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# New Acquisitions

Bernard Quaritch Ltd | April 2025

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# Owned by a Controversialist ?

1. [ALLESTREE, Richard, *attributed*.] *Officium hominis, cum stylo, tum methodo luculentissimâ expositum ... Accesserunt nonnullae precum formulae, variis populi Christiani necessitatibus idoneae ... London, Edward Pawlett, 1704.*

8vo, pp. [32], 399, [1, blank]; hand-coloured engraved frontispiece of the arms of Queen Anne; a few minor blemishes, paperflaw to fore-edge of T2 (not affecting text), otherwise a very good, clean copy; in contemporary Cambridge-panelled calf, spine with five raised bands, edges sprinkled red; a few scuffs and stains, extremities a little worn, small loss to leather with front board exposed where formerly tooled in blind with corner fleuron, price (6<sup>d</sup>) inscribed at head of front cover; early ownership inscriptions to front endpapers ('Unus E Libris Johannis Jackson 1720 pre: 3<sup>s</sup>' and 'W<sup>m</sup>. Jackson 25 March 1776'; see below). **£450**

Third Latin edition of *The whole Duty of Man*, the best-selling seventeenth-century work of High-Church morality and devotion and 'one of the most famous religious texts of the early modern period' (Kroeker, p. 117); this copy with a hand-coloured engraved frontispiece and interesting early provenance.

First published in 1658, the work was intended as 'a short & plain direction to the very meanest Readers, to behave themselves so in this world, that they may be happy for ever in the next'. Divided into seventeen chapters such that, if one were read each Sunday, the whole could be passed through thrice a year, its 'prescription of morality and effort was balanced by an emphasis on divine grace and devotional practice: the result was sober, orthodox, common-sense advice pitched at the level of ordinary Anglican parishioners', and 'a publishing sensation' (ODNB).





Its authorship, however, remained a mystery: 'At least twenty-seven candidates for the honour have been proposed, including three archbishops, five bishops, a Smithfield printer, and a baronet's lady from Worcestershire' (Elmen, p. 19). Scholars now agree that the likeliest of these is the royalist clergyman Richard Allestree (1621/2-1681), who had fought daringly in the Civil War, was ejected by Parliament from Oxford, acted as an agent between the exiled court and England during the Interregnum, and at the Restoration was appointed Regius Professor of Divinity at Oxford and Provost of Eton.

*The whole Duty of Man* saw some eighty editions in the next seventy years: 'according to one calculation enough copies had been published by the end of Anne's reign for every tenth household to have owned a copy ... Copies have been found in the libraries of churchmen, students, aristocrats, gentry, merchants, and an eighteenth-century Virginia planter; it figured in the famous quarrel between Queen Anne, and Sarah, Duchess of Marlborough; it was the last reading of a condemned murderer as he was drawn to Tyburn; and the mature Samuel Johnson could remember being "confined" at home by his mother to read it on Sundays' (Green, p. 353). It also formed a prominent target for Hume, who discussed it in his second *Enquiry* and in his deathbed conversation with Boswell.

*Provenance:* John Jackson, likely the religious controversialist (1686-1763), with his 1720 ownership and purchase note. 'Jackson's long and prolific writing career began in 1714, when he anonymously went into print in defence of Samuel Clarke's *Scripture Doctrine of the Trinity*, the argument of which had persuaded him against belief in the orthodox doctrine of the Trinity. These three letters by "A Clergyman of the Church of England" were to herald a career of constant opposition to "orthodoxy" in favour of "scriptural Christianity"' (ODNB). These heterodox opinions cost him a prebend at Salisbury that Hoadly had hoped to reward him with and led to two prosecutions for heresy in 1721 and 1722.

ESTC T109232 (listing five copies in North America). See Elmen, 'Richard Allestree and *The whole Duty of Man*', *The Library*, 5th ser., 6/1 (1951); Green, *Print and Protestantism in early modern England* (2000); Engels Kroeker, 'Hume's *Enquiry concerning the Principles of Morals* and *The whole Duty of Man*', *Journal of Scottish Philosophy* 18/2 (2020).







## Ariosto in London

2. **ARIOSTO, Ludovico.** Delle Satire e rime ... libri due. London, John Pickard, 1716.

12mo in sixes, pp. [12], 211, [1], with an engraved portrait frontispiece; woodcut ornament to title-page; a very good copy in contemporary English speckled calf, covers ruled gilt, spine gilt in compartments. £500

First edition with the annotations of Paolo Antonio Rolli (1687-1765), the celebrated *émigré* Italian poet who moved to London in 1716, became a private tutor, wrote libretti for Handel and others, and translated *Paradise Lost* into Italian. He also edited Italian classics that were under ecclesiastical censorship in Italy including, in addition to Ariosto's satires, Marchetti's translation of Lucretius and the *Decameron*. Pickard published most of these texts, along with Rolli's own *Narciso* and *Rime*.

ESTC T142884 (listing five copies in North America).

# Attila the Hound

3. **ARMINESI, Rocco degli.** *Attila flagelum Dei*, tradotto dalla vera cronica per Rocco degli Arminesi padovano. Ove si narra come detto Attila fu generato da un cane, e di molte distruzioni fatte da lui nell'Italia. Venice, Omobon Bettanino, [mid-eighteenth century].

8vo, pp. 40; woodcut portrait of Attila to title, title within typographic borders, typographic ornaments; slightly soiled, a few stains and ink doodling to title, marginal wormhole to first 3 leaves; pamphlet-stitched; twentieth-century ink stamp 'Collezione Isabella Meoni Ferrara' to final page. £600

**Very rare eighteenth-century edition of a popular and best-selling poem on Attila the Hun.**

Rocco degli Arminesi purportedly lived in Padua during the fifteenth century. He is exclusively known as the author of this popular epic poem in *ottava rima*, which, according to the title, is a poetic adaptation of a 'true chronicle'. The earliest vernacular work on Attila is a fourteenth-century poem in Franco-Italian by Niccolò da Casola; this was adapted into Italian prose by Giovanni Maria Barbieri in the sixteenth century, with partial publication in 1568. It is plausible that the *Attila flagelum Dei* was influenced by Niccolò's work, given its earliest known edition was published at



Venice by the heirs of Luigi Valvassore and Giovan Domenico Micheli in 1583. Over four centuries, the poem enjoyed numerous reissues, with the present edition published in Venice by Omobon Bettanino (fl. 1738-1766).

The poem consists of three *canti*, each prefaced by an *argomento*. It opens with the tale of Attila's mother, who was said to have been impregnated by a dog, resulting in her son bearing canine features such as dog's ears (as depicted in the woodcut portrait on the title-page). Attila, having assumed the throne of Hungary, descended into Italy at the head of a formidable army, aiming to eradicate



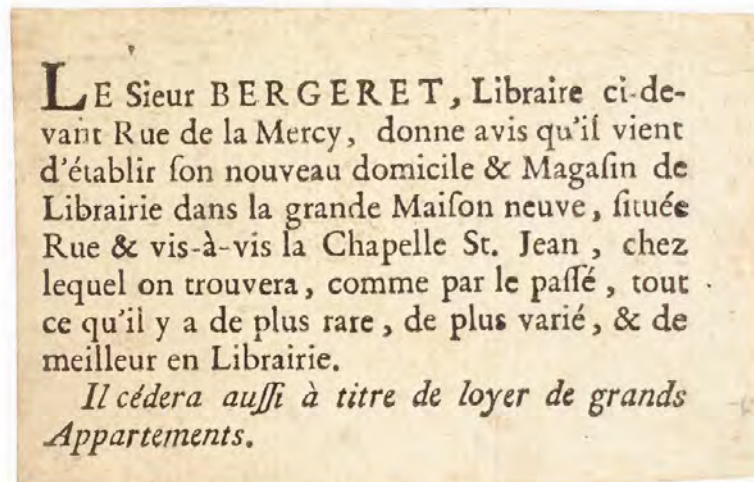
Christianity. Following a string of conquests and the destruction of several cities, he faced defeat in Rimini at the hands of King Giano, who killed Attila and decimated most of his army. The poem concludes with King Giano's death and 'the Christian people initiating the construction of the beautiful and illustrious city of Venice' (p. 34, trans.).

**Very rare, not recorded on OPAC SBN. OCLC traces only one copy (Hungarian Academy of Sciences).**

See D'Ancona, *Poemetti popolari italiani* (1889), pp. 277-284.



## Landlord / Bookseller



4. **BERGERET, [Guillaume].** Advertisement of M. Bergeret, Bookseller. [Bordeaux, c. 1787.]

Small card advertisement, c. 82 x 53 mm, printed recto only; a little toned, but an excellently preserved example. **£75\***

**A very rare advertisement card of a provincial bookseller from Bordeaux, a scarce piece of trade ephemera.**

The advertisement, designed to be pasted into books or handed out as appropriate, informs: 'Mr Bergeret, a Bookseller formerly on the Rue de la Mercy, gives notice that he has just established his new home and bookstore in the large new house, located on the Rue de la Chapelle St. Jean, opposite the homonymous chapel, where one will find, as before, all that is rarest, most varied, and best in Books' (*trans.*). The advert ends with the notice that Bergeret was also renting large apartments – proof of the old book trade adage that booksellers make their money from selling properties, not books.

Guillaume Bergeret (1737–1813) was a Bordeaux bookseller from a bibliophile family, with his brother François Bergeret similarly employed in another part of the city. Received as a bookseller by decree of the Council on 23 August 1767, he took his oath before the *jurade* of Bordeaux on 21 July 1768 and remained active in the trade until his death in 1813 (as now, a bookseller never retires); he was then succeeded by his widow. Bergeret opened a reading room in Bordeaux in 1789 and was a representative of the Third Estate of Bordeaux the same year.

Bergeret moved from his premises on the Rue de la Mercy in around 1785, and is recorded as active on the Rue de la Chapelle-Saint Jean from 1787. The present card must date from shortly after his move.

# Parallel Prayers

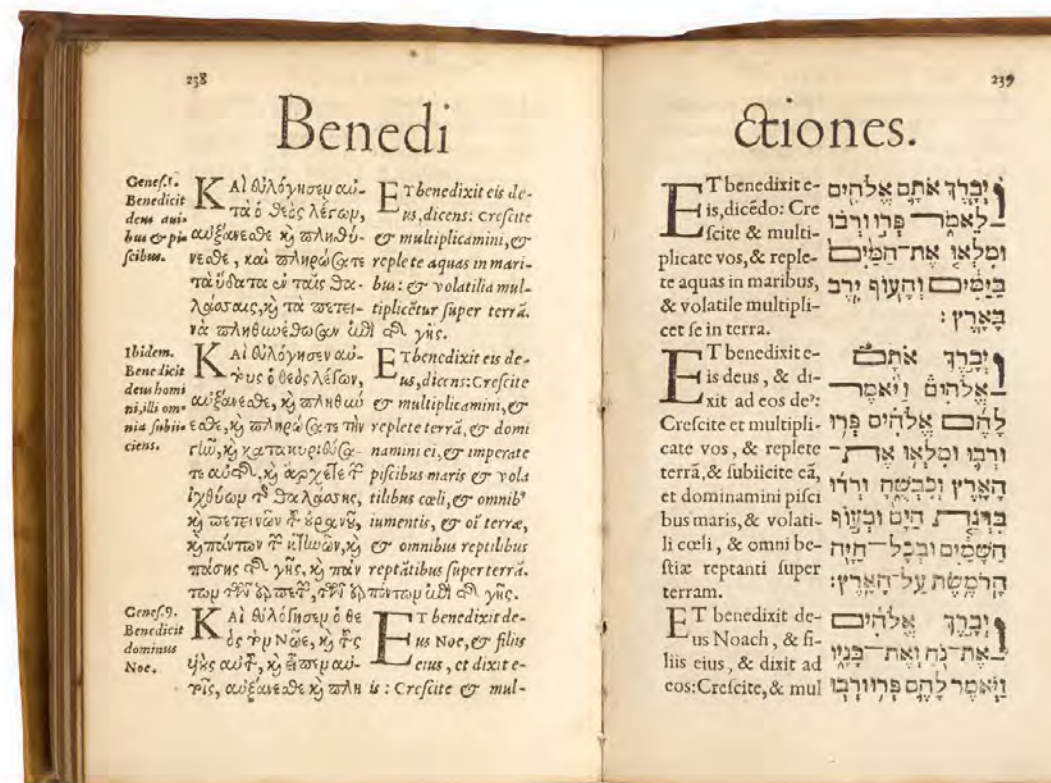
5. [BIBLE - POLYGLOT.] Precationes aliquot celebriores e sacris Bibliis desumptae, ac in studiosorum gratiam lingua Hebraica, Graeca, & Latina in Enchiridii formulam redactae. Adiectis benedictionibus canticii, & si qua alia eiusdem sunt generis. Paris, Martin le Jeune, 1554.

8vo, pp. 363, [1]; woodcut printer's device to title-page, text in parallel Greek, Latin and Hebrew, woodcut initials; light staining in gutter of final quire; otherwise a very good crisp copy bound in later sixteenth-century French vellum, oval leafy gilt centrepiece with a single gilt fillet border to covers, flat spine gilt in compartments with small fleurons, yapp fore-edges, edges gilt, vellum manuscript strips used as endguards; binding a little soiled with a few tiny wormholes, textblock starting to split before final quire, endbands broken; inscription in red ink to head of title-page 'Boissonade' (see below), note in French on rear flyleaf stating that the book was lent by a M. Hobert(?) on 2 March 1738.

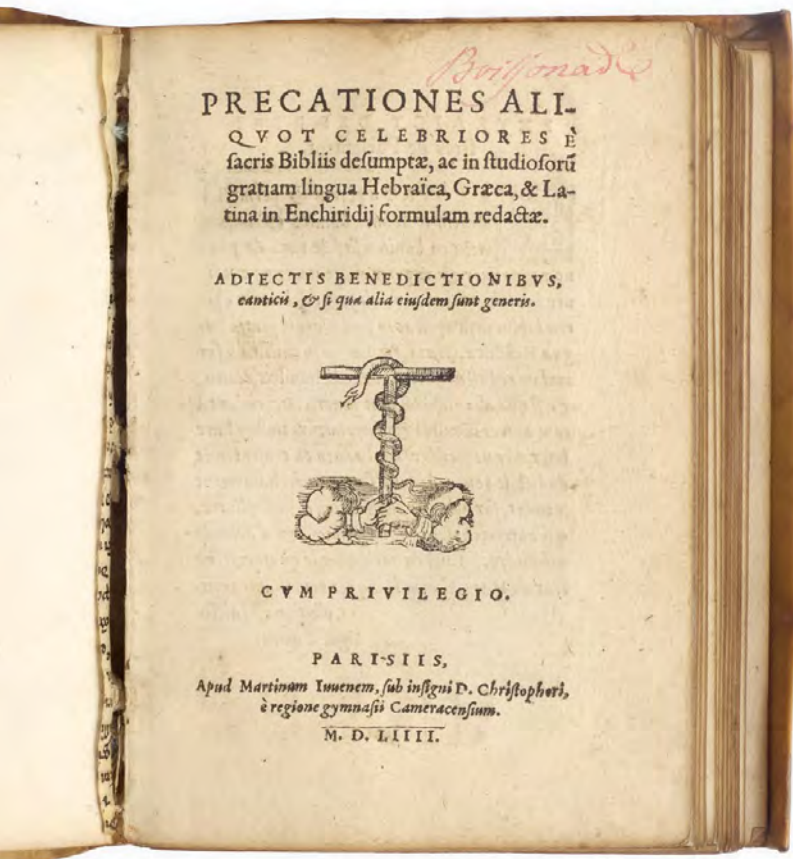
£950

An expanded version of Gryphe's 1528 Lyons printing of prayers taken from the Bible, with the text given in Greek, Latin translated from the Septuagint (except for the Psalms), Sante Pagnino's Latin version of the Hebrew, and Hebrew.

Martin le Jeune (d. 1584) was one the main printers of Hebrew texts in mid-sixteenth century Europe, contributing to the development of Christian Hebraism; his first Hebrew printing, a grammar by Jean Cinquarbres, appeared in 1549. He had close business connections with Christophe Plantin, and his Hebrew typefaces have been attributed to Claude Chevallon and Charlotte Guillard, Robert I Estienne, and François Gryphe. This parallel text edition was aimed at 'studiosis adolescentibus' (preface) because of its educational value for learning Hebrew and Greek as well as for biblical study.







The style of binding, with a leafy oval centrepiece, was in fashion in 1580s Paris, with similar decoration used on bindings made for Pietro Duodo and Thomas Mahieu, and on bindings from the Ève workshop.

*Provenance:*

The inscription on the title-page most likely belongs to Jean-François Boissonade (1774-1857), professor of Greek at the Collège de France; there is a copy of this work in his sale catalogue (*Catalogue des livres composant la bibliothèque de feu M. J. Fr. Boissonade*, Paris, 3 March 1859, lot 32), also in a vellum binding, but bound with another work, the Gospel of Matthew in Hebrew (1551).

BP16 114600; USTC 151639.



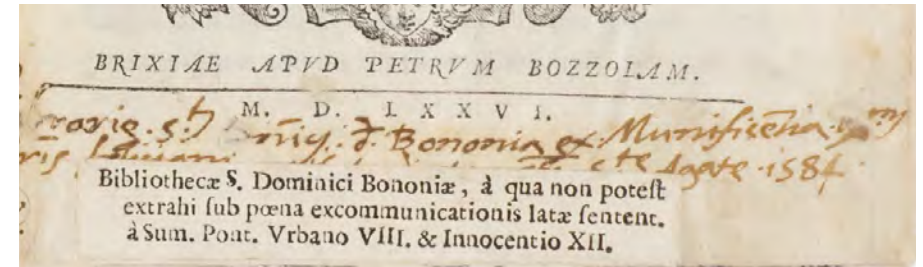
# Remove this Book on Pain of Excommunication

**6. BIEL, Gabriel.** Sacri canonis Missae lucidiss. expositio ... cum assertionibus in margine sacri Conc. Trid. et annotationibus necessariis. Cui in fine addita fuit perspicua sanctiss. altaris sacrificii expositio, autore Zacharia Andriano Brix. ... *Brescia, Pietro and Tommaso Bozzola, 1576.*

4to, pp. [64], 1013 (i.e. 1014), [2]; large woodcut device to title and last page, woodcut initials and headpieces, text within ruled frame; title-page trimmed at foot, small marginal wormholes to first and last few leaves, occasional light marks; very good in modern light brown cloth over boards, spine lettered in gilt; ink inscription at foot of title dated 1584 partly obscured by printed label both recording ownership by the library of San Domenico, Bologna; book label to front pastedown recording the gift of this volume by Darwell Stone to Pusey House Library Oxford in 1941, Pusey ink stamps to title and to pp. 611 and 909. **£350**

Brescia edition of an exposition of the Canon of the Mass by the important German scholastic philosopher and theologian Gabriel Biel (d. 1495), with a **sixteenth-century printed label threatening with excommunication anyone who would remove this volume from the library.**

Educated at Heidelberg, Erfurt, and Cologne, Biel joined the Brethren of the Common Life at Marienthal. One of the founders of the university of Tübingen, he held a professorial chair of theology there. He was a follower of William of Ockham and is considered one of the last great medieval scholastic thinkers. His *Expositio*, based on the work of Egeling Becker (d. 1481) and first published in 1488, is joined in this post-Tridentine edition by another work on the Mass by Zaccaria Andriani, a canon regular of San Giorgio in Alga, first issued in 1573. This edition carries the name of Pietro Bozzola on the title-page, and that of Tommaso Bazzola in the colophon.



*Provenance:* the partially obscured inscription at the foot of the title-page records that this volume was given in 1584 to the library of the basilica of San Domenico in Bologna by Father Feliciano, a preacher of Sant'Agata. The adjacent printed label affirms this ownership and threatens anyone who removes this book from the said library with excommunication. Later in the library of the Anglo-Catholic theologian Darwell Stone (1859-1941), who served as principal of Pusey House, Oxford, from 1909 to 1934.

USTC 814469; Adams B 2025.







## A Byzantine Crusader Epic

7. **BRACCIOLINI, Francesco.** Della croce racquistata, poema heroico libri XV. Paris, René Ruelle, 1605.

8vo, pp. 376 [i.e. 375], [1, errata]; woodcut vignette depicting the True Cross on Calvary to title-page, woodcut and typographical ornaments and tailpieces; paper now generally toned, small holes to foot of first two leaves, quire O loose, some corners creased, but a good copy; bound in contemporary limp vellum, ink manuscript title to spine, stubs from two pairs of alum-tawed ties; binding slightly cockled; inscription to front flyleaf (crossed through) of Geronimo Franciotti, seventeenth-century inscriptions to verso of flyleaf of Ascanio Franciotti and of Joannes Franciscus Trecardi[?] (see below).

£1500

First edition of Francesco Bracciolini's epic poem modelled on Tasso's *Gerusalemme liberata* (1591), narrating the recovery of the True Cross by the seventh-century Byzantine Emperor Heraclius from the Persian Emperor Khosrow II, and its return to Jerusalem in 629–630 AD. It is possible that Bracciolini made use of Cardinal Baronio's *Annales* as his main source, interspersing the history with episodes of chivalry and the supernatural.

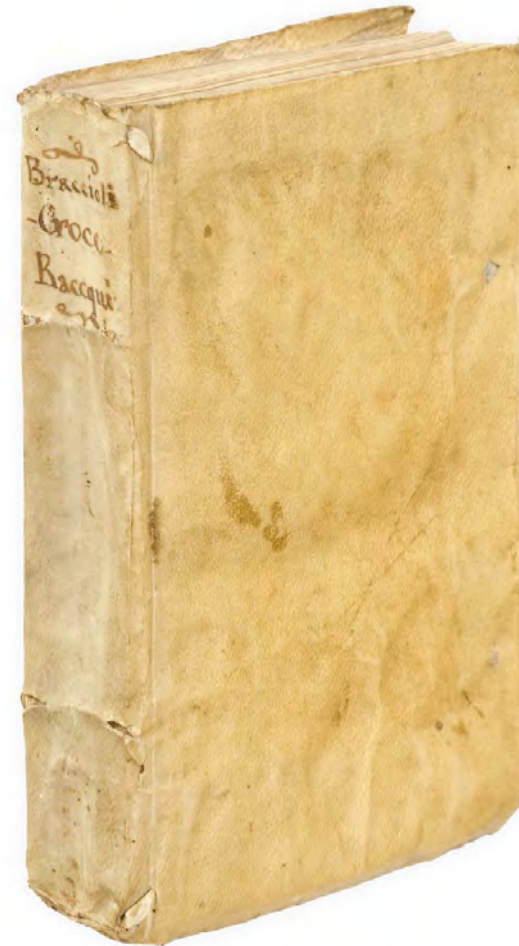


The writer and poet Francesco Bracciolini (1566–1645), from Pistoia, was a member of the Accademia Fiorentina, where he became acquainted with Maffeo Barberini (the future Urban VIII). He later became secretary to Barberini, who was appointed papal nuncio to France in 1601, accompanying him to Paris where this work was first printed, still unfinished and uncorrected, as explained in Ruelle's postscript (p. 376; and on p. 185 there appears a stanza omitted from its correct location). Bracciolini returned to Pistoia shortly before publication and had the first fifteen books of his epic reprinted in Lucca in 1606, with the text corrected; he spent the following years completing and reworking it, and the full thirty-five books finally appeared in Venice in 1611. Many of Bracciolini's drafts and notes on this work are contained in the Barberini manuscripts, now at the Vatican.

This bears marks of ownership from multiple members of the Franciotti family of Lucca; one of the early owners, Ascanio Franciotti (d. 1675), is buried near Lucca (his relative Marcantonio was made a cardinal by Urban VIII in 1633).

Library Hub, OCLC, and USTC together list a single copy in the UK (British Library) and five in the US (Stanford, Yale, Pennsylvania, Tennessee University Library and Wisconsin).

BM STC Italian, p. 142; USTC 6016187.





# Ballooning, Nuns, and Laxatives

8. [BRETIN, Claude.] Contes en vers et quelques pièces fugitives. Avec figure [sic]. Paris, Gueffier jeune and Knapen fils, 1797.

8vo, pp. [2], 248, [4]; with 6 plates; small stain to inner margin of p. 3, a very little light creasing and toning, a very good copy; in contemporary dark green polished calf with gilt borders, pale brown spine decorated in gilt and with red morocco lettering-piece, gilt edges and turn-ins, marbled endpapers; a little wear to extremities; neat contemporary note to p. 232, bookplate of Henry Edouard Weber to front pastedown, old booksellers' descriptions pasted to front flyleaf.

£450

Second edition (the first was issued by Gueffier alone in the same year) of this collection of eighty-four amusing and erotic poems by Abbé Bretin (1726-1807), illustrated with six handsome plates by Coigny and Legrand.

Perhaps the most striking plate is that accompanying the poem *Le balon* (see inner cover of this list), in which the amorous lute-playing Gusman is shown flying in a balloon towards his lover Eugénie, imprisoned atop a tower by her dastardly husband Pédro. The other plates are also great fun: the first (illustrating *Les confessions*) shows a group of terrified nuns confessing their sins to their abbess believing the devil to be ringing the bell of their convent – it is in fact a tomcat trying to catch a leg of venison hung there by a drunken priest. The illustration to *La procession*, the tale of a curate who gives laxatives to a band of gluttonous monks on a procession, graphically portrays the evacuant's consequences. And the fifth plate depicts a wife *en déshabillé* covering her one-eyed husband's good eye to enable her lover to scarper undetected.

As Gay-Lemmonyer points out, pp. 43-44, 57-58, and 137-138 are cancels (marked with an asterisk) having fallen victim to the censor.

No copies traced in the UK.

Cohen-de Ricci 187; Gay-Lemmonyer I, 689 (both calling for only five plates).





# No. 9 / Card Game





# (Can't) Make Head or Tail of It

9. [CARD GAME.] [Metamorphic card game / Jeu de la Métamorphose.]  
[?France, early nineteenth century.]

31 cards (of ?90), each c. 25 x 50 mm, printed on one side only with a section of a figure, all hand-coloured, comprising 10 head, 13 torso, and 8 leg cards, with 8 blank cards likely added at a later stage; lightly soiled; housed in a near-contemporary paste-paper-covered box. £475

**An extremely rare example of a transformation card game, a popular parlour pastime featuring colourful caricatures.**

The game involves combining three different sections of printed figures, one card with the head, one with the body, and one with the legs and feet, to create new, fantastical, and often comedic composites. Among the various characters, the present cards feature a soldier with a drum, an acrobat, a musician, men carrying animals, and a cavalier; the depictions range from caricatures with exaggerated features (an open mouthed lady in a mob cap, a pipe-smoking man) to more serious representations (a lady gracefully holding her apron), the absurdity of combining the grotesque with the genteel adding to the humour of the game.

Sets such as these were often printed with the title in multiple languages; these games were popular across the Continent and their pictorial rather than written format made them incredibly versatile and easy to produce for multiple markets. The present example has clearly been used and loved, with blanks added at a later stage to replace the missing cards or possibly to add an extra element of fun in creating one's own character. Metamorphosis games such as this are often found incomplete.





Manuel de Castro

*Para Raul Amparo, con la fraternidad lirica y espiritual de Manuel de Castro*

# Lámpara

(Vigilias de la cruz y la flauta)

Poemas

Obra Premiada por el Ministerio de Instrucción Pública del Uruguay, en el Concurso Literario celebrado en el año 1937

*El libro del Persepoli 11 Julio 1935*

1938

DIRECCION  
Paris - Boulevard Raspail  
226. 14. Ateliers de Hector Sgarbi.

Montevideo  
Palmar 2438

## From Montevideo to Paris

**10. CASTRO, Manuel de.** Lámpara (Vigilias de la cruz y la flauta) Poemas. [Montevideo], Fernandez y Gonzales, 1938.

8vo, pp. 59, [3, blank, colophon, blank]; half-title, tipped-in photographic frontispiece portrait of the author, printed music on pp. 37-46, partly uncut and unopened; some light foxing throughout, tears to head of pp. 13-16 and 37-40 where pages crudely opened, a good copy; bound in publisher's pictorial wrappers; edges slightly dusty; presentation inscription and ink sketches by the author to title-page (see below). **£850**

**First edition, a presentation copy with an inscription and sketches by the Uruguayan journalist, novelist and poet Manuel de Castro (1896-1970).**

The presentation inscription reads: 'Raul | Amparo, con la fraternidad | lirica y espiritual de | Manuel de Castro' followed by several sketches; a bull in a bullfight with two *banderillas* in its back and the note '[la corda?] del | Persepoli | 11 Julio 1935', the bust of a person with a hat, and a boat on the sea. At the foot of the title-page is the address 'Montevideo Palmar 2438' written in a small box (Castro's address?), and an address in Paris, 'Boulevard Raspail, 226. 14: Ateliers de Hector Sgarbi'.



Manuel de Castro began his literary career in the 1910s, joining several literary groups and later becoming a journalist for *El Pueblo*. He was fascinated by bullfighting, hence the sketch of a bull: in 1949 he would write the poem *Pregon lirico diciendo de la muerte de Manolete* on the death of a famous matador, and in 1964 published his essay *Goya y la fiesta de toros*. Here, he connects his sketch of a bullfight to the excavations taking place at Persepolis in the 1930s, where bulls featured prominently in the decoration of the ancient buildings. In 1937 Héctor Sgarbi, a contemporary Uruguayan artist also from Montevideo, moved to Paris, and it seems that Castro visited him there soon afterwards; perhaps the boat represents him crossing the Atlantic. Raul Amparo, the dedicatee, has not been identified, but it is likely that he was a fellow writer, perhaps in one of the same literary societies as Castro.

Three of Castro's poems, *Las tres rondas*, were set to music by Vicente Ascone and Apolo Ronchi, and designated to be sung in primary schools. The title-page also states that this work won a literary contest held by the Ministry of Public Instruction in 1937, the year in which Castro published his celebrated autobiographical novel *El padre Samuel*, reviews of which conclude this publication.



# The Kloss–Buckley– Vertue Copy

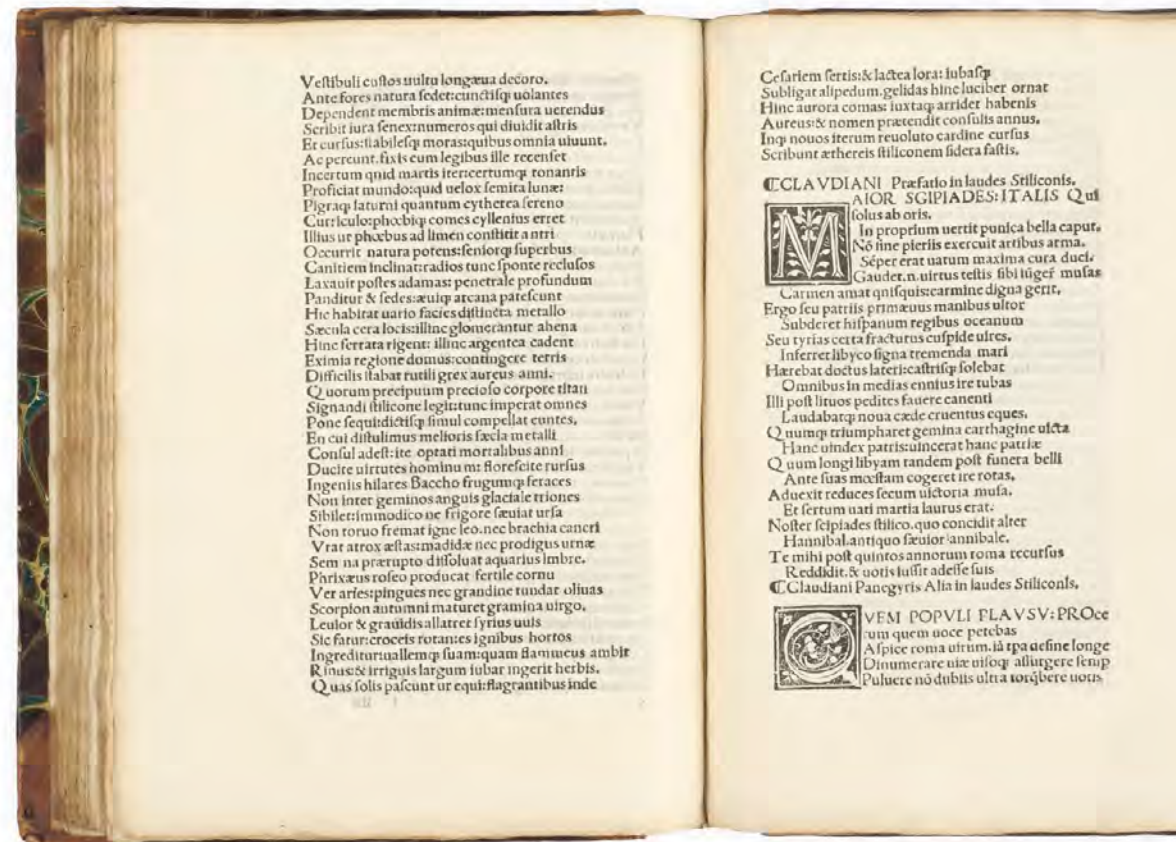
11. **CLAUDIANUS, Claudius; Thaddaeus UGOLETUS, editor.** Opera. Venice, Johannes Tacuinus, de Tridino, 6 June 1495.

4to, ff. [128]; a-q<sup>8</sup>; roman letter, woodcut initials, woodcut printer's device to final verso; occasional light marginal dampstaining, small marginal wormholes (some repaired) to foot of first ten leaves, to quires c–d, and to upper corner of quires p–q, last two leaves with small wormhole in text, final leaf soiled, but a good, wide-margined copy with numerous deckle edges; bound in early nineteenth-century German half calf over marbled boards; binding rubbed, most of spine detached, joints weak, small paper label to foot of upper cover; early inscription 'Venet. 1495' to head of title-page, ?eighteenth-century Latin motto inscribed around printer's device and ink scribbles to margins of d8<sup>v</sup>–e1<sup>r</sup>, nineteenth-century bibliographical notes in English to flyleaf, bookplates of Dr Georg Kloss and Bishop John Vertue to inside front cover, pencil inscription of W.E. Buckley on Kloss's bookplate (see below), pencil note of price 15s to inside front cover.

£3500

A collection of late Roman poetry composed at the court of the Emperor Honorius, with notable provenance.

The first collected edition of Claudian was printed in Vicenza in 1482, though a few individual works had appeared in print before then. The present Venice edition is a reprint of the 1493 Parma edition, which contained the first printing of the *Carmina minora*, prepared by Taddeo Ugoletto, a humanist scholar who had been librarian to Matthias Corvinus of Hungary (whom he mentions in his preface).





Cum aliquando Claudian opera reuoluerem. Tor  
mendæ: & errores occurrebant. Vt plurimis in locis  
nullus elici posset sensus: statui id non ferre. Non quo  
quicq; gloriæ inde mihi compararê: Sed litterarum ita  
diosis adolescentibus prodesset. Collatis igitur antiq;  
simis tribus codicibus. & presertim quodam uenerandæ  
uetustatis quem ex germania attuleram: in uersa rede-  
gi: errata calligauit: & abolutos, ac deperditos quamplu-  
rimos uersus restitui. Addidi præterea Epigrammata:  
Epithalamion Palladii & Serenæ: Epistolas ad Seren-  
tium & Hadrianum: Balnearum: Gigantomachiam & alia  
multa: quæ legentibus patebunt. Deceueram & his in-  
ferere alterius Claudian opera: quod quia in pannoni-  
am acciuit me Rex: per repentinum abitu non licuit.

Thadæus Vgoletus Parmensis.

# CLAVDII CLAVDIANI IN RVFFINVM

## PROLOGVS.

**R**HOEBAEOMITVS PHITON  
QVVM decedit laeui  
MEMBRA QVRRHAE OFVDIT  
ANTHELA IVGO  
Q ui spiritus tegeret mōtes hauriret hlaru  
Flumina: sanguineis tegeret astra iubis  
Iam liber parnasus erat: in exuq; soluto  
Coepit eracha surgere fronde nemus  
Concussitq; diu spectolis tractibus omi  
Securus uentis explicuere comas.  
Et qui uisere spumauit sepe ueneno  
Cephus: istis liquidis purior libat aquis  
Omnis lo pæan regio sonat: omnia phebun  
Rura canunt: tripodas plenior aura notat.  
Auditq; procul mularum carmine dulci  
Ad themidis cocunt antra seuera dei  
Nunc alio domos telis phitone perempto  
Conuenit ad nostram sacra caterua lyram.  
Qui stabilem seruant augustis fratribus orbem:  
Iusticia pacem: uiribus arma regunt.

## CLAVDIANI IN RVFFINVM. LIBER PRIMVS INCIPIT.

**A**EPEMIHI DVBIAM traxit senten-  
tia mentem  
CVR ARENT SVPERI TERRAS  
an nullus inesset  
Rector: & incerto fueret mortalia casu  
Nam cum dispositi quæsissem fœdera mundi  
Per scriptosq; maris fines: anniq; meatus  
Et lucis: noctisq; uices: tunc omnia rebar  
Consilio firmata dei: qui lege moueri  
Sidera qui fruges diuerso tempore nasci  
Qui uariam phebent alieno iusserit igne  
Compleri solemq; ius porrexerit undis

a 11

Claudian (late fourth–early fifth century) was a court poet whose works sought to flatter and promote his patron, the general Stilicho (d. 408), the power behind the throne of the Emperor Honorius. Although a native Greek, most of Claudian's work is in Latin, the language of the court. His verses range from standard panegyrics and political subjects to epic poetry (*De raptu Proserpinae* was the first substantial Latin epic produced in several hundred years), an *Epithalamium* for the wedding of Stilicho's daughter to the Emperor, and a poem in praise of Stilicho's wife Serena. His output provides us with substantial information about the workings of the court and its protagonists.

## Provenance:

1. Dr Georg Kloss (1787–1854), of Frankfurt, with his bookplate and Panzer reference written on the inside front cover (as usual). He was the owner of a substantial collection of incunabula, sold at Sotheby's, 7 May 1835 (this volume lot 1097).
2. William Edward Buckley (1818–1892), with his pencilled ownership inscription, vice-president of the Roxburghe Club, sales, Sotheby's, 27 February 1893 and 16 April 1894 (this book not found in either catalogue).
3. Bishop John Vertue (1826–1900), first bishop of Portsmouth, with his bookplate to inside front cover.

HC 5372; BMC V 529; GW 7061; Goff C703; Bod-inc C-354; ISTC ic00703000.

# Aramaic Grammar by an Exiled Pastor

**12. CRINESIUS, Christoph.** דקדוקא כשדא. Pars prior gymnasii chaldaici, exhibentis chaldaismi hagiographi grammaticam & lexicon, immò concordantias perfectas omnium dictionarium & phrasewn [sic], ex fragmentis Chaldaicis Edsrae & P. Danielis, aliisq[ue] S Scripturae locis Testamenti veteris conscriptas ... Nuremberg, Simon Halbmayer, 1627.

[bound with:]

פירוש דלשן כשדא. Pars posterior gymnasii chaldaici, exhibens chaldaismi hagiographici lexicon ... Nuremberg, Simon Halbmayer, 1628.

Two parts in one volume, 4to, pp. [xii], 63, [1, blank]; [viii], 195, [11]; printed right to left, toned throughout, variable foxing and browning, small dampstain at gutter, light marginal dampstaining to first part; in a contemporary vellum binding sewn on 4 thongs laced in, reusing a manuscript fragment (from a fourteenth-century antiphonal with music for the feast of John the Baptist), yapp fore-edges, edges speckled red; some fading and staining, spine darkened, a few chips and marks of gnawing to fore-edges and foot of spine; seventeenth-century Arabic and Latin inscriptions to title ('mithl al-nahlat' and 'bibliothecae Ninivensis', see below). **£950**

First edition, rare, of this Aramaic grammar and lexicon by the Bohemian Hebraist and philologist Christoph Crinesius (1584–1629).



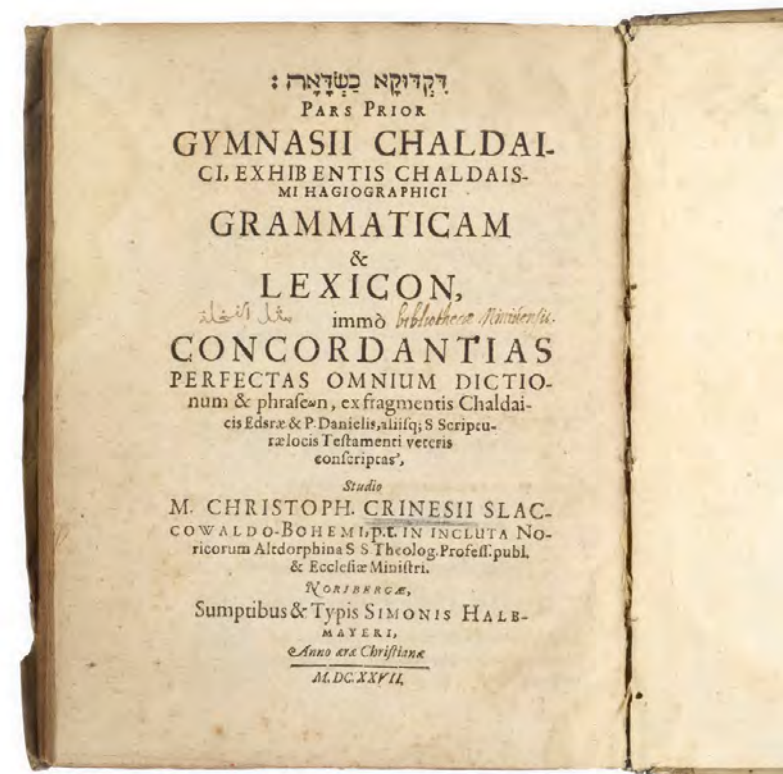
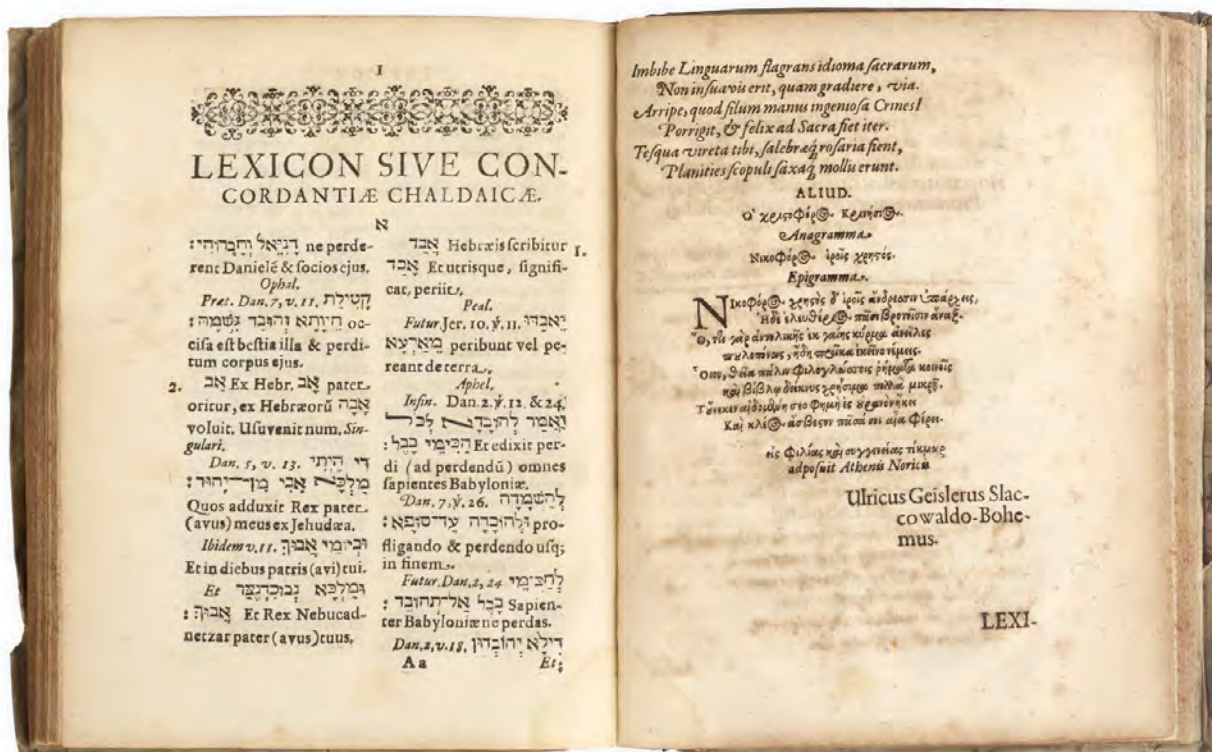


Born in Schlackwald, Crinesius studied at Leipzig, Jena (under Petrus Piscator), and Wittenberg before working as court preacher at Gschwend and Grub in Upper Austria; he was exiled with eight days' notice as a result of Ferdinand II's edict expelling Protestant pastors, and fled to Regensburg; his reputation developed during his sojourn in Nuremberg (his patrons there are the dedicatees of the present work), and he was subsequently named professor of oriental languages at Altdorf in 1625. His Syriac grammars were published in 1611 and 1628, and his translation of the New Testament from Syriac appeared in 1612; here, he turns his attention to Judeo-Aramaic grammar, etymology, and vocabulary, the second part consisting of a concordance including, *inter alia*, infinitives, plurals, active and reflexive voices, Hebrew equivalents, and contextual examples (largely from the Book of Daniel). Crinesius's final work, *De confusione linguarum* (1629), argues that Hebrew is the mother of the Romance languages.

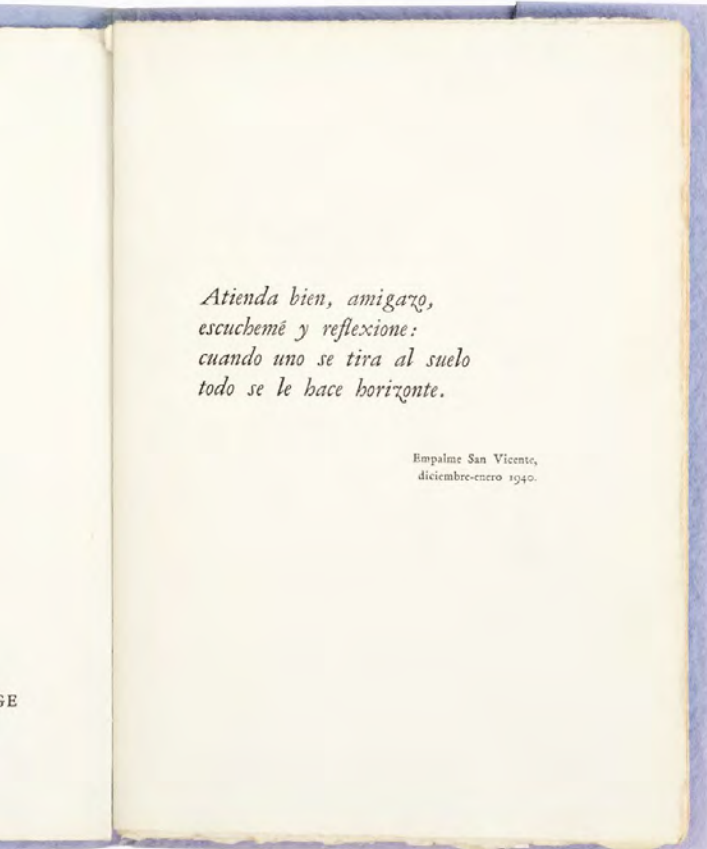
**Provenance:** title inscribed 'bibliothecae Ninivensis', i.e. the Praemonstratensian monastery in the Flemish city of Ninove; the Arabic inscription 'mithl al-nahlat' ('the image of the palm' or 'like the palm'), perhaps in reference to the palm leaf with which St Norbert of Xanten, the founder of the order, is often depicted.

**OCLC finds four copies in the US (Columbia, Harvard, Illinois, UC Santa Cruz).**

BM STC German C1351; USTC 2524421; VD17 39:128743N



# An Elegy made Before its Time



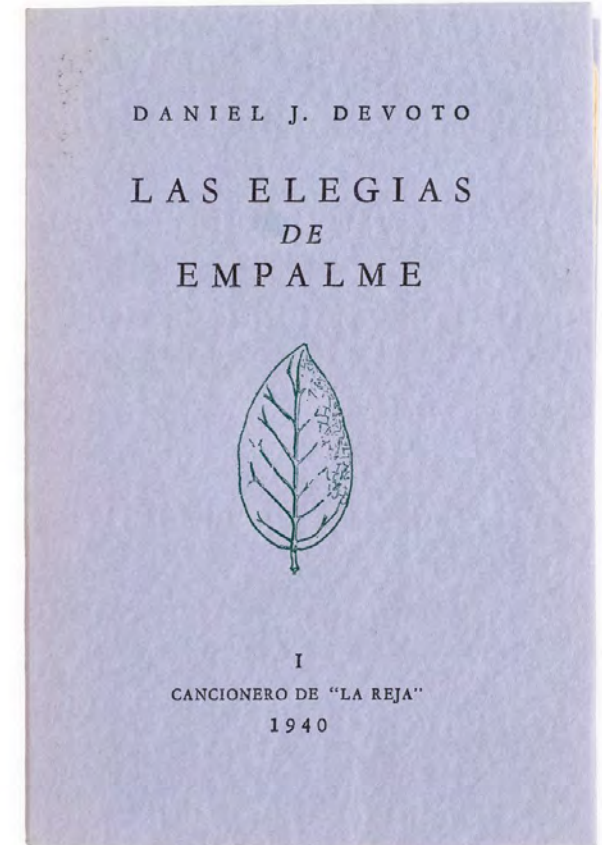
**13. DEVOTO, Daniel J.** *Las Elegias de Empalme.* [Buenos Aires], 1940.

Small 8vo, ff. [12]; with a half-title; one of 150 copies printed on Whatman paper; a very clean copy; loose as issued in publisher's blue printed wrappers with illustrations by Eduardo F. Catalano, glassine wrapper. **£300**

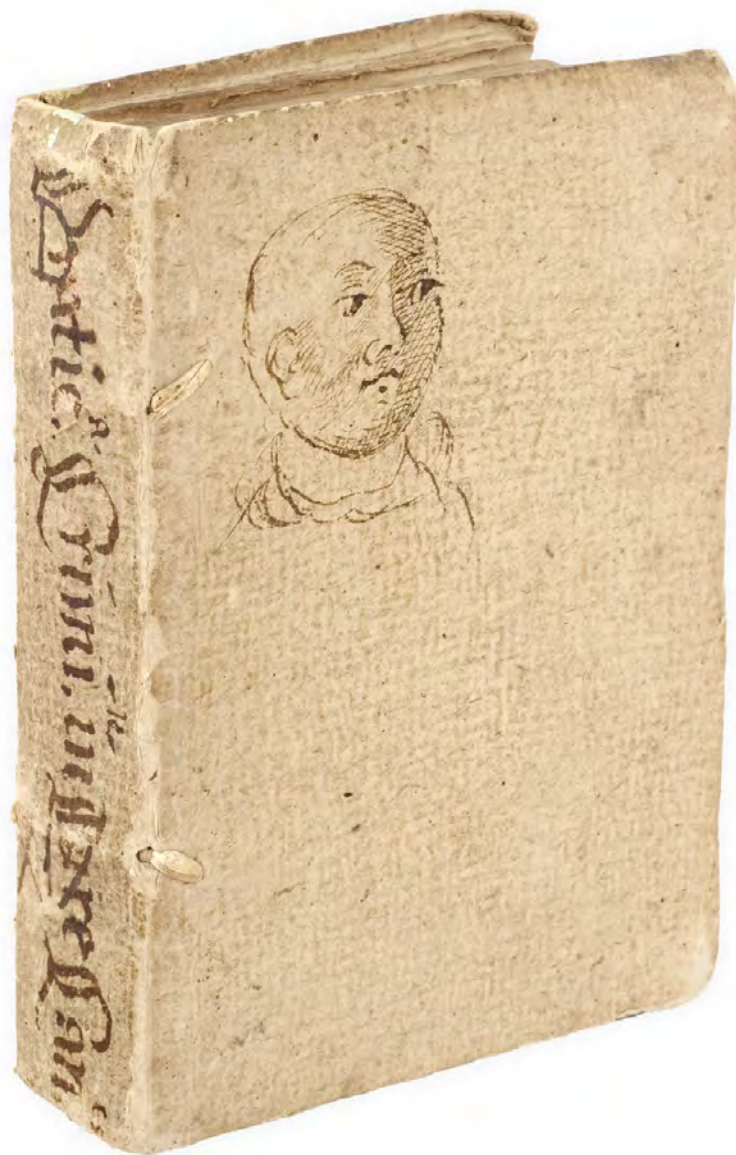
**First edition, limited to 170 copies, of this small group of poems from early in the career of the Argentinian poet and music historian Daniel J. Devoto (1916-2001).**

Printed in April 1940, *Las Elegias* is dedicated to Eduardo Jorge (Bosco), a writer and a close friend of Devoto's. The two writers spent time together at the country estate of the Devoto family in Empalme San Vicente, just south of Buenos Aires, after which the book is named. The work unintentionally foreshadows a wave of grief that would ripple through the lives of a generation of Argentinian writers including Devoto, Josefa Emilia Sabor and Alberto Salas, after the apparent suicide of Jorge Bosco in 1943 at the age of thirty-one.

The printer, Francisco A. Colombo (1878-1953), was one of the few producers of fine quality printing in Argentina at the time; he produced most of the publications of the Society of Bibliophiles of Argentina and printed works for Jorge Luis Borges in the 1930s.







## Doodles and Flourishes, Blasphemy and Parricide

**14. DÍAZ DE LUCO, Juan Bernal.** *Aureae decisiones criminales ad practicam redactae, omnia propemodum quae a clericis & laicis committi possunt errata flagitia, scelera, & delicta ...* Venice, Bernardino Bindoni for Giovanni Battista Pederzano, 1544 (colophon: 1545).

8vo, ff. [xl], CLXXXII; woodcut initials, woodcut Pederzano device to final verso; occasional light, mostly marginal staining, short tear to head of e8 without loss, blank upper outer corner of Q3 torn, staining to head of last few leaves, verso of final leaf dust-soiled, final leaf with a couple of small holes, otherwise a good copy; bound in seventeenth-century *carta rustica*, spine with calligraphic manuscript lettering; binding slightly soiled, inconsequential worming to inside lower cover; contemporary annotations to title-page, sections of text marked with manuscript crosses, reading marks and underlinings with a few manuscript notes to some sections (see below); pen and ink drawing of a portrait bust to upper cover, calligraphic swirls to front and rear flyleaves, pen and ink drawing of a lantern to rear flyleaf, pen and ink cartouche to lower cover.

**£850**

**A small format manual of canon law showing engagement with the text in the more sensational sections, from incest to blasphemy to parricide, with calligraphic flourishes and pen and ink drawings to enliven the book.**

Neceſſarie quippe & iudicibus & cauſarum patronis  
& demum ad iuſti & recti cognitionem in foro  
poli religioſis omnibus utiliſſimæ.

Auctore Ioanne Bernardo Díaz de Luco hispano iu-  
riſconſultorū optimo ac inuictiſſimi Romano-  
rū Imperatoris Karoli quinti ſecretis.

Ioannis Mariæ Bucelli Veneti iu. ut. D.  
ſtudio exactiſſimo ſumariis con-  
cluſionibus ſtudioſorum cau-  
ſa ac indice elementa-  
rio illuſtrata.

VENETIIS.

Per Bernardinum de Bindoniſ. Impenſa D.  
Ioannis Baptiſtæ. pederzani prope pon-  
tem Riuaalti ad officinam TVRRIS.

M. D. XXXXIII.

Díaz de Luco (1495–1556), a member of the Council for the Indies and later bishop of Calahorra, was keen on reforming the Church to remove ecclesiastical abuses such as simony and to this end he attended the Council of Trent. His manual of canon law was first printed in 1543, in Medina del Campo, Alcalá, Venice and Lyons, under the title *Practica criminalis canonica*; this is **the first edition to contain the substantial index supplied by the Venetian lawyer Giovanni Maria Bucelli**. Bucelli also replaced the original preface with his letter to Francesco Loredan, abbot of Vangadizza.

**The reading marks in the text are found in the more sensational sections:** Fornicarii, Incestus, Adulterii, Fures, Parricidae, Violentiaque illatores, Blasphemi, Eos citari personaliter, Tortura, In exilium mitti, Poenisve aliis pecuniariis, Canonicis vel synodalibus, Arbitrariis puniri, Deficiente vero legitima probatione, In qua si defecerint uti convictos puniri. A later (perhaps seventeenth-century) owner has also added calligraphic flourishes and drawings to the covers and endleaves, perhaps indicating somewhat less interest in the contents.

EDIT16 records several variants in the imprints and colophons; the title-page here conforms to variant A, with the five-line imprint, but this colophon dated 1545 appears in variants C and E.

**Uncommon outside Italy: there are no copies recorded in UK libraries, and OCLC records three copies in North America** (Columbia, Georgia, McMaster), as well as a copy at Tokai University (Tokyo).

EDIT16 CNCE 17069; USTC 826705; Palau 42603.

. HISPA.

PRAC. CRIM. CANO. XCI.

Incestus.

CAPVT LXXVIII.

- 1 Incestus est consanguineorum uel affinium abusus.
- 2 Poena incestus quæ sit.
- 3 Poena quæ a iure civili imponitur pro incestu, non habet locum postea pro incestu introducto a iure canonico.
- 4 Affinitas licet contrahatur ex illicito coitu. quo ad impedendum matrimonium de iure canonico an propterea debeat puniri. quis de incestu.



Incestus est consanguineorum  
uel affinium abusus, ut diffi-  
nit tex. in cap. lex illa. xxxvi.  
quæst. i. Poena huius crimi-  
nis est quod clericus depona-  
tur: notat glos. in cap. Nō de-  
bet. xxx. quæst. i. qui text. lo-  
quitur in eo qui cognoscit si-  
liam spiritualem, quæ sibi confessa fuit, non autē  
in cognoscente consanguineam. Et tenet hoc etiam



# A New Approach to Teaching Practical Mathematics

*The Mathematicians  
Pocket Companion.  
Or a Collection of the most valuable  
Theorems &c. in*

Algebra	Fluxions	Mensuration
Astronomy	Fortification	Motion Laws of
Architecture	Gauging	Music
Arithmetic vulg.	Geography	Navigation
Astronomy	Geometry	Perspective
Book-keeping	Gunnery	Planometry
Catoptrics	Hydraulics	Pneumatics
Chance	Hydrography	Projectiles
Chronology	Hydrostatics	Series
Conics	Infinite Series	Statics
Decimals	Levelling	Surveying
Dialling	Marine	Trigonometry
Dioptrics	- Architecture	
Embattling	Mechanics	
Exponents		

*The whole collected from esteemed Authors.  
By a Teacher of the Mathematicians*

*1754*

15. [DONN, Benjamin.] 'The Mathematicians Pocket Companion. Or a collection of the most valuable Theorems ... The whole collected from esteemed authors. By a Teacher of the Mathematics.' [?Bideford], 1754.

Manuscript on paper, 8vo, pp. [iv], '171' (i.e. 172); with tables, diagrams, and drawings throughout; a few marks and stains, withal a very good, clean copy; bound in contemporary calf, gilt double-fillet border to covers, spine gilt in compartments, gilt red morocco lettering-piece, edges sprinkled red; binding worn at edges, splits to joints. £1750

A comprehensive manuscript compendium on mathematics and its practical applications - including architecture, astronomy, book-keeping, dioptrics, hydraulics, mechanics, music, and shipbuilding - most likely compiled by the mathematician and mathematics teacher Benjamin Donn, with examples from his then-unpublished treatise on arithmetic.

The work is a collection of mathematical theorems on a wide-ranging selection of mathematical subjects; as well as the more conventional topics such as arithmetic, trigonometry, geometry, and algebra, the work also includes sections on gunnery, hydraulics, pneumatics, marine architecture, music, and fortifications. Listing basic precepts and providing sample questions or examples to demonstrate concepts, the text is also enhanced with illustrations, from a detailed sketch of a cannon, architectural columns (of various orders), and the solar system, to sample pages for book-keeping systems, sundials, and the eye and its lens.

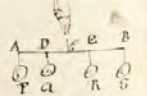
107

If two powers,  
P, Q, sustain  
a weight W by  
means of strings,  
so as to remain



at right, they will be to each other  
as the Dirs of the parallelogram  
made of their Directions, the  
weight being the Diagonal.  
viz: the Forces P, & Q, as to  
each other as the Dirs AC, CB.  
(Math.)

General  
weighs 12,  
R, I, can  
find to an  
impossible line, in such manner  
that the sum of the promotions  
of all the <sup>pieces</sup> on one side of the  
line first,  $\Sigma$  = the sum of  
the promotions of all those  
on the other, they then with the  
condition, 8 the first piece on



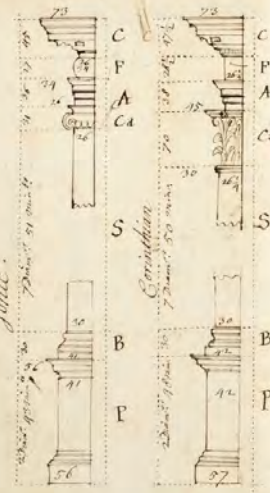
Mechanics 108  
the center of gravity. Thus for  
example if there is a horizontal bar of length  
 $Q$  and  $R$ . Let  $x = DE$ ,  $\alpha = CE$   
then  $xR = (DE \times 2) = 2R - 2\alpha \therefore$   
 $x = \frac{2R - 2\alpha}{R + 2}$ . (M)

Find the center of gravity of  
Planes. Let  $s$  = the Line, Surface  
or Solid, whose center of gravity is  
to be found: Multiply the Distance  
of the Line, Surface, or Solid (to)  
of the reference (of the center of  
gravity of the generating Point,  
Line or Plane) from the axis of  
Support, and find the fluent  
 $\frac{1}{2}$ ; then  $\frac{s}{\frac{1}{2}}$  = Distance of the  
Center of gravity from the point of  
Support. "  $\frac{1}{2}$

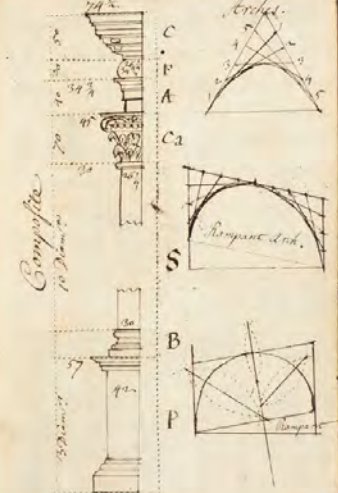
Ellipse, Focus  
 (one of Pyramids)  
 P.D.E. Let Base =  $b$ ,  
 $h = d$ ,  $S.F. = x$ ; then the circle



4/12



(1.3)



(62). Dialling  
the Canon for Calculations is.

as Radius : sine of subtiles height ::  
Tangent Equinoctial Distance of  
each hour : Tangent of its Distance  
from substyle.

2	60	29.25	29.25	Subsides Distance	30.45
3	9	25.25	29.51	Pit's height	33.58
4	10	23.25	48.9	Planes Long	33.25
1	11	28.25	32.48		
2	12	28.25	32.25		

South Declining East




Dioptrics, that part of Optics  
which treats of Light passing thro  
refracting mediums as Lenses &c.  
A Ray of Light passing out of one  
Medium into a denser medium  
is refracted towards the perpendicular

as in this figure  $AC$   
is an incident ray &  $AC$   
the line of incidence.  
(2<sup>d</sup>)  $CB$  the refracted  
ray, &  $DB$  the line of



of Light & Colours.  
 Dr. John Newton <sup>London</sup> by experiments  
 on pieces of Glass, has found that  
 all colours consist in the rays of light,  
 that they follow in this order  
 Violet, purple, blue, indigo,  
 green, yellow, orange,  
 & red, that the quantities of these colours  
 in the rays of light are to one another  
 in arithmetical proportion, and that the  
 different refrangibility or spread to be  
 expected of these colours are respectively  
 as their numbers

18, 77 $\frac{3}{4}$ , 77 $\frac{3}{4}$ ,  
77 $\frac{1}{2}$ , 77 $\frac{1}{2}$ , 77 $\frac{1}{2}$ ,   
77 $\frac{1}{2}$  1773, these numbers being proportioned  
to the sines of refraction of the rays  
producing these colours.

Sp. Geometry  
 Inverse  $B:A::D:E$ .  
 Compounded  $A+B:B::C+D:D$ .  
 Divides  $A-B:B::C-D:D$ .  
 Converted.  $A:B \pm A::C:D \pm C$   
 Mixed.  $A+B:A-B::C+D:C$

The substance of the sixth Book.  
Triangles &c. having equal  $\angle$ s,  
have their sides about the  
equal  $\angle$ s proportional. viz. as  
any side of one is to the like  
side of the other, so is either  
side of one to the like side of the  
other.  
and in similar superficies, as  
the square of any side of one is  
to the area, so is the square of any  
side of the other, to the area of  
that other.

Geometry. 85.  
 (a) from the 12<sup>th</sup> Book.  
 4<sup>th</sup> similar Solids.  
 As the Cube of any Side of one,  
 is to its Content, So is the cube  
 of ~~any~~ <sup>like</sup> Side of the similar Solid  
 to its Content.



am is the reinforced ring, nn the transition  
ring, oo the connecting ring, xx is the  
Line of the cylinder, the Line of  
metal is m n J. H. H. the universal.  
Lignate Pieces, or ordinary fortified  
cannon have  $\frac{1}{2}$  of the diameter of  
the bore at the touch-hole,  $\frac{5}{8}$  at the  
transition <sup>at muzzle</sup>, in thickness of metal.  
Oylead Cannons, or tapered cannons



The information is taken from a range of contemporary works, including Newton's *Opticks* and *Principia Mathematica* (marked '(N)'), John Ward's *Young Mathematician's Guide* (marked '(W)'), Christian Wolff's *Treatise on algebra* (marked '(Wol)'), William Salmon's *Palladio Londinensis: or, the London Art of Building* '(Sal)', and a manuscript treatise on arithmetic by Donn himself (marked '(D)').

**Benjamin Donn (later Donne, 1729–1798), mathematician and cartographer, was a celebrated teacher of mathematics in his hometown of Bideford and later in Bristol, and, from 1796 until his death, master of mechanics to George III.** The list of topics covered matches nearly exactly those listed by Donn in an advertisement for his services in 1769, and those sections sourced from 'manuscript treatise on arithmetic by the author' marked with the letter 'D' and are an equally close match to sections from Donn's *A New Introduction to the Mathematics; being Essays on Vulgar and Decimal Arithmetic*, published only four years later in 1758.

**Written while Donn was teaching mathematics in Bideford, it seems likely that the text was intended to facilitate his teaching, as an aide-memoire or textbook for his pupils,** though whether the present manuscript is in Donn's own hand or was produced by one of his students from Donn's original is unclear. The content, notably broad in scope and with a focus on the practical applications of mathematics rather than purely theoretical, aligns with Donn's teaching style; 'Donn was one of a number of educational reformers in Bristol at the time who wanted to stop the rote learning of words and substitute the study of things with the aid of toys or experiments, introducing children to the principles behind each subject so that they could accept rationally what they were taught, not merely believe it slavishly. He taught a practical and vocational curriculum, presenting Newtonian experimental science as an integral part of polite learning for both adults and children. His ideas were expounded in his classes and lectures, in letters to the local press, and in his publications such as *Mathematical Essays* (1764), *The Accountant and Geometrician* (1765), *The Young Shopkeeper's, Steward's and Factor's Companion* (1768), and later *An Essay on Mathematical Geometry* (1796) ... the list of subscribers to his *Essay on Mathematical Geometry* (1796), which includes such figures as Erasmus Darwin, Samuel Taylor Coleridge, and Josiah Wedgwood, shows the regard in which he was held by contemporaries' (ODNB).



# Annotated Erasmus with Charterhouse Provenance

16. ERASMUS, Desiderius; VELTKIRCHIIUS, Johannes, *commentator*. De duplici copia verborum ac rerum commentarii duo multa accessione, novis[que] formulis locupletati ... Cologne, Johann Gymnich I, 1535.

8vo, pp. [xvi], 398, bound without final blank 2B8; 6-line woodcut initials; title-page lightly soiled, small burnhole to B3 touching catchword to recto only, paperflaw to Y5 touching a few words, trimmed slightly close (affecting some printed marginalia and annotations); otherwise a very good copy in seventeenth-century English calf, edges stained red, endpapers employing waste from an English manuscript accounts book; joints rubbed; seventeenth-century inscriptions 'Henry Hare ex dono Domini Wood' to front flyleaf and 'ex praeceptoris Norricii Wood' to title, with several variations (e.g. 'Hen[ry] Hare Lon[don]') to upper outer corner of following leaves, annotations to c. 40 pp. in two seventeenth-century English hands. £1500

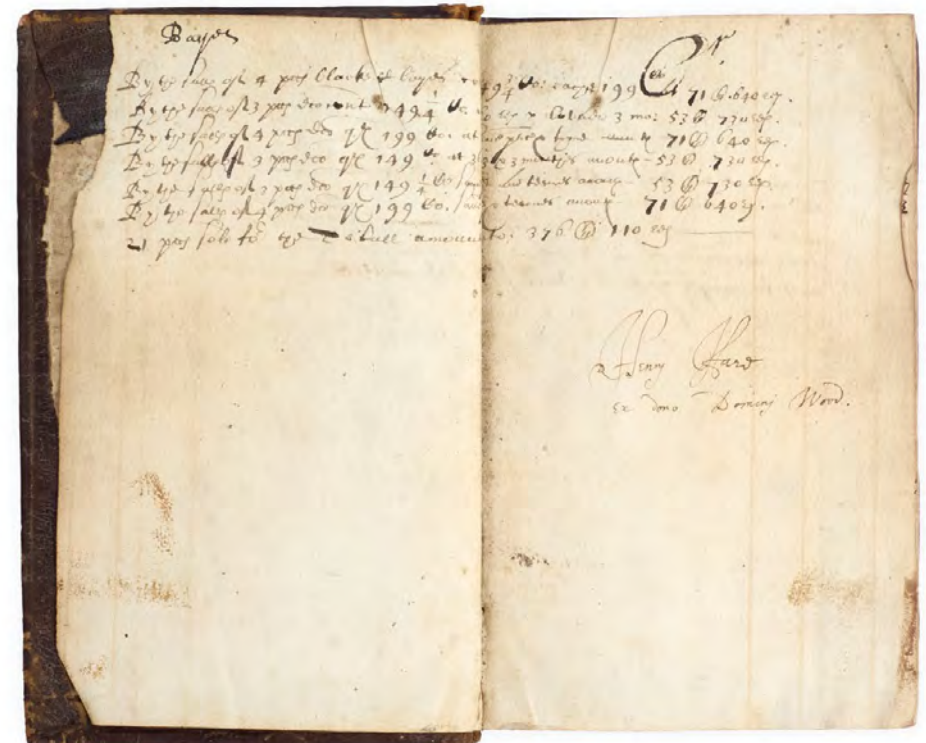
Rare Cologne edition of Erasmus's bestselling manual of rhetoric with Veltkirchius's celebrated commentary, our copy given by a Chief Master of Charterhouse School to one of his pupils, with numerous seventeenth-century annotations in two English hands.

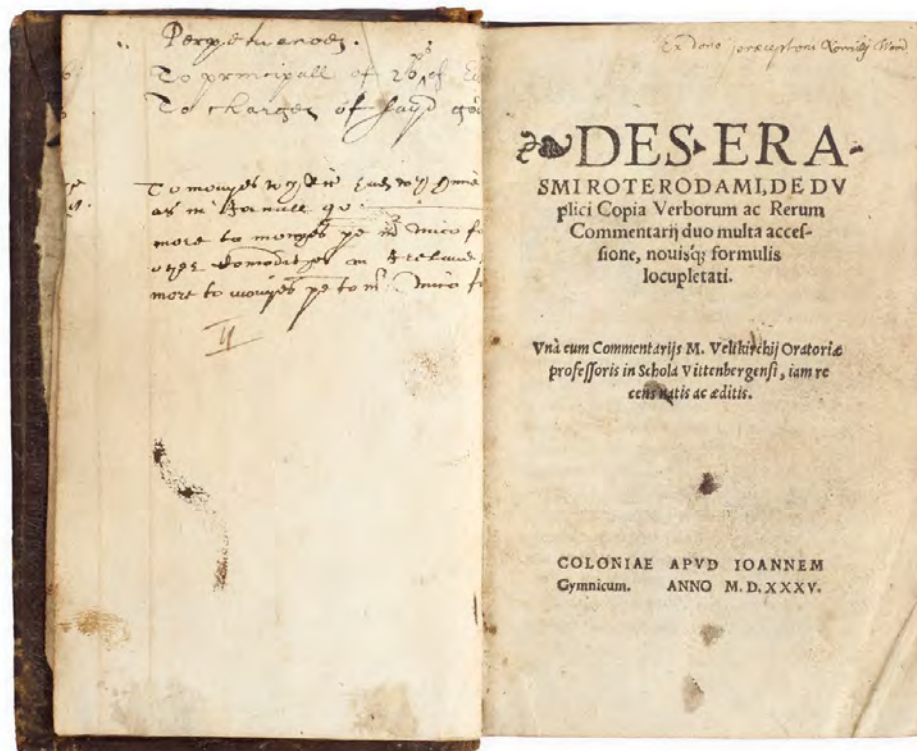




Divided into two books, Erasmus addresses in the first the richness and variety of language, discussing an abundance of literary devices and grammatical and syntactic forms before providing formulations of expressions of doubt, congratulations, and thanks (famously including 195 different ways to say 'your letter pleased me greatly'), as well as numerous ways to describe solitude, death and dying, and hope, *inter alia*. The second book, on constructing arguments, discusses the importance of describing people, places, and times, providing examples, making comparisons, and utilising opposites. Perhaps composed at the request of the work's dedicatee, John Colet, Dean of St Paul's from 1505 and founder of St Paul's School c. 1509, to whom the work is dedicated, Erasmus's *De copia* became a standard schoolbook; the present version of the text, with commentary by Veltkirchius, was first published in 1534 in an edition arranged by Melanchthon, who here also provides an introduction with a praise of the commentary. Erasmus's own preface to the first edition, dated 1512, is also reprinted. It is this version of the text which gained particular popularity as a schoolbook, and multiple editions were printed in England in the second half of the sixteenth century.

Our copy has been annotated in various sixteenth and seventeenth-century English hands. The annotations, largely concentrated in Book I, address new words, obscene words, and the use of enallage, and the introduction of linguistic variation through changes in number, person, case, species, and voice. Annotations in a larger (and perhaps slightly earlier) hand, most of which are to Book II, provide a flowchart detailing the evolution of an argument from the general to the specific and highlight descriptions of a luxurious feast described by Quintilian, arguments by Erasmus on the narratives of messengers in Greek tragedy, and the characterisation of people and of animals in fables. The binding reuses as endpapers fragments from a seventeenth-century account book, including a 'Cloake of Bayes' (i.e. baize) and quantities of wool.





**Provenance:**

Henry Hare, admitted to Charterhouse School in March 1653/4, elected exhibitioner on 20 May 1658, but later allowed £5 for books in June 1658. Matriculated at Christ Church, Oxford, in July 1658.

Received as a gift from his Schoolmaster, Norris Wood (also Norrys Woode, c. 1616-1668). Wood had also been a scholar at Charterhouse School, where he was admitted in July 1626. Elected exhibitioner on 25 June 1635, he was admitted to Trinity College, Cambridge, on 16 September 1635 (as 'Morrice Wood'), matriculated in 1636, and was awarded a BA in 1639/40. He became Usher at Charterhouse on 25 January 1643/4 until he had to leave the post on ground of marriage, as per the school statute, in December 1647. Wood then became Master of Whitgift's School, Croydon, Surrey, from 1648 to 1651, before moving to Leicestershire to teach. Returned to London, he was finally appointed Schoolmaster of Charterhouse School on 2 February 1654/5, a post which he held until his retirement in June 1662. He died in London in 1668 and was buried at St Giles Cripplegate.

Charterhouse School was founded in 1611 by Thomas Sutton, one of the wealthiest 'commoners' in Jacobean England, who had purchased the Charterhouse in Smithfield, London and endowed a hospital on the site, leaving money in his will to maintain a chapel, almshouse, and school. The two objectives were to provide accommodation for up to eighty men who had "served their country well", and to provide an education for forty poor scholars. The school moved to its present site in Godalming, Surrey in 1872.

See Bower Marsh and Frederick Arthur Crisp, *Alumni Carthusiani; a record of the foundation scholars of Charterhouse, 1614-1872* (1913), pp. 7 and 24.

**Not in Library Hub. OCLC finds only two copies outside continental Europe, at Harvard and the University of Iowa.**

USTC 635410; VD16 E 2675; Bezzel, *Erasmusdrucke* 762; not in Van der Haeghen, *Bibliotheca Erasmi*. Cf. BM STC German, p. 280 for the Gymnich edition of 1536.



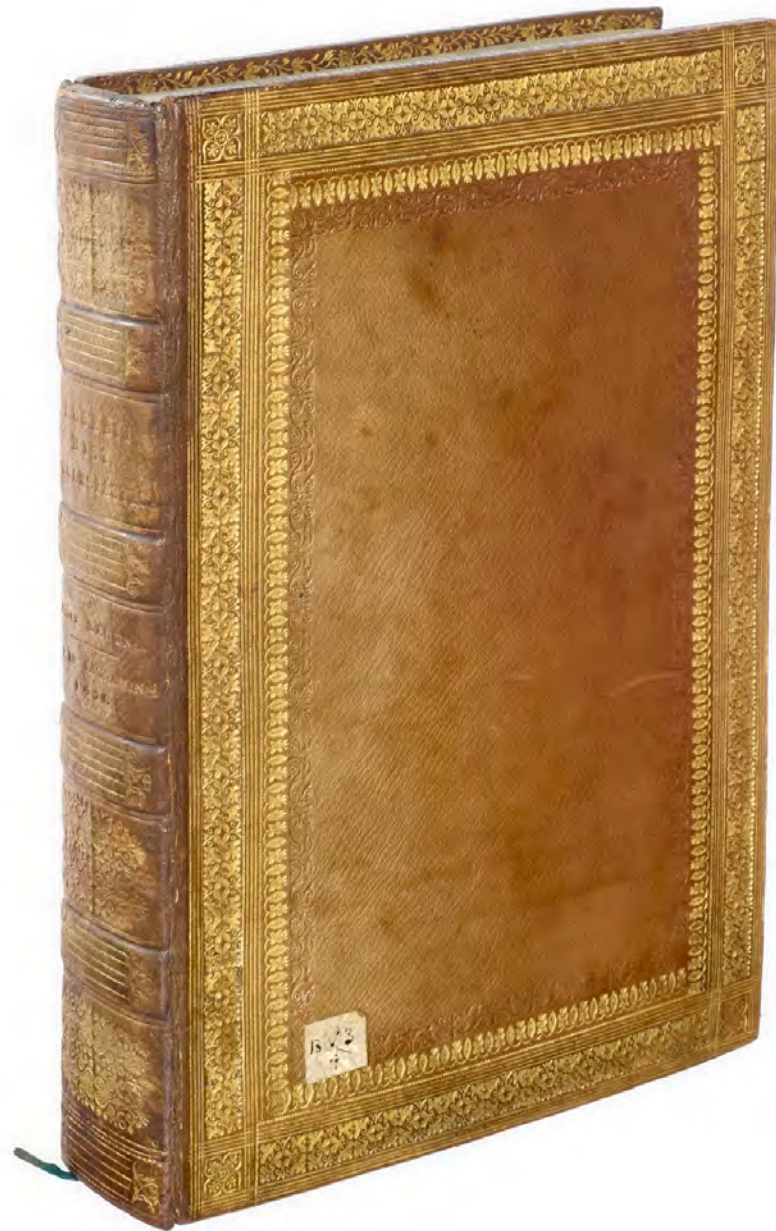
# The Syston Park Copy

**17. EUSEBIUS CAESARIENSIS; RUFINUS AQUILEIENSIS, translator.**  
*Historia ecclesiastica. Rome, Johannes Philippus de Lignamine, 15 May 1476.*

Folio, ff. [215] (of 220); [a]<sup>9</sup> [b-c]<sup>10</sup> [d]<sup>6</sup> [e-m]<sup>10</sup> [n]<sup>12</sup> [o]<sup>10</sup> [p]<sup>8</sup> [q-y]<sup>10</sup> (lacking preliminary blank [a]1, and bifolia [d]2.9 and [d]5.6); roman type, initial spaces, **fallen type on [P]3**; title leaf washed with erased inscription to head, erased inscription to foot of [f]10 resulting in a repaired tear, final leaf somewhat worn, light dampstaining in quire [q], a few wormholes to first and last few leaves, but a good, clean copy; bound in nineteenth-century tan morocco (probably by Ridge or Storr of Grantham) with decorative border tooled in gilt and blind, spine gilt in compartments with wide flat bands, edges gilt; binding a little rubbed, small paper label at foot of upper cover; erased contemporary inscription 'Fr Felix... ord[in]is p[rae]dicator[um]' to foot of [f]10; monogrammed bookplate of Sir John Hayford Thorold, Syston Park bookplate to front pastedown, with his pencil note 'Sykes Sale, Thorpe, Fine Copy', and an extract from a printed sale catalogue pasted above bookplates (see below); ink stamp of Stonyhurst College to front and rear flyleaves.

**£4500**

**The Syston Park copy of the earliest history of the Christian Church,** written in the early fourth century; this is probably the third edition. It was translated into Latin in the early fifth century by Rufinus of Aquileia, who extended the text down to the time of Theodosius at the end of the fourth century.



REVERENDISSIMO In christo patri & domino  
dño Guillermo de Estoutailla Episcopo Ostiensis sanctę  
Romane ecclesię Cardinali Rothomagensi. Iohannes  
Philippus de lignamine Messan. S.D.N.P. familiaris.

Olet esse mei moris idq; mihi & a natura est insitū  
& a puero obseruatum ut non patiar unq; turpi me  
ocio marcescere: & quę ipse uel ingenio uel studio  
nō sum assecutus: ab aliis nō minus ingenie q̃ libeter mutō  
Quo factū est ut partē nra industriā p̃m amicorū opā dig  
num aliquid ac laudabile sp̃enūmero ediderimus: multoq;  
uiros dictis & scriptis q̃tū p̃ nos fieri potuit clariōres red  
diderimus. Etenim i hoc uitę curriculo nihil magis detestā  
dum puto q̃ inertis ignauisq; hoīs cōditionem: qui cum ex  
Salustii snia uitā silentio transeat recte pecoribus cōparat.  
Id autē eo libētius facio quo nō nullis eo eorū in me collata  
beneficia studeo semp̃ aliquā particulam gratiā: si non re  
fere saltem agere: ne sit qui me iure possit ingratitudinis  
accusare. Et quāq; multi reperiant: qui cū propria teme  
ritate aut ignorātia ducti uirtutē edio habeāt nitunt̃ quo  
ad possunt cōfectis mēdatiis bene operāti detrabere: ego  
tamen q̃ plus lassationē animi quēro q̃ illoz fugā malig  
nitatē parui ad modū facio eorū oblocutiones. Neq; abigo  
quin apud equi iudicii uiros magnā sim laudē cōsecuturus  
Dicant ii qd uelint: accusent: lacerent: insultent. dūmodo  
boni constantisq; uiri snia prober. Sed ad rem. Agitur iam  
tertius annus Reuerēdissime p̃fex quo benignitate & grā  
xyli. iiii. Pōt. max. in eius familiaritate adscitus sum. Illius  
antea beniuolentiā imerā quippeq; hoīs bonitate affabili  
tate & summa doctrina alliebar. Nūq; tñ ab instituto meo  
discessi. Nam postea q̃ hęc ip̃ressona ac proprie diuina ars  
miro excogitata ingenio ad nos peruenit studiū pro uirili  
aliquid mortalibus nō tā mihi utile q̃ illis grātū & necessariū  
asserre. tam & si propter uarias animi cūras reig; familiaris  
angustias non abiq; summo labore id egerimus. Itaq; supra

eis latus & quid egissent uel quomodo percūditur.  
Illi ut talis habet etas pauidi negaī primo deinde rem  
gestā p̃ ordinē pandūt & baptizatos a se quosdā cathe  
cuminos confitent̃ per Athanasium qui ludi illius pueri  
lis etas fuerat simulatus. Tum ille diligēter inquirēs  
ab his qui baptizati dicebant quid interrogati fuerint  
quid uel rēpōderint simul & ab eo qui interrogauerat  
Vbi uidet secundū religionis nre ritum cūcta cōstare  
collocutus cum cōsilio clericorū statuisse traditur illis  
quibus integris interrogationib; & rēpōsionib; aqua  
fuerat infusa iterari baptisimū non debere: sed adim  
pleri ea quę a sacerdotib; mos est: Athanasium uero  
arg; eos quos ludus ille uel p̃fōs habere uilius fuerat  
uel ministros cōuocatis parētib; sub dei obtestatiōe  
tridit ecclesię nutriendos. Parus autē tpe exacto cum  
a notario integre & a grāmatico sufficiēter Athanasius  
fuisset instructus continuo tantq; fidele dñi cōmēdatū  
a parentibus restituit sacerdoti ac uelut Samuel gelā  
in templo dñi nutrit & ab eo p̃gēte ad patres in le  
nectute bona ad portandū post se ephor sacerdotale  
dirigit. Sed huius tanti in ecclesia pro fidei integri  
tate agones fuerūt ut etiā de hoc uideatur dictū esse  
illud quod scriptū est. Ego enī ostendā ei quanta eū  
oportet pati pro nōte meo. In huius etenim pericu  
riones uniuersus orbis cōiurauit & cōmoti sunt prin  
cipes terrę gentes regna: exercitus coierūt aduersū  
eam: ille autē diuinū illud conseruabat eloquiū dictū.  
Si consistit aduersum me castra nō timebit eor meū:  
si insurgat aduersum me p̃siliū in hoc ego sperabo.  
Verum quoniam tanta ac talia eius gesta sunt ut magni  
tudo quidē rerū nihil me p̃terire patiat̃: multitudine  
uero gestorū q̃ plurima cogat omittere incerto p̃statu

affinis dam deliberare nō ualeat quādi tenet qd omie  
tat & ideo pauca nos quę ad rem gerēde memorauim;  
reliqua eius fama memorabit: sine dubio minora uero  
nuntiatura. Nam nihil quod addere possit inueniat.

De Constantii Imperatoris errore. C. xvi.

Cūque ubi Constantius orientis regnum solus  
obtinuit Constantino fratre nō longe ab Aquil  
eia apud Allam flumiā a militibus interfecto  
Constantius uenitq; germanus occidentē satis industrie  
gubernabat. Nam Constantius natura & animo regio  
dam primis illis regni sui fautoribus satis indulget p̃e  
eunuchas arte in perfidiā decipit a peruersis sacerdo  
tibus & intento satis studio prauis eorū cōtentionib;  
obletundat. Sed illi uerētes ne forte adeūdi regē cor  
pia q̃q; fieret Athanasio & p̃ eū de ueritate fidei quā  
peruertebat secundū scripturas edoceret. eum modis  
insimulare eū apud principē & uelut omnū sceletū &  
flagitiorū aggrediunt exponere vsq;quo humani cor  
poris brachiū loculo delatū Imperatori ostendit: quod  
ab Athanasio excisum magisq; artis gratia de Arienii  
cuiusdam corpore confirmabāt. Sed & alia q̃ plurima  
criminoſa simul & flagitiōſa componunt.

De consilio hereticorū apud Tyrum con  
tra Athanasium cōgregato. C. xvii.

Vibis ex causis Imperator iubet cōsilio Atha  
nasiū condemnari idq; apud Tyrum missū ex  
latere suo vno ex comitib; adueniēte quog;  
Archelao tunc comite q̃ritis: necnon & eo q̃ Fenici



duxi. Gregorii martyris & Episcopi.  
es. Vnus deus pater verbi viuientis  
s & virtutis sue & figurę perfectus  
pater filii vnigeniti | vnus deus solus  
a z imago deitatis | verbū perpetrās  
adēs omnia | & virtus qua tota crea-  
tus verus veri | & inuisibilis ex inuisi-  
bilis ex incorruptibili | z immortalis ex  
ternus ex sempiterno | vnus spiritus  
stantia habens | z qui per filium appa-  
rēcti perfecta viuentiū causā | sancti-  
nis pręstatrix | per quem deus super-  
us cognoscitur: & filius per quē om-  
cta maiestate: & sempiternitate: &  
ditur neg abalienatur. Igitur neg  
ruens in trinitate: neg superinduc-  
e: quidē non subsistens: postea uero  
Neg ita desuit vnū filius patri: neg  
us: sed inconuertibilis z immutabilis  
Sed de Gregorio satis dictū nūc  
nus. Interea Dionysius apud Alexā-  
nce duodecimo anno imperii Galieni  
is functus sacerdotio: succedit ue-  
gitur Galienus cum per annos quin-  
ubernaſſet imperium Claudio regni  
us est: qui duobus solis annis in im-  
ureliano rerū apicem dereliquit.  
theo & eius heresi. C. XXVI.  
bus vltimū apud Antiochiā Episcopi  
gregatur consilium: in quo Paulus  
te cōiunctur hereticus z damnatur  
b celo sunt Christi ecclesus inſiſtēte

plurimum & disceptationibus validissimis perurgente  
Malebione presbitero Antiochenę ecclesię viro fide-  
lissimo & omnibus virtutibus adornato: cui accedebat  
etiam hoc q̄ erat discretissimus z potens in verbo | atq;  
in omni eruditione perfectus | deniq; orator in eadem  
ipsa vrbe docuerat. Huic igitur ab omni Episcoporum  
consilio permittitur disputa tio cū Paulo exceptis  
notariis. Que ita magnifice ab eo & accurate habita-  
est vt scripta ederentur & nunc quoq; in admiratione  
sint omnibus. Solus etenim potuit dissimulantem &  
occultantem se Paulum confessionibus propriis publi-  
care. Quibus ita gestis communi cōsilio vnuerſi pari-  
ter sacerdotes scribunt epistolam ad personam Diony-  
ſii vrbis romę & Maximi Alexandrię Episcoporum que p̄  
omnes mitteretur ecclesias | per quam cunctis z iuam  
diligentiam probaretur: & Pauli heresim confutatam  
esse | atq; delectam in vnuerſorum notitiam perocae-  
rent. Simul etiam quę cum eo quęstiones habite sunt  
inducant: sed & vitam ipsius intemperantiam pariter  
moreſq; describunt.

De Episcopis qui per illud tempus  
nobiles habebant. C. XXVII.

X quibus pauca inſereſ hunc operi nostro dignū  
iudicauimus: Dionysio & Maximo & omnibus:  
qui per vnuerſum orbem sunt sacerdotibus & Episco-  
pis una cum presbiteris & diaconibus | atq; omni eccle-  
ſię catholicę | que sub celo est. Helenus z Hymenęus |  
Theophilus | Theogenus | Maximus | Proculus | Ni-  
chomachus | Helianus | Paulus | Bolafus | Pro-  
Gerax | Euticius | Theodorus | Malebion | L... pi-  
biteri z ceteri omnes qui nobiscum congregati sunt ex  
vicinis urbibus & gentibus Episcopi presbiteri & diaconi

Eusebius (c. 260–339), bishop of Caesarea, was one of the most prominent churchmen of his day. His *Ecclesiastical History*, which along with his *Chronicon* initiated the new genre of church history, was written in the early fourth century, and amended over time to reflect the changing political situation, but was completed before the Council of Nicaea took place. He attended the Council in 325 where he supported the Arian position of the Son being subordinate to the Father, though at the end of the Council he signed his agreement to the Nicene position, unlike Arius and several others. After the Council he composed a *Life of Constantine* (the only eyewitness account of the Council), though it downplays the earlier condemnation of the author because of his Arian views and is somewhat hagiographical in its portrayal of Constantine's greatness.

The preliminary quire is the variant containing the dedication to Cardinal d'Estouteville rather than Sixtus IV, resulting in the resetting of the whole of the first quire. Cardinal d'Estouteville was a senior figure in the Vatican; at the time of printing he was Dean of the College of Cardinals. Lignamine, the publisher rather than the printer of the works bearing his name, was a courtier at the Papal Curia, using his dedications to facilitate his advancement there.

**Provenance:** From the celebrated library of Sir John Hayford Thorold (1773–1831) at Syston Park. Thorold purchased many of his books through Thomas Thorpe. Although he wrote 'Sykes Sale' on the title-page as the supposed source of the book, this copy was not in the sale of the library of Sir Mark Masterman Sykes held in 1824 by Evans; lot 1220 was a copy of this edition, but it was bought by Payne, not Thorpe, and is now in the Bodleian Library (Bod-inc E-043, also with an earlier Dominican provenance). The book was lot 766 in the Syston Park sale (Sotheby's, 12–20 December 1884), where it was purchased by Bernard Quaritch for £4-15s.

HC 6710\*; BMC IV 34; GW 9436; Goff E126; BSB-Ink E-111; Bod-inc E-043; ISTC ie00126000.



Lyf þy mōi mō  
nācoms

[illegible]

Sermo. V.

[illegible][illegible]



## Dominica prima in aduentu dni Ser. I.

### Divini uerbi prece

nis et predicatoris ac sacre lre. interpretis et  
predicatoris subtilissimi sancti Vincentii presbiteri  
de ualida ordinis diuini predicatoris. Ser-  
mones fructuosissimi hyemales de reperi-  
untur feliciter.

Sermo primus

### Benedictus qui uenit i

noie dni. Habet sba  
illud. Habet. et. et.  
officiatur in euangelio  
benedictio. Ista diuina  
est de maiore boni-  
tate. Omnia est pma diuina aduen-  
tus dni in q sancta mater ecclesia dimittit of-  
ficiu qd an faciebat et incipit officiu aduentu  
dni. No uolens me reformare cu sancta matre  
ecclesia cogitauit nunc pociare de aduentu dni  
nostri ihu xpi. scz quod uenit sine mundi in-  
dicare bonos et malos. retribuendo cultibet  
fm oga et. Si placet deo habebim? mitas  
bonas inuictas. S. pmo saluet virgo  
maria et. Hndict? q uenit et. Hndict? pmo  
est vna breuis canelena q fuit a pueris et  
turba catata in aduentu xpi in ciuitate bte  
rusale dicentib. Hndict? q uenit. et. pmo bu-  
lius sba maiori declaratioe et materie pdica-  
de introductione Sciendu q in sacro scriptu-  
ra clare manifeste inueniunt? tres aduentu-  
dni in hic mundi solene et notabiles gene-  
rales et principales.

Primus fuit de humilitate et uoluntate.  
Secundus de charitate gratiosa.  
Tertius de maiestate rigorosa.  
Primus aduentus est i pterit. secundus est pterit  
tertius est uenit. Et hic tribus aduentibus corre-  
spondet tres hebdomade aduentu. Et de ter-  
tio aduentu ultimo et maiori intelligit schema  
principale qz nunc dicit boni Hndict? q uenit  
et. Primus aduentus dni fuit de humilitate et  
uoluntate. Iste ia est pterit. qz scz uoluit descen-  
dere in incarnatione. pueratione. captiuitate.  
onibus flagellatione et passione. ut sibi credentes  
et obediētes ascenderet in celu. Roquare ue-  
nit in tanta humilitate fuit supbia a de eue. qd  
noluerit obedire deo. s. pot? pprie uoluntati  
pctm. et ade fuit supbia ut dicit beatus. Do.

scdo scripto dicit. q. i. arti. i. et scda scda. q. ele-  
u. ar. i. et ut dicit sanctus. Do. iobediētia in co-  
caulata fuit ex supbia et ad. Ang. dicit ad oiofi  
um q. b. clare supbia fuit aioni. ppetia obedi-  
ens pcepta dei. pceptis. Reg. etia in pcti pri-  
mo. parentu. ut dicit sanctus. rbo. n. h. ybi sup-  
in so. ad scdm ar. gula locu habuit. Dicit etia  
Bn. m. Uldit mulier q. lignu esset bonu ad  
rescendu. et puleru ocul. aspectu p. delecta-  
bile. et tulit de fructu et? et comedit. Ro. tamē  
ipa bonitas et pulcritudo ibi fuit pmi mortu-  
um ad peccadu. s. pot? in alio serpente q. di-  
git. aperient oculi. et? et critis sic dñ. qd apper-  
tēdo supbia mulier incurrit et io pctm gule de-  
rnatu est ex pcto supbie. qm io pmi fuit pec-  
catu supbie q. gula. Et supbia est fundamen-  
tu oim pctu. s. b. gta. Quare aliqd est aua-  
rus. ex supbia et qd nō uult obedire pcepto  
dei dicitur. Hō sōmaberis. ut nō furru fa-  
cies et. Quare aliqd est luxuriosus. nō dē  
supbia. qd nō uult obedire pcepto. non forni-  
caberis. Idē de gula et alijs pctis. Bn. r. as.  
Intra dñs pcti est supbia. Et c. i. x. S. d. pmo ad  
reformadu uenit imāg hūilitate qm famu-  
ad miltandū nob opa redeptioe p bñanaz  
incarnatioe. Si uultu itelligere bñ hāc ma-  
rimā xpi hūilitate cogitare q. essent mlti ma-  
gni dñi et pui pgregari et puiuo et nō haberet  
seruitorē aliquem. qd scda fil? regē. depoltra  
ueste regali sumptu induit? uenit ad pntēdū  
oib. pmo dādo aquā manib. Scdo min-  
strādo etas. nūqd ista est? moq hūilitas filij  
regē. malo. incōpabilit fuit hūilitas filij dei.  
De gen? bñandū erat pgregari i scola b? mōi  
spectas boni pādū celestū epulaz. s. n. hāz  
debam? seruire q. illas nob miltaret. p. qd  
filij dei mutati imo magis occulati ueste de-  
statis et assumpti ueste hūilitatis uenit ad  
miltandū nob. s. p. p. carnarōz nullo modo  
mutat? fuerit. d. h. uidet. i. p. p. s. b. q. i.  
ari. i. ad pmi. et. q. n. ar. vi. ad pmi. et. i. scri-  
pto dicit. q. i. ar. i. ad pmi. et. i. scri-  
pta. Bn. cū in  
forma dei esset. s. scz ueste deistis. s. mē-  
ipm et uenit. i. hūilitat. forma fuit accipi-  
ens. in specie despecta. in similitudine hoim fa-  
ctus et habitus inuē. ut hō ad. p. h. i. s. scz ut  
nob fuiret et miltaret. S. pmo dedit aquā  
manib. nris in iudicio. q. oia eram? pcepti na-  
ti et nutriti i pctis. Dicit apł ad Roma. v  
Per vnu hoim in hūc mūdū pctm lrauit  
et p pctm mors. et ita in oio hoies mors per-  
transiit. in q oia peccauerūt. Et habet et p.

## A Super Sermoniser

18. FERRERIUS, VINCENTIUS, Sanctus. Sermones de tempore et de sanctis. Strasbourg, [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], 1493; 20 December 1493; 31 January 1494.

Three parts in one volume, folio, ff. [209], [256], [135]; [π]<sup>9</sup> a-b<sup>8</sup> c-q<sup>6/8</sup> r-z<sup>6</sup> A-F<sup>6</sup> G<sup>8</sup>, <sup>2</sup>[π]<sup>8</sup> aa-bb<sup>8</sup> cc-vv<sup>6/8</sup> xx-yy<sup>6</sup> zz<sup>8</sup> AA-NN<sup>6</sup> OO<sup>8</sup>, <sup>2</sup>a-g<sup>6/8</sup> 2h-t<sup>6</sup> 2v<sup>7</sup> (lacking blanks [π]1 and <sup>2</sup>v8, HH3.4 supplied in contemporary manuscript); tables bound at front of each section; gothic letter, initials, initial strokes, underlining and paraps supplied in red ink (those on kk1 also in blue), first initial with elaborate penwork decoration, some initials and paraps with traces of silver; inscription excised from head of first leaf with paper repairs to head and foot, first few leaves slightly dampstained at head, small section of foredge of G2 excised, some damage to head of final part with occasional loss of paper affecting some headlines, a few small marginal wormholes, final two leaves repaired at foot, otherwise a good, wide-margined copy; bound in late eighteenth-century German mottled calf-backed boards with speckled paper sides, spine lettered in gilt, edges speckled red; binding somewhat rubbed and scraped, corners bumped, joints rubbed and cracked, small paper label at foot of upper cover; bookplate of John Vertue (1826-1900, first bishop of Portsmouth from 1882) to inside front cover, and (his?) pencil note about the printing to flyleaf.

£4500

A substantial volume of sermons by the prolific sermoniser St Vincent Ferrer (Vicente Ferrer, 1350-1419), a Dominican from Valencia who travelled widely across Europe to preach the word of God. In particular he preached to the Jews of Castile, in line with the anti-Jewish sentiment of the Antipope Benedict XIII, to whom he acted as confessor; many of Vincent Ferrer's numerous 'converts' were motivated by fear or financial concerns rather than religious conviction, and many soon reverted to their original faith.

His sermons could be long – sometimes lasting up to six hours – and dramatic, making full use of the pulpit as a theatrical domain. He preached predominantly in his native Catalan, with his words being noted down by scribes as he spoke, and he used his sermons to address problems of society as well as theology. ‘He was steeped in theology, fully aware of popular sermons’ limits, in subject and ideology, and became one of the most famous preachers of his time through his original and fearsome message, and his zeal to communicate. Thus he became a social agent whose efforts make him a prime medieval example of social, moral, and cultural “communication” (Losada, ‘Powerful words: St Vincent Ferrer’s preaching and the Jews in Medieval Castile’, in *Spoken word and social practice: orality in Europe (1400–1700)*, Leiden (2015), p. 207–8.)

The three parts were often bound separately, so copies are often incomplete; ISTC records eight copies in the US, of which only two or three copies may be complete. The surviving copies are particularly found in Germany, Austria, and Poland, indicating the market for this particular edition of his sermons.

HC 7009; BMC I 143 (part II only); GW 9841; Goff F136; BSB-Ink F-90; ISTC if00136000.





# Soviet Sci-Fi Satire

19. IVANOV, Vsevolod Viacheslavovich, and Viktor Borisovich SHKLOVSKY. *Iprit*. Roman. Vypusk I [- IX] [*Mustard Gas*. A novel. Parts I-IX]. Moscow, Gosizdat, [1925].

Nine parts, as issued, small 8vo; each part uncut in the original illustrated wrappers by Boris Titov; leaves a little browned, spines chipped, but a very good set; private ownership stamps to a few pages; preserved in a cloth box. £2500

**First edition, a complete set of a rare satirical science fiction novel, issued serially.**

Ivanov (1895–1963) and Shklovsky (1893–1984) both had connections to the literary group the Serapion Brothers, who upheld the creed that art must be independent of political ideology. *Iprit* is a parody of Soviet science fiction, portraying a deadly new gas designed for use in a future world war. Ivanov and Shklovsky both later capitulated to the Soviet demands of realistic art.

‘In the 1920s [they] were young, talented and angry. The new aesthetic, morality and philosophy were likewise young and uncompromising. Ivanov and Shklovsky believed the Kremlin to be the source of the scarlet, life-giving blood which could renew the world, but it was being drained away by the City of London ... They did not like this, and they blamed it on the world revolution’ (from the 2005 edition, the first to be published in Russia since 1929).

Getty 274 (part 5 only, misattributing the cover design to S.B. Telingator); Hellyer 157; not in MoMA.



# Venetian Heroic Epic by a Proto-Feminist

**20. MARINELLA, Lucrezia.** L'Enrico, overo Bisantio acquistato. Poema heroico. Venice, Gerardo Imberti, 1635.

12mo, pp. 647 (i.e. 645), [1], [2, errata]; woodcut printer's device to title-page, woodcut initials and tailpiece, *argomento* at start of each canto within typographical frame; light oil stain to head of first few quires, occasional other light soiling or foxing, a few corners creased, but a good copy; bound in contemporary limp vellum, calligraphic ink lettering to spine with later paper shelflabel to foot; binding a little stained, small hole to spine (covered by label), lower hinge broken, flyleaves worn. **£1500**

**First edition of Lucrezia Marinella's epic poem on the conquest of Constantinople during the Fourth Crusade.**

Marinella (1571-1653) was a Venetian author of devotional literature in verse and prose, and, most notably, a defence of women against men to demonstrate their superiority both morally and intellectually, which was published in 1600. As the daughter of a physician, she had access to books and a good education. She is now considered a proto-feminist but much of her writing was religious and devotional, as befitting the period of the Counter-Reformation in which she lived.







Her epic poem *L'Enrico* is based on Enrico Dandolo (1108-1205), the blind doge who conquered Constantinople in 1202-1204 (unlike previous Crusades, the Fourth Crusade never reached the Holy Land; it was also predominantly a Venetian affair). The poem was written in *ottava rima*, in imitation of Tasso's *Gerusalemme liberata*, and combined historical figures with invented ones. In its position as the most prestigious literary genre, epic was not commonly undertaken by female writers, and it has been seen as an attempt by Marinella at literary success in a male-dominated area; her first published work was an *ottava rima* poem on a female Christian martyr, yet her final published work, *Essortationi delle donne* (1645), seemingly discouraged women from pursuing a literary career.

'We feel that Marinelli's epic poem *Enrico* is a major work of art. She combines epic and chivalrous elements and her models are not only Ariosto or Tasso but Homer and Virgil. The setting, Byzantium, allows her to make frequent references to ancient Greek culture, and her heroes Venier, Rainiero and Giacinto, resemble more Achilles and Hector than Rinaldo and Orlando ... Honor and justice, much more than love, are the dominant feelings in *Enrico* which is more epic in tone than Tasso's *Gerusalemme* ... *Enrico* deserves an important place in the genre of epic poetry, both within the Italian and the European tradition' (Allen and Salvatore, p. 10).

OCLC shows a single copy in the UK (British Library) and six copies in the US (Berkeley, Yale, Newberry, Harvard, Columbia, and Duke University).

BM STC Italian, p. 539; USTC 4010294; see Allen and Salvatore, 'Lucrezia Marinelli and women's identity in late Italian Renaissance', *Renaissance and Reformation* 16 (1992), pp. 5-39.

No. 21/  
Monument

**JUST PUBLISHED!**  
THE

**AUTHENTIC PARTICULARS**

OF THE MOST

Determined and Frightful

**SUICIDE,**

OF

**MISS MOYES,**

By throwing herself from

*The Monument,*

Also a Correct

**COPY OF A LETTER**

Which was found after she left her home.

LONDON :

Published by G. GILBERT, 2, Green-arbour Court, Old Bailey.  
Printed by T. GOODY, 12, Wilderness Row, Clerkenwell.

Sep 8 11. 1839





21. **[MONUMENT.]** Just published! The authentic particulars of the most determined and frightful Suicide, of Miss Moyes, by throwing herself from the Monument, also a Copy of a Letter which was found after she left her Home. London, T. Goode for G. Gilbert, [1839].

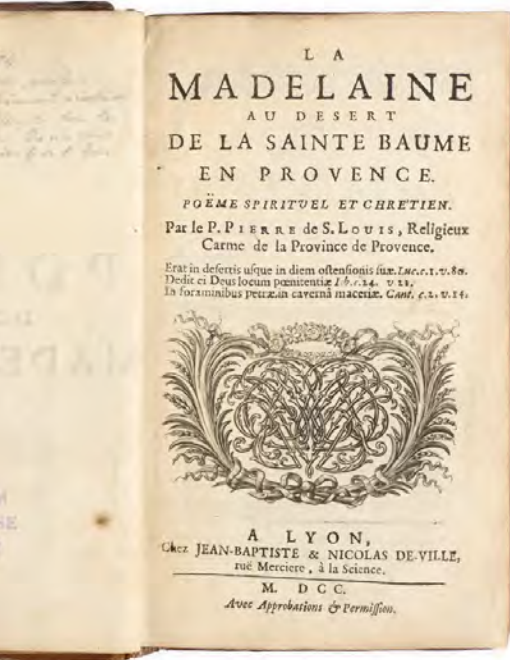
8vo, pp. [2], 7-8, wanting pp. 3-6, sold as an image only; with a long, folding, hand-coloured woodcut frontispiece of the Monument at the moment of the suicide (tear along one fold not affecting image); dated at the foot of title and frontispiece 'Sept' 11 1839'; later wrappers, tipped onto a mount. £475

**A striking image of the suicide of the 23-year old Margaret Moyes, daughter of the master baker Martin Moyes, who threw herself off the Monument in London in September 1839.**

After the event her bonnet, shawl and gloves were found on the terrace at the top, and a piece of rope attached to the iron palisade, with a loop that she had used as a stirrup to surmount them. Ghoulish crowds flocked to the site in the days that followed; the inquest pointed to her melancholy disposition, the death of her mother and illness of her father, and a note in which she declared her intention to 'do away with Miss Moyes'.

Library Hub records one copy only at the Bishopsgate Institute, and one with a variant title at the British Library. The text portion here is sadly imperfect.





# 'The Most Eccentric Work ... that has Ever Appeared in Any Language in the World'

**22. PIERRE DE SAINT-LOUIS.** *La Madelaine au desert de la Sainte Baume en Provence. Poeme spirituel et Chrétien ... Lyons, Jean-Baptiste et Nicolas Deville, 1700.*

12mo, pp. [24], 214; engraved device to title, factotum initial, headpieces; a little cockling and spotting; otherwise a good copy; in contemporary calf, spine gilt in compartments; some loss at head and foot of spine, some splitting to joints, corners worn, some marks to covers; ownership inscriptions of Louis Bollioud-Mermet (see *below*) and Roucellet, ink stamps of the Jesuits of Lyons and of the College of St Joseph, bookplate 'ex libris domus Sancti Stanislai'. **£275**

**Rare later edition (first 1668) of a remarkable spiritual poem devoted to the grotto of St Mary Magdalene in the Sainte-Baume mountain ridge in southern France, where Mary is said to have lived in prayer and contemplation.**

Jean-Louis Barthélémi (1626-1684) fell in love at the age of eighteen with a girl called Magdeleine, who tragically died of smallpox just as he was about to marry her. Broken-hearted, he joined the Carmelites at Aix-en-Provence, taking the name of Pierre de Saint-Louis, and began to compose his extraordinary poem.

The great French writer and critic Théophile Gautier devoted an entire chapter of his book *Les Grotesques* (1844) to Pierre de Saint-Louis, in which he described *La Madelaine* as 'undoubtedly the most eccentric work, in terms of content and form, that has ever appeared in any language in the world' (p. 149, *trans.*). Brunet writes, 'This poem ... despite its extreme bizarreness, is not without some merit' (*trans.*).

*Provenance:* with the neat ownership inscription of the Lyonnais academician and musician Louis Bollioud-Mermet (1709-1794): 'A conservative, he took issue with the musical novelties of the time, rejecting virtuosity in favour of a simple, natural and rational art based on models of an earlier period, particularly the works of Lully and Lalande' (Grove Music Online). Bollioud-Mermet passed the volume to Canon Roucellet of the Basilica of Notre-Dame de Fourvière in Lyons.

**Only one copy traced in the UK (Taylor Institution) and one in the US (LoC).**

Brunet III, col. 1187.





23. [PLAYING CARDS.] Complete Deck of 52 Playing Cards. London, Bancks Brothers, successors to Hunt & Sons, c. 1849.

52 playing cards (each card c. 91 x 63 mm), single-ended courts, HB1 pattern, Old Frizzle Ace of Spades incorporating the full royal coat of arms of the United Kingdom with crowned inescutcheon of the arms of Hanover, no indices, blank versos, Ace of Clubs stamped 'superfine' in blue ink; cards a little toned, but a very well-preserved set. **£200**

**An extremely well-preserved complete deck of playing cards by Bancks Brothers.**

'Bancks Brothers (Anthony Bancks & Robert Olddiss Bancks, card makers) were successors to Hunt & Sons (1790–c. 1840) who was the first maker to 'modernise' the court card designs with a complete redrawing, in which some of the idiosyncrasies which had crept into playing card designs were rationalised' (*World of Playing Cards*, online).

This deck has the HB1 pattern, with the single ended courts, the queens with larger noses, and the Jack of Hearts holding a leaf rather than a staff, though with the lower part of the staff stencilled in, as was the case with some early packs. These were the new style of courts inherited from Hunt & Sons: 'These are still full-length figures and the cards have been coloured using brush and stencils. The Jack of Hearts now holds what is clearly a leaf, rather than the top of a staff as in earlier times. The "Old Frizzle" Ace of Spades shows the duty paid as one shilling, and the manufacturer's name is engraved at the bottom of the ace. Shortly after this, Bancks Brothers produced a double-ended version' (*ibid.*).



# Oxford University Playing Cards

**24. [PLAYING CARDS.]** A complete deck of playing cards with Oxford University arms. *London, Joseph Hunt & Sons, c. 1870.*

52 playing cards (each c. 95 x 65 mm), double ended courts of H2 design, type 1 AS, pattern 24 with chromolithographed Oxford University arms to versos; light dust-soiling to pip cards, otherwise a very good set. **£250**

**An uncommon set of playing cards by Joseph Hunt & Sons, with the backs showing a design featuring the arms of the University of Oxford in red, gold, and blue.** An advertisement from 1870 for Joseph Hunt's playing cards lists this pattern as being one of the manufacturer's specialities, 'richly illuminated in Gold and Colours', which were 'selected from the Newest Patterns' that the firm had to offer and were, the advertisement assures us, sure to be found 'universally attractive'. The design of court cards used here is unusual in showing all Queens facing the same way.

'In 1866 a descendant of Joseph Hunt started a card-making business using more up-to-date printing methods than Bancks Brothers. Despite an apparently good start they do not seem to have managed to keep up with the competition. Like Bancks, their bitter rivals, they didn't make all the functional changes that the main makers did, in particular the introduction of indices in 1878-80. Their first courts were double-ended, but based on the wood-block designs of their predecessors. The lithographic stone used for printing these courts is now in the Cuming Museum, London, an illustration of which can be found in *The Playing Card* 31/6 (2003). ... After the fire [at their factory in 1874] the firm relocated and changed its name to Hunt's Playing Card Manufactory. Towards the end of the 1870s the firm introduced round corners and smaller cards, but it didn't last long and finished trading in the early 1880s. The last Hunt cards were produced by C.T. Jeffries in Bristol' (*The World of Playing Cards*, online). The design of the Ace of Spades, with the firm's name at the bottom, dates this set to 1865-1874.







# Caring for the Poor in Seventeenth-Century France

25. [POVERTY.] Le secours des pauvres assistez en tous leurs besoins, tant à la ville, qu'à la campagne. Par le Chretien aumônier, par l'aumônier industriel, par l'aumônier medecin, et par l'aumônier des champs. Rennes, Mathurin Denys, 1678.

24mo, pp. 271, [1, blank]; woodcut Jesuit device to title, divisional titles included in pagination, woodcut initials; tears without loss to a few leaves, some foxing and browning; otherwise good in contemporary calf; some wear to extremities and covers, wear to front endpapers; bookplates of Hyacinthe Théodore Baron and Docteur François Moutier. £950

A very rare work on caring for the urban and rural poor, from Christian, social, and medical standpoints, from the library of the noted French military physician and bibliophile Hyacinthe Théodore Baron (1707-1787).



Le Secours is divided into four parts. The first examines the Christian duty and manner of giving alms, with reference to the writings of the Jesuit Francisco de Toledo, and to the Bible and Church Fathers. The second provides advice on sourcing alms for the poor (e.g. food and clothing) both from rich individuals and from the local community, citing as an example the practice of the hospital at Lyons. Specific professional groups are then discussed as potential almsgivers, including priests, magistrates, merchants, craftsmen, and innkeepers, and counsel is given on helping the poor find work. The third part considers the delivery of medical care to the rural poor through simple and cheap remedies, recommending several books on the subject, and discussing various medicines to help with respiratory problems, tumours and ulcers, ringworm, and scabies, as well as sickness in animals, and, crucially, how to find the money to buy them. The final section covers parochial care for the poor, charitable confraternities, and tackling begging and vagrancy.

No copies traced in the UK or US. Only one copy on OCLC, at the BnF. USTC 6127984.



# Sallust with a Salacious Sketch

**26. SALLUSTIUS Crispus, Gaius.** C. Sallustius Crispus cum veterum Historicorum fragmentis. Leiden, ex officina Elzeviriana, 1634.

12mo, pp. [xvi], 310, [36]; engraved title-page, woodcut initials, head- and tailpieces, woodcut medallion portrait of the author to \*8<sup>v</sup>; tiny stain to head of \*8, otherwise a fine copy; bound in contemporary Dutch vellum, slight fore-edge flaps, manuscript title to spine, edges speckled blue; binding very lightly soiled; seventeenth-century ink drawings to rear endleaves (see below), bookplate with initials JYS and the motto 'Amo' (of the Scote family of Cumberland) to inside front cover. **£950**

**The first small format Elzevir printing of Sallust with a contemporary ink sketch of a Peeping Tom at the rear of the volume.** The volume contains the two major works of Sallust, the Jugurthine War and the Conspiracy of Catiline, along with the surviving fragments of his annalistic history of his own times (for the years 78–67 BC); these are followed by two speeches addressed to Julius Caesar and an invective against Cicero, now considered to be spurious, and further fragments from both named and unknown Roman historical writers, including Fabius Pictor. The medallion portrait of Sallust is based on a coin in the collection of Fulvio Orsini (published in his 1570 *Imagines et elogia virorum illustrium*), probably struck in Constantinople in the fourth century.

There are contemporary ink drawings on the rear flyleaves, as well as calligraphic flourishes to two consecutive rear endleaves (legible upside down) with 'Salustii | anno 1650' written on the first and 'Crispi | Datum Slusa' [i.e. Sluis in Zeeland] on the second. The inside rear cover has a profile of a male head drawn in ink (seemingly contemporary with typically long hair and a moustache), and opposite it is an ink sketch of a woman seated alone in a room and lifting her skirts, with a man in a tall hat and cloak peeping through the door at her. The sketch has Dutch text beneath, the first part of which has been transliterated into Greek characters, and roughly translated reads 'How his heart is struck and his trousers are strained'.







This is one of three recorded variants, with 'Catilina' on A1<sup>r</sup> line 3, 'Macrobius' on K6<sup>v</sup> line 14, as well as the tailpiece containing the head of Medusa on p. 216. The text was most likely edited by the Leiden professor Marcus Zuerius van Boxborn (1612-1653), to whom the Elzevirs dedicated this edition. He edited the texts of several Roman historians, whose writings he quoted from extensively in his own works.

STCN 833618512; USTC 1028564; Willems, *Elzevier* 412 (one of the three variant reimpersions; the main entry has an additional four leaves of preliminaries).



# Sketches of the South West

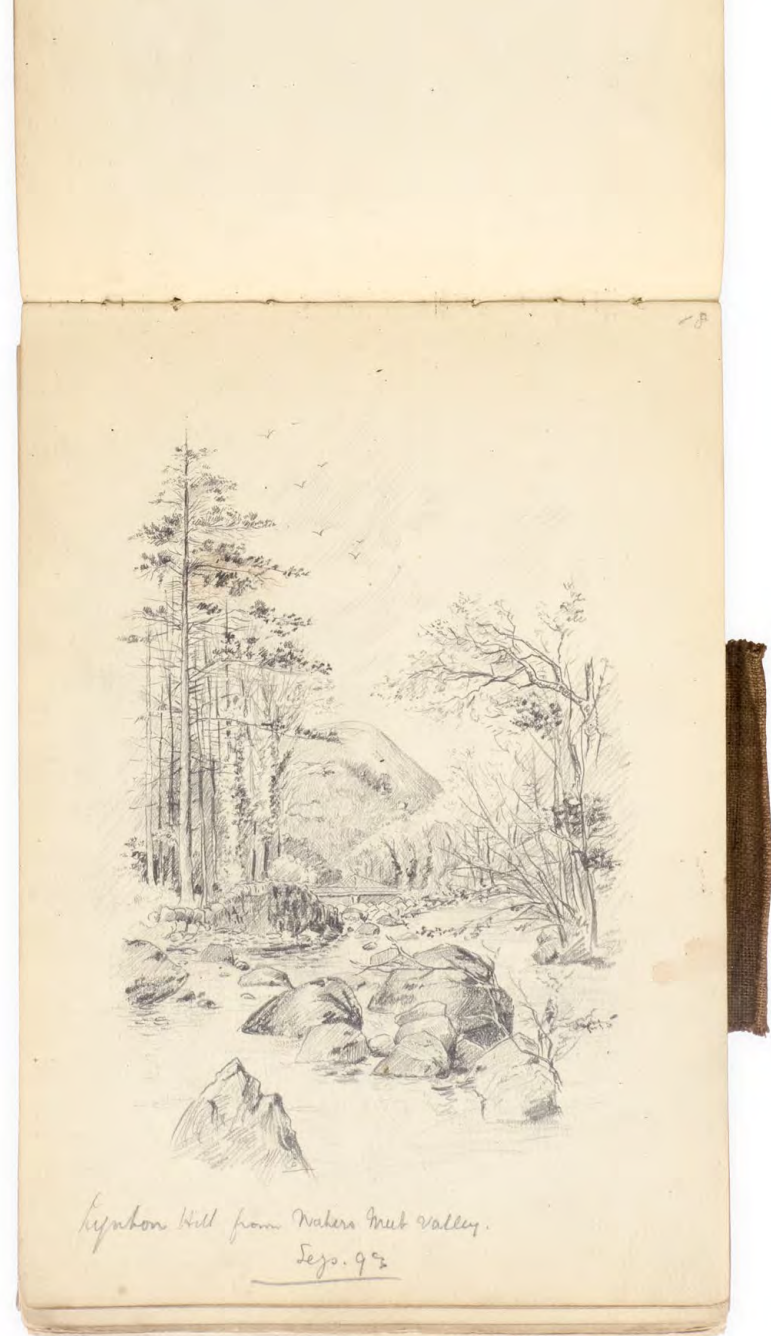
**27. [SKETCHBOOK.]** Album of pencil sketches. *Bristol and South-West of England, c. 1892-1904.*

Oblong 4to, ff. 29, with 10 additional leaves loose at back; c. 29 pencil drawings, one small watercolour sketch; sketch on f. 20 pasted in, ff. 26 & 27 loose but still present; in the original canvas cloth, lightly dust-soiled; bookseller's ticket of Reeves & Sons, London to front pastedown. **£300**

**A charming turn-of-the-century album of pencil sketches of the South West of England, seemingly by an accomplished Bristol amateur artist.**

The sketchbook was filled gradually, over a period of about eight years, by a skilled anonymous amateur artist. The sketches themselves centre around Bristol and its environs, with clusters of drawings which suggest occasional trips to other locations in the South West, and focus mainly on landscapes and natural scenes – waterfalls, streams and rivers (including a view of the Avon), glades, rock formations – but also including sketches of villages, farms, homes, derelict buildings and ruins, and one sprawling factory, which though unidentified could be the Fry's Chocolate Factory. Our artist visited Lyme Regis for a day or two in July 1892, capturing the harbour and details of the ships moored there; and travelled to Lynmouth in the September of 1893, producing a beautiful series of views from the area, including sketches of the Devil's Cheese Ring, Castle Rock, Glen Lynn and the Rhenish Tower.

The views of Bristol include a silver birch on Durdham Downs, Clifton Downs, a view of Redland, Narrowway's Hill, The Dower House at Stoke Park, a view down Coldharbour Lane, Ashley Hill, and Conham; many of these have now changed beyond recognition, and the sketches provide a glimpse into the area as it was over a century ago.







Lyme Regis Harbour  
Low tide

July 10<sup>th</sup> 92



STROZZII POETAE  
PATER ET FILIVS.



PARISIIS  
Ex officina Simonis Colinaei.  
1530

## Renaissance Verse by Father and Son

28. **STROZZI, Ercole, and Tito Vespasiano STROZZI.** *Strozii poetae pater et filius.* Paris, Simon de Colines, 1530.

8vo, ff. [viii], 256, [3], bound without final blank; italic letter, woodcut 'Tempus' device to title, capital spaces with guide letters; a few marks and spots, sporadic light marginal foxing, small burnhole to f. 116 not touching text, slightly trimmed, shaving a few annotations, first quire loose, stain to gutter of f. 54<sup>v</sup>-55<sup>r</sup> not affecting legibility; otherwise a good copy bound in nineteenth-century polished calf, marbled endpapers, edges gilt, red gilt morocco title-piece to spine, spine ruled in gilt; upper board faded at head, small wormtrack to spine, upper board detached and slightly sunned; lower hinge cracked, joints rubbed; early French ownership inscription ('Monsi[gneu]r Jean de ...') to final leaf verso, sixteenth-century inscriptions (washed) to title 'Pierre Lhuillier' and 'Sum Francisci Garnerii dono Petri Oleari' (see below), sixteenth- and seventeenth-century Latin annotations to c. 10 pp., extensive French bibliographical notes, signed J.D. and dated 11 November 1877, to front free endpaper verso; armorial booklabel of Horace Landau with baronial coronet and manuscript shelfmark 59 9 75 to front pastedown. **£650**

Second edition of the collected neo-Latin verse of Ercole Strozzi (1473-1508) and his father Tito Vespasiano Strozzi (1424-c. 1505), our copy once owned by the printer Pierre L'Hullier and with early annotations in two hands.





# Provincial Printing in Piedmont

**29. TERENCE Afer, Publius.** Comediae sex. A. M. Anto. Mureto locis prope innumeris suo nitore restitutae ... Carmagnola, Marcantonio Bellone, 1590.

8vo, pp. 332, [4]; woodcut printer's device to title, title within typographical border, woodcut initials, woodcut and typographical head- and tailpieces, variant woodcut printer's device to verso of colophon leaf, full-page woodcut of the Virgin and Child to final leaf, a few deckle edges; title-page with show-through from inscription on verso, a few marginal ink stains and signs of use, light dampstain to second half of book, heavier towards end, otherwise a good copy; bound in contemporary limp vellum; binding cockled and slightly soiled, tear to lower cover, head of spine defective; manuscript notes to upper cover including the name Joannes, seventeenth-century ownership inscription on title-page (crossed through), note on front flyleaf 'Viscardi in Andria' (relating to the play?), late-seventeenth-century ownership inscriptions of Melchior Genna, one stating that he obtained the book from Giov[anni] Bartolomeo Galeano to verso of title, the others to B4<sup>v</sup> and M6<sup>r</sup>, a few doodles to D4<sup>v</sup>-5<sup>r</sup>, final verso with ink drawing of the Virgin and Child tracing the woodcut on the recto of the same leaf. **£375**

A rare provincial printing of a school edition the plays of Terence, printed in the small town of Carmagnola in Piedmont, which had become part of the Duchy of Savoy only two years earlier, after almost half a century under French domination. The text is taken from earlier printings of Marc Antoine Muret's version, originally commissioned by Paolo Manuzio in the 1550s and regularly reprinted thereafter.







The printer, Marcantonio Bellone (1572-1621), was active in Genoa and Turin, before settling in Carmagnola from 1584 until his death. His output was typical of a provincial printer, encompassing local regulations, ecclesiastical and religious tracts, reprints, schoolbooks (as here), and works printed on commission for local authors.

No copies found in OCLC or Library Hub, although we locate a copy at Ohio State University (digitised).

EDIT16 CNCE 32171; USTC 858821.





*No. 30 / Wallet*





**30. [WALLET.]** Wallet with manuscript and printed waste. *France, c. 1790.*

Wallet binding (170 x 110 mm) of green vellum, roll-tooled gilt borders and frames with gilt cornerpieces to covers, fore-edge envelope flap similarly tooled, lined with green paper, and with leather wraparound tie laced through two holes and secured with knots, the interior comprising seven concertinaed compartments made from gilt brocade paper and manuscript and printed waste; somewhat worn and rubbed, a few small losses, some spots to lower cover, some interior tears.

**£950**

**An attractive late eighteenth-century wallet in the guise of a wallet-bound book, possibly re-using an earlier eighteenth-century binding, the interior compartments composed of manuscript and printed waste.**

The divisions between the pockets are made from gilt brocade paper, almost entirely concealed by the fragments of printed waste pasted over. These fragments are of uncut sheets from the 1766 Amsterdam edition of volume II of the famous *Mémoires* of Armand de Mornès de Saint-Hilaire (1651-1740), the noted French general. The concertinaed sides are from a manuscript legal document on vellum, also of the eighteenth century.





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