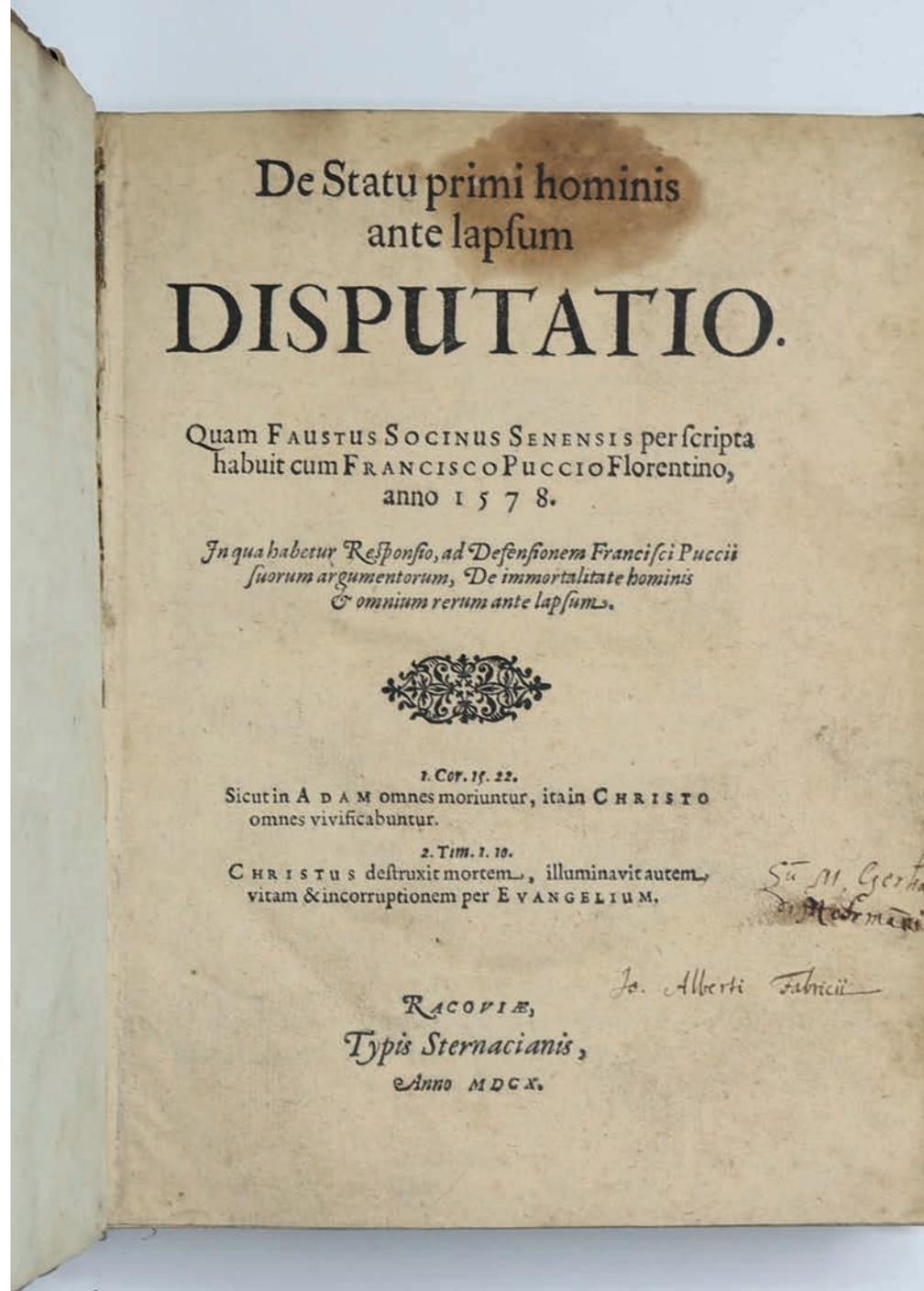
## FABRICIUS - MEERMAN COPY

17. Sozzini, Fausto [Pucci, Francesco; Moskorzowski, Hieronim]: *De statu primi hominis ante lapsum disputatio. Quam Faustus Socinus Senensis per scripta habuit cum Francisco Puccio Florentino, anno 1578. In qua habetur responsio, ad defensionem Francisci Puccii suorum argumentorum, De immortalitate hominis & omnium rerum ante lapsum.* Racoviae [Raków], typis Sternacianis, 1610.

One volume, 20.9 cms. x 16.1 cms. in binding, quarto, pp. [12] 335 [1]. Roman and italic letter, small woodcut decorative vignette to title-page, woodcut initials. Light or medium browning, large old stain to title-page, old mend (paper replacement) at outer margin (blank) of final prelim., bound in half-vellum and boards, title inked to spine, one vellum corner-covering missing (strips of pink speckled paper placed loosely inside the covers may indicate the boards were once covered with this). Pastedowns loose but still attached to text block. Inscriptions to title-page: "Jo. Alberti Fabricii" and "Sū M. Gerhardi Meermañi". Nine-lines manuscript bibliographical note (early 19th-cent.?) to front free endpaper recto.

First edition - copy of distinguished bibliographer Johann Albert Fabricius (1668-1736) and great book collector and scholar Gerard Meerman (1722-1771) — of this work from the Polish **antitrinitarian** press of Sebastian Sternacki (d.1635) in the town of Raków, in which the author denies the Christian doctrine of original sin. Fausto Sozzini (1539-1604), born in Siena, organised and gave direction to the 'Minor Church' of the Polish Reformation, also known as the Polish Brethren, an antitrinitarian group who played "an important part in the emergence of religious rationalism in western Europe" (Świdarska). The Brethren came to be known as Socinians, after him.

The book, which was written in Switzerland, was produced from exchanges with Francesco Pucci (1543-1597), a Florentine philosopher, Oxford alumnus and sometime London Huguenot, who came to know John Dee and was ultimately executed in Rome. The provenance of our copy highlights the recognised market - often clandestine - in antitrinitarian books amongst 17th/18th-cent. intellectuals in



northern Europe (including England). Fabricius, a librarian, book collector, professor and biblical scholar, is most famous as the writer of the 14-volume work *Bibliotheca Graeca* (1705-1728). Meerman, the subsequent owner, published on the origin of printing (*Origines Typographicae*, 1765) and on paper history and collected voraciously, leaving his library to his son Johan Meerman (1753-1815), who expanded the library greatly. The collection was dispersed at auction in 1824, with for example more than half the manuscripts going to the great manuscript collector Sir Thomas Phillipps (1792-1872) (van Heel).

USTC 257513. OCLC shows copies in US at Harvard and SMU.

Mario Biagioni, 'SOZZINI, Fausto'. *Dizionario biografico degli italiani*, 93 (2018). Jos van Heel, 'Meerman, Gerard (1722-71), and Johan Meerman (1753-1815)'. In Michael F. Suarez, SJ, and H.R. Woudhuysen, eds., *The Oxford Companion to the Book* (2 vols., Oxford 2010), II, 924. Peter Holmes, 'Pucci, Francesco (1543-1597)'. *Oxford Dictionary of National Biography*, published in print and online 23 September 2004. H. Świdorska, 'Socinian books with the Raków imprint in the British Library'. *The British Library Journal*, 8/2 (1982), 206-217. Magda Szkuta, 'Arians in the age of the Polish Reformation', *British Library European Studies Blog*, 2 February 2018, <https://blogs.bl.uk/european/2018/02/arians-in-the-age-of-the-polish-reformation.html> (accessed 13 October 2023).

LC | £1800

Ad Illustrissimum Principem et  
Dominum,

D. MAVRITIVM

Landgravium Hafsiaë, Comitem inKa-  
tzenelenbogen, Dietz, Ziegenhain,  
Nidda, &c. &c.

P R A E F A T I O.

**P**RAECLARE Sophus ille, Princeps Il-  
lustrissime, principia rerum, esse quidem  
mole exigua, at virtute maxima. Quan-  
tula corpore, rerum femina; quantula  
iis inclusa principia, natura exhibet?  
at quam ingentes mole, quam multiplices numero,  
ex illis vegetabilium, mineralium, & animalium  
confurgunt species, formæ, & familiæ? In societate  
humana, & administratione civili consultationes,  
exilia quædam initia habent; at quantæ varietates,  
quantæque moles consiliorum, dictorum & facto-  
rum ex illis prodeunt, atque prorumpunt? Omnes  
itidem scientiæ, a minimis ortæ atque profectæ prin-  
cipiis, amplitudine sua, in quam excrevere, quanta  
vis sit principiorum, ostendunt. Cùm igitur tanta  
virtus insit rerum principiis; efficitur, his rectè con-  
stitutis, rei cuiusq; ortum, progressionem, & statum,  
bene habere: sin circa illa obrepserit error, eundem  
inconvenientia multa comitari. Natura, si in prin-  
cipiis

## WOMEN'S RIGHTS IN LAW

**18. Swellengrebel, Hendrik Willem (1800-1824):** *Dissertatio juridica inauguralis de beneficiis, iure Romano et nostro codice feminis concessis [...] pro gradu doctoratus summisque in jure Romano et hodierno honoribus ac privilegiis, in academia Rheno-Traiectina, rite ac legitime consequendis, eruditorum examini submittit Henr. Gulliem. Swellengrebel, Haganus. Die. 13 Junii 1823. Hora 2.* [Utrecht] Ex officina J. Van Schoonhoven, Academiae Typographi.

One volume, 20.3 cms. x 12.6 cms., octavo, pp. [4], 52, [2]. Roman and italic letter. Light age-yellowing, bound in red long-grained goatskin, gilt harp stamp at centre of covers, covers also with decorative gilt borders and gilt corner pieces (star with circle at centre). Spine elaborately gilt with label of pale blue goatskin again stamped in gilt, gilt sides, marbled pastedowns and endpapers, blue silk ribbon, all edges gilt (rubbing to corners, and head and foot of spine).

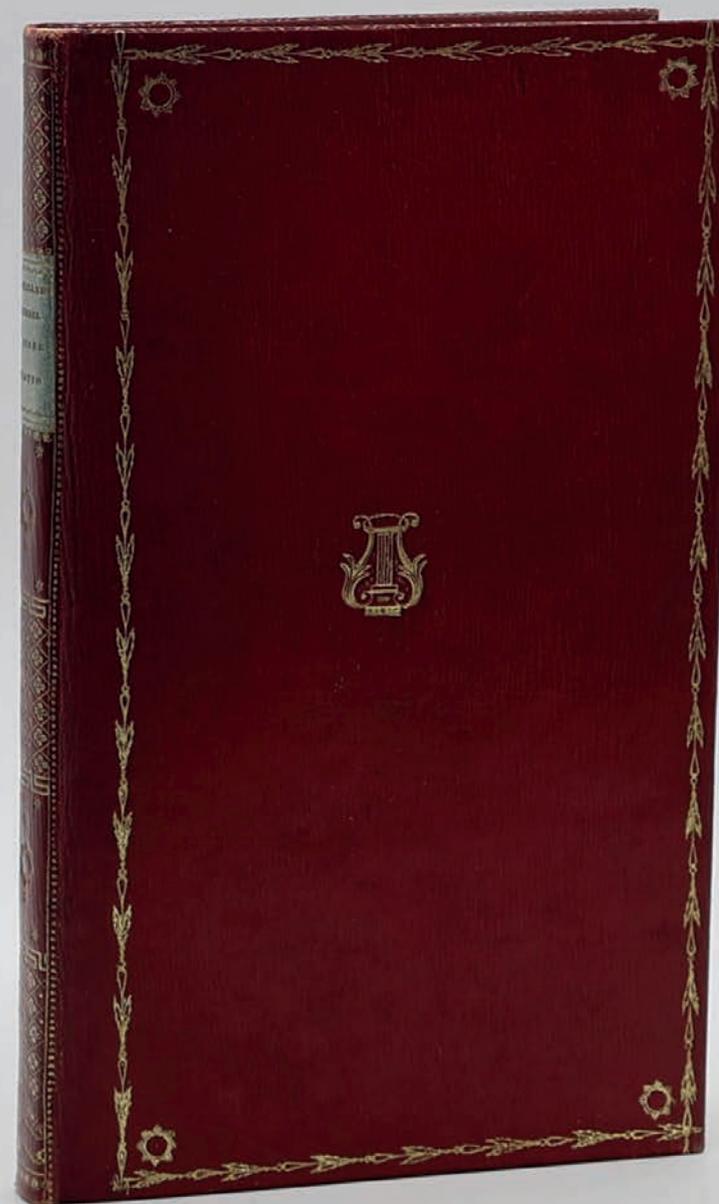
Beautifully-presented copy of this rare legal dissertation, on women's rights in Roman law and in the Napoleonic Code. It has a poem at end by the classicist and Roman law scholar Gerardus Dorn Seiffen (1774-1858).

It appears that in 1823 the doctoral candidate who was examined on this dissertation also married Elisabeth Geertruij Mijnsen of Amsterdam (1802-1856). The dissertation is largely concerned with the rights of women with married status and perhaps the candidate chose the subject matter remembering also this important year in their lives.

OCLC shows copies outside Netherlands at Biblioteca Casanatense (Rome) and Harvard Law.

On the marriage of Swellengrebel and Mijnsen see <https://nl.wikipedia.org/wiki/Mijnsen> (accessed 15 October 2023).

LC | £400



## FINE FRIENDSHIP ALBUM

### 19. Tremelius, Johann Bartholomaeus. *Album*. Germany, 1744[-1751].

Manuscript, one volume, 17.6 cms. x 11.2 cms. in binding, 398 pages (199 leaves) of which 269 pages blank. Includes **two bound-in plates; 16 further pages have illustrations or notable visual elements** (see below). The manuscript bound at short side ("landscape format"), in a vellum bauerneinband binding, tooled in gilt. Each cover has a rectangular panel elongated at inner margin with a semi-circle; within the panels two elongated pyramids with at head of each a crown, within each of which the Hebrew letters used to signify Jehovah. Stamped foliage and floral decoration, urns, birds, stars, circles, foliage and urn decoration to spine. Coloured in green (two shades), brown, black, orange. Pastedowns of gold and yellow brocade paper, two labels, square and circular, with printed borders pasted on, with name of owner, year, and further inscriptions from the same. All edges gilt, some gauffering.

**An illustrated and finely bound friendship** album circulating in Germany in the mid-eighteenth century, inscribed both by men and women, and by a significant number of pharmacists or pharmacology students. Inscribers sign pages from places including Heidelberg, Zweibrücken, Speyer, Mannheim, Regensburg, Ansbach, Bayreuth, Saarbrücken, Nuremberg, Coburg, and Mainz. We identify nine women signers, who usually use initials for their first names and write their surnames with the characteristic feminine '-in' ending. They include the album owner's cousin S. Fr. Eyslin, and his sisters Friderica Charlotte and M[aria] M[agdalen]a Tremelius (the first of these sisters - as some of the men also do - writing her inscription in French). We have not established the relations of the other women to the album's owner.

Pharmacists include Johann Daniel Schwankhan, pharmacist of Nuremberg, who displays fine lettering; ([75r]) J. Heinrich Walter, student of pharmacy, who pasted in **two exquisite coloured oval portraits, one of a woman dressed in finery sniffing a rose, the other of the woman as a skeleton, the rose now a smoking broken stem**; Heinr. Bernh. Werner, pharmacist of Wurttemberg; Johann Heinrich Hellwig, pharmacist of Magdeburg; ([123v]) the pharmacist Johann Zacharias



Leybold (Luipoldt) binds in an **intaglio-printed armorial bookplate or trade card** ("Johannes Zacharias Leybold pharmacopola"). Other pharmacists include J.H. Wolf, J.E. Loehr, ([139r]) J.W. Ehrhardus, "Stud. Ph.", who paints a **full-page polychrome monogram**; F.D. Müller, G.E. Rahlweb, J.C. Mauzal, With. Fried. Sonntag, J.A. Taute, J.F. Fleischer of Leipzig, Haberstroh, Jo. Chr. Hildebrand, C. Klick, G.F. Aud, W. Miltenberger, Johann Gerhard ?Huffmord.

Other visual elements (not already listed) include (frontispiece) a coloured drawing of a ship within an oval; ([30v]-[31r]) calligraphic inscriptions with a coloured panel in each showing respectively a gentleman and a saintly figure writing at a table; ([64r]) a further small intaglio plate titled 'Flore qui compose avec l'amour' (Paris, Crepy); ([66r]) a coloured drawing of the Fates, titled 'Memento Mori'; ([68r]) a pasted-in coloured armorial; ([81r]) a coloured drawing of a woman with fire, sword and column, titled 'Constantia' (constancy); ([107r]) a composition in writing ink with a world globe showing Europe, Asia and Africa, a hand of God, possibly a waterfall, cornucopiae and anchors; ([113r]) a drawing in black writing ink of Suzanna and the Elders; ([127v]) an inscription within a green wreath with red ribbons; ([131r]) a small coloured drawing of duellers with swords; a coloured oval portrait of two men in front of an apple (or pomegranate?) tree, one passing a fruit to the other, with inscriptions, within the oval,



'Fructus amoris' (fruit of love), and in a banner above the oval, 'Dulcia non meruit, qui non gustavit amara' (they have not deserved sweet things, who have not tasted sweet ones). There are also calligraphic inscriptions, including two pages with a fine decorative border drawn with writing ink.

We have not found Johann Bartholomaeus Tremelius on the genealogy websites, although we note other members of the family in Mannheim in the Karlsruhe region - which features prominently in the present book. It is just possible that they were descendants of Immanuel Tremellius (1510-1580), the biblical scholar and Italian Jewish convert to Calvinism who was a professor in nearby Heidelberg and died later in Sedan in France. A son, Immanuel Tremellius junior, had attended Heidelberg university, and could subsequently have married and settled in the area. This remains pure speculation.

My thanks to Jonathan Fishburn for his kind help with the Hebrew lettering stamped on the bindings, and to Georg Kastl.

On Immanuel Tremellius junior, see Kenneth Austin, *From Judaism to Calvinism: the life and writings of Immanuel Tremellius (1510-1580)*. PhD thesis, University of St. Andrews, 2003. See pp. 37-38.

LC | £4000



## ILLUSTRATED DEVOTIONAL BOOK

**20. De Wael van Vronesteyn, Willem, Sj:** *Croone der alderheylichste wonden Christi Iesu, veerclaert met xxxv bemerckingen alles getrocken wt de H. Scripture HH. Vaders, ende kerckelijcke historie.* t'Antwerpen, bij de Weduwe van Jan Cnobbaert [Marie de Man], 1649.

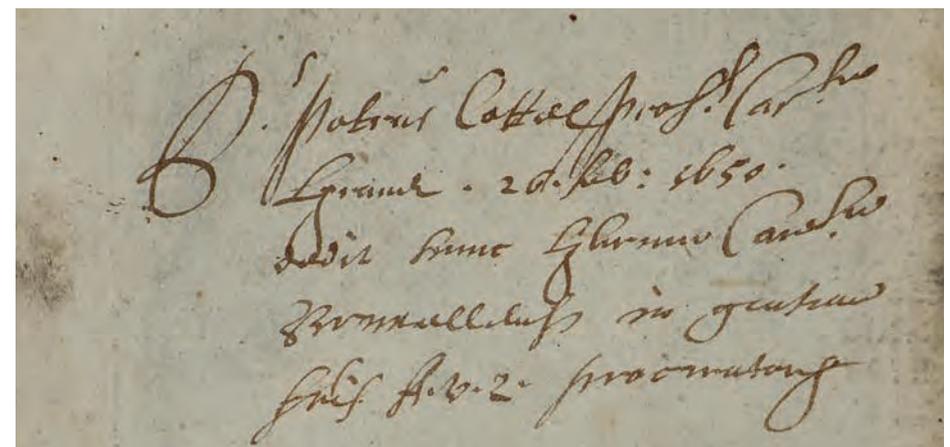
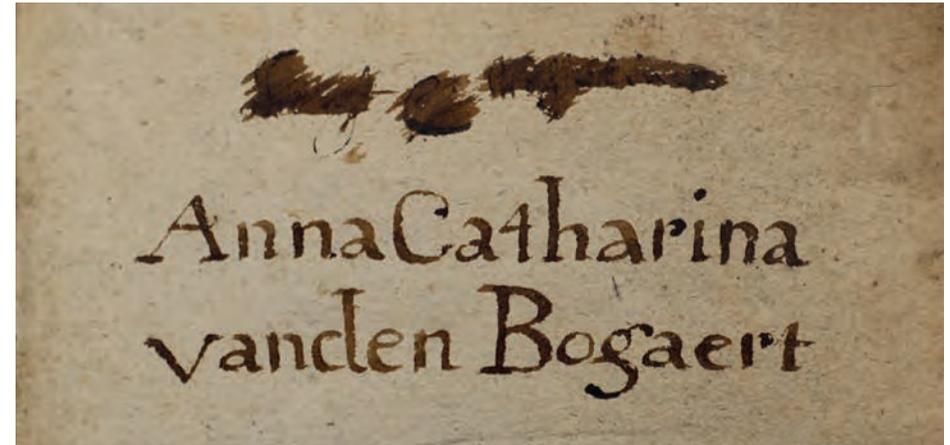
One volume, 10 cms. x 15.4 cms., octavo, pp. [16] 233 [3]. Signed:  $\bar{a}^8A-O^8P^6$ . With final blank. Intaglio title-page, one further intaglio print (signed by Peter Dannoot after Antoon Sallaert), 10 woodcuts, part- to full-page, that at 166 signed AS (i.e. Anton Sallaert?) and that at 209 signed CVS (i.e. Christoffel II van Sichem?) Roman, italic and black letter, woodcut initials, woodcut Jesuit symbol at p. 226, typographical decoration. Light or medium browning, slight soiling, bound in contemporary vellum over boards, fore edge cover extensions, ties removed. Gift inscription to verso of title-page, of Petrus Coppel (see below), front free endpaper with one ownership inscription crossed out, and written very clearly below this, the name of Anna Catharina vanden Bogaert.

First Dutch-language edition of this illustrated Jesuit book of emblems and meditations on the wounds of Christ. It was published also in Latin in this same year by this press. The author shows considerable interest in women religious and cites important nuns throughout. The Dutch edition (unlike, in fact, the Latin) carries an author's dedicatory letter to the Virgin Mary. Our copy was a gift of a Carthusian monk, Petrus Coppel to another Carthusian of Brussels (26 February 1650), and was later owned by one Anna Catharina vanden Bogaert. The printer Marie de Man of Antwerp, widow of Jan Cnobbaert, had a long solo career (c.1637-1671).

STCV: c:stcv:3140390. OCLC shows one copy outside mainland Europe (University of Minnesota).

Backer-Sommervogel VIII, 931-2, #2

LC | £600





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