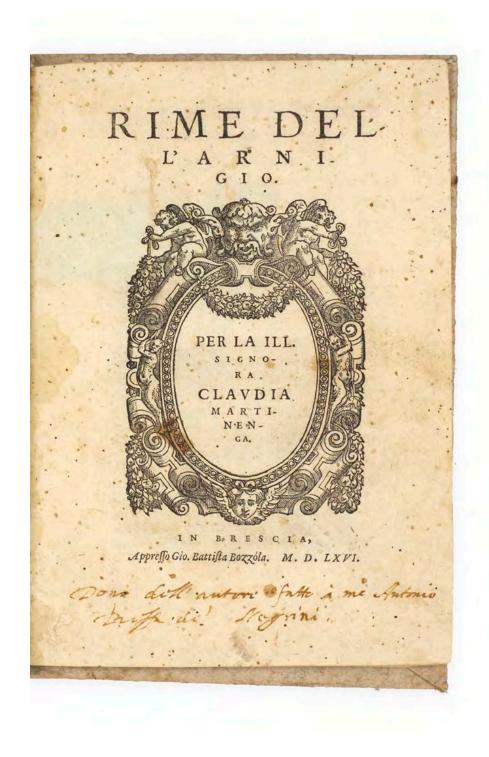
# QUARITCH - NEW ACQUISITIONS FEBRUARY 2023



#### FROM ONE POET TO ANOTHER

1. ARNIGIO, Bartolomeo. Rime dell'Arnigio per la ill[ustre] signora Claudia Martinenga. *Brescia, Giovanni Battista Bozzola, 1566*.

4to, ff. [38]; woodcut grotesque cartouche to title, historiated woodcut initials; inconsequential small wormhole to inner margin of the final three leaves, title and a few leaves slightly spotted, quire F a little browned, neatly repaired closed tear to last leaf; a very good copy in later *carta rustica*; contemporary ink inscription 'Dono dell' autore fatto a me Antonio Beffa de' Negrini' to title (*see below*), with his transcription of a sonnet by Arnigio on the final blank. £1750

#### First edition of Bartolomeo Arnigio's collection of poems addressed to Claudia Martinengo, wife to Ludovico Martinengo della Pallata, an important association copy presented by the author to fellow poet Antonio Beffa Negrini.

The poems, composed in the tradition of Petrarch's lyric verse, celebrate the divine essence of womanly beauties with much recourse to the Petrarchan imagery revolving around eyes and hands, light, arrows and seawaves. Bartolomeo Arnigio (d. 1577) was of humble origins, born in Brescia to a farrier; his merits and Martinengo's patronage earned him the chance to study medicine in Padua, and to return to his native city a publicly recognized intellectual, and a lecturer in philosophy. He went on to publish an important emblem book, *Rime de gli Academici Occulti con le loro imprese et discorsi* (Brescia, Vincenzo di Sabbio, 1568).

*Provenance:* This copy was given by the author to his friend Antonio Beffa Negrini (1532–1602), the poet, scholar, and lawyer in Mantua, who published his own book of verse in the same year. The sonnet by Arnigio recorded by Beffa Negrini at the end of the volume is a charming verse evocation of the silent night of Christmas.

OCLC finds two copies in the US (California, Yale) and one in the UK (V&A). EDIT16 3074.

### AL MOLTO ILLVSTRE SIG. CONTE GIO. BATTISTA

BREMBATO,



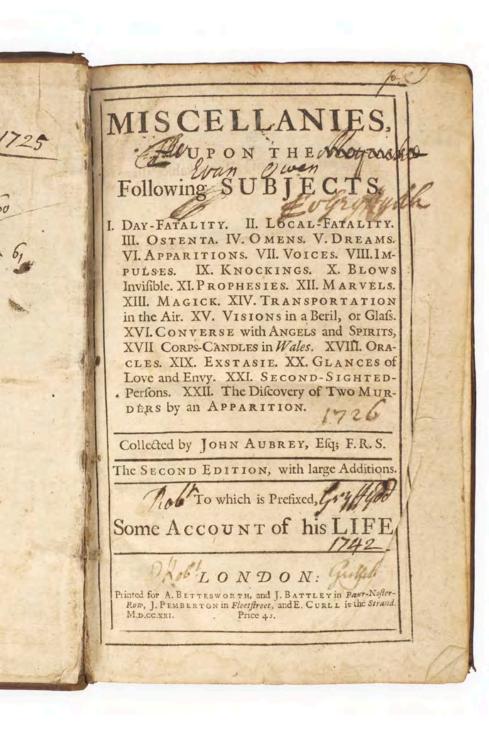
#### BARTOLOMEO ARNIGIO.



EMPRE colui, che di uirtuofamente uiuere fi propofe, molto Ill. Signore, non folo fi uolfe ad honorar & adorar' Iddio; ma non ristette ancora di lodar' & riuerir nell'humana specie tutte quelle più nobili & eminenti creature, nelle quali si

rappresenta l'eterna sua Bellezza & Dontate. Iddio primieramente è con perpetua gloria dalle nostre lingue honorato, come principio & fonte d'ogni bene: atto puro & semplicissimo, che sempre stando in opera uersa soura di noi innumerabili benesicij & gratie. L'huomo uiene inalzato con le laudi al cielo ; perche da i beni, ch'egli hà d'animo, d di corpo, d di fortuna riescono honeste & gioueuoli operationi, per lequali diuien simigliante al gran Fattor suo. Perilche ueggiamo, che come'l lume confegue alla luce, cossi l'Honor & la Lode, testimonio dell'altrui Valore, segue coloro, che cossi uirtuosamente reggono A 2 Ach Arnigio por il giorno di Hande Mille rappi het cicle eran consporsi, ch'aundar mille Aurore, co brinti La secon Notte: co i pastoni intenti inigniti al pegli Angeti ascostaro i delci ucri; Ini gniti Gli humani occhi het sonno comno immerii, ili ; ch'off e'det ceteste Amor i fuochi spenti; ili ; ch'off e'det ceteste Amor i fuochi spenti; i nietti e dat ceteste Amor i fuochi spenti; i nietti e ando al Lume divin dai quatto vento i nietti e part ceteste i o Verym betta, o Prisope' partit', o Verym betta, che partoriti gaust achi cicli e'l teide lapar no ponne, e'immagiane ta mento, che lo compri, o miltorio alto, e profindo Dio fatti te von MARIA toca, cuede, escate

Do v v zo v z Gono, in Valli, in Schue, in Monti, Io chiamo Cravura; et Cravura mi rifponde La biimpha, che ne gli Amri fi gnicondet Tu Sole il fui quandor inalzi et Imonii. E a v v z a alternan le Rine, i Poggi, ci Pontit E quinei poi tra le forite fiponde Sen vanno Crav v za monnorando l'ondet E fon gli Augelii à chiamar Ca veva etconti Di fegno Cravv z a pia al cento fogli Io fegno Cravv z a et pia al cento fogli Scritten meco di Cravv z a cecchi Spiriti Che per me non fona l'acte interno o Che caavarat et era vuta i Ponia, anti, Miro In partan rifonar et Lidi et Scogli;



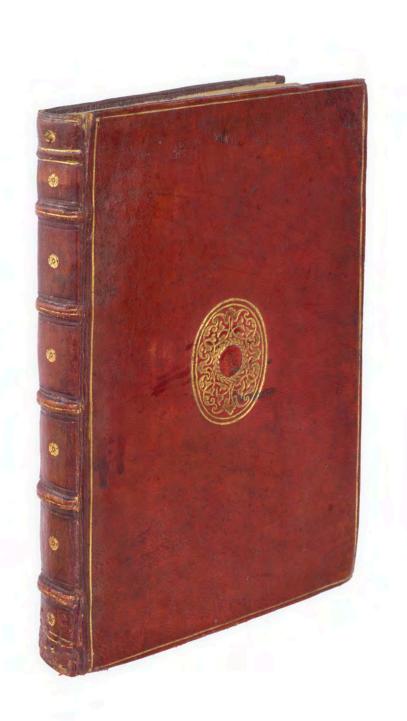
AUBREY, John. Miscellanies, upon the following Subjects. I. Day-Fatality.
II. Local-Fatality. III. Ostenta. IV. Omens. V. Dreams. VI. Apparitions.
VII. Voices. VIII. Impulses. IX. Knockings. X. Blows Invisible.
XI. Prophesies. XII. Marvels. XIII. Magick. XIV. Transportation in the
Air. XV. Visions in a Beril, or Glass. XVI. Converse with Angels and Spirits.
XVII. Corps-Candles in Wales. XVIII. Oracles. XIX. Exstasie.
XX. Glances of Love / Envy. XXI. Second-Sighted Persons. XXII. The
Discovery of two Murders by an Apparition ... THe second Edition,
with large Addit ions. To which is preFixed, some Account of his Life.
London: Printed for A. Bettewsorth, and J. Battley ... J. Pemberton ... and
E. Curll ...1721.

2.

8vo, pp. [2], x, [4], 236, [2 (blank)], [16 (two 8-page catalogues of books published by Curll, not called for by ESTC)], with an engraved plate; a very good copy in contemporary calf; section of leather cut away from upper board; ownership inscriptions to title and elsewhere of Thomas Meyricke (1726), Evan Owen, Robert Gryffydd (1735), manuscript medical receipt against colic ascribed to Dr Garth on the lower pastedown.  $\pounds750$ 

Second edition, enlarged, of Aubrey's entertaining collection of folk history, superstitions, and gossip, the only book he completed, first published in 1696. The topics he tackles in this work of 'hermetick philosophy' include 'omens and prophecies, dreams and apparitions, day fatality and second sight, all of which he was concerned to explore and explain, verify or discredit' (ODNB). It is a work rich in curious information: there are charms to cure agues or the bite of a mad dog, spells to summon a vision of your future spouse on St Agnes's Eve, and advice on the interpretation of dreams.

The posthumous second edition is taken from 'a printed copy ... corrected for the Press by Mr. Aubrey' and sent with a covering letter to the bookseller Awnsham Churchill, dated 1 June 1697, less than a week before Aubrey's death. Churchill did not however produce the revised edition, and at his posthumous book-sale (26 July 1720) the marked-up exemplar was purchased and employed by four joint-publishers, including Bettesworth and Curll. The new material is indicated by asterisks in the index and the 1721 printing is deservedly considered the standard text of the work. At the front is added a short life of Aubrey.



#### Time and Tide in the Eighth Century

3. BEDE, *the Venerable, Saint.* Bedae presbyteri Anglosaxonis, monachi benedicti, viri literatissimi opuscula cumplura de temporum ratione diligenter castigata: atq[ue] illustrata veteribus quibusdam annotationibus una cum scholiis in obscuriores aliquot locos, authore Iohanne Nouiomago. Nunc primum inuenta ac in lucem emissa ... *Cologne, Johannes Prael for Peter Quentel, May 1537*.

Folio, ff. [14], 18, [6], 30, XXXI-CXXVI, [4]; erratic pagination; with woodcut Prael device to colophon and 33 woodcut diagrams in text, woodcut initials; substantial marginal worming (touching only a few letters), a little foxing and toning; otherwise a very good copy in sixteenth-century French red morocco, gilt arabesque block to centre of each board, single gilt filet borders, spine blind-ruled in compartments with gilt floral centrepiece in each, guards of eleventh-century manuscript waste (*see below*); short splits to joints, tailcap neatly repaired, corners minimally bumped, worming to rear endpapers; annotations to a6<sup>r</sup>, eighteenthcentury printed booklabel with name erased to upper pastedown, bookplate of the master printer Pierre Lallier (1946–2021) loosely inserted. **£3750** 

First illustrated edition (second overall) of Bede's two principal scientific and computistical works *De natura rerum* and *De temporum ratione*, with commentary by the Dutch scholar Joannes Noviomagus (1494-1570), a very good copy in an attractive French binding.

## SBEDAE PRESBYTERIS

ANGLOSAXONIS, MONACHI BENEDI

cti, viri literatillimi opulcula cumplura de temporum ratione dia ligenter caltigata : atcp illustrata veteribus quibuldam annotatioa nibus vna cum lcholijs in oblcuriores aliquot locos, au chore Iohanne Nouiomago.

> Nunc primum inuenta ac in lucem emiffa, quor rum catalogum require pagina verla.

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meningnione editione source art, & Billioriscum vionead bane an

Coloniæ excudebat IOHANNES Prael, Anno M D XXXVII. Menfe Maio, Impenfis Petri Quentel.

Cum gratia & priuilegio.

In spite of never travelling more than fifty miles from the Northumbrian monasteries of Wearmouth and Jarrow, Bede (673/4-735) was one of the greatest scholars of the Anglo-Saxon age. *On the nature of things* and *On the reckoning of time* were first printed at Basel by Heinrich Petri in 1529, but appear here for the first time with woodcut illustrations, including a world map to  $d_1^r$ .

The *De natura rerum*, written around 700, is Bede's great synthesis of cosmography and physical science, drawn from Isidore, Suetonius, and Pliny the Younger, as well as from Bede's own observations on tides from the shores of Northumberland. '[Bede] first stated the tidal principal of "establishment of port", which has been described ... as the only original formulation of nature to be made in the West for some eight centuries' (DSB). Composed around 725, *De temporum ratione* is the foundation text for the Western calendar. Bede explains and promotes the suggestion that years should be numbered from the birth of Christ, *anno domini*. 'Bede's greatest practical effect was on the Western calendar. His decisions (beginning the year, calculation of Easter, names of days and months, calculations of eras, and so forth) in most instances finally determined usage that was only refined, not changed, by Gregorian reform' (*ibid*.).

'Chapter 35 of Bede's *De temporum ratione* is the locus classicus of the concept of the "ages of man", the medieval division of human life into a number of distinct periods best known to us today through the speech on the "seven ages of man" by Jaques in Shakesbeare's *As You Like It* (Act II, scene 7). Most ancient and medieval writers thought of human life not as a continuous development but instead as punctuated by a number of sudden changes from one "age" to the next ... Bede was the first Englishman to describe the theory of the four "ages of man" (G.J. Whitrow, *Time in History*).

The binding incorporates fragments from an eleventh-century Latin Biblical commentary (likely French), with text, including part of a large decorated initial, visible on a stub facing the title, and beneath the rear pastedown.

Adams B-448; USTC 615412; VD16 B-1440; cf. Tomash & Williams B123.

LVNA. cclxxxi fuixxxi foxi foxi cccxt) (iivlx cccxxiii) ivxxx (Jupxx (ix cccxlvii) rcini tivzb cclxin Totius iti-(uxxx) (uxxx) ccxl cclin neris fup A puratio. 2 dvi CXX His adeft Ix 5 & abeft fo 3 viņ vņ vi iŋ ij v in xiin xih xi xi x ix XY LVNA. Præparitio biflexti. Primus, Secundus, Tertius, Quartus, Dies. Hora. Aries. xv ca. apri. 1 xxx D vu xxx D 1 xxx D vu xxx x s Taurus. xv ca.mai. xi xxx D v xxx xi xxx v xxx XS Gemini. xu cal.iun. x. xxx D iii xxx x xxx in xxx x s Cancer. xy cal.iul. vin xxx II xxx vin xxx II xxx XS VII XXX I XXX X S xvica.au. VII xxx I xxx Leo. Virgo. xvica.fep. v xxx x1 xxx v xxx x1 xxx x s Libra, xvi cz.oct. un xxx x xxx un xxx X XXX X S Scorpio, xvica.no. u xxx viu xxx ii xxx VIII XXX X S VII XXX X S Sagitta. xvi ca.dec. 1 xxx vii xxx 1 xxx Capricor. xvijca.ian. xi xxx v xxx xi xxx V XXX X S Aquarius. xvn cal. fe, x xxx un xxx x xxx IIII XXX X S YIII XXX II XXX X S Pifces. xv ca,mar. vili xxx II xxx vi vi

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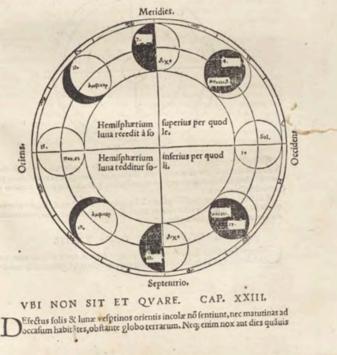
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#### DE NATVRA RERVM LIBER.

Bonton ac ftellarum fixarum fignificationes atg: effectiones pertinent, de quibus uide Pontaniam lib. III. A de rebus celestibus.

IV t fuculiz in fronte tauri. ] Has ftellas imperite Romani fuculas uocauere quafi grace di eantur idessens van inv, hoc eft per dimitionem à fuibus Or non potius ane ver tele, id eft à pluendo uide Aulum Gellium in noctibus Atticis.

¶Vt hædorum exortus & ar arturiJ Exortum intelliges beliacum, id eft dum à fole recedunt. Sunt autem hoedi in humeris Heniochi. Areturus feptentriones proxime fequituride figni ficationibus, uide primum Georgicon.

Nimbolus Orion & canicula 1 Orion tempestuosum fidus est occumbens er oriens, eff enins fellarum magnitudine ac multitudine maximum, uide Ariftotelem lib [ 1, marageor Canicula fiella eft fixarum omnium maxima in ore Canis maioris quam Graci uocant esterne à ficcitate, alig Canicula uolunt fignificari Canem minorem quem Graci uocant newsowas Cicero uertis antecano in Arato

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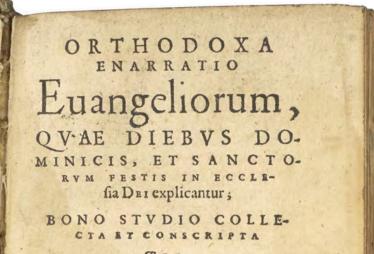
#### DE CVRSV PLANETARVM. Cap. XII.

Nter cælum terrasig feptem fydera pendent, certis difereta fpatijs, quæ vocatur errantia, contrarium mundo agentia curfum, id eft, læuum, illo femper in dextra præcipiti. Et quamuis affidua conuerfione immenfæ celeritatis attollantur ab eo, ra piantur'g in occafus, aduerfo tame ire motu per fuos quæ g paffus aduertitur : nuc inferius, nunc fuperius, propter obliquitatem figniferi vagantia: Radris autem folis B præpedita, anomala, vel retrogada, vel stationaria fiunt.

#### CHOLIA IN CAPVT XII.

"Ontrarium mundo agentia curfum, id eft, lauum\_l Que fint in celo dextre & fini fire partes, copiofe difputatur ab Ariftotele lib.z.de celo. Aftrologi auten dextra reijciunt ad occasium leua ad exortum mertum nang, peltus ad meridiem ubi stellarum motus quas illa pro-festio observat, celerrinus est, ad hune modum planete à dextris ad sinistra progreditiur qui mo tus eft fecundam naturam facile autem eft hune motum oculis deprehendere, primum in luna. Notetur quippe qualibet nofte lunain celo & proxime illi stella quepiam fixa, postridie uero magno interuallo celi luna cam ficilam ante uertiße clarum fict. Porro quis ordo fit planetarum @ quomodo signiferum ambiant, uideatur ex subiesto schemate,





Ioachimum à Beust,

Hactenus diu exoptata, & nunc denuò in lucem edita;

CVM INDICE RERVM ET VER-BORVM COPIOSISSIMO.

CATALOGVM AVTORVM CCXXVIII. qui in hoc opere citantur, inuenies post Prefationem.

#### LIPSIAE,

Anno M. D. XCII.

4. **BEUST, Joachim von.** Orthodoxa enarratio evangeliorum, quae diebus dominicis, et sanctorum festis in ecclesia Dei explicantur ... *Leipzig, Michael Lantzenberger, 1592*.

8vo, pp. [32], 926, [30]; lightly browned with a small wormhole through front matter (affecting one or two characters at most), light dampstaining throughout causing tears to A1, A2, and final page of index; bound in contemporary panelstamped pigskin over wooden boards with portraits of Martin Luther and Philip Melanchthon, class to fore-edge; dampstain to lower edge causing wear to upper board, one class no longer functioning; nineteenth-century German ownership stamp ('Bibliothek der Kirche zu St. Nicola[...]') to front free endpaper. £275

Second edition, first published the year before, of a work on Gospel exegesis for feast days, by one of the most successful postillators of the age. Like several other postillators, Joachim von Beust (1522-1597) was a layman with a prominent public role, being a jurist, a diplomat, advisor to the Elector of Saxony, and then professor at Wittenberg.

VD16 finds three copies only in Germany (Berlin, Leipzig, Herzog August Bibliothek). No copies located outside Continental Europe.

#### Indonesian Parrots

5. BONAPARTE, Charles-Lucien, *Prince*. On the trichoglossine genus of parrots, Eos, with the description of two new species. *London, Zoological Society, 1850*.

8vo, pp. 6, [2 (blank)], with three hand-coloured lithographic plates of parrots; stitched as issued, the plates loosely inserted; some minor soiling on title. £750

#### Presentation copy of this rare offprint from the *Proceedings of the Zoological* Society of London, 12 February 1850, inscribed:

'Offert par l'auteur à Madame Remark en souvenir des aimables moments qu'il a passé auprès d'elle et de son mari avec lequel il sympathise sur plus d'un point et de l'entretien duquel il a recueilli tant de Plaisir et d'instruction. Wiesbaden 24 Sept. 1852. C L Bonaparte'.

Charles-Lucien Bonaparte (1803–1857), son of Napoleon's younger brother Lucien and Alexandrine de Bleschamps, was a renowned naturalist and ornithologist. The present work describes for the first time two colourful species of lory found in Indonesia.

'Bonaparte's chief significance for the history of science is his pioneering work in systematics. His intimate knowledge of the animals of the New World as well as of Europe enabled him to understand comparative zoology far better than most of his scientific contemporaries. And this greater understanding meant that his schemes of classification of birds and other animals anticipated later systems based more consciously upon evolutionary theory' (M.J. Brodhead, 'The work of Charles Lucien Bonaparte in America' in *Proceedings of the American Philosophical Society* 122, no. 4 (1978), pp. 198–203).





1'auteur à Madama Plemente en rance. ables enamente gr'il a mani aver logged of age tent se plaiser at I'm Wie, how 24 days 1.812 TRICHOCLOSSING GENUS OF PARROTS

HOGLOSSINE GENUS OF PARROTS

EOS,

DESCRIPTION OF TWO NEW SPECIES.

CHARLES LUCIAN, PRINCE BONAPARTE, MEMBER OF THE PRINCIPAL ACADEMIES OF UPDOFE AND AMBERTA.

From the PROCREDINGS OF THE ZORODICAL SOCIETY OF LONDON. Feb. 12, 1850.]



## POEMATIA,

Latinè partim reddita,

Partim scripta :

A V. BOURNE,

Collegii Trinitatis apud Cantabrigienses aliquando Socio.

Quarto Edita.

#### LONDINI:

Typis J. BETTENHAM. Sumptibus B. BARKER, ad Infignia Collegii Westmonasteriensis juxta Scholam Regiam, MDCCL.

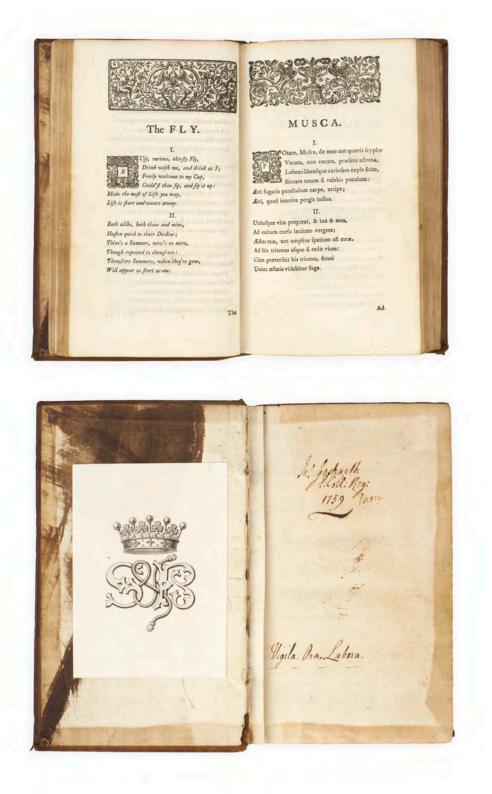
#### 'A Better Latin Poet than Tibullus'

6. **BOURNE, Vincent.** Poematia, Latine partim reddita, Partim scripta: a V. Bourne, Collegii Trinitatis apud Cantabrigienses aliquando Socio. Quarto edita. *London, J. Bettenham for B. Barker, 1750*.

12mo, pp. [4],246, [13], [1 (blank)]; partially printed in parallel Latin and English on facing pages, richly ornamented with large woodcut head- and tailpieces throughout, factotum initials; a few light marginal spots, but a very good copy; in contemporary calf, spine gilt in compartments with gilt red morocco lettering-piece, edges speckled red; a little rubbedand bumped at extremities, short split to upper joint, front free endpaper neatly removed at an early date; ink ownership inscription 'Jn. Gaskarth E: Coll: Reg : Oxon 1759 / Vigilia, Ora, Labora' to front flyleaf, nineteenth-century bookplate of the Earl of Suffolk and Berkshire to upper pastedown (Franks 15488).

Fourth edition of the collected Latin poems of the schoolmaster Vincent Bourne (1695–1747), described by his former pupil William Cowper as 'a better Latin poet than Tibullus, Propertius, Ausonius, or any of the Writers'.

Vincent Bourne (1695–1747), celebrated as one of the most popular English Latin poets, who 'managed to unshackle neo-Latin verse from outright imitation of the classics' (ODNB), spent the majority of his career teaching at Westminster. Despite his poor reputation as a teacher, his pupil Cowper considered him 'the neatest of all men in his versification' (though 'most slovenly in his person') and would go on to translate several of Bourne's poems into English, most famously 'The Snail' (from 'Limax', here p. 231).



Bourne's poems ably render the metropolitan environment of eighteenth-century London and Westminster, with 'Pons Westmonasteriensis' (p. 199) describing the then-unfinished Westminster Bridge as a site of harmony and quiet contemplation while 'Ad Davidem Cook' (p. 139) is a tribute to the Westminster nightwatchman 'whereby we not only watch the watchman himself, but we also catch a glimpse of certain moments in urban time' (Haan, p. 80).

Bourne's poetic sense of place is equally pronounced in his verses in Cambridge, where he was a Fellow of Trinity College, including 'Hobsoni Lex' (p. 160), on the eponymous stablemaster and patron of Hobson's Conduit, and 'In Obitum Roussaei, Collegio Trinitatis servi à Cubiculis' (pp. 142-3) on the death of one Rouse, a master boatman and punter who died by drowning in the River Cam; the poem, addressed to Charon, creates a series of parallels between the Virgilian oarsman of myth and Bourne's Cantabrigian reality.

As well as original compositions in Latin, the present volume contains Bourne's translations from English poets, including his antecedents at Westminster Matthew Prior and John Gay, and occasional translations by other authors.

*Provenance:* Ownership inscription of John Gaskarth of Penrith, Cumberland, dated 1759. Gaskarth matriculated at Queen's College Oxford in 1758 and undertook a Bachelor of Civil Law in 1764. The book most likely passed into the possession of John Howard, fifteenth Earl of Suffolk and eighth Earl of Berkshire, who married Gaskarth's daughter Julia in 1774.

ESTC T132347; Foxon (unnumbered); see Field, 'Cowper's "The Snail", *The Cowper & Newton Journal* 8 (2018); and Haan, 'Classical Romantic: Identity in the Latin Poetry of Vincent Bourne', *Transactions of the American Philosophical Society* 97, no. 1 (2007).



Owned by the Composer of the Earliest Extant Opera

7. CAVALCANTI, Bartolomeo. La retorica ... divisa in sette libri, dove si contiene tutto quello, che appartiene all'arte Oratoria. In questa seconda editione di nuovo dall'istesso Autore revista, et ... accresciuta. *Venice, Gabriel Giolitto, 1559*.

Folio, pp. [xxxii], 563, [1 (blank)]; woodcut printer's device on title, fine historiated woodcut headpieces and initials throughout; two minute marginal wormholes (not affecting text), some flecks to title, sporadic light browning; but a very good copy in eighteenth-century Italian half vellum with patterned paper sides, spine lettered in gilt, edges mottled in red and blue; remnants of paper label at foot of spine; ownership inscription of Jacopo Peri (*see below*) to title; some short nineteenth-century annotations to the first ten leaves of text.

Second edition, published in the same year as the first with a few amendments, of the earliest Italian and most innovative treatise on rhetoric. The author 'builds an original account of rhetoric by adding Ciceronian and Hermogenean material to an Aristotle base' (Mack, p. 172).

# ALLILLVSTRISSIMO, ET REVERENDISSIMO SIGNORE, L CARDINALE DI FERRARA



#### BARTOLOMEO CAVALCANTI.



VANDO LA S. V. REVERENDISSIMA, molfa (come io credo) dal fuo natural defiderio d'hauere cognitione delle cofe eccellenti, & pregiate, & di giouare ad altri, mi ricercò con grande efficacia, pregandomi, che io traducefsi in lingua Tofcana i libri della Retorica d'Ariftotele, ò piu tofto componesfi per me fteffo un'opera di

quell'arte, io fentii nell'animo mio deftarfi diuerfi, & quafi contrarii mouimenti. Da una parte m'incitaua, & non leggiermente fpronaua la uolontà di foddisfare à cofi honefto, & ardente defiderio di V.S.Reuerendifsima : dall'altra la difficultà dell'imprefa mi raffrenaua, & fortemente riteneua. Et tanto piu, quanto io bene confideraua le difficultà, che & nel tradurre, & nel comporte nafceuano.Perche io uedeua chiaramente, quanto difficil cofa fuffe l'efprimere bene in quefta noftra lingua i concetti, & interpretare acconciamente le parole d'Ariftotele; & che quando quefto fi fuffe pure à baftanza confeguito, egli era nientedimeno neceffario, accompagnare la traduttione con una molto diligente, & ampia dichiaratione, fi per la fottilità, & per l'ofcurità delle cofe contenute, & prefuppofte in que'libri, fi per rifpetto del modo, col quale quel marauigliofo Filofofo n'ha trattato. Oltra di quefto, io fapeua benifsimo, che molti & dotti, & giudiciofi huomini de' tempi noftri defiderauano, che This copy is of notable provenance, formerly belonging to the composer and singer Jacopo Peri or 'Zazzerino' (1561-1663), hailed by many as the inventor of opera. He wrote *Dafne*, the earliest work which is today described as opera (around 1597), and *Euridice*, the earliest surviving opera (1600). Peri began his career by studying in Florence and working there as a church organist and singer; he was soon invited to join the Medici court to sing tenor, play keyboard instruments, and compose, and for many years he took part in the Camerata de' Bardi. He worked with Giulio Caccini to define the stile recitativo, a key moment in the development of melodrama. His work greatly influenced seventeenth-century music writers.

In Peri's Preface to his setting of *Euridice* his deep interest in aesthetic questions in connection with rhetoric is evident. There, for example, he minutely justifies the stress on the Bass line on grounds of links between style and mood – a method of reasoning wholly adopted by Aristotle and Cicero, which Cavalcanti modernizes and exemplifies in the present treatise. It would be very interesting to explore to what extent Peri, a firm believer in the superiority of the Greeks, in fact aligned himself with Cavalcanti's renewed aesthetics.

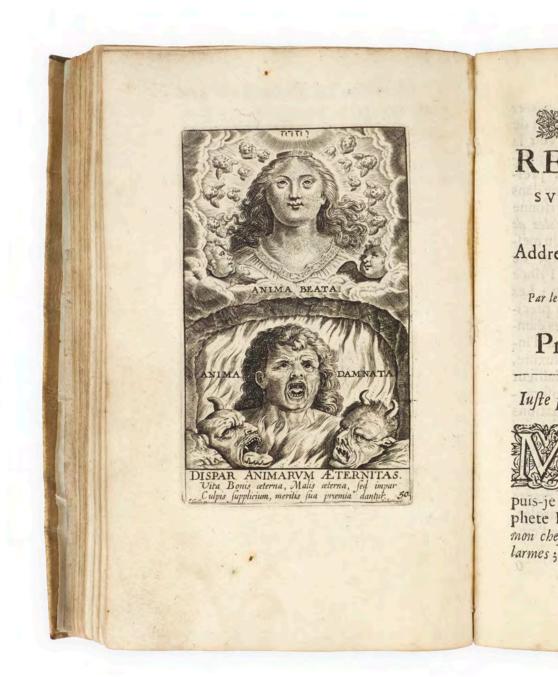
EDIT 16 10434; Adams C-1175; Bongi II, pp. 72-74; Parenti 147; Gamba 1307. See Mack, *A History of Renaissance Rhetoric 1380-1620* (2011).

#### Heaven and Hell

8. COMPANS, André de. Le Bouclier de la pieté Chrestienne, tiré de quatre maximes de l'eternité, pour les grands, et pour les petits, et pour toutes sortes d'estats, traduit d'Italien en François, par le R.P. Cyprien de la Nativité de la Vierge, Carme déchaussé, avec des additions et des reflexions du mesme religieux sur ce sujet ... *Brussels, Philippe Vleugart, 1663*.

8vo, pp. [16], 263, [1], with 8 copper-engraved plates; woodcut initials, head- and tailpieces, woodcut arms to last page; a very few small marks; a very good clean copy in contemporary vellum, spine lettered in ink; marks to lower cover; near-contemporary ink inscription at head of frontispiece 'Aux religieuses de Ste Ursule de Bruxelles', later ink stamp to front flyleaf 'De la bibliothèque d'Armand de Terwangne'.

Rare first edition of this devotional work by the French Carmelite friar, poet, and translator André de Compans (1605–1680), illustrated with eight attractive engraved plates.



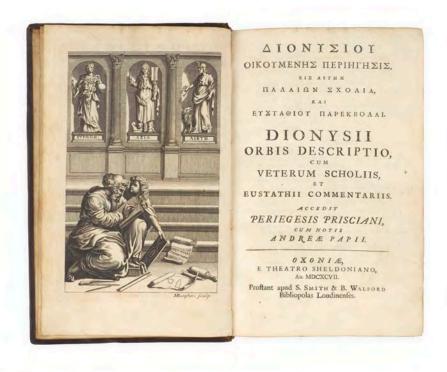
The main text – stated as being translated from an Italian original – discusses eternity of the soul and body, and heaven and hell, and is followed, from p. 145, with Compans's own reflexions on salvation, addressed, for example, to politicians and magistrates, merchants, soldiers and servants, and priests, which explicitly state that political vengeance and pitilessness towards the needy are obstacles to eternal redemption.

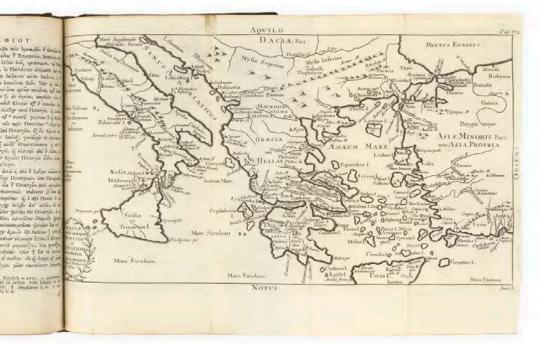
The attractive plates by the Flemish engraver and publisher Jan Galle (1600-1676) depict a man on his deathbed with Heaven above and Hell below; the Virgin and Child; a man praying in the company of two skeletons; a body being placed in a tomb; the Last Judgement (with one of the risen dead carrying his own head); men and women contemplating Heaven; the torments of Hell; and the serene face of a woman in Paradise (*anima beata*) juxtaposed with the screaming face of a man in Hell (*anima damnata*).

*Provenance:* formerly in the possession of the Ursuline sisters of Brussels.

No copies recorded in the UK or US on OCLC and Library Hub.







#### Ancient Geography

9. DIONYSIUS [Periegetes]. Διονυσιου οικουμενης περιηγησις εις αυτην παλαιων σχολια και Ευσταθιου παρεκβολαι ... Orbis descriptio, cum veterum scholiis, et Eustathii commentariis, accedit periegesis Prisciani, cum notis Andreae Papii. Oxford, at the Sheldonian Theatre, for London, S. Smtih and B. Walford, 1697.

8vo, pp. [12], 314, [2], 48, [44], with copper-engraved frontispiece (signed 'M. Burghers') and 6 engraved maps (of which 5 folding); printed in Greek and Latin; a very good copy in contemporary Cambridge-panelled calf, spine gilt in compartments with gilt red morocco lettering-piece, edges speckled red; very slightly rubbed, small chips to endcaps and lettering-piece; nineteenth-century ownership inscription to front free endpaper of Percy Tew, Heath Hall. £475

An attractive English-printed illustrated edition of the Dionysius's verse geography. Dionysius Periegetes, likely of Alexandria, is thought to have written his description of the world during the reign of Hadrian in the early second century. It was widely read both in the ancient world and subsequently, and is here accompanied Priscian's Latin translation (also composed in hexameter), the commentary of Archbishop Eustathius, and extensive notes.

ESTC R37277.



Comien în Notifie îndice ceteni terristin în îndigenda reprezentari în poli Comiem Birtannie, & frame comes alos collocatu-qui a, vi prefedura, chicinave offendiur, quôd cam vires îndiça tradit se non baleba cam vires indica quân i fas alpes non baleba ; quîba cam militêtas bic ferândis (a sulplas cindit, alios prefedura, contes hi Madacianas erone franpropis (a sufaciparango di TALIs), & cinăs chi-

31 -let 2. 6.

ITALIAE CIRCA ALPES. Eus officien nonferibinet, quol forte fais limitions ab incurdiantibus Bubaris Valentiniano III. imperante effet espalítas. Quod copias habeter, sono caprinutes i fol regionet XIIII. inter Italiam merebuar, podium Verillationes VII. potentar confuter 750, equitos Um Hadrin parafichas. Mennint Refins cum Ala equitam Hadrin parafichas, ver Tarinus <sup>1</sup> scettar, B.f.fur, inquit, Libermeis naubus Hadrinan potefentus à prefedo alæ Mennin Rufno parafilma unité aguitante polosian Sensores. Heretalinan Societter, B.Jüterras es numero XII. Legionolma, VIII erant es numero. XII. Legionolma, VIII erant es numero. XII. Legionolma, VIII erantes denotes. Heretalina Societter, Distincfes Seniores, Tanggitant Seniores et Medicina intert, Martada Seniores et Medicinani cormpeigo Magilopedina Engelo Medicina (Languitanti Pansonitab Augordo Ilm confirma), es Thebeir. Nona Legio erat Ponsinensiam va eta XVIII.pica 10. [GELENIUS, Sigismund (*editor*).] Notitia utraque, dignitatum, cum orientis, tum occidentis, ultra arcadii honoriique tempora, et in eam Guidi Panciroli ... interpretis legum primarii commentarium ... ultima editio, auctior, et correctior. *Lyons, [Jacques du Creux for] Jean de Gabiano, 1608*.

Folio, ff. [16], '222' [*recte* 208], '25', [*recte* 35], [13]; title printed in red and black with large architectural woodcut device, part-titles with repeated device, numerous large woodcut illustrations throughout, woodcut headpieces and initials, f. 112 blank; evenly browned throughout, marginal paperflaws to ff. 113 and 124, dampstain to outer margins of early leaves; a very good copy in contemporary vellum over boards, yapp fore-edges with vestigial ties, spine lettered in ink, edges stained blue, vellum tabs to fore-edge; lightly stained with a few marks, front free endpaper neatly removed; very occasional ink annotations and underlining in an early hand. £875

#### An expanded edition, illustrated on almost every leaf, of an anonymous fifthcentury description of the Roman Empire.

The *Notitia*, an important source on the civil and military structure of the later Empire both Eastern and Western, survived in copies from a single lost example, formerly at Speier; an unillustrated abridgement was published as part of Alciati's *De magistratibus civilibus et militaribus officiis* (Gryphe, 1530), but did not appear in full until Froben's edition of 1552, edited by Sigismund Gelen (1497–1554). Guido Panicroli's additions were published in Venice in 1593, and are here joined by further commentary by François Roaldes (1519–1589) and an expanded index by Guillaume Maran (1546–1621).

Among the many woodcut illustrations, ranging from formulaic to figurative and at times fanciful, are portraits, maps, architectural and topographic sketches, and insignia and quotidian objects; images of bound codices and scrolls in various forms also appear with striking frequency.

USTC 6901025; Graesse IV, p. 691 ('cette éd. est plus complete que les deux antérieures ... il s'est servi de deux mss. et a ajouté un commentaire assez érudit').

#### IN NOTITIAM IMP. ORIENT.

eraductis conftrictus. Hac funt Primicerii Notariorum infignia, que ad cum fpectantia munera indica-bant. Note dorfo libri inferipte funt. F. L. I. N. T. bann. Nözer dörö libri införiper fune F. K. J. N. T. ALL. C.O. M. OKD. PR. que v fune toblenar, me dit officirum tennetmar, tandem inte parami göffe interpretari. Fletti bör injundbas Notatis in Tahkunis å laterendo continens mandata ottine Principis, ved Primierrii. Exponitur qui di far, gue expedianar, qui da digo ottinega, k vadæ ekatur, menny å laterendo. Hit an mon coste, qui ab aligo pit deur primiercii. Exponenti and tit, que ottine, tanditar, et al. T. B. and the exact prime paramiter. Sente and the pit of the sentence of the sente America, autorinas tua, eadem mandata, Qi in hoisi lego tran-forbl. & in façero lareroulo deponi pracripia; a quate-mus ex his vna cum codicilis fulcipiendis, admini-frarors, quemadanodam politica Reipub, fobueni-frarors, quemadanodam politica Reipub, fobueni-terulo divina mandara jullinuas Er albi, " Num. 24.5, vh. damus.

C.de magifi, feri. DE MAGISTRIS IIII. SCRINIO. rum, & corum infignibus, Cap. XCIII.

VATTVOR facris pala-

i feriniis Præpofiti, vt å terculi præfecto difeeterentur, non primicetii, ed magiftri funt appella i, & ideo nec fecundo, ec Tertiocerios, vt illes d loco corum Proxi-

& halt. C. de di-

4), els, c, de dis met/sefer, primieran func dick: 4 facrità altimar vocari plu-reos rel amaria, la quito somme nani bretes e di-formiera (acpetitole, libra), la venti me nani a clas-tros rel amaria, la quito somme nani bretes e di-formiera (acpetitole, libra), la venti me nani a clas-tros rel amaria, la quito somme nani bretes e di-formiera (acpetitole, libra), la venti me nani a clas-tros rel amaria (acpetitole, libra), la venti me nani a clas-tros rel amaria (acpetitole, la venti me nani a clas-tros rel amaria), la venti de l merf.refer. A proxime C, science de la construit de la co

<sup>1</sup>I<sub>1</sub>, s. of p. C.a. jumi me archam rackar, inaque cam in chains, & B. Jouet, C.dem Gripuns inde collicium verifaceur, militaliteraa vo-gill, fors, d-1 cabaut. <sup>2</sup> etc. C. de *land*, "Quantum foremut palati forinia, Memorine, Epifhoryfor," Lanue, Libelloram, & Difforitionem, "qualus finder the set of the set of

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feriniorum, qui fine hac adiectione, fi preces veritate

NOTITIA

#### COMMENTARIVM. 62 NOTITIA MAGISTER SCRINIORVM,

Memoria Epistolarum & libellorum Gracorum.



COMMENTARIVM.



Felix liber vindicandus à laterculo Magiftro epifiola Peis Iber vindicandus à Intereulo Magiffro effilola, um juillon de duina, Alentini, qui um ito Cocidente imperabat, bie nomen non contenite, in Vifnio cemi pich las coste non apparent, effe funtum in Notitia Occidentis, Plares fyréditar mandaroum libit, quin int Magiffit, fet or etidier gatta oftendumt. Sub pradicht, fet or ordine etidipeliti codicibets, alli qua-tone viformer, quotum vina aperum Grazes quadam literas, fed oblerant comtines, Hune Codicem efferte element originaria. Conference fei tres centres continues de la tres de la doltaraza contines. Hanc Codicen referere de la tres colomba de gluto e colomba de gluto e abitoro , acie cempla Grazarum egitolanum e cansi abitoro , acie cempla Grazarum egitolanum e cansi intera, Ala tres Codices in manuferipor abo ecci con indicati, qualus tatura egitola, sectorpa, edita, adipolorioner Principis confernabanana. Mean in-preflus vereinge argolos. PR. quas fupe erpoloi. PR. quas fupe erpoloi. PR. quas fupe erpoloi. Inter vero Magitta sepito haum readiti, ils nores inter etere puo. \* His quantor inuolatarum charaut quasfire.

#### Dies Irae, Dies Illa

II. LANCELLA, Marco. Espositione dell'hinno che la S.R.C. canta per commune suffragio de' fedeli defonti Dies irae, Dies illa, soluet seclum in fauilla, teste David, cum Sibilla, &c. Dechiarato, e letto publicamente in Napoli nella regal chiesa di San Domenico. Vico Equense, Giovanni Giacomo Carlino and Antonio Pace, 1598.

4to, pp. [8], 333, [3]; woodcut arms of the dedicatee Cardinal d'Avalos printed in red and black to title, woodcut headpiece, woodcut and factotum initials throughout; minor worming sometimes touching a couple of letters but not affecting legibility, some light foxing, marginal dampstain to lower corner of first and final quires; withal a good copy in contemporary vellum, spine lettered in ink, edges gauffered, spine lined with printed waste; vellum a little contracted and almost detached from textblock, chipped at foot of spine, somewhat worn and cockled with a few stains; near-contemporary ink ownership inscription 'Ad usū frīs Michaelis Mariae de Vico Ord<sup>s</sup> Pred' to title. **£900** 

First edition, very rare, of an early meditation and full commentary on the text of the ancient sequence *Dies Irae*, provincially printed at Vico Equense, near Naples.

ESPOSITIONE DELL'HINNO CHE LA S. R. C. CANTA PER COMMVNE SVFFRAGIO DE'FEDELI DEFONTI, Dies ira, Dies illa, soluet seclum in fauilla, Teste Dauid, cum Sibilla, &c. Dechiarato, e letto publicamente in Napoli nella Regal Chiefa di San Domenico. PER LO R.P.F. MARCO LANCELLA NAP. dell'Ordine de'Predicatori; Teologo, e Predicator generale dell'Offernante Prouintia del Regno. IN DIES CVSTODIT. INDICAT, ET PROTEGIT. NDIC A H H -1 AVXILIATV INDICAT VERVM. IN VICO EQVENSE, Per Gio. Iacomo Carlino, & Antonio Pace. M. D. XC VIII. Answer There All Back Maine to View Boll Proto

This is the only published work of the Dominican theologian and preacher Marco Lancella, who held public readings of his meditations in the church of St Dominic in his native Naples, the place of repose of several aristocrats including the ancestors of the dedicatee. Such readings had the purpose of honouring the dead, but also of inducing repentance in the living through the uses of stark poetic imagery. The Dies Irae sequence, a metric description of the Last Judgment, vividly conjures the trumpet summoning souls before the throne of God, where the saved will be delivered and the unsaved cast into eternal flames. It is attested in manuscript since the thirteenth century and has been attributed to either Franciscan or Dominican authors, although it may be much older, and was incorporated in the Requiem Mass.

No copies recorded in the UK or US. OCLC finds only two copies, both in Italy (Biblioteca Nazionale Centrale Rome and Casanatense), to which USTC adds one copy in Spain.

See M. Corso, 'To cast a stone and unburden the soul: The experience of deliverance from sin in rituals of indulgence in early sixteenth-century Italy' in Memini 28 (2022).

#### **ESPOSITIONE DELLA** 842

promeffo; non odi San Paolo. Est autem Deus verax, omnis autem homo mendax; Non eniminius Deus obliuiscatur operis vestri ; Non è debitor à noi Dio, abst, Dotti, ma il debitor ti ha fteffo, non può mancar della parola sua; Fidelis Deus, qui seipsum negare non potest, dice San Paolo, sù sù; ecco la regola ferma; humiliateui talmente à Dio, come se ritrouasti ogni cosa da lui per gratia ; fiate diligenti, come da voi douesse nascere tutto il merito, e tutto il premio; e perciò la Santa Chiefa confessando ch'ogni nostro merito peruiene principalmente dalla gratia d'Iddio, dice. Qui faluandos faluas gratis; vedendo poi che concorreno l'opere nostre come cause secondarie, dice. Saluame fons pietatis, attribuendo fempre à Iddio ogni buona, e fanta operatione ; e perciò Christiano non stare otioso, vattene alla vigna del Signore nell'operatione Christiane, che così ritrouarai il Rè benigno, milericordiofo, e retributore del tuo ben oprare.

#### Salua me fons pietatis.



VI la Sata Chiefa dopò d'hauerci infegnato, che dobbiamo offeruar il Santo Euange lio, e caminare per le opere fante, e giuste ; ci dimostra di più, che senza timore potremo in quel giorno, quado il Rè fi dimoftrarà tremendo contro di reprobi, chiedergli la gratia, e la gloria, dicendo. Salua me fons pietatis. Che fia il vero raggionando di questo fatto il Regal Pro feta, diceua. Iocundus homo, qui miferetur, & comodat ; e perche in questo Mondo da i boni si sono offeruate l'opere di pietà, e l'offeruanza della Legge ; però. Iocundus bomo. Quindi dicono li Sacri Teologi, che in cinque modi farà giocondo vn'huomo,

ilquale apparirà vestito di fante opere nel cospetto d'Iddio; Primo farà giocondo dimandando à quello la gloria, e dicendo. Salua me fons pietatis ; perche haue hauuto egli mifericordia de gl'altri; e perche dice Chrifto . Eadem mensura, qua mensi fueritis remetietur, & vobis : perciò dice Salomone. Feneratur Domino, qui miferetur pauperis. Che per questo fi legge quel tremédo Gin ditio, in San Mattheo, fatto contro quel scelerato, ilquale non volse hauer pietà del suo conseruo, essendo stato à lui rimesso tutto il debito . Indi dice Iddio per bocca di Ofea . Beati qui feminatis



12. LINNAEUS, Carl (or von LINNÉ), and James JENKINSON (*translator*). A generic and specific Description of British Plants, translated from the *Genera et Species plantarum* of the celebrated Linnaeus, to which is prefixed an etymological dictionary explaining the classes, orders and principal genera, and a glossary is added to explain the technical terms, with notes and observations, by James Jenkinson. *Kendal, T. Caslon, and for London, Hawes, Clark, and Collins, Kendal, J. Ashburner, and Lancaster, A. Ashburner, 1775*.

8vo, pp. xxviii, [4], 258, [9], with 5 engraved plates; plates and 3 accompanying leaves closely trimmed, some light toning and spotting, date largely erased from imprint; contemporary half calf with marbled sides, spine gilt and with black morocco lettering-piece; rubbed and worn, upper board and front free endpaper detached, head and foot of spine chipped; contemporary ink ownership inscription of Richard Light at foot of title. £225

**First edition of this provincially printed partial translation of Linnaeus's Genera** *plantarum.* It precedes both William Withering's *The Botanical Arrangement of all the Vegetables naturally growing in Great Britain* (1776), the first such work to be based on Linnaean taxonomy, and Erasmus Darwin's *The Families of Plants* (1787), a translation and consolidation of the *Genera plantarum* and the *Mantissae plantarum*.

Of John Jenkinson, from a Quaker family of Yealand (between Kendal and Lancaster), relatively little seems to be known.

ESTC T81059; Freeman, British Natural History Books 2275; Henrey 980.

an Address to the 'Farting Fathers'

13. MARTI, Manuel. Oratio pro crepitu ventris habita ad patres crepitantes ab Em. Martino ecclesiae Alonensis decano. *'Cosmopoli, ex typographia Societatis Patrum Crepitantium'*, 1768.

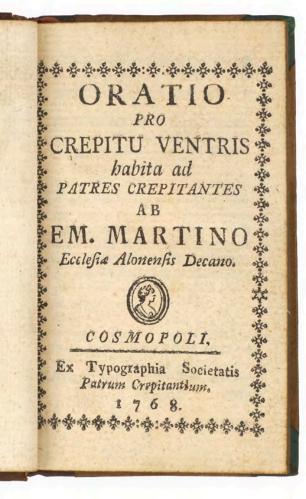
32mo, pp. 70, [2 (blank)]; some text in Greek, title within frame of type ornaments and with small woodcut medallion, woodcut tailpiece; a very good clean copy in nineteenth-century calf-backed boards with drab paper sides and green vellum corners, spine filleted in gilt with gilt lettering-piece, marbled endpapers; a little wear to joints and spine ends; modern collector's label to upper pastedown. £750

**Scarce pocket-sized edition of this pseudo-scholarly oration on farting** by the Spanish classical scholar, librarian, and dean of Alicante, Manuel Marti (1663–1737), delivered to the Accademia degli Arcadi, here addressed as the 'farting fathers'.

Written around 1695 under the patronage of Cardinal José d'Aguirre and first published posthumously at Madrid in 1737, *Pro crepitu* is Marti's best-known work. A Spanish translation, *La oracion que en defensa de'l pedo*, appeared in 1776, and it inspired Mercier de Compiègne's own *Éloge du pet*.

In the course of his text Marti frequently cites Aristophanes (no surprise there) and refers to the philosophers Zeno and Crates, as well as to the likes of Plautus, Plutarch, Seneca, and even St Augustine. In addition to claiming that farting increases life expectancy, Marti discusses Crepitus, the Roman god of flatulence.

*Bibliotheca Scatologica* 109; Gay-Lemonnyer III, 586-587. OCLC finds one copy only in the UK (BL) and one only in the US (UCLA).



#### LIBRARIES AND LEONARDO

14. MAZZOLARI, Ilario. Le Reali grandezze dell'Escuriale di Spagna. Bologna, Giovanni Battista Ferroni, 1650.

4to, pp. [viii], 301, [3], with folding copper-engraved plate depicting a bird's-eye view of the Escorial; woodcut ornament to title, woodcut initials; a few slight spots to plate with small reinforcement on verso along the fold and a small stain in the upper corner; a very good, clean copy in contemporary vellum over boards, spine lettered in ink; a few light marks; manuscript (authorial?) corrections to pp. 2-3.

#### £1200

#### tengono in questo

di quest' Edificio Cap. 1. otta principale del Portico;Il Chiefa: la di lei facciata, e onaftero: co'luoghi più noaffo, ed alto; Della scala ftro principale nell'alto. La ed altri luoghi del Chioftro io,con ciò,ch'iui hà di condi dentro : fale , ftanze , e efta. Cap.8. ro, con iue divisioni, ed acnti della Libbreria principa-: i fuoi ornamenti , cd ordiprincipale di questo Mona-Fempio: fuoi ornamenti, fe-eggio. Cap. 13. 11 Cimborio, Cuftodia, 🛥 Cap. 14. , e nome di fue Reliquie , ed pitture, arcibachi, apparati, in quefta Cafa, di che non-Cantine, Mezzanini, Cifter-adotti, ed altre cofe degne di no all'intorno di questo Mo-

ompagna, e Specieria del Mo-

, Le tasse, ed istime delle più

con altri Edificij famoli, & one. Cap. 21.



## Second edition, as rare as the first of 1648, of the earliest detailed description of the Escorial, including the decoration and content of its three libraries.

Mazzolari's account of the monastery's architecture, sculpture, paintings, and decoration, in large part translated from José de Sigüenza's *Historia de la Orden de San Jerónimo* (Madrid, 1605), is an important work of museology and library science – its importance is all the greater for the work having been published before the fire of 1671, during which many valuable books and manuscripts were destroyed. The three libraries of the palace command three entire chapters, in which

the meaning of the ceiling paintings is explained, as well as the arrangement and cataloguing of the books. Works of art are discussed and appraised producing, among others, one of the earliest critical notices of Leonardo da Vinci (p. 87), hailing him as one of the greatest minds Italy has ever produced: not only a great painter, but also a musician, architect, sculptor, engineer, and philosopher.

Although some databases call for five plates, this appears to be a mistake copied from an error on OPAC. This edition is in fact a reissue, with reprinted preliminaries, of the 1648 edition, which only has one plate. Further evidence is given by the copies of the 1650 edition held at the National Library of Spain, Bibliothèque Sainte-Geneviève, and the Bayerische Staatsbibliothek, all with one plate.

OCLC finds only two copies in the US (Metropolitan Museum of Art and Clark Art Institute, each with one plate only).

Cf. Cicognara 4043 (for the 1648 edition); see Michel & Michel V, p. 158; Verga, *Bibliografia vinciana*, p. 75.

#### MILITARY MANUAL

15. MONTGOMMERY, Louis de, Seigneur de Corbouson. La Milice Francoise, reduite a l'ancien ordre et discipline militaire des legions, telle & comme la souloyent observer les anciens François, à l'imitation des Romains, & des Macedoniens ... derniere edition, revueue & augmentee des exercices d'Holande, ensemble de l'ordre de la cavalerie, & enrichie de figures. Paris, François Rousselet, 1610.

8vo, pp. [12], 199, [1 (blank)]; pp. 94-96 erratically paginated; with 11 copperengraved illustrations printed in-text, woodcut initials and headpieces; an occasional spot or paperflaw, but an excellent copy; in contemporary vellum, sewn two-up on two tawed thongs laced in, tawed ties to fore-edge; a little worn, one tie lacking. £650

Scarce second edition of this influential work on military logistics, with copperengraved illustrations of cannons, grenades, and various military formations.

Dedicated to Henri IV in the year of his assassination, Montgommery here proposes a reorganisation of French military structures according to Roman and Macedonian models. His rank-by-rank assessment of the French army accordingly places great emphasis upon the 'organization, training, and deployment of the infantry – a relatively new wing of the army' (Van Orden, p. 213). The present edition supplies several illustrations comparing French and German formations to the Roman legion and the Macedonian phalanx, and references to classical military prowess likewise abound in his dedication to Henry IV, who is deemed more extraordinary than Caesar and more formidable than Alexander.



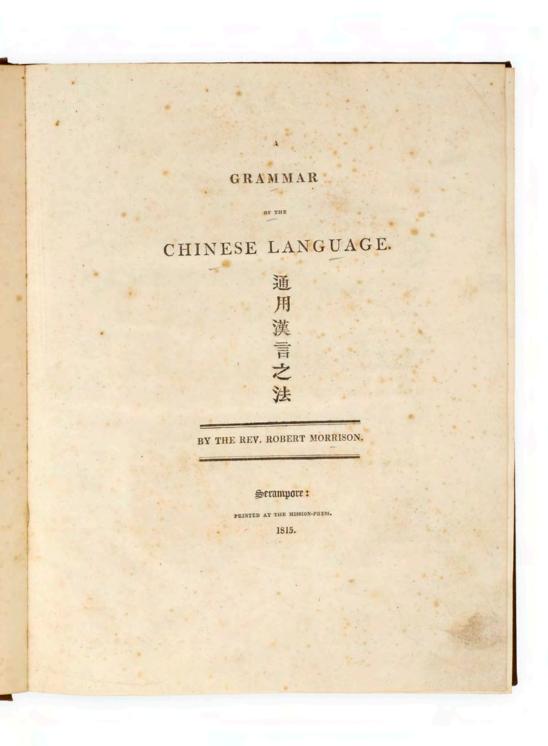


Montgommery devotes significant attention to the use of fifes and drums in directing troops, suggesting that each company employ two drummers, one of whom acts as a *tambour colonnel* who should 'know several languages, be cunning but not quarrelsome or talkative, and be faithful above all ... The lead drummer functioned as a sort of noncommissioned officer or aide-de-camp, operating independently from the rest of the company – he had to be adept at spying and reconnaissance and an able envoy' (Van Orden, p. 207).

The work is notable also for its instructions on producing grenades and other ordnance, and their uses in both offensive and defensive operations, drawing the praise of the Scottish military tactician Sir James Turner in his 1683 *Pallas armata*.

Library Hub finds two copies in the UK (BL and All Souls Oxford), and OCLC only three in the US (Brown, Folger, and Yale).

Brunet III, col. 1866 ('Ouvrage curieux et plein de recherches'); Cockle 612. See Van Orden, *Music, Discipline, and Arms in Early Modern France* (2005).



#### PIONEERING CHINESE GRAMMAR

16. MORRISON, Robert. A grammar of the Chinese language ... by the Rev. Robert Morrison. *Serampore, printed at the Mission-Press*, 1815.

4to, pp. vi, [2 (errata)], 280; with Chinese characters to title and throughout; small hole to 2H3 (touching headline only), small wormtrack to lower margins towards end, a little light browning and foxing; overall a very good copy in twentieth-century brown cloth, gilt red morocco lettering-piece to spine; a little wear to extremities, some spotting to covers, endpapers browned; some later marginal pencil annotations in English and Chinese. £3750

**First edition, rare on the market, of this pioneering Chinese grammar** by the missionary and eminent scholar of Chinese, Robert Morrison (1782–1834), described here in his preface as 'the first work of the kind in English'.

Morrison joined the London Missionary Society in 1804 with a view to missionary work in China, eventually arriving in Canton in 1807 where he was appointed translator to the East India Company two years later. He worked tirelessly, in the face of considerable obstacles, on this grammar, on his Chinese dictionary (his *magnum opus*), and on translations of the scriptures, becoming the 'chief person who opened to his countrymen the road to the knowledge of the language of China' (ODNB).

Although completed in 1811 (the date of the preface), Morrison's manuscript of his *Grammar* languished in the hands of the Bengal Government for years, before eventually being printed at the Serampore Mission Press at the expense of the East India Company in 1815. The press had been founded by Baptist missionaries in Danish India in 1800 and operated until 1837.

Cordier, *Sinica* 1661; Lust 1023. The last copy recorded at auction by Rare Book Hub was in 1992.

18		A GRAMMAR	OF TH	Е	[Table of Syllables.
Urh Ul; urh E, uge	而	And.	Yang Yang Yaong	洋	The ocean.
Wā Vā	襪	17. Wa. Stockings.	Yaou Yao Yew	要	To will to have ; to want.
Mat Wae Vai	版从	Withoutside.	Yay Ye Yay	夜	Night.
Ngoe Wan Van	晚	Evening.	Yen Yen Een	言	Words, discourse.
Man Wăn Ven	開	To hear.	Yew Yeu Yaou	有	To have.
Màn Wang Vang	望	To hope.	Yin Yn Yûn	因	Cause ; because.
Moang We Vi Mei	味	Taste.	Ying Yng Ying	影	Shadow.
Wei Goei Wei	為	To do; because.	Yö Yö Yok	欲	To desire.
Wo or Go Ngo Go	我	L	Yu Yu Uc Yuč	魚	Fish.
Woo Gu; Ngu Ing	五	Five.	Yuč Yuč Yut Yuen	月	The moon.
Ang		18. Y.	Yuen Vuen Vue Yun	圓	Round.
Ya Ya Ga	उ	The teeth.	Yun Yun Wăn Yung		Fog; cloud.
Yae Yai Ak	伌	Afflicted.	Yung Yung	用	To use,

Of the Tones.] CHINESE L

CHINESE LANGUAGE.

19

Of the Tones.

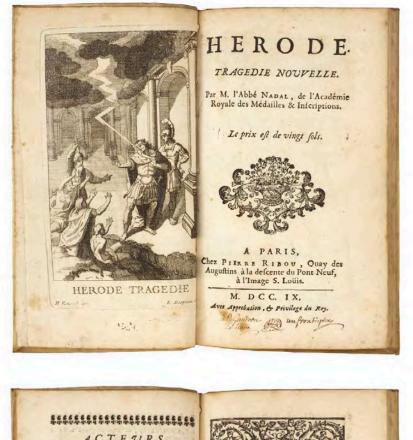
The syllables are varied by four Tones; or, as the Chinese express it, Seé  $P_{44}^{m}$  Shing  $\frac{1}{24}$ , and which they dilineate on a hand, thus

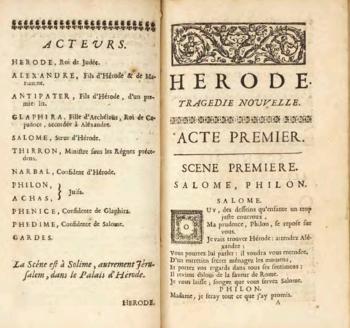


The character  $ping \not\cong$  'even,' is the first in order; shang  $\not\sqsubseteq$  'high,' is the second; keit  $\not\equiv$  'going,' is the third, and  $j \not a \not\land$  'entering,' is the fourth."

These characters as applied to vary the pronunciation of their syllables they define thus,

\* The Chinese make a general division of the Tones into direct and oblique: Fing shing is the direct, and the three remaining ones they call  $G_2$   $M_{\rm eff}$  oblique tones.





'the Worst Versifier and the Most Tiresome Writer'

17. NADAL, [Augustin,] *Abbé*. Herode: Tragedie nouvelle. *Paris, Pierre Ribou*, 1709.

12mo in 6s, pp. [12], 64, with copper-engraved frontispiece by L. Despaces after H. Roussel; woodcut ornament to title, woodcut head-pieces and initials, typographic ornaments throughout; very slight spotting, light rubbing to lower corner of frontispiece (not affecting image); a very good copy, stab-sewn in contemporary limp vellum, modern ink lettering to spine; contemporary manuscript note to title ('à P. Gaudron le jeune un frontispice'), ink stamp 'Bibliotheque Amédée Marandet' to upper cover, twentieth-century private collector's bookplate to upper pastedown. £275

## First edition of Nadal's tragedy on King Herod, the second in the series of Biblical plays over which he quarrelled with Voltaire.

Having found moderate success with *Saül* and *Hérode*, Augustin Nadal (1659–1741) tried to capitalise on Voltaire's failed play *Mariamne*, a tragedy of Herod's wife which closed after one performance in 1724, by producing his own version of the subject early the following year. When his own *Mariamne* was met with boos from the audience and demands to see Voltaire's instead, Nadal blamed Voltaire and – in the preface to the printed edition – alleged that his rival had orchestrated the hostile response. Voltaire soon after revised his play as *Hérode et Mariamne* and, in a pseudonymous letter laced with sharp sarcasm, named Nadal 'the most awful versifier of the century and the most tiresome writer' (*trans.*).

*Provenance:* from the library of Amédée Marandet (d. 1925), the actor, playwright, and historian of French theatre. Over four thousand plays from his collection, spanning the eighteenth and nineteenth centuries, are held by the University of Warwick.

OCLC finds three copies in the US (Bowdoin, Harvard, Yale) and Library Hub only two in the UK (BL and Bodley).

See Carlson, Voltaire and the Theatre of the Eighteenth Century (1998), pp. 16-17.

ÉTUDES HALE CLINICAL LABORATORY LONDON HOSPITAL WHITECHAPEL, E. 1. SES MALADIES, CAUSES QUI LES PROVOQUENT PROCÉDÉ POUR LA RENDRE INALTÉRABLE. ear Bulloch AVEC UNE s boot , which belonged THÉORIE NOUVELLE DE LA FERMENTATION. n Fatter, affears tone be a first edition. It is or, and you do PAR M. L. PASTEUR, mbre de l'Institut de France et de la Société royale de Londres , le l'Académie de Médecime et de la Société centrale d'Agriculture de France, des Sociétés royale et médicale d'Édimbourg, etc., etc. Le plus grand dérèglement de l'esprit est de croire les choses parce qu'on veut qu'elles soient. t happe to have are, (Ce volume contient 12 planches gravées et 85 figures dans le texte.) shald be glad if y all care to Kup it PARIS. GAUTHIER-VILLARS, IMPRIMEUR-LIBRAIRE, DU BUREAU DES LONGITUDES, DE L'ÉCOLE POLYTECHNIQUE, Parante SUCCESSEUR DE MALLET-BACHELIER, Quai des Augustins, 55. 1876 (Tous droits réservés.)

18. PASTEUR, Louis. Études sur la bière, ses maladies, causes qui les provoquent, procédé pour la rendre inaltérable, avec une théorie nouvelle de la fermentation. *Paris, Gauthier-Villars, 1876*.

8vo, pp. viii, 387, with 12 engraved plates; 85 illustrations in the text; half-title very lightly dust-soiled and spotted, but a very good copy; in contemporary half calf with cloth sides, spine gilt in compartments with gilt red morocco lettering-piece; extremities rubbed and a little scuffed, headcap minimally chipped. £750

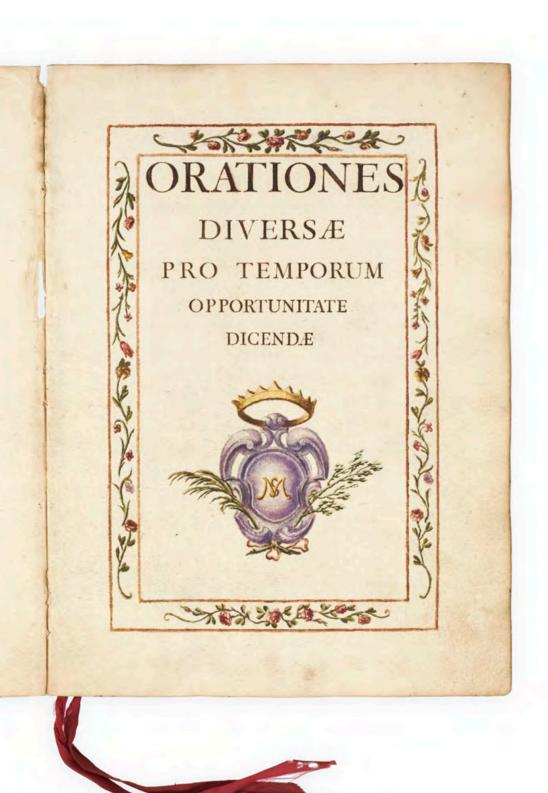
**First edition.** In his *Études sur la bière*, Pasteur 'described a new and perfected method of preparing pure yeast [and] emphasized that yeast occasionally required small quantities of oxygen in order to retain its "youth" and its capacity to germinate in oxygen-free environments. Having now achieved a new appreciation for the importance of oxygen in brewing, and especially the advantages of aerated wort, he insisted only that air should be carefully limited and freed of foreign germs rather than entirely eliminated' (DSB).

"This is not, strictly speaking, a practical work on brewing, but it contains a large number of detailed researches on many points which have become fundamental in the science of bacteriology, such as the absence of germs in the normal fluids of the body, and of fruits, the question of the transformation of one bacterial and fungal species into another, the purification of commercial yeasts, and it is only at the end that there are practical methods for the manufacture of beer. The book is also remarkable for containing Pasteur's mature view on the subject of the nature of fermentative processes in general. In his opinion fermentation was essentially the result of life without oxygen' (Bulloch, *The History of Bacteriology*, p. 62).

*Provenance*: James A. Panton, with his ownership inscription on front fly-leaf; his son the distinguished clinical pathologist Sir Phillip Noel Panton (1877–1950), with a loosely inserted autograph letter in his hand dated 11 September 1929 presenting the book to one 'Bulloch', doubtless the eminent bacteriologist and pathologist William Bulloch (1868–1941), author of *The History of Bacteriology* (1938), quoted above.

Duveen p. 461; Norman 1658.

566



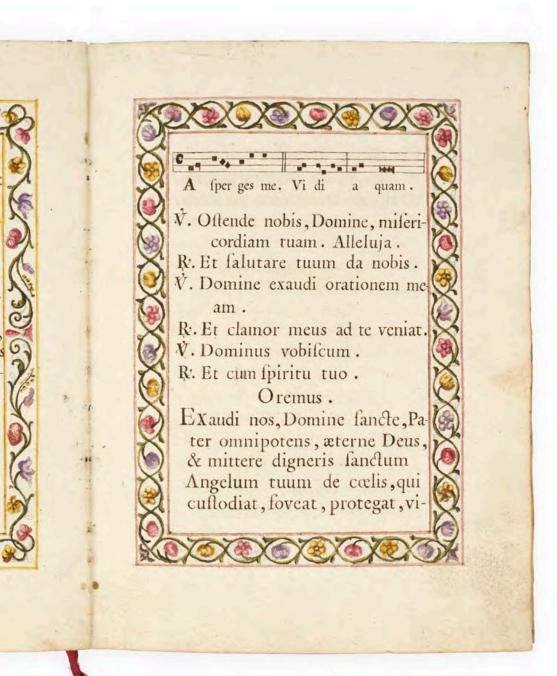
#### PRACTICAL PRAYER

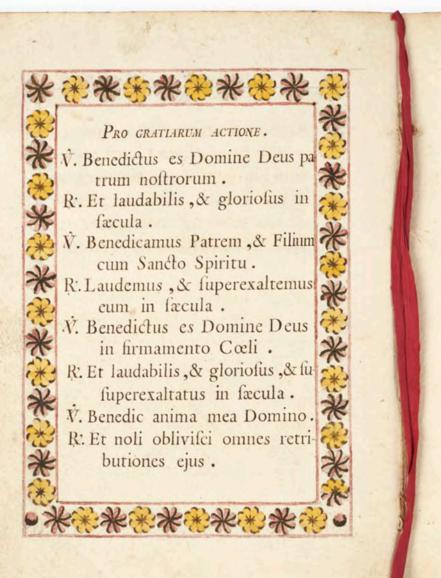
## **19.** [**PRAYERS.**] 'Orationes diversae pro temporum opportunitate dicendae'. [*Likely Lucca, late eighteenth century.*]

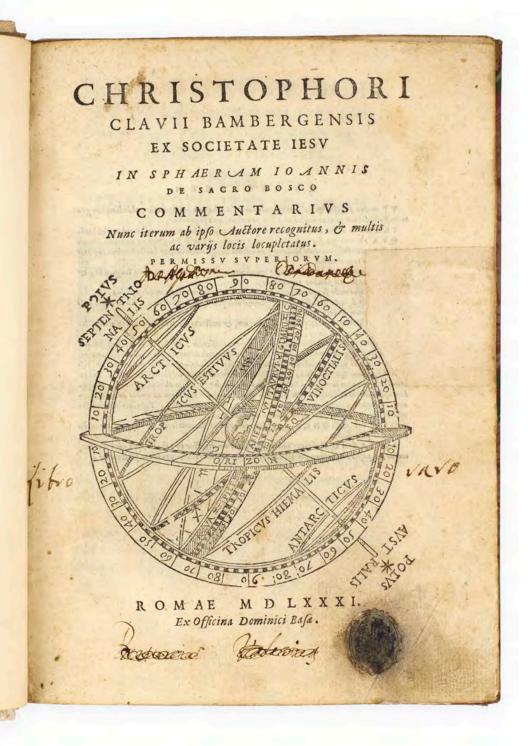
Manuscript on paper, 4to, pp. [16] + blanks; neatly written in Latin in black ink, 16 lines to a page, 2 lines of manuscript music, each page within a different decorative border in coloured inks, final leaf completed later and dated 1828; lower corners lightly thumbed, otherwise excellent; disbound; cartouche to title with monogram 'MS'. £475

A delightful manuscript prayerbook for use in communal worship, most likely for a rural community, with prayers for help in times of plagues and of animal diseases, prayers seeking protection from storms and alleviation of droughts, for times of earthquakes, for the sick, and against pagans. The varied borders range from geometric designs (many constructed with a compass) to charming arrangements of mixed flowers.

The manuscript was augmented in the early nineteenth-century, with two final pages of prayers added in imitation of the earlier decorative scheme, including prayers for the health of the people of Lucca and for Duke Carlo Ludovico (r. 1824-1847).







#### COPERNICANISM CONDEMNED

20. [SACROBOSCO, Johannes de.] CLAVIUS, Christophorus. In sphaeram Ioannis de Sacro Bosco commentarius, nunc iterum ab ipso Auctore recognitus, & multis ac variis locis locupletatus. *Rome, Francesco Zanetti for Domenico Basa, 1581*.

4to, pp. [32], 467, [1]; large woodcut illustration of armillary sphere to title (repeated on p. 24), woodcut printer's device to colophon, woodcut initials and numerous woodcut diagrams in text, letterpress tables; occasional light foxing, partially repaired tear to  $2C^3$  with no loss; otherwise a very good copy in modern vellum-backed boards with marbled sides and cloth tips, gilt red morocco lettering-piece, marbled endpapers; corners a little bumped; contemporary deleted ink ownership inscriptions ('D. Alessandro Padoani f[...]' and 'B[...] Valerius') to title, erased seventeenth- or early eighteenth-century armorial ink stamp, another small ink stamp excised and repaired at an early date, C.E. Rappaport bookseller's ticket to upper pastedown.

Third edition, the first to contain Clavius's condemnation of Copernicus, with ten highly detailed woodcut diagrams of solar and lunar eclipses not included in the first edition.

First published in 1570, Clavius's commentary on Sacrobosco's *Sphere* was repeatedly revised to follow developments in astronomical knowledge. The edition of 1581 is considerably expanded and contains an analysis of eccentrics, epicycles, and eclipses (ch. IV, pp. 415-67), including Clavius's first-hand accounts of the eclipses of 1560 and 1567, the first known record of an annular solar eclipse. It is in the present edition that Clavius provides, for the first time, an extensive and methodical denunciation of Copernican heliocentrism (see especially pp. 436-7), becoming 'the first to accuse Copernicus not only of having presented a physically absurd doctrine but also of having contradicted numerous scriptural passages' (DSB).

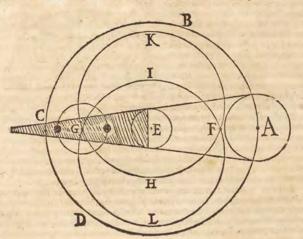
Despite his anti-Copernicanism, however, Clavius maintained a friendship with Galileo and in April 1611 submitted a report to Cardinal Bellarmine confirming Galileo's discoveries in *Sidereus nuncius* (1610), and corresponded with Galileo regarding his discovery of Jupiter's satellites.

Although usually described as the third, the present edition is in fact plausibly the second: the reported edition of 1575 is found only in the records of the Frankfurt book fair of the following year, likely a reissue of the first edition intended to make the book seem 'as up to date as possible, or to qualify for declaration at a Book Fair under the category "libri novi" (Maclean, p. 200).

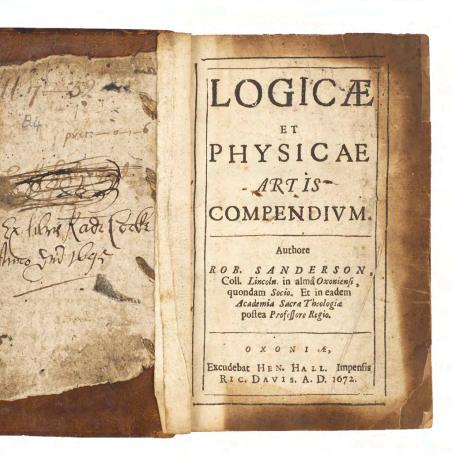
Adams C-2100; BM STC Italian 597; EDIT6 12672; Houzeau & Lancaster 2678; Sommervogel I, col. 1212; USTC 822863; see Gattei, *On the Life of Galileo* (2019); Kepler, *Opera Omnia* II, p. 316; Lalande 111; Lattis, *Between Copernicus and Galileo* (1994); Maclean, 'Sacrobosco at the Book Fairs', in *Publishing Sacrobosco's* De Sphaera (2022).

#### 430 COMMENT. IN 1111. CAP. SPHAERAE

propinquior fuerit terræ, eð maiorem pertranfire vmbram, eð autem minorem, quð longius à terra recefferit; atque adeo eclipfes fieri inæquales, quoad magnitudinem, ac durationem. Verum hæc minor, maiorue diflantia Lunæ à terra in eclipfi Lunari tribui nullo modo poteft eius Eccentrico. Ratione enim Eccentrici Luna in omni eclipfi tam Solari, quàm Lunari eandem habet à terra diffantiam; propterea quòd Luna (vt in eius Theorica declarabitur) tam in coniunctionibus eius cum Sole, quàm in oppofitionibus (Fit autem omnis eclipfis Solis in aliqua coniunctione, & eclipfis Lunæin oppofitione aliqua) femper in Auge fui Eccentrici exifit. Confugiendum igitur et ad Epicyclum. Sic enim fine magno labore tuebimur hanc inæqualitatem eclipfium Lunarium, licet luminaria ambo eŭdem fitum habeant, quoad caput, & caudam Draconis, equaliterg femper Sol à terra diftet, & Lunæ in Auge fui Eccentrici exiftat. Nam in vna eclipfium poteft Luna effe in puncto Epicycli terræ proximo, in alia vero in puncto remotifsimo à terra. V nde maior erit prior eclipfis, longioriq; tempore durabit, quàm pofferior: quia in illa petriafit Luna miorem vmbram terræ sin hac autem minorem. Exemplum habes in



propofita hac figura, in qua A B C D, refert Eccentricum Solis; FIGL, Eccentricum, qui centrum Epicycli Lunæ defert; FHGK, Eclipticam, quæ Eccentricum Lunæ fecatin punctis F,&G, quorum F, u.g. caput Draconis, at G, cauda Draconis nominatur; A, eft Sol in capite Draconis exiftens; E, terra, & G, centrum Epicycli in cauda Draconis exiftens, &c. Quòd fi quis dicat, hinc fequi, non recte nos fupra ex Eclipfibus collegiffe, dari Eccentricum Solis, quandoquidem, vt hic diximus, maior & minor eclipfis per Epicyclum fieri poteft: occurrendum eft, Epicyclum Lunæ fatis non effe. Nau



#### 138 Compendii Logica

Ad inveniendum ergo Medium in, probandæ cuivis conclutioni aptum, i obferventur Regulæ.

n. 1 Si concludenda fit Universalis afformativa; quærendum tale Medium quod ît Antecedens Majoris extremi, & Confequens Minoris:& fiet Syllogismus in Barbara-2 Si Particularis affirmativa; quærendum Medium, quod velste Antecedens Majoris, & Confeguens Minoris, & etit Syllogismus n Daris: vel Antecedens utrius/que & etit in Darapti, Dilamis, aut Datist.

Si Univerfalis Negativa; quærendum Medlum, quod vel fic Repagnans majoris, & omfequens minoris; & erit Syllogifnus in Selarent, aut Celare: vel Confequens Majoris & repugnans Minoris, & erit in Cameftes. 4 Si Particularis negativa: quærendum Medium, quod vel fic Repugnans Majoris & Sonfequens Minoris; & erit in Ferio, aut Selfino:vel Confequens Majoris & repugnans Majoris & erit in Baroco: vel Repugnans Mapris & Antecedens Minoriss & erit in Felapon, Bocardo, vel Ferilon.

si fumatur Medium, quod fit vel Repuge ans utriu/que Extremi, vel Confequens utri-



#### Learning Logic

## 21. SANDERSON, Robert. Logicae et physicae artis compendium. Oxford, Henry Hall for Richard Davis, 1672.

8vo, pp. [8], 334; with general title (*Logicæ et physicae artis compendium*) and part-title (*Logicæ artis compendium editio octava*); offsetting to margins of title from binding with consequent chipping, small paperflaws to N7 (affecting pagination) and Q4 (touching a few characters without loss), otherwise a very good copy; in contemporary (Oxford?) sheep, corner-pieces tooled in blind, fore-edge lettered in ink ('Logica compendium'), endguards of printed waste, sewn on 4 allum-tawed thongs; somewhat worn, joints split (upper joint neatly repaired in tissue); ink ownership inscription to inner upper board dated 1674 (deleted in ink) with acquisition note (price 15 6d), later inscription ('ex libris Radcliffe'?) dated 1695, further near-contemporary inscriptions to final page (Nicholl, of Exeter College, and Downton, of Christ Church), a few contemporary ink reading marks and marginal annotations. **£650** 

## Scarce later edition of Sanderson's popular logic textbook, widely used by students at Oxford and Cambridge including John Locke and Sir Isaac Newton.

The *Logicae artis compendium* of Robert Sanderson (1587–1663), later Regius Professor of Divinity and subsequently Bishop of Lincoln, was first published in Oxford in 1615 and reprinted throughout the seventeenth century, becoming hugely influential as one of the principal texts used in teaching logic at both English universities. The present edition is printed with a general title 'Logicæ et physicae artis compendium', presumably for the benefit of students who wished to bind this work with Sanderson's *Physicae scientiae compendium*, first published posthumously in 1671.

ESTC R222481; Madan III, 2945 and 2946; Wing S-617.





## EPISTLE

ALADY, Sc.

Have

то

FTER venting all my Spight, Tell me, what have I to write? Ev'ry Error I could find Thro' the Mazes of your Mind, B

AL IN CALL OF

'After Venting all my Spight, Tell Me, What Have I to Write?'

22. [SWIFT, Jonathan.] An Epistle to a Lady, who desired the Author to make Verses on her, in the Heroick Stile; also a Poem, occasion'd by reading Dr. Young's Satires, called, The Universal Passion. 'Dublin, Printed: And Reprinted at London for J. Wilford,' 1734 [15 November 1733].

Folio, pp. [2], 18; woodcut headpieces, p. 13 misnumbered '16'; title and final page a little browned, otherwise an excellent copy, uncut; disbound, last 2 ff. loose. £650

**First edition, scarce, of Swift's defence of political satire.** In a dialogue with Lady Acheson, Swift is implored:

'... suspend a While, That same paultry *Burlesque* Stile: Drop, for once, your constant Rule, Turning all to Ridicule.'

Swift's response considers and defends his role as a poet and satirist, whose treatment of 'Wicked Ministers of State' can bring both merriment to the author and torment to those in power. The second half of the poem satirises Walpole and his ministry and led to the arrest, in January 1734, of Wilford and five others involved in the publication; all were soon released due to insufficient grounds for prosecution, and Walpole refrained from issuing a warrant for Swift's arrest only 'upon being told that an army of no less than ten thousand men would be necessary for the arrest of the Dean in Ireland, so great was his popularity' (Williams).

Despite the claim on the title-page, no Dublin edition is recorded and the manuscript is known to have been brought to London for publication by Mrs Barber.

ESTC T32833; Foxon S841; Rothschild 2146; Teerink 745; Williams, pp. 628-638; see Fischer, 'The Government's Response to Swift's *An Epistle to a Lady*' in *Philological Quarterly* 65 (1986), pp. 39-59.

## OROLOGI RIFLESSI Per mezo di vn picciolo Specchio parallelo, ò perpendicolare all'Orizonte DEL CANONICO GIVSEPPE TALIANI DA MACEAATA. ALL' EMINENTISSIMO SIG. CARD. CENCI VESCOVO DI IESI IN MACERATA,

Appresso Filippo Camacci. MDC. XLV III. Con Licenza de Superiori.

#### with a Manuscript Design for a Sundial

**23. TALIANI, Giuseppe.** Orologi riflessi, per mezo di un picciolo specchio parallelo o perpendicolare all'orizonte. *Macerata, Filippo Camacci, 1648*.

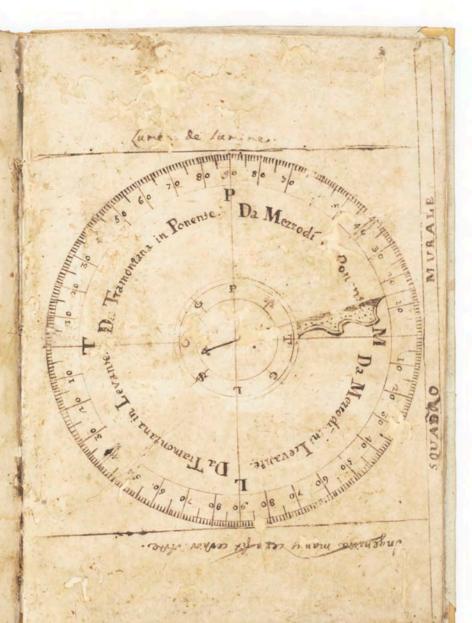
4to, pp. [viii], 48; title printed in red and black with large woodcut arms of Cardinal Cenci, multiple woodcut diagrams in text (of which two almost full-page) representing the computation of time with several methods, typographic zodiac tables, typographic headpiece and woodcut initials; additional full-page contemporary hand-drawn diagram on paper representing the face of a sundial (somewhat wormed, and laid down at an early stage); some light marginal dampstaining, last two leaves a little wormed and neatly repaired (mostly in the lower margin with no loss of legibility); modern half vellum with *carta rustica* sides; ink ownership inscription of Antonia Galleppini to verso of final leaf. £950

Only recorded edition, rare, of this work by mathematician Taliani on the construction of sundials in the interior of buildings, to be achieved through mirrors reflecting solar rays – our copy uniquely furnished with a contemporary large hand-drawn representation of the face of a sundial. Giovanni Battista Benedetti of Imola (1530-1590), pioneer of Italian mathematical humanism, had first applied reflection to sundials. Taliani, a true child of the Galilean and experimental era, develops the notion of exploiting the most refined geometry and applying it to material construction, taking great care in the visual representation of his solutions.

Both the bibliography of Houzeau and Lancaster and that of Riccardi are likely mistaken in citing two other editions: 1635 and 1684, since this is the only edition to be found in library records.

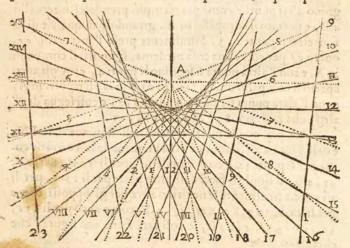
Houzeau and Lancaster 11445; Riccardi I (ii) 482; Piantanida 1685.





#### OROLOGI

Italiano, Babilonico, & Aftronomico. L'Italiano comíncia á numerar le hore dal tramontar del Sole, e nella prefente figura vien dimoftrato dalle linee contrafegnate con i numeri, che cominciano da 9 fino à 23. Il Babilonico al contrario comincia à numerar le fue hore dall'orto del Sole, come fi vede per le linee fegnate con i caratteri da I fino á XV. L'Aftronomico poi conta l'hore da meza notte à mezo giorno, e da mezo giorno à meza notte, il che vien efprefío nella medema figura dalli numeri fatti nelle linee puntate, le quali tutte tendono al punto A, il quale però fi



chiama centro dell'Orologio, poiche da effo A, e per ciafeun punto dell'Equinozziale fi tirano dette linee. Tutte le linee già difegnate fono come infinite in lúghez za, e perche ogni fuperfluo fi deue rifegare, farà oportuno à deferiuer il modo, con che fi trouano i Tropici, mentre folo quelquelle ra (che GA,la fi tirino per me diftanz Merid poiche de i Tr gi rifte

> & iui cobuf pra l'a 2,3,4 porta

#### EL ARTE

ciacion de el ant, y ent, largo, y breve, como parent, pariente, y parant, una coli que adorna, contant, y content, pues con. tant fignifica contando fu dinero , y contem fignifica fer contento de fu dinero. La i no fe eferive, mas despues de las

de la lylaba agne, como montaigne, mon-taña, Efpaigne, España, escrivele fimple-mente montagne, Espagne, porque quanda fe eferive la i, con la a, es menester proe abierfa. nunciar ai diftonge como una e abierta.

#### Reglas para la prominciacion de la e

martulina La Lengua Françela tiene tres e, que fencinina 10 fon la e malculina, la e feminina, y las aherfa 27. abierta. cerrada 13. La emalculina es quando està leñalad muda\_10.2 geon el accento agudo al fin de un vocable

y entonçes se pronuncia como la é Castel lana de los preteritos del prefente de la verbos de la primera conjugacion, com Abbé, Abad, aimé, amado, adoré, adorada dignité, dignidad, humanité, humanidad, o, urbanidad.

La e tambien es masculina en los priscipios de los vocablos quando forma un fylaba, como école, escuela, édit, edito, de creto, éviter, evitar, y quando eftà delant de una vocal, como créer, criar, y juntamente en los vocablos compuestos con la proposicion pre, como préferer, preferit. prédire vaticinar.

FRANÇES. 21 La pronunciacion de la e es mafculina en todos los verbos cuyos infinitivos le 916 terminan en er, como parler, hablar, chanter, cantar, pues quitando la r, fe pronunciarà parlé, chamé.

Los vocablos terminados en es, y en es fe feñalan con un accento, y fon mafcu- 22 linos, como aupres, cerca, expres, expresso, 27. y expressionente, effer, efecto, fujer, sujeto, y de este modo se distinguen de la pronunciacion feminina, como graces, gracias, mercedes, places, plaças.

La pronunciacion de la e es feminina en los vocablos figuientes que empiezan por re, como repetér, repitir, répondre, responder, regiter, rezar, recitar, referir, recit, relacion, redigér, fumar, redigir, reduire, reducir, reduition, reducion, regent, reeente, riguur, iigot, regir, gubernar, re-eeption, recepcion, regier, areglar, difpo-ner, rechaud, brazetillo, en todos los quales la e se pronuncia ré.

La e es mas abierta quando en los vocablos està señalada con dos puntos en medio del vocablo, como Poete, Poeta. El accento agudo fe pone tambien fobre la primera de las dos e en los vocablos terminados en ée, como amée, exercito, simée, amada, querida, exceptuando los to pare principios de los verbos créer, criar, alguna agrier, agradezer, mangréer, maldecir, emiferenci entre

#### EL ARTE

tiempo de verbo, Saone, Sona, Rio, faont, harto, ò hartado, los quales se pronuncian ut alli, uft, orifte, fone, fu. veare la. En eltos vocablos aorte, aorta, grueffa advertencea arteria; cacao, cacao, faoner, parir hablando

cierva de una fierva, Lycaon, Lycaon, Pharaon, Pharaon, nombres propios, la a, y la o confervan fu pronu

Como no ay fino el ufo que pueda manifestar quando la a, y la e fe deven pronunciar, algunos Gramaticos han pretendido que la o fe devia feñalar con dos puntos, como la e, la i, y la u en estos voca-blos Ifrail, bair, Saul, fin embargo esta introducion no ha fido admitida todavia en la Lengua Françefa.

Quando la a fe halla delante de una # en una mifma fylaba, ambas fe pronuncian como una o fola, abriendo un poquito mas la boca, que quando la o está lola, co-mo en estos vocablos Paul, Pablo, nomamarillo amarrillo, pauvre, pobre, los quales fe pronuncian affi Pol, orore, jone, poure. Quando la a, y la o fe hallan en dos fylabas separadas, cada una conferva su pronunciacion, como en eftos vocablos Said. Saul, Eau, Elau, Archelaus Archelaus, Menelaus, Menelaus, nombres propios, los quales se pronuncian como si fueran escritos Sa-ni, Esa-n, Arche-lans, Ment-

ylau

FRANÇES. 43 la-ns, y para manifestar esta separacion, la n va señalada con dos puntos en esta forma H.

Quando la a fe halla delante de la y en una milma fylaba, es menefter obfervar fi la y eftà al fin de un vocablo folo, ò feguida de una e muda, o de una e ferrada, cerrada o de qualquier otra vocal : pues fi la y fe 916. halla al fin de un vocablo folo, ò feguida de una e muda, la a, y la y se pronuncian como una e abierta, como en estos vo- === 14. cablos May, Mayo, mes, vray, verdade- 131 cabios nary, Mayo, mes, vray, vertuane [3]. ro, effay, enfayo, pleye, llaga, payer, pagar, los quales fe pronuncian affi, me, vré, effs, plée, plee, payer es con la corrada Exceptuante jay, tengo, y todos los ou jai preteritos, y los futuros de los verbos, en los quales la a, y la y fe pronuncian como una e ferrada, pues, j'ay, tengo, j'aimayj'amal yo amè, je parlay, yo hablè, j'aimeray, yo amate, je parkary, yo hablate. jearlorai Quando la s, y la y eftan feguidas de una e ferrada, o de qualquier otra vocal, corrada la s, y la y le prouncian como una e abierta, y la vocal que figue, como fa viniere de tras de una i, como en eftos vocablos payer, pagar, effayer, enfayar, en los quales la a, y la y le pronuncian como una e abierra, y la vocal que figue, como fi tuviera delante de fi una i, pues pronuncianfe affi, pe-ier, effe-ier.

VAYRAC, Abbé. El Arte françes, en què van puestas las reglas mas açertadas 24. sobre todas las partes de la oracion, para apprehender facilmente, y con brevedad à leer, pronunciar, escrivir, y hablar la lengua francesa segun las decisions de la Academia Françesa, el uso de la corte, y el dictamen de los mas celebres gramaticos, con un tratado de la poesia ... Paris, 'Pedro Vitte' [i.e. Pierre Witte], 1714.

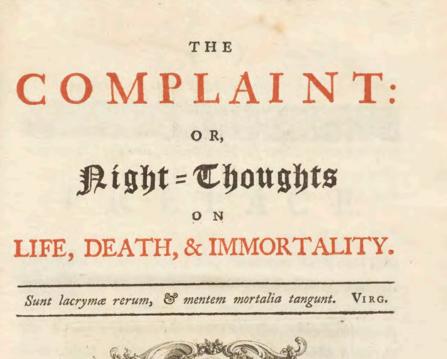
2 vols, 12mo in 8s and 4s, pp. I: xxxiii, [36], 453, [6], [1 (blank)], II: [3], 454-964; woodcut initials and head- and tailpieces, typographic ornaments throughout; very slight marginal dampstain to later leaves of vol. II, final leaves a little toned, but an excellent copy; contemporary vellum over boards, spines lettered in ink, edges speckled green and red; lightly dust-stained; contemporary ink inscription 'Hen: Chamberlain upon the new Haven near the packing bridge' to front free endpaper vol. I and acquisition note '2 vol: 3s' to final blank, with annotations in the same English hand, later Macclesfield bookplates and blind stamp. £950

#### First edition of this Spanish introduction to the French language, used and annotated by a contemporary Englishman.

Though published for Spanish readers, Vayrac's thorough explanation of French grammar, syntax, vocabulary, and usage here shows evidence of careful use by a contemporary English owner, extensively cross-referencing passages, correcting the text and offering alternative spellings, and occasionally offering paraphrases. Vayrac devotes a significant portion of the work to explaining French pronunciation and, when turning to other languages to compare vowel sounds, his attempts at phonetic spellings of English words are met in the margins by 'no está bien' (p. 163).

Our annotator was evidently familiar with Vayrac's companion work, the Nouvelle grammaire espagnole first published in 1708 and reprinted by Witte in 1714, noting in the margins of the privelege 'lo mismo está en la Nouvelle Grammaire Espagnole palabra por palabra' ('the same is in the Nouvelle Grammaire Espagnole word for word').

#### OCLC and Library Hub find no copies in the UK or US.





R. DODSLEY, at TULLY'S Head in Pall-Mall; And fold by M. COOPER, in Pater-nofter-Row. 1743. [Price One Shilling and Sixpence.] 25. [YOUNG, Edward.] The Complaint: or, Night-Thoughts on Life, Death, & Immortality [Nights First to Fourth] ... London: Printed for R. Dodsley ... and sold by M. Cooper ... 1743.

Four parts, 4to, pp. [2], ii (general title-page, printed in red and black, with an engraved vignette, and preface, as issued with *Night the Fourth*), *Night the First* (1742) pp. 3-30, wanting the divisional title-page and final advertisements; *Night the Second* (1742) pp. 3-44, wanting half-title; *Night the Third* (1742) pp. 34, [2 (blank)], wanting half-title; and *Night the Fourth* (1743) pp. 47, [1]; wax stain to general title, else a very good copy, in attractive contemporary mottled calf, spine gilt in compartments with tools featuring a fish and a bird, red morocco label with acorn tools; ownership inscription 'Wm Vaughan 1742' to upper pastedown. **£250** 

## Second (first quarto) edition of *Night the First*, first editions of *Night the Second* and *Fourth*, second edition of *Night the Third*.

Young's *Night-Thoughts* were issued serially, and extended eventually to a total of nine nights. *Night the First* was first published in folio in 1742, then reissued in quarto to conform to the later parts. *Night the Third* is the second issue, correcting 'merry' to 'mazy' on p. 7. *Night the Fourth* is the variant with a head in the ornaments on pp. i-ii.

This was the first attempt to assemble a collected edition, with a general title-page and a preface, which describes it as 'a proper pausing Place for the Reader and the Writer too'. *Night the Fifth* followed later in the same year, *Night the Sixth* to *Ninth* in 1744-5.

Arguably the most influential long poem of the eighteenth century, *Night-Thoughts* was later illustrated by Blake and read with close attention by Wordsworth and Coleridge.

*Provenance:* with the ownership inscription of William Vaughan of Corsygedol (c. 1707–1775), MP and Lord Lieutenant of Merionethshire.

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