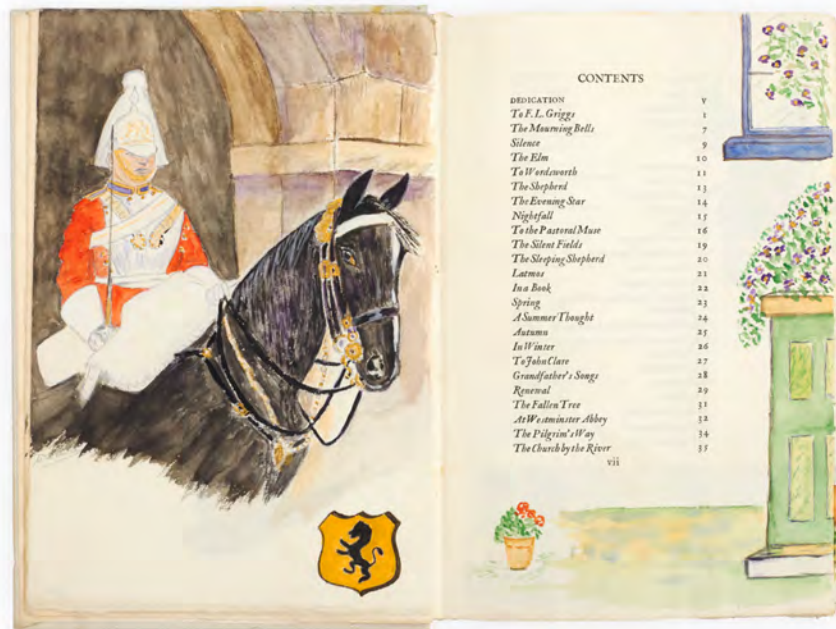


A watercolor illustration of various flowers and leaves. The background is white. There are several large flowers: a pink one at the top center, a purple one at the bottom left, a dark grey one at the bottom center, and a red one at the bottom right. There are also many green and brown leaves scattered around the flowers. The text is centered over the white background.

BERNARD QUARITCH LTD

New Acquisitions

JUNE 2024

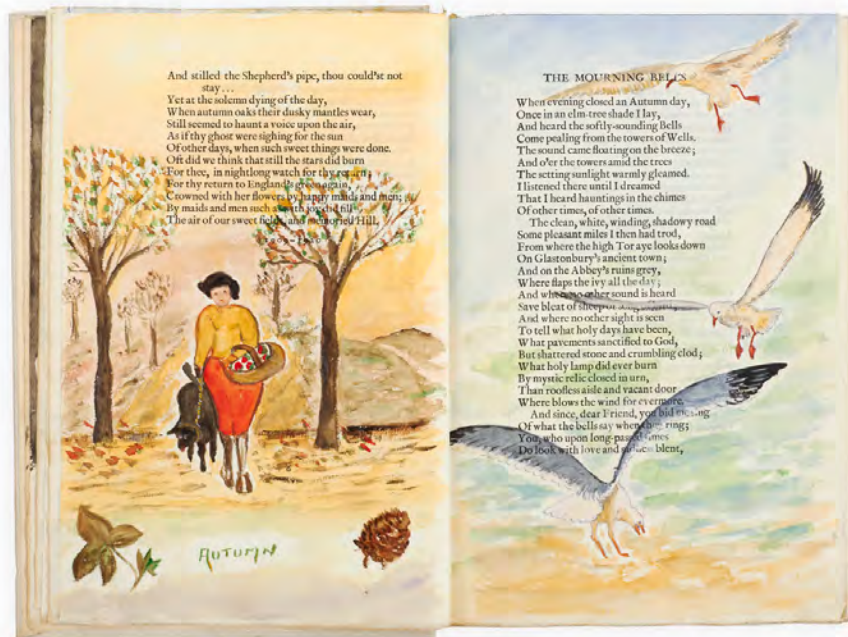


EXTRA-ILLUSTRATED IN WATERCOLOUR

1. **ALEXANDER, Russell George.** *Poems.* Oxford, University Press, 1928.

8vo, pp. xv, [1], 264; extra-illustrated in-text throughout with approximately 116 watercolour designs by W.S. Hutchins (of which several full-page, *see below*), top-edge painting of a cottage in country landscape; a very good copy, uncut in original white buckram over boards, spine lettered in gilt; spine slightly toned; author's signature in black ink to limitation leaf. £275

Limited edition, numbered 75 of 225 copies, signed by the author and charmingly extra-illustrated with original watercolours.



This limited edition comprises the sole collection of poetry by the English journalist, watercolourist, and poet, Russell George Alexander. The collection includes lyrics to the English Romantics, Wordsworth and John Clare, paraphrases of Greek verse ('Her Crown', 'In The Oak Shade', 'The Shepherd's Tomb') and a variety of poems on pastoral subjects ('The Pilgrim's Way', 'The Church by the River', '... Of England and Delight'). The work is dedicated to Alexander's close friend, the influential leader of the late Etching Revival in Britain, F.L. Griggs.

The present copy has been extensively extra-illustrated with over one hundred original watercolours by one W.S. Hutchins, occasionally signed or initialled, and a few dated 1960. The illustrations include landscapes and street scenes (one labelled 'Alfriston'), flora and fauna, and portraits, reflecting the content of the poetry they surround. Alexander's 'The Shepherd' (p. 13) is accompanied by a watercolour of Millet's *The Angelus* in miniature and several poems are bordered by Chinese calligraphy including 'The Faithful Flowers' (p. 71) and 'The Manger' (p. 143) beside which Hutchins has illustrated the words 'Happy New Year' in seal script.

L. APVLEII Metamorphoseos, sive lusus Asini libri XI.
 Floridoru[m] IIII. De deo Socratis I. De philosophia I.
 Asclepius Trismegisti Dialogus eodē Apuleio interprete.
 Eiusdem Apuleij liber de Dogmatis Platoniciis.
 Eiusdē liber de Mundo, quē magna ex parte ex lib. Ari-
 stotelis eiusdē argumenti in latinum traduxit. hic sa-
 nē liber mutilatus ante nostram impressionem ar-
 ferebatur. cum nos fidem antiquissimi codicis secuti, re-
 stituimus. multos aut, et quidē insignes errores commi-
 sit Apuleius in uertendo hoc libro, quos omnes indica-
 uit Petrus Alcyonius græca, et latina literatura præ-
 stantissimus, et philosophus clarissimus cum librum
 illum latinitate donaret. Apologiæ II.
 Isagogicus liber Platonice philosophiæ per Alcinoũ philo-
 sophum, græce impressus. nam maluimus hunc græ-
 cum imprimere, quàm latinum. cum inepta tralatio-
 ne cuiusdam Episcopi Tropiensis barbarus esset.



2. **APULEIUS, Lucius.** L. Apuleii Metamorphoseos, sive lusus Asini libri XI. Floridoru[m] IIII. De deo Socratis I. De philosophia I. Asclepius Trismegisti dialogus eodē Apuleio i[n]terprete. Eiusdem Apuleii liber de dogmatis Platoniciis. Eiusde[m] liber de mundo ... Apologiæ II. Isagogicus liber Platonice philosophiæ per Alcino[u]m philosophum, græce impressus ... Venice, in aedibus Aldi et Andreae Soceri, May 1521.

8vo, ff. '266' (*recte* 264), [28]; text in italic, capital spaces with guide letters, second part in Greek, woodcut Aldine device to title and last page; occasional light foxing, some light marginal dampstaining towards the end, but a very good copy; bound in eighteenth-century(?) vellum over boards, title and imprint in ink to spine; some rubbing to extremities, a little marked and dusty, upper hinge almost split; marginal annotations in a sixteenth-century hand to 45 pp., a few manicules, bookplate of Victor Hugo and late nineteenth-century ink stamp of Dr Emeric Forbath to front pastedown. £2000

First Aldine edition of the works of the second-century AD Numidian novelist Apuleius, with the *editio princeps* of Alcinous's second-century handbook on Plato's philosophy in the original Greek, from the library of the great French writer Victor Hugo.

The text opens with Apuleius's most famous work, the eleven-book romance known as the *Metamorphoses* or *Golden Ass*, featuring the wonderful tale of Cupid and Psyche. Then follow his *Florida* (excerpts from his philosophical lectures), *De deo Socratis* (on the existence and nature of 'daimons'), *De dogmate Platonis* (on Plato's physics and ethics), *De Mundo* (a translation of a pseudo-Aristotelian work on the universe), and his *Apologia* (a speech defending himself against a charge of bewitching his wife, with much on magic).

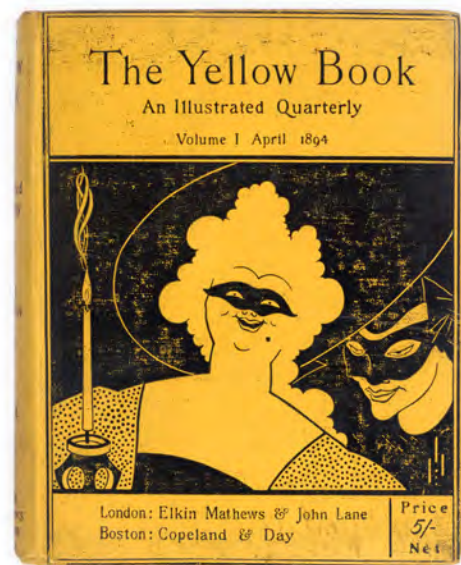
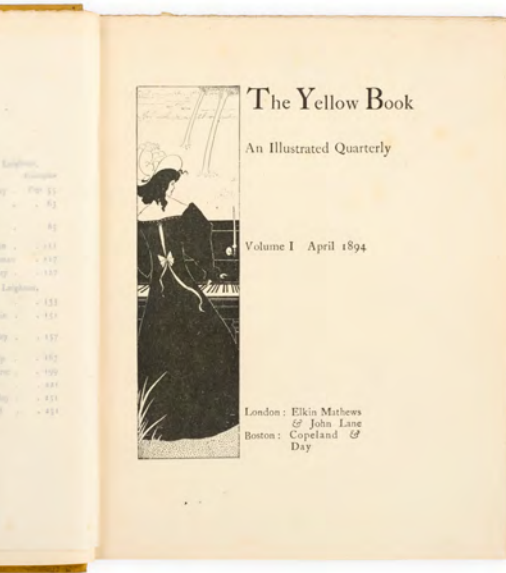


Provenance:

1. The neat marginal annotations and manicules by a sixteenth-century reader display a particular interest in the *Florida*, *De deo Socratis*, and *Apologia*.
2. This copy bears the handsome bookplate of Victor Hugo (1802–1885), designed for him in 1870 by Aglaüs Bouvenne (1829–1903) and incorporating the western façade of Notre-Dame de Paris. **Hugo refers to Apuleius twice in *Les Misérables***, in chapters 8 and 10.

EDIT 16 CNCE 2231; Renouard, *Annales de l'imprimerie des Alde* (1834), p. 91; USTC 810106.





DECADE-DEFINING DECADENCE
 'TO BE APPRECIATED ONLY BY THE DILETTANTE'

3. **BEARDSLEY, Aubrey, art editor; Henry HARLAND, literary editor.** The Yellow Book. An Illustrated Quarterly. Volume I [- XIII]. London [- & New York], Elkin Mathews & John Lane [- John Lane, The Bodley Head], and Boston, Copeland & Day, April 1894 [- April 1897].

Thirteen volumes, small 4to; illustrated throughout with black and white plates with tissue-guards; lightly toned with sporadic foxing; partly unopened, in publisher's original pictorial yellow cloth blocked in black; spines a little darkened with rubbing to covers, extremities a little worn, corners bumped, but a very good set. £2000

An excellent set of the first edition of *The Yellow Book*, the decade-defining illustrated quarterly that captured the spirit of decadence and aestheticism and gave its name to 'the yellow nineties'



Founded in 1894 by Aubrey Beardsley and his friend Henry Harland, *The Yellow Book* was intended as an antidote to 'conventional magazines'. The quarterly showcased a wide range of literary and artistic genres of the late Victorian *avant-garde* – poetry, short stories, essays, illustrations, portraits, and reproductions of paintings – promoting the values of decadence and aestheticism. Published by John Lane, and with Beardsley and Harland as art and literary editors, it was designed to be provocative, experimental, and to be read by an enlightened bourgeois audience. As Beardsley explained in a letter to Robert Ross, *The Yellow Book* sought to provide a platform for the 'many brilliant story painters and picture writers [who] cannot get their best stuff accepted ... because they are ... perhaps a little risqué' (Beardsley, *Letters*, p. 61). One contemporary reviewer in *The New York Times* noted that the quarterly was 'a "cheeky" performance, to be appreciated only by the dilettante, and not written for Philistines ...' (p. 23).



The striking yellow cloth covers blocked in black, first proposed by Beardsley, were widely thought to anticipate salacious content within, recalling the yellow covers of French and European novels of an erotic or illicit nature. For Oscar Wilde, Beardsley's design for the first volume's cover depicted 'a terrible naked harlot smiling through a mask— and with Elkin Mathews written on one breast and John Lane on the other' (Beerbohm, *Letters*, p. 94).

The Yellow Book's association with the scandalous peaked just one year into its publication. In April 1895, it was widely reported that Wilde was carrying a copy of *The Yellow Book* when he was arrested at the Cadogan Hotel. The ensuing furore surrounding Wilde's trial led to a backlash against all those associated with Wilde, his decadent values, and in consequence *The Yellow Book* itself. The journal's reputation was irrevocably damaged and, in an attempt to placate critics, Beardsley was forced to resign after just four issues (although Lane was commissioning his works again within a month).

The Yellow Book continued with Lane at the helm, assisted by the artist Patten Wilson. While the volumes following Beardsley's departure have often been read as more conventional than their precedents, they are notable for including work by women writers and artists, among them Ella D'Arcy and Ethel Colburn Mayne (who also served as Harland's subeditors), Ethel Reed, and the sisters Netta, Mabel, and Nellie Syrett. Over its four-year run, *The Yellow Book* provides a glittering catalogue of turn-of-the-century literati, including writing by Max Beerbohm, Henry James, and H.G. Wells and the artistic work of Beardsley and the Birmingham School, Walter Sickert, John Singer Sargent, and others.

See *The Letters of Aubrey Beardsley* (1970), *Letters of Max Beerbohm, 1892–1956* (1988), and 'The Yellow Book' in *The New York Times* (19 August 1894).

A CONTI FATTI
BEATI I MATTI
Giusti

Il Matto

Il Giornale uscirà quando crede
non più di una volta al giorno, non meno di una volta all'anno.
Non si vogliono Abbonamenti, nè Inserzioni.

STORIA

DI UN BRILLANTE UFFICIALE DI MARINA



ove l'eroe sia nato non ve lo voglio
(dire
Perchè un comune intero ne
(potrebbe arrossire;
Solo vi dirò questo, che al tempo
(di Raleschi
Per l'amor sviscerato che portava
(ai tedeschi

E un poco pel suo nome di cattivo soggetto,
Entrò nella marina col grado di cadetto.
Alto un metro e quattordici era piuttosto tozzo,
Anzi nano: più nano d'un mozzo... molto mozzo.
Tanto che i camerati, i mozzi e i marinari
Si prendevano il gusto di saltarlo a piè pari.

Quando la prima volta il povero cadetto
A saltar sulle scale di corda fu costretto,
Gli accadde una disgrazia abbastanza grottesca
Di cui si ride ancora nella flotta tedesca.
Bisogna che sappiate che il coraggio non fu
Mai del nostro cadetto la più bella virtù,
Quindi per un difetto della propria natura
Dopo al primo scalino lo prese la paura;
Al secondo gli venne una gran tremarella,
Al terzo cominciarongli a tuonar le budella
E quando finalmente fu al quarto prevenuto
Incominciò a strillare aiuto, aiuto, aiuto!
Con tanta commozione e n. eloquenza tale
Che i tuoni ricordati divenner temporale.
Il capitano rise e brontolò — per bacco
Questo sgorbio ridicolo è un famoso vigliacco!
Ehi, mozzi: andate a prenderlo e che gli sieno date
Una camicia neta e quaranta legate! —
L'ordine fu eseguito sopra la sua groppiera
Che in fatto di legate fece bella carriera.

A Trieste il cadetto senti nel cor di paglia
L'amore e la paura che si davan battaglia.
L'amor diceva — « Guarda che bella caffettiera
Ti dà il caffè sul porto quando ci vai la sera!
E tu perchè, imbecille, non senti la tua sorte,
E non le strizzi l'occhio e non le fai la corte? » —
Ma la paura rispose: — « Non hai sentito
Che la tua bella è moglie di un geloso marito?
Le tue spallacce tirano da lontano il bastone;
Hai tu voglia di fartene un'altra indigestione? » —
Ah, vinse amor la guerra! e il nostro cadettino
Volle tentar la sorte facendo il damerino,
Ornar le gambe storte di polpe colossali,
Imbottirsi la schiena di grazie artificiali,
E press'a poco ritto nell'uniforme stretta,
Ripieno sotto ai panni peggio d'una polpetta,
Andarsene superbo verso al noto caffè
Brontolando a sè stesso — « Che cosa fanno a me
Quattro legate più quattro legate meno?
Ho il callo nella gobba: non ci penso nemmeno. »

La caffettiera rise, ma il marito già stracco
Di trovarsi tra i piedi quel sudicio macacco,
Volle fargli una barla di prima qualità
E mettersi in ridicolo per tutta la città.
Il nostro bel cadetto ginse al caffè la sera
Salutò tutto languido la bella caffettiera,
Gettò un sospiro ardente e rimase di legno
Vedendola ammicciare coll'occhio e fargli segno.
La sua bella chiamollo ed egli bianco bianco
Stupido e sbalordito incamminossi al banco
Dove odì la sua fiamma che con voci interrotte
Gli sussurrò all'orecchio — « La venga a mezzanotte! » —
Povero cadettino! la sua gioia fu tale
Che quasi gli successe un altro temporale.

Mezzo morto di giubilo e mezzo di spavento
Recessi a mezzanotte al dolce appuntamento.
Fu ricevuto in camera con mille gentilezze,
Con parole di fuoco, con pudiche carezze,
E già si avvicinava il momento fatale
Quando s'udì il marito che saliva le scale!...
Oh Dio! dove nascondersi? — « Presto, presto si metta
Qui dentro nella culla della mia bambinetta!
Lei ci stia dentro bene... ma stia zitto, se no...
Mio marito è ubriaco!... — Il temporal scoppiò.

POLITICAL PARROTS — MOCKING *IL MONITORE*

4. [CARDUCCI, Giosuè, Olindo GUERRINI, *et al.*, editors.] *Il Matto*.
Anno I — Num. I [— Num. 13; *all published*]. *Bologna*, 19 April [— 29 June] 1874.

Thirteen numbers bound in one vol., folio, each number pp. [4]; uniformly browned with a few spots, a few small marginal tears and repairs; in contemporary pebble-grained cloth, front board lettered directly in gilt; boards somewhat scuffed, front hinge repaired with adhesive tape; ink gift inscription 'All' carissimo amico Gaetano Frascari ricordo [?]M/ Capelli Luigi' dated October 1922 and old manuscript note (in another hand) to front free endpaper, old ink stamp 'Luigi Capelli, Barbiere ... Bologna' to rear free endpaper. £1000

Very rare complete run of this short-lived satirical magazine against the pro-government newspaper *Il Monitore*, produced by a group of young liberals from Bologna including the poets Giosuè Carducci and Olindo Guerrini.

Il Matto attacks the main local Bolognese newspaper and government mouthpiece *Il Monitore* and its offshoot *Il Piccolo Monitore*, with personal attacks on its director Franco Mistrali (1833–1880), an anti-liberal former officer of the Habsburg Navy who continued his publicist activity whilst serving a prison sentence for bankruptcy. The final issue of *Il Matto*, published on June 29 1874, triumphantly announces that authorities had finally banned Mistrali from writing while in prison.

All'carissimo amico
Gaetano Frascari
Michele Capelli
Ottobre 1822

IL QUARTO DI FOGLIO DI 100 FR.

Competente Mancìa

Chi avesse trovato un Papagallo che
risponde al nome di Guglielmo Godio
è pregato di portarlo alla Direzione
delle Carceri di S. Giovanni in Monte.

N.B. Questo avviso fu affisso per le vie di Bologna all'epoca in cui fu
pubblicato il giornale "Il Matto".

ANCORALI POSTALI VALE LIRE 5

Anno I

Il Matto's thirteen issues include humorous plays and sonnets, dialogues, despatches from abroad, mock-advertisements, and announcements, largely deriding *Miștrali*, contributors to *Il Monitore* (targeting with a particular vehemence one Guglielmo Godio), and readers thereof, written under such pseudonyms as Trick, Buffalmacco, Uncle Toby, and Gonnella. In response to one error-riddled letter to the editor by a proponent of *Il Monitore* accusing *Il Matto* of plagiarism, 'Gramadock' replies that this is impossible, as his doctor has expressly forbidden him from reading rubbish; another article critiques a Bolognese professor's grammatically dubious advertisement claiming to teach English in one week, suggesting that he perhaps learn Italian first, and issue 11 contains satirical Gospel according to *Il Matto*: 'In the beginning was *Il Monitore*, and it had ten associates, a circulation of one hundred copies, and was owned by G. Vicini. The owner called the Fish-Man [*Miștrali*] ... many believed in the Fish-Man and fed themselves on his lies, and drank his nonsense ...' (*trans.*).

The present set, bound with the satirical cover-title 'Opera santa' on the front board to disguise the controversial material within, was presented by the barber Luigi Capelli to the socialist Bolognese typographer Gaetano Frascari (b. 1872) in October 1822; beneath the inscription is a note reporting that, in the three months of *Il Matto's* circulation, notices were posted in the streets of Bologna offering a reward for bringing reading 'Reward: anyone who finds a parrot which responds to the name of Guglielmo Godio is kindly requested to bring it to the prison of S. Giovanni in Monte' (*trans.*).

No copies of any part traced outside Italy; not in OCLC or Library Hub.

CORNELII TACITI DE VITA ET MORIBUS
IULII AGRICOLAE LIBER

THE DOVES PRESS
Nº 1 THE TERRACE HAMMERSMITH
MDCCCC

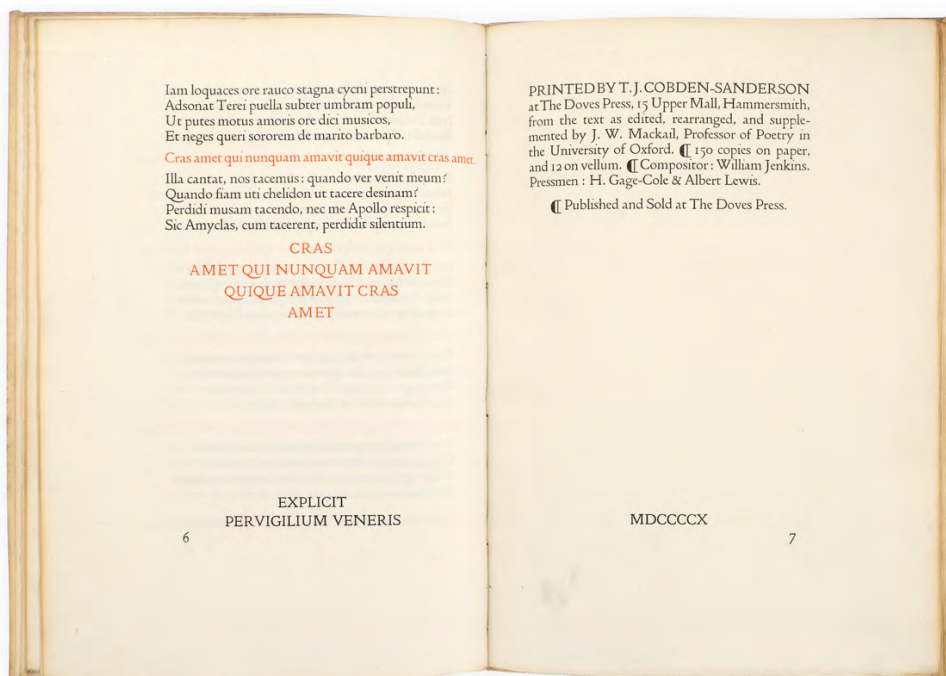
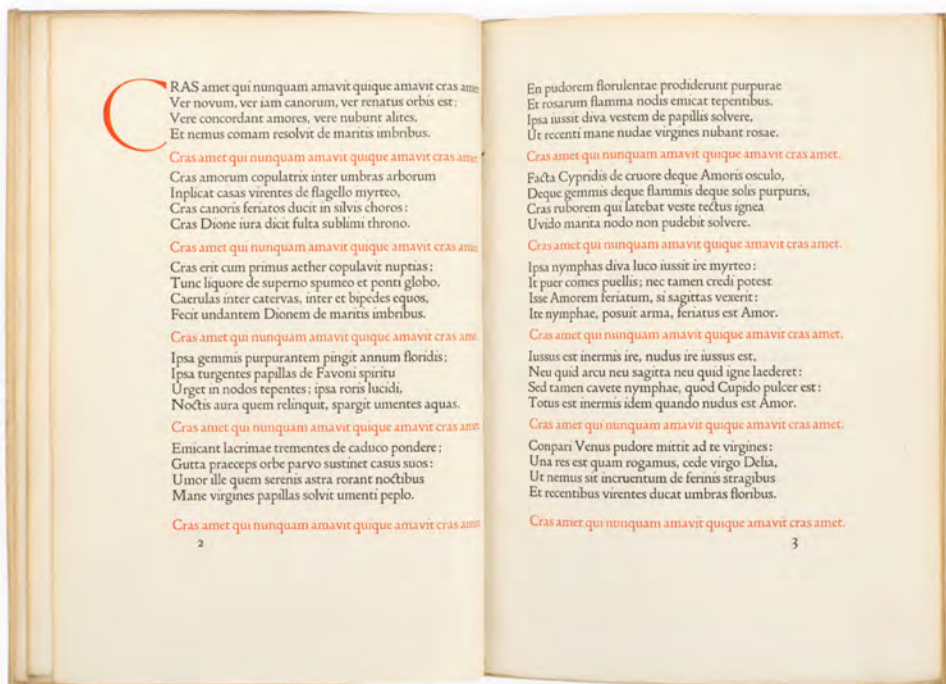
5. [DOVES PRESS.] TACITUS, **Cornelius**. Cornelii Taciti de vita et moribus Iulii Agricolae liber. *Hammersmith, T. J. Cobden-Sanderson & Emery Walker at the Doves Press, 1900.*

4to, pp. [4], xxxii, [1], [3 (blank)]; printed on laid paper watermarked 'CS EW'; an excellent copy in the original limp vellum by the Doves Bindery with their stamp at foot of rear pastedown, flat spine lettered directly in gilt (very slightly dulled). £800

The first work printed by the Doves Press, one of 225 copies on paper, in the original Doves Bindery vellum.

T. J. Cobden-Sanderson (1840–1922) established the Doves Bindery in 1893 and the Doves Press in 1900, the latter forming the 'triple crown' of private printing along with Morris's Kelmscott Press and Hornby's Ashendene Press. The distinctive Doves type, commissioned in 1899 and in use already for the *Agricola*, had been promised by Cobden-Sanderson to his partner Emery Walker for use after his death; following the bitter dissolution of their partnership in 1909, however, he gradually and 'irretrievably committed [the type] to "the bed of the River Thames"' between August 1916 and early 1917, in the wish that the type 'shall never be subjected to a machine other than the human hand'.

Tomkinson, p. 52. See Franklin, *The Private Presses* (1970) pp. 105–120.



‘A TRIUMPH OF SIMPLICITY AND RESTRAINT’

6. [DOVES PRESS.] *Pervigilium Veneris*. *Hammersmith, printed by T.J. Cobden-Sanderson at the Doves Press, 1910.*

4to, pp. [2], 7, [1 (blank)], with preliminary and final blanks; printed in red and black in Doves type on laid paper watermarked ‘CS EW 1902’ and ‘TJCS 1910’; small mark at foot of colophon, nonetheless a very good copy; bound in vellum by the Doves Bindery (stamp to lower pastedown), spine lettered directly in gilt, sewn with green thread on 4 tapes; vellum bowing slightly with a few scattered spots. £950

One of 150 copies on paper of the elusive *Pervigilium Veneris*, in the original Doves Bindery vellum, ‘a triumph of simplicity and restraint’ (Tidcombe).

The enigmatic origins of the *Pervigilium Veneris* have traditionally been dated to the reign of Hadrian and at times attributed to Florus, although its innovative style has led some to place it as late as the fourth century; Walter Pater rather fancifully imagined its composition by a young scholar under Marcus Aurelius. ‘It is a song in celebration of the spring festival of Venus Genetrix, and is remarkable not only for its exquisite melody and romantic evocation of spring-time and its associations, but also as an experiment in a new form of poetry, making large use of assonance, recurrence of words and phrases, and even occasionally of rhyme, in anticipation of the accentual Latin poetry of a later age’ (*Oxford Companion to Classical Literature*).

The opening line and repeated refrain, ‘Cras amet qui nunquam amavit, Quique amavit cras amet’, is here accentuated in red ink, recurring after every four lines of the poem.

An additional twelve copies were printed on vellum.

See Tidcombe, p. 64 ff.



7. **DRESSER, Matthæus.** *Matthæi Dresseri Isagoges historicae millenarius quintus.* Complectens res ecclesiae et politiae praecipuas, maximeq[ue] memorabiles, distincte et perspicue expositas a baptismo Iesu Christi usque ad Othonem III. Addita est Oratio de monarchia ... *Leipzig, the heirs of Georg Deffner, 1587.*

8vo, pp. [24], 497, [30 (index)], [64 (*Oratio de monarchia*)]; the *Oratio* with own title; woodcut device to titles, woodcut initials; some worming to first few leaves, toned, creasing to a few corners; a good copy in contemporary calf, large gilt block to front board with crowned 'FS' monogram, gilt arabesque block to rear board, gilt corner-pieces; sympathetic repairs to endcaps and corners, superficial splits to joints, a few marks to covers; early ink notes and inscriptions to endpapers and title, including 'Johannes Fabricius Nestuedensis', 'Hertone(?) 1672', and 'E. Meck', ink duplicate stamp of the University of Lund to front free endpaper verso, a few passages crossed through in red pencil. £850

Scarce first edition of this ambitious work on ecclesiastical and secular history by the German philosopher and historian Matthæus Dresser (1536–1607), covering the period from the baptism of Christ to the reign of the Holy Roman Emperor Otto III (d. 1002).

Dresser divides his work into two parts. The first part covers the propagation of Christianity by Christ, the apostles, and their successors; the lives of the apostles and doctors of the Church; tyrants and heretics set on destroying or corrupting the gospel; Church councils; and the state of the Church in Germany. In the second part Dresser describes the deeds of the Roman, Byzantine, and Holy Roman emperors; their various respective enemies; and German affairs and customs. The volume ends with a piece on monarchy, inspired by Jean Bodin.

No copies traced in the US. Library Hub locates two copies in the UK (Christ Church Oxford; University of Essex).

USTC 675382; VD16 D 2713.



GREAT TEW TOLERANCE – THE MACCLESFIELD COPY
WITH MANUSCRIPT NOTES

8. [FALKLAND, Lucius Cary, *Viscount.*] A Discourse of Infallibility, With Mr. Thomas White's Answer to it, and a Reply to him by Sr. Lucius Cary, late Lord Viscount of Falkland. Also Mr. Walter Mountague (Abbot of Nanteul) his Letter against Protestantism; and his Lordship's answer thereunto, with Mr John Pearson's preface. The second edition ... *London, Printed for William Nealand, Bookseller in Cambridge, and are to be sold there, and at the Crown in Duck-lane, 1660.*

4to, pp. [2], 14, [10], [33], [1 (blank)], 296, [2]; ***1 a cancel as usual; title printed in red and black, woodcut ornaments and initials; very slightly toned with occasional light spots, minor worming to gutter (not affecting text), small paperflaws to Bb2 and Ee3 (touching a few characters without loss of sense); a very good copy bound in contemporary English calf ruled in blind, endpapers of printed waste (*see below*); a little worn at extremities; nineteenth-century armorial bookplate and blind stamp of the Earls of Macclesfield ('South Library' with manuscript press mark '176. B. 10') with their blind stamp to first 3 ff., 2 ff. manuscript notes loosely inserted, mid-eighteenth-century marginal annotations comprising corrections to 22 pp. £675

Second edition, overwhelmingly expanded with additional material, of Falkland's significant polemic against the infallibility of the Roman Church, reissued with the addition of two further discourses on episcopacy.



OF THE
INFALLIBILITY
OF THE
CHURCH
OF
ROME.

A discourse written by the Lord Viscount
F A L K L A N D.



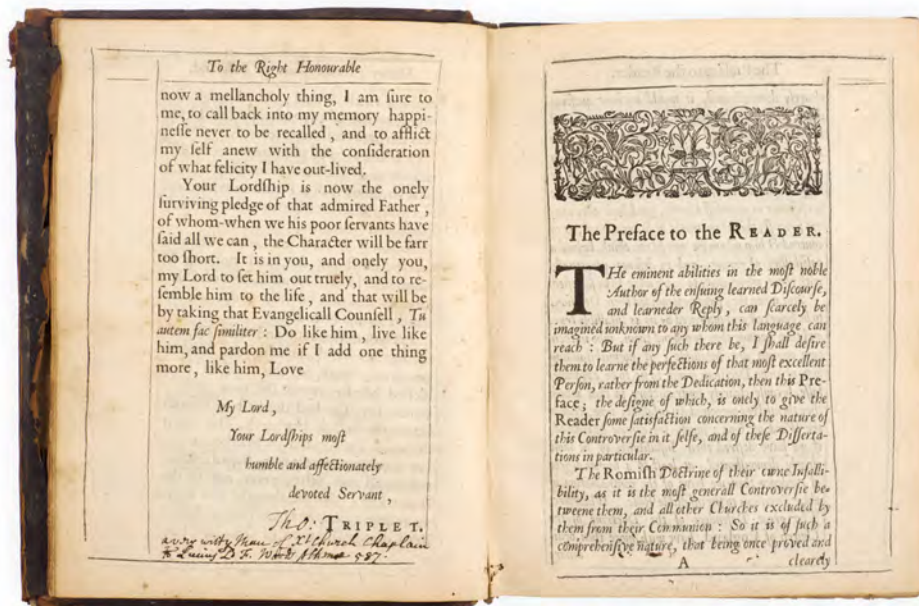
TO him that doubteth whether the Church of Rome hath any errors, they answer, that she hath none, for she never can have any; this being so much harder to believe than the first, had need be proved by some certainer Arguments, if they expect that the beleeve of this one
(a) should



The *Discourse of Infallibility* is the chief work of Lucius Cary, second Viscount Falkland (1609/10–1643), known for his leading role in the Great Tew Circle, a group of philosophers, theologians, and poets centred on his estate in Oxfordshire; notably Hobbes, Suckling, and Chillingworth were among those who met at Great Tew during the 1630s. The *Discourse* offers a defence of the religious tolerance and rational scepticism characteristic of his circle, arguing ‘that to them who follow their reason in the interpretation of the Scriptures, God will either give his Grace for assistance to find the Truth, or his pardon if they misse it’.

First published posthumously in 1645, the short seventeen-page *Discourse* was reprinted in 1651 with the addition of almost three-hundred pages of additional material: a counter-argument by Thomas White, leader of the Blackloist Catholic faction; Cary’s reply to White; a 1635 letter to Cary by Walter Montague; and Cary’s reply to Montague. The present edition is in fact a reissue of the 1651 sheets, with the title cancelled and replaced with eight leaves comprising a new title and two additional discourses on episcopacy, one by Cary and the other by William Chillingworth, a fellow participant in – and ‘the intellectual motor of’ – the Great Tew Circle (Trevor-Roper, p. 169).

Our copy has been annotated in a mid-eighteenth-century hand, adding (aside from meticulous corrections) biographical information from Wood’s *Athene Oxonienses*, noting that the English churchman Thomas Triplet (1602–1670) was ‘A very witty man of Xt Church Chaplain to Lucius Ld F [the second viscount’s father] Woods Athenae 587’ ((***)₂). A manuscript note summarising the new discourses on ‘Ld Falkland on Episcopacy’ and ‘Mr Chillingworth on Episcopacy’ is loosely inserted.



To the Right Honourable
 now a melancholy thing, I am sure to
 me, to call back into my memory happi-
 nesse never to be recalled, and to afflict
 my self anew with the consideration
 of what felicity I have out-lived.

Your Lordship is now the onely
 surviving pledge of that admired Father,
 of whom-when we his poor servants have
 said all we can, the Character will be farr
 too thort. It is in you, and onely you,
 my Lord to set him out truly, and to re-
 semble him to the life, and that will be
 by taking that Evangelicall Counsell, *Tu
 autem fac similiter*: Do like him, live like
 him, and pardon me if I add one thing
 more, like him, Love

My Lord,
 Your Lordships most
 humble and affectionately
 devoted Servant,

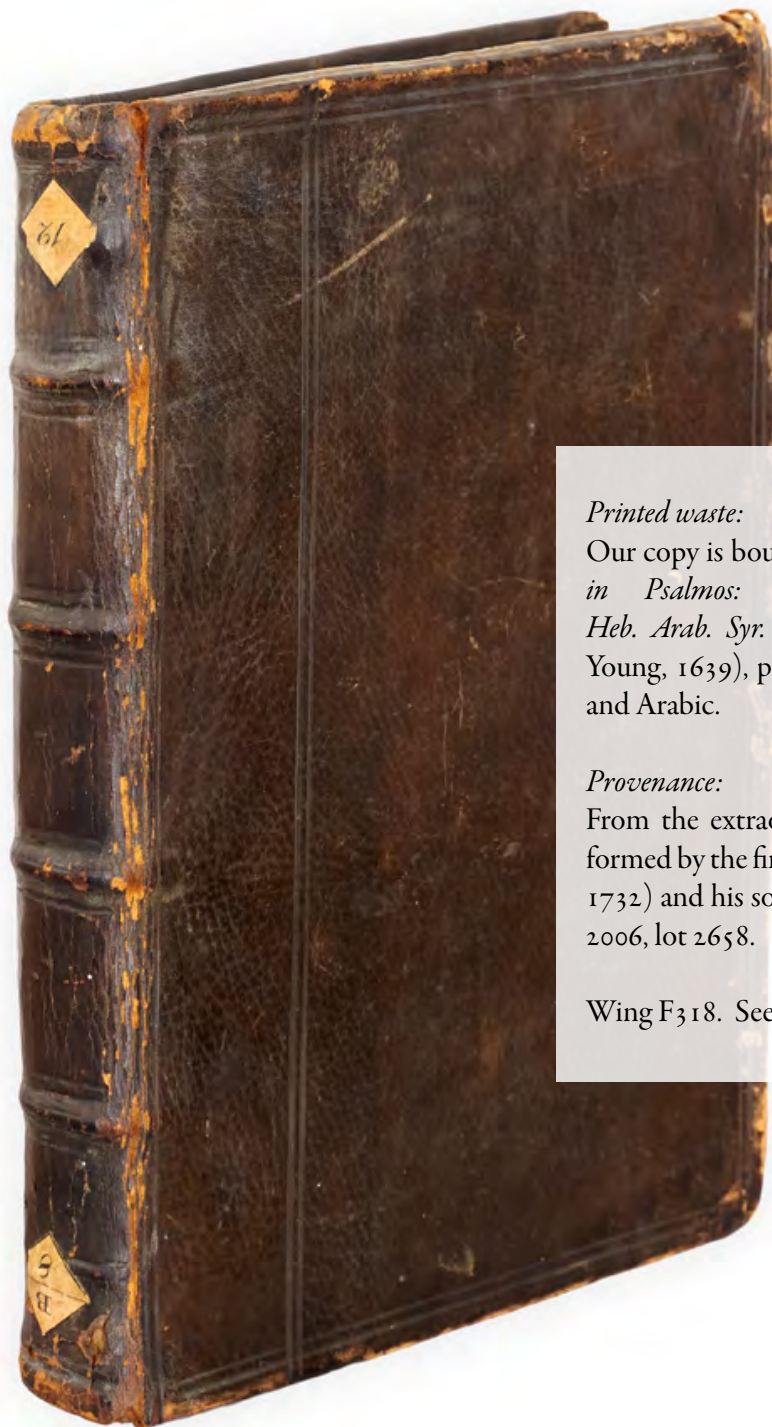
Thos. TRIPLET.
 a very witty man of Xt Church Chaplain
 to Lucius Ld F. Wood's Athenae 587.



The Preface to the READER.

THe eminent abilities in the most noble
 Author of the ensuing learned Discourse,
 and learmed Reply, can scarcely be
 imagined unknown to any whom this language can
 reach: But if any such there be, I shall desire
 them to learne the perfections of that most excellent
 Person, rather from the Dedication, than this Pre-
 face: the designe of which, is onely to give the
 Reader some satisfaction concerning the nature of
 this Controversie in it selfe, and of these Disserta-
 tions in particular.

The Romish Doctrine of their came Infalli-
 bility, as it is the most generall Controversie be-
 twene them, and all other Churches excluded by
 them from their Communion: So it is of such a
 comprehensive nature, that being once proved and
 clearly



Printed waste:

Our copy is bound with printed waste from the first edition of John Viccars's *Decapla in Psalmos: sive Commentarius ex decem linguis, Mss. et impressis, Heb. Arab. Syr. Chald. Rabbin. Grec. Rom. Ital. Hispan. Gallic...* (London, Robert Young, 1639), printed in double columns with text in Latin, Greek, Hebrew, Coptic, and Arabic.

Provenance:

From the extraordinarily rich Macclesfield library at Shirburn Castle, Oxfordshire, formed by the first and second earls of Macclesfield, respectively Thomas Parker (1667–1732) and his son, George Parker (c. 1697–1764); their sale, Sotheby's, 25-26 October 2006, lot 2658.

Wing F318. See Trevor-Roper, *Catholics, Anglicans, and Puritans* (1987).



THE MERCHANT OF LONDON

9. FENOUILLOT DE FALBAIRE, Charles-Georges. Le fabricant de Londres, drame en cinq actes et en prose; représenté à la Comédie Française le 12 Janvier 1771. Paris, chez Delalain, 1771.

8vo, pp. xii, 116, with 5 copper-engraved plates (De Longueil, C. le Vasseur, and J.B. Simonet after H. Gravelot); slight toning to margins of title and last page, some creasing to corners; overall a good, uncut copy, stab-stitched in contemporary marbled wrappers; some losses to spine and covers, covers creased; ink note to upper cover.

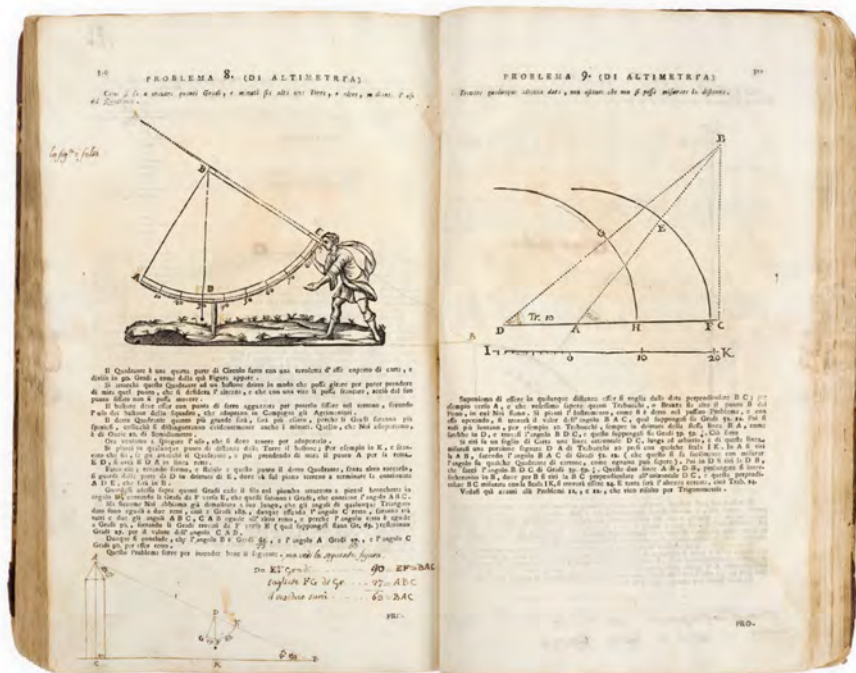
£250

First edition of a London-set play by the French dramatist and contributor to the *Encyclopédie*, Fenouillot de Falbaire (1727–1800), illustrated with five fine plates after Gravelot.

Le fabricant de Londres tells the story of a bourgeois English cloth merchant named 'Vilson' who suffers bankruptcy, plunging his two young children and beloved Fanni into penury. On the point of throwing himself in the Thames, he is saved through the generosity of the wealthy Scottish Lord Falkland, whom he encounters on a bridge contemplating the same demise. Fenouillot explains in his preface that he was prompted to write the play by a desire to promote charitable acts towards society's less fortunate.

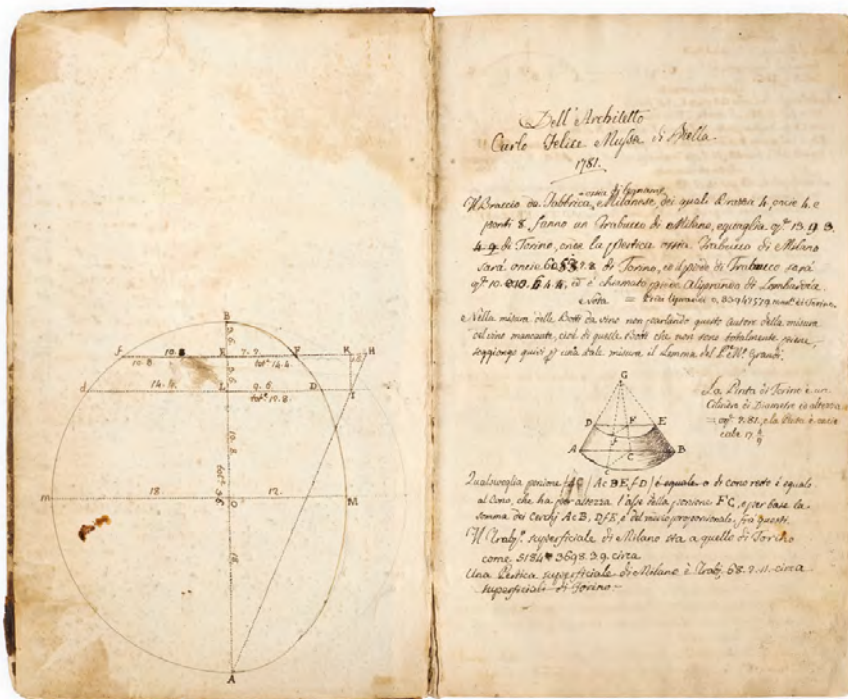
The play flopped on its opening night, a witty spectator joking at the revelation of Vilson's bankruptcy that he too was bankrupt to the sum of twenty *sous* (the price of his ticket), but it was translated into German and Italian nonetheless and was performed with great success in Vienna. Fenouillot acknowledges the play's frosty reception in his preface, blaming the acoustics of the theatre.





Tomaso Guerrino (or Tommaso, 1733–1778) was an engineer and land surveyor from Milan, and a member of the Accademia di belle arti di Brera. The author of books on geometry, mathematics, and astronomy, he published a *Trattato astronomico* on eclipses in 1762 and his first work on practical geometry, the *Euclide in campagna*, appeared in 1763 and was reprinted in 1800 and 1818. The *Opera di geometria* expands on the subjects of the *Euclide*, including reusing several of the woodcut illustrations from the earlier work. The *Opera* is divided into four parts, each including definitions, axioms, advice, and numerous problems – 155 in the first section alone. The first three parts concern geometry, stereometry (or solid geometry), and land surveying, and the fourth part includes problems on geodesy, topography, and dialling.

The *Opera* is dedicated to Karl Joseph von Firmian (1716–1782), plenipotentiary of Lombardy to the Habsburg Monarchy and *de facto* governor of Milan since 1758 who – fittingly – oversaw the implementation of the *Catasto teresiano*, or land registry, in the first years of his ministry.



Both the text and the diagrams of this copy have been extensively augmented with annotations and drawings by the architect Carlo Felice Mussa. Native of Biella in Piedmont, Mussa graduated in civil architecture at the Royal university of Turin in 1771 and practised as a building surveyor in Biella. He evidently took great care in studying Guerrino's *Opera*, which he considered (according to his note on the title) a 'libro buono'; among his annotations are references to works of the Milanese mathematician and physicist Paolo Frisi (1728–1784), the Neapolitan engineer Vincenzo Lamberti (c. 1740–1790), and the French mathematician Jacques Ozanam (1640–1718). He also adds several clarifications and conversions for the different measuring units used in Milan, Turin, and France.

OCLC finds only three copies in the UK (BL, Oxford, UCL) and two in the US (Michigan and Yale); OPAC SBN records copies in Milan and Bologna only.

Martha Jacob
power and might;
and with light;
Thee,
lest procure;
or pain & trouble;
e thou stand,
ious blood,
re,
ternal fire,
e didst leave,
they have,

REVELATIONS. CHAP. 3. VER. 20.

Behold, I stand at the door, and knock; if any man, hear my voice and open the door, I will come in to him, and will sup with him and he with me.

By the door here spoken of, is undoubtedly meant the door of the heart, the person who knocks at this door, Christ: now when a person knocks, he must be without, and when Christ knocks at the door of the heart, we must suppose him to be shut out, and if Christ is not in the heart, Satan sways his scepter there, and has all the power over the heart, what an awful situation; for Christ to be shut out, and the devil reigning with full power in the sinners heart, God has various ways by which he knocks at this door, every sermon you hear, any judgment you hear of, is a knock at this door, every loss, every disappointment, every trouble you meet with, are so many knocks for Christ to be let into the heart, every death you hear of, is a loud knock for you to prepare to meet your God; every conviction you have is a knock at the door, and remember there will be a time when God will knock no more, a day is coming, when if you have not received Christ into your heart,

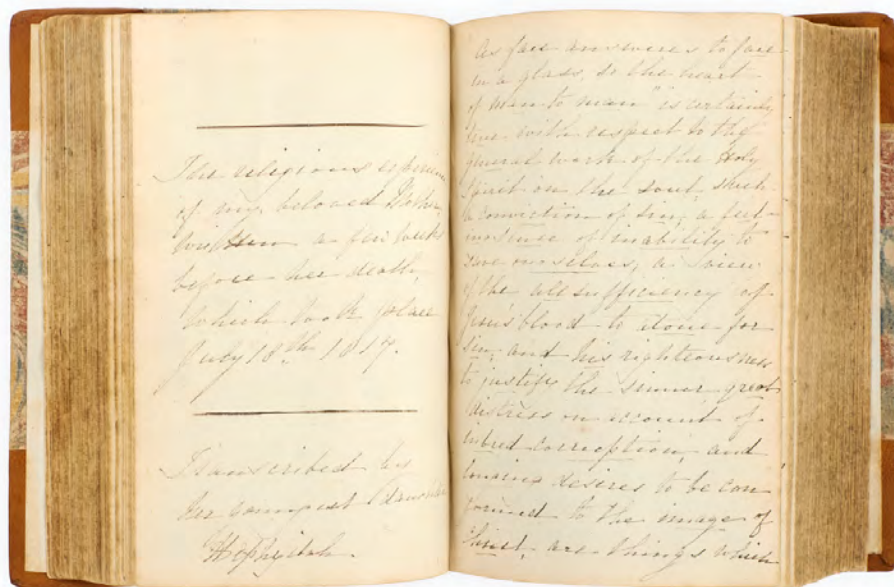
A WOMAN'S VISIONARY DREAM
'THINGS OF INDESCRIBABLE SHAPES AND COLORS
BEYOND IMAGINATION BEAUTIFUL'

11. [JACOB, Martha. Commonplace book. *St Albans, late eighteenth-early nineteenth century.*]

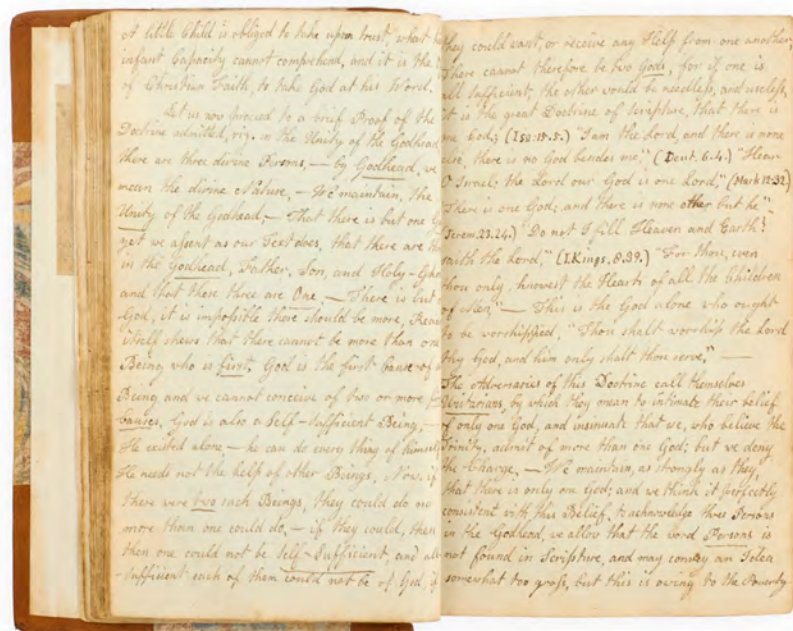
Manuscript on paper, 8vo, ff. [105], plus blanks, [4] ff. remedies begun from rear, a few stubs but text seemingly continuous; in English with some French, the majority written in a single neat hand, approx. 24 lines per page, 26 ff. in the rougher hand of Hepzibah Wilkins (*see below*); a few occasional spots else in excellent condition; bound in modern half tan morocco with old marbled sides, spine gilt in compartments; ownership inscriptions 'Martha Jacob' and 'George Wilkins' relaid on the new endpapers. £1650

A rich devotional commonplace book compiled by Martha Jacob (1775-1817), comprising an extraordinary visionary dream encounter alongside original verse, acrostics, and hymns.

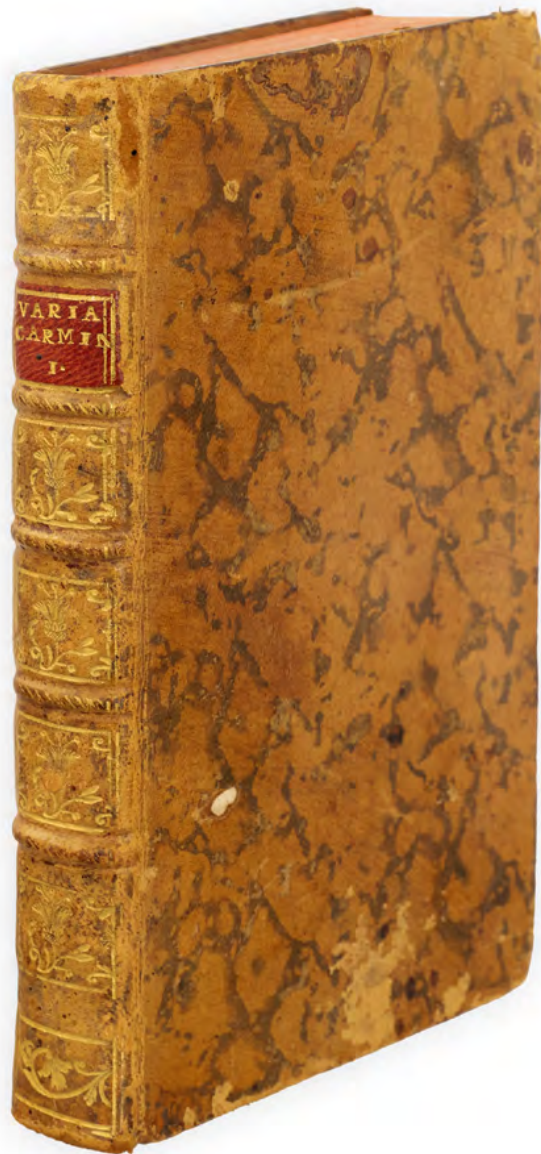
Written in the neat hand of Martha Jacob, later Wilkins after her marriage to George Wilkins (1781-1842), this commonplace book provides a record of a woman's devotional life at the turn of the eighteenth century through abundant extracts of poetry and prose, many of which are seemingly original. Jacob authored several acrostics signed 'M Jacob' or 'M Wilkins' based on the names of family ('George Wilkins', 'Mr William Wilkins') and acquaintances ('Mr and Mrs Davis', 'Elizabeth Bruton'). Among various aphorisms and reflections on topics such as faith, Christ, and death, Jacob notes down biblical passages and prose meditations on *inter alia* Revelation 3:20, Ephesians 3:12, I John 5:7, perhaps copied from sermons. She extracts poems from contemporary verse collections, such as John Wright's popular *Spiritual Songs for Children* (first published in 1727), and from literary journals, for example William Kirkpatrick's published 'Account of Tippoo Sultaun's Dreams', based on a Farsi manuscript written by the eighteenth-century Ruler of Mysore (1750-1799).



Jacob's vivid account of her own dream encounter was dictated to her youngest daughter Hepzibah a few weeks before her death in 1817, and is transcribed across thirty pages in Hepzibah's hand. It begins 'I was born in London January 16th 1775' and moves on to a description of 'a singular dream' Jacob had as a young child: 'I could not have been more than 4 years old ... I thought I was standing on an eminence which overlooked a most beautiful green plain which extended as far as my sight could reach ... the sky was beautifully clear ... a beautiful clear blue, as far as my sight could extend ... I stood gazing in admiration when suddenly the sky opened when something of a globular form came through much the size of the sun but far brighter ... it descended a little way and then began to emit on all sides such beauties as I cannot describe – **it was like chains of gold which gradually let down to the earth things of indescribable shapes and colors beyond imagination beautiful ...**' &c.



The commonplace book records other writings from significant events in Jacob's life, including a prayer composed as 'A fresh surrender of myself to God on the day in which I enter'd my 41st year' January 16 1818' and a copy of a letter to Griffith Williams Minister of Gate-Street-Chapel, Lincoln's-Inn-Fields, sent from St Albans a few weeks before her death in 1817. Jacob was evidently a devout follower of Williams, a preacher of the Countess of Huntingdon's Connexion, and identifies him as her 'ever dear friend, and spiritual father' and 'the blessed Instrument in the hand of God, of convincing her of the necessity of flying to Jesus Christ for Salvation.'



VERSE ON VANITY IN *CIVILITÉ* TYPE

12. **JACQUEMOT, Jean.** *Variorum poematum liber.* [Lyons,] *Jean de Tournes,* 1601.

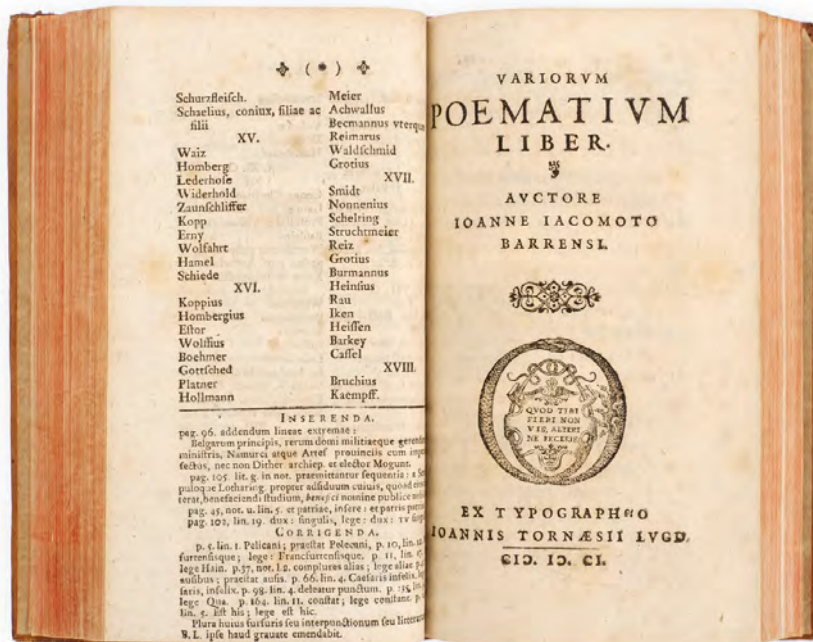
[bound after:]

ROLLER, Johann Nikolaus. *Varii generis loci et argumenti poemata diversis temporibus elaborata iam vero in unum fasciculum collecta atque in lucem emissa a Joanne Nicolao Rollero.* *Frankfurt and Leipzig, for Bremen,* G.L. Förster, 1763.

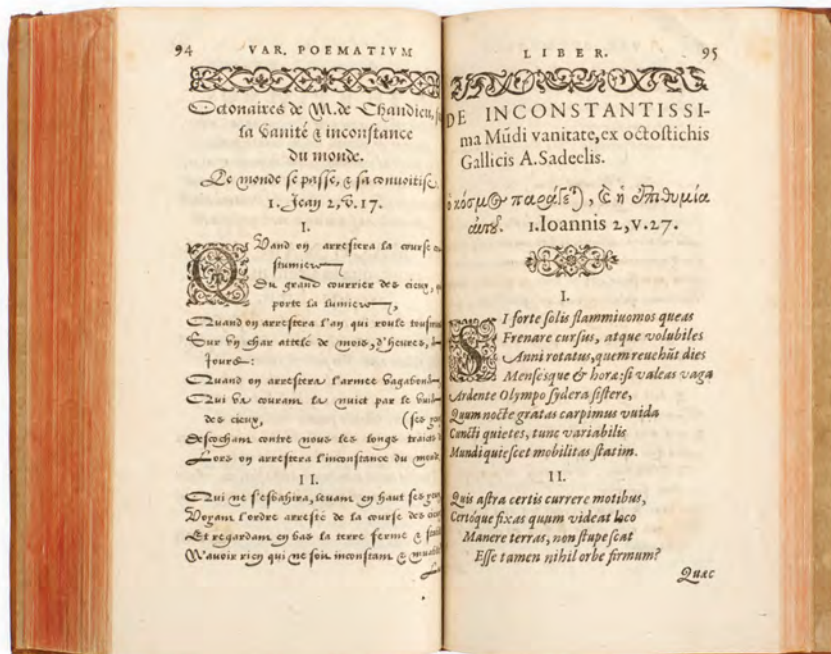
Two works in one vol, 8vo, *Jacquemot*: pp. 160; printed in Roman, italic, and *civilité* types, woodcut ouroboros device to title, woodcut initials, typographic headpieces; *Roller*: pp. [xl], 220, [4]; some browning; very good copies, bound together in eighteenth-century mottled sheep, spine gilt in compartments with gilt red morocco lettering-piece ('VARIA / CARMIN / I'), edges stained red; extremities a little rubbed, a few small abrasions to boards.

£875

Very rare first edition of this collection of neo-Latin Protestant biblical poetry by Jean Jacquemot (1543–1615), a notable Geneva preacher, poet, and translator, friend of Theodore Beza, here with the original French in *civilité* type.



Jacquemot's collection of verse and translation includes Chandieu's famous *Octonaires sur la vanité et inconstance du monde*, with the original French text printed in *civilité* types and a parallel Latin version (translated by Jacquemot in 1591) in italics. The *Octonaires* had first appeared in 1583, to great acclaim, and had subsequently been included in several anthologies, even undergoing significant format variations: 'The *Octonaires* appeared in three different formats that showcase the versatility of Chandieu's verse, and the versatility of the printing industry' (Barker, pp. 231-232). It is here bound after the first edition of Roller's collection of civic Latin verses for various occasions, dedicated to the 'patres patriæ' of Bremen.



No copies of either work traced in the US. OCLC finds only two copies of the Jacquemot outside continental Europe (BL and CUL) and only a single copy of the Roller (BL).

Jacquemot: USTC 6900112; Cartier (De Tournes) 711; Arbour 3335; cf. Oberlé 132 (other works by Jacquemot); see Barker, *Protestantism, Poetry and Protest: The vernacular writings of Antoine de Chandieu* (2009). *Roller*: VD18 10274898; not in Oberlé.

Met. H. Hacke
im Besitz des Hofraths
allgemein.
Zur Zeit: Metaphysische Anfangsgründe
der Rechtslehre, von Immanuel Kant
Königsberg, bey Friedrich Nicolovius, 1797.
N. N. 17. 8. 5. (V). (1.)
N. N. 17. 8. 5. (V). (1.)

Metaphysische Anfangsgründe

der

Rechtslehre

von

Immanuel Kant.

Königsberg,
bey Friedrich Nicolovius.

1797.

H. Wagner

ANNOTATED KANT

13. **KANT, Immanuel.** *Metaphysische Anfangsgründe der Rechtslehre.* Königsberg, Friedrich Nicolovius, 1797.

8vo, pp. xii, lii, [2], [55]-235, [1]; light foxing throughout (as usual), closed tear to inner margin of final leaf, nevertheless a very good copy; bound in contemporary half mottled sheep with paste-paper boards, spine gilt in compartments with gilt red morocco lettering-piece and later manuscript label; spine worn and chipped, splits to joints, free endpapers removed; near-contemporary ink presentation inscription 'Collini dono dedit Hacke' and long manuscript note to front pastedown, small gilt label 'C.V. Hacke' at foot of spine, ink ownership inscription 'H. Wagner' to title, contemporary annotations to approx. 15 pp., most extensive on pp. 80-81 (Kant's definition of 'Sachenrecht').

£950

First edition of Kant's *Doctrine of Right*, the first part of Kant's *Foundations of the Metaphysics of Morals*, annotated by a contemporary reader.

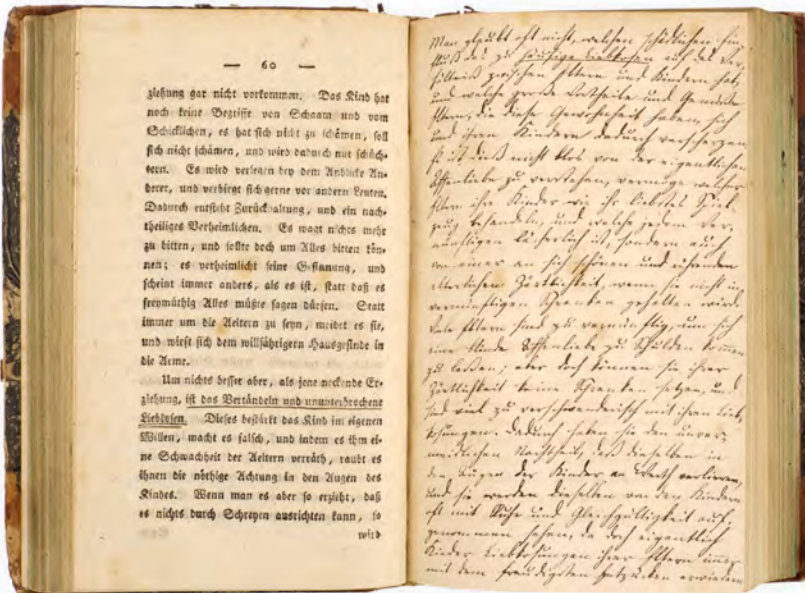


KANT AND HIS PEDAGOGIC CONTEMPORARIES

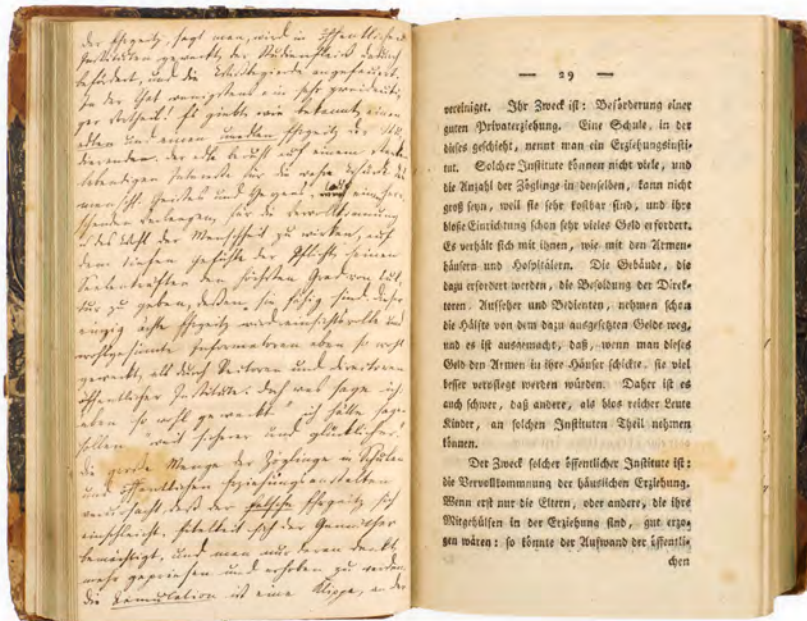
14. KANT, Immanuel; Friedrich Theodor RINK, editor. Über Pädagogik. Königsberg, Friedrich Nicolovius, 1803.

Small 8vo, pp. vi, 146, with 73 blank leaves interleaved through text and 13 further blank leaves at rear; the usual light foxing, but a very good copy; bound in contemporary half sheep with marbled sides, edges stained green; corners worn, spine chipped at head and rubbed; **blank leaves heavily annotated in contemporary hand**, a small number of marginal text annotations. £950

First edition of Kant's major contribution on pedagogy, interleaved and heavily annotated with numerous cross-references to contemporary pedagogic works.



The last of Kant's works to be published in his lifetime and his only work on the subject, *Über Pädagogik* was produced from his lecture notes by his close friend Friedrich Theodor Rink and was published the year before Kant's death in 1804. *Über Pädagogik* is not a systematic study of educational theories, but a collection of thoughts and maxims. It shows the influence of *Émile*. Just like Rousseau, he writes about "education according to nature", but stresses that children should be treated as children and not as adults in miniature. According to Kant, man is the only creature to need education, which includes nurture, discipline, and moral training with a view to the formation of character and instruction. Education of small children needs to contain a large element of discipline, whereas older children should be encouraged to think for themselves' (Walsh).



This copy has been interleaved and heavily annotated by a contemporary German hand. Our annotator closely engages with Kant's work as well as that of his German contemporaries, citing and quoting Kant's three critiques alongside Heydenreich's *Der Privaterzieher*, Reinhard's *Über den Kleinigkeitsgeist*, Niemeyer's *Grundsätze der Erziehung und des Unterrichts*, and Lichtenberg's *Vermischte Schriften*. Like Kant, he draws on Rousseau, quoting from *Julie ou la nouvelle Héloïse* (although from a passage also cited by Niemeyer in his *Grundsätze*), and is also familiar with older texts, such as Mercuriale's *De arte gymnastica* (1569).

Walsh, *Kant and some Post-Kantians* 34; Warda 218.

THE
Sure Chance;

OR, A

New Million Adventure.

Wherein all are certain of getting Something.

INVENTED

For the Benefit of *Ladies* that want *Husbands*, and *Younger Brothers* that stand in need of *Rich Wives*.

Those that expect the Benefit of this Lottery, are desired to send in their *Money* to the *Managers* before *Christmas-Day*: It is design'd to be Drawn on *New-Years-Day* at farthest, there being above *Fifteen Hundred Ladies*, and as many *Batchellors* come in already.

LONDON,

Printed for *J. Whitlock*, MDCXCIV.

MARRIED AT FIRST SIGHT

15. [MARRIAGE LOTTERY.] The Sure Chance; or, a new Million Adventure. Wherein all are certain of getting Something. Invented for the Benefit of Ladies that want Husbands, and younger Brothers that stand in need of rich Wives ...
London, J. Whitlock, 1694.

4to, pp. 12; title-page shaved at head touching 'The', lower margin cut away; rather dusty, especially first and last pages, else good; in late nineteenth-century speckled calf by Kerr & Richardson, Glasgow, front joint repaired, spine worn. £6250

First edition, very rare, a satire on the lottery vogue of the mid-1690s: 'the whole Town, nay, the whole Nation ... is addicted to the pleasant and sometimes profitable Diversion of Publick Lotteries; we have seen Lotteries for old Plate, new Cabinets, China Dishes, and Womens Dresses ...'

Here the overseers propose a lottery to match 5000 bachelors aged 20 to 50 ('well Descended, or at least pretend to be so') with 5000 similar gentlewomen, each party laying down a stake of £100. The ladies' prizes (the top 5 being of £20,000 each) can only be claimed if they also take to husband the man with the matching ballot. Those desirous of a husband can be guaranteed one for only the price of their ticket rather than a dowry.

As encouragement, 'Dr Clewor shall be there ready to Marry 'em gratis; Dr. B---s shall preach the Wedding Sermon, the City Poet [Elkanah Settle] shall write the Epithalamium, the Chamber of London shall receive and keep all the Prize Fortunes.' The managers will take only 5% but will have 'the use of the Women (as other Goldsmiths have of the Money) till the Day of Marriage.'

Wherein all are certain of getting Something.

I N V E N T E D

For the Benefit of *Ladies* that want *Husbands*, and *Younger Brothers* that stand in need of *Rich Wives*.

In the second part of the pamphlet the managers answer a series of objections they foresee to the scheme, *viz.* marriage should not be by chance (but 'Are not Lawyers Honest by Chance ... Are not Poets Witty by chance'); lotteries destroy trade (but trade is promoted by population growth and 'There is no Occupation but that of Mother Ridgley's [*i.e.* a bawd] but will have reason to bless' this new invention); there are already too many lotteries; it's immodest (but 'Is it not better to be Married *ex tempore*, than be teas'd for two or three Months together with the premeditated Harangue of an Amorous Fop').

At the end the overseers are named as Sir Timothy Zealous, 'that send his Officers to suppress Bawdy-Houses', Sir Anthony Bashful, 'that went from Home on purpose because he was Asham'd to see his Wife make him a Cuckold', Sir Orlando Furioso, 'that run mad by hearing of Sermons, and was cured by Reading of Plays', and Sir William Turn-coat.

After the success of Thomas Neale's first lottery drawn in November 1693, the first State Lottery, the 'Million Lottery' was set up in 1694 to raise money for the Exchequer, issuing 100,000 £10 tickets, which were also bonds. There were a number of contemporary satires, including *Diluvium Lachrymarum* 1694, which pointed towards amorous motives (and a large number of women) among the subscribers. The 'husband lottery' was to become a recurrent theme in such satires, of which later examples include *A Good husband for five shillings* (1710), and *A Scheme for a New Lottery: or, a Husband and Coach and Six for forty Shillings* (1732).

Not in ESTC or Library Hub. OCLC records Columbia only (in a tract volume, as this once was).

LE PEUPLE ANGLAIS

BOUFFI D'ORGUEIL,

DE BIÈRE ET DE THÉ,

JUGÉ

AU TRIBUNAL DE LA RAISON.

„ Un peuple est tout entier dans son
„ histoire, comme un homme dans
„ sa vie passée. „ (*Chapitre 6.*)

A PARIS,

Chez SUROSNE, Libraire, Palais du Tribunat,
Galerie de bois, n^o. 253.

AN IX.—1803.

THE ENGLISH: 'SWOLLEN WITH PRIDE, BEER, AND TEA'

16. **MONTLOSIER, Francois-Dominique de Reynaud, comte de.** *Le peuple Anglais bouffi d'orgueil, de bière et de thé, jugé au tribunal de la raison. Paris, chez Surosne, An IX (1803).*

8vo, pp. [4], vi, [1], 8-137, [1 (blank)]; some mostly marginal dampstaining and toning, chips to a few corners, some creasing to fore-edges and corners, marginal paper flaw to B3; stab-stitched in contemporary pink wrappers; creased and worn, some losses to spine and covers. £375

First edition, scarce on the market, of a virulent and amusing anti-English tirade by the French politician Montlosier (1755–1838), written on the eve of the Napoleonic Wars.

Montlosier opens his work by frankly stating that he cannot understand some of his compatriots' admiration for the English. The English climate he describes as 'sad and wet', the people as gloomy, boring, and splenetic hypochondriacs, 'swollen with pride, beer, and tea', perennially critical and patronising towards others, especially the French. After considering England's weather, constitution and laws, domestic habits, and finances, Montlosier concludes damningly that the English nation and people are 'second rate'.

OCLC finds three copies in the UK (BL, Bodleian, Leeds) and five in the US.

ON THE FIRST OPIUM WAR

17. **MURRAY, Alexander.** Doings in China. Being the personal narrative of an officer engaged in the late Chinese expedition, from the recapture of Chusan in 1841, to the peace of Nankin in 1842 ... *London, Richard Bentley, 1843.*

8vo, pp. [2], [v]-xi, [3], [9]-320, with lithographic frontispiece portrait of 'Commissioner Lin'; without half-title; some foxing to frontispiece, occasional spotting, a few light marks; good in contemporary half green calf with marbled sides, spine gilt in compartments, lacking gilt lettering-piece; loss to head of spine, some wear to joints, corners, and edges, covers rubbed; old adhesions to front pastedown. £1250

THE PERSONAL NARRATIVE

CHINESE EXPEDITION

FROM THE

BY LIEUTENANT

RICHARD BENTLEY

Printer in Ordinary to Her Majesty



From a Drawing by a Native Artist
in the possession of Lady Strange.

6 1/2 in. high, Crown, Gilt

COMMISSIONER LIN.

R. Bentley, New, Burlington, St

First edition, uncommon on the market, of an account of the First Opium War between the British Empire and the Qing dynasty of China, by a lieutenant serving with the 18th Royal Irish.

'In the following narrative, I have noticed only what was done by the company to which I belonged, (the Grenadier Company of the 18th Royal Irish,) or what came under my own personal observation ... I was present at all the operations in China, from the first expedition to Chusan [Zhoushan]; but the first year's proceedings have been now so often before the public, that ... I have, therefore, begun my account from the time that hostile preparations may be said really to have commenced' (preface). The narrative proper is complemented by an extensive selection of 'illustrations' (pp. 223-320) from contemporary official documents, including despatches from Sir Henry Pottinger (the British plenipotentiary) and the various commanders involved.

The attractive tinted lithographic frontispiece portrays the Chinese politician Lin Zexu (1785-1850), 'from a drawing by a native artist in the possession of Lady Strange'. Lin's forceful opposition to the opium trade, backed by the Daoguang Emperor, was a primary catalyst for the War.

Abbey 542; Cordier, *Sinica* 2370; Lust 572.



POSSIBLY FORGED, CERTAINLY SPURIOUS

18. [NANNI, Giovanni, or ANNIUS of Viterbo.] Antiquitatum variarum autores. Quorum catalogum sequens continet pagella. Lyons, Sebastian Gryphius, 1552.

16mo in 8s, pp. 887, [1]; woodcut printer's device to title, white-on-black woodcut initials, text printed in italics; upper margin of title-page cut away and outer margin patched, tears to the head and foot of gutter of the last leaf (not affecting text), some light soiling to title, occasional small stains, occasional light foxing, but a very good copy; bound in contemporary calf over bevelled wooden boards, sides decorated in blind with fillet panelling, floral ornaments at head and foot, and central circular block, panelled spine stamped in blind, brass catchplates to fore-edge (clasps perished), edges gilt and gaufered; somewhat rubbed and extremities worn, spine chipped exposing stitching with cracks to front joint; extensive contemporary annotations to approx. 80 pp. (to title, pp. 31-43, 246-7, 255, 271-274, 341-347, 390-397, 444-487, last leaf, and rear pastedown, see below), contemporary ink ownership inscription 'Gaspar Pirchingey' and later gift inscription 'Ex dono Rev. & [...] Principis [...]' to title, nineteenth-century ink inscriptions 'Willh. Wackernagel. Basel. 11/33' and 'J.G. Müller. [Basel]. 1/34' to front pastedown. £1600



Annotated French pocket edition of a controversial Renaissance work, originally published in folio (Rome, 1498) under the title *Commentaria super opera diversorum auctorum de antiquitatibus loquentium*.



Giovanni Nanni, or Anniius of Viterbo, was a Dominican friar, highly esteemed by popes Sixtus IV and Alexander VI but 'perhaps the most enduringly influential and corrupting – or, according to some modern reappraisals, imaginatively inspiring – of all literary/historical forgers' (*Fictiva*). His much-vaunted expertise in Semitic languages and archaeological talent were met with deep scepticism in several humanist circles at the time and have since been found to be entirely spurious. In his most widely known work, the *Antiquities*, Anniius gathered alleged writings of eleven ancient authors which he claimed to have discovered, designed to discredit the work of many contemporary humanists and to throw an entirely new light on post-diluvian ancient history, with the Etruscan people portrayed as custodians of the original knowledge of divine nature, and leaders of humanity towards its future glories.

'The "Antiquities" captivated Guillaume Postel and Guy Le Fèvre de la Boderie. They supported a history grounded on chronology, etymology, and genealogy, becoming essential to proofs of the glory and antiquity of France' (M. Rothstein, 2018) as well of Italy. Accusations of forgery were immediate and have been variously substantiated ever since. The discovery in the Colbert library of a medieval manuscript containing some of the same texts as Anniius has allowed scope for a more benign assessment, suggesting naivety rather than deception.



Our contemporary annotator concentrates on some of the texts that would have been crucial to Annii's revisionist approach to the history of Western civilisation, revealing the hand of a keen scholar. The 'lost books' of Belorius or Berossos of Babylon receive great attention – this text being perhaps the one that triggered the most interest across Europe when this publication appeared: it blended characters from Classical sources within the biblical historical framework, and provided a list of kings from Japhet onwards, filling what had always been felt as a regrettable lacuna following the account of the Flood in the Bible. Another text that stimulates our annotator is the pseudo-Xenophon 'De aequivoci temporum..', where authoritative claim is placed on the notion that literature had flourished in Spain, France, and Germany many thousand years before the Greeks. Solinus and Pomponius Mela receive several comments, as does the pseudo-Fenestella, a very successful fabrication by another skilled Italian erudite, Andrea Domenico Fiocco (14.?–1452), proposing a revisionist approach to juridical history.



Provenance:

1. Contemporary ownership inscription of Gaspar Pirchinger, possibly the Bavarian medical doctor of that name, fl. c. 1575.
2. Later in the possession of Wilhelm Wackernagel (1806–1869), philologist, Germanist, and from 1833 a professor at the University of Basel.

Baudrier VIII, p. 257; von Gültlingen V, p. 194; Pettegree, Walsby & Wilkinson, 80445; not in *Bibliotheca Fictiva* (2024), but see pp. 11-13 and 174-182. OCLC finds seven copies in the US.



19. [OPTICAL PRINT.] 'No. 5. Morgan's improved protean scenery: Mount Vesuvius, as represented at the Surrey Zoological Gardens ...' *London, Published by W. Morgan, [c. 1837].*

Hand-coloured lithograph (168 x 230 mm) printed on both sides, window-mounted on drab card and lined with red tissue, with lithographic caption mounted below; closed tear to print, mount chipped and creased. £675

A remarkable metamorphic or 'protean' print depicting a dormant Vesuvius by day but, when held up to the light, showing a dramatic eruption in the night sky.

The scene reproduces the popular display at the Surrey Zoological Gardens at Walworth, where the eruption was re-enacted from 1837 with a profusion of fireworks and an enormous painted backdrop by George Danson (1799–1881), the lake serving both as the Bay of Naples and as a reflective surface to increase the effect of the fireworks. The show ran nightly until 1839 and was repeated in 1846, with later seasons featuring the Great Fire of London in 1844, the Siege of Gibraltar in 1847 and of Badajoz in 1849, and Napoleon's passage over the Alps in 1850; the Gardens struggled to compete with the Great Exhibition in 1851, and were sold in 1856.

A note on the caption explains that 'This Print is first seen by day, & upon holding it before the light it exhibits the Eruption by Night conveying to the idea the wonderful works of Nature.' In addition to the red tissue, the verso of the print is over-printed and coloured in stark blocks of black and red, to accentuate silhouettes in the night sky and add details such as the rivers of lava flowing down Mount Vesuvius.

See Altick, *The Shows of London* (1978), pp. 322-331.



Historia
Della Vita, e della Morte, et
Attioni illustri
Del Prè Fio: Batista d'Este
Cappuccino.
Fù nel Secolo Alfonso III. d'Este
Duca di Modona.
Composta dal Molto Reu Padre
Don Stefano Pepe Chierico
Regolare Teatino.
Napolitano.
diuisa in tre libri, doue è inserta
anche la Vita dell' Infanta
Isabella di Savoia
Principessa di Modona.

FROM DUKE TO FRIAR

20. **PEPE, Stefano.** [*Half-title:* 'Il Cappuccino d'Este del Padre Pepe'] 'Historia Della Vita, e della Morte, et Attioni illustri Del P[ad]re Gio[vanni] Battista d'Este, Cappuccino. Fù nel secolo Alfonso III d'Este, Duca di Modena. Composta dal Molto Reu[erendo] Padre Don Stefano Pepe Chierico Regolare Teatino. Napolitano. diuisa in tre libri, doue è inserta anche la Vita dell'Infanta Isabella di Savoia, Principessa di Modena.' [*Italy, second half of the seventeenth century.*]

Manuscript on paper, in Italian, 8vo (207 x 146 mm), ff. [1 (blank)], [xi], 176, [3 (blank)]; neatly written in a single cursive hand in brown ink, with some titles, headings, initials, and words in red ink, up to 25 lines per page; very small dampstain to lower margin of a few leaves, otherwise very good; bound in nineteenth-century marbled sheep-backed boards with tree-marbled sides and vellum tips, spine gilt in compartments with gilt red morocco lettering-piece, edges sprinkled red; lightly worn at extremities, short splits to joints. £1250

A seemingly unpublished life of Alfonso III d'Este, Duke of Modena, who renounced his title to become a Capuchin friar.

The *Cappuccino d'Este* offers a detailed though hagiographic account of the life of Alfonso III d'Este (1591–1644), Duke of Modena and Reggio from 1628 to 1629 and husband of Isabella of Savoy (d. 1626). After a reign of only six months, Alfonso abdicated in favour of his son Francesco and entered the Order of Friars Minor Capuchin, where 'his preaching, humility, and exemplary life as a friar aroused admiration and enthusiasm' (*Dizionario Biografico degli Italiani, trans.*). He founded monasteries, preached in Austria, and 'committed to the conversion of the Jews, to sheltering young endangered women in institutes, and assisting prisoners' (*ibid.*).



The text is the work of Stefano Pepe, a Neapolitan Theatine and the author of several works, including a published biography of Cajetan of Thiene, the founder of the Theatine order (*Vita del b. Gaetano Tiene*, Venice, 1662). The manuscript opens with a detailed table of contents (ff. [iii]-[viii]), followed by Pepe's poem *In lode del padre Giovanni Battista d'Este Cappuccino* (ff. [ix]-[xi]). The life of Alfonso is divided into three books, the first two describing his youth and education, his relationship with Isabella, and his government until the abdication (ff. 1^r-89^v) while the third covers the rest of his life as a Capuchin friar, his virtues, and the graces obtained through his intercession (ff. 90^r *ad finem*). Some of the biographical details derived first-hand from the author himself, and in chapter VIII, part III, Pepe recounts meeting Alfonso himself (ff. 131^r-140^r).



Another manuscript, probably similar, is held at Modena, Biblioteca Estense Universitaria (Estense, It. 30 = alfa.Q.9.25), titled 'Il duca cappuccino: Vita morte e attioni illustri del p. Gio. Battista d'Este cappuccino predicatore apostolico già Alfonso terzo duca di Modena ...'. Another biography of Alfonso, by Pepe's contemporary the Capuchin friar Giovanni da Sestola, was published under a similar title to the present manuscript: *Del Cappuccino d'Este, che fu nel secolo il ser.mo Alfonso III duca di Modana e nella religione serafica il Pre. Gio Battista predicatore apostolico e della ser.ma infanta d. Isabella di Savoia sua diletissima consorte, nascita, vita, morte e sepoltura* (Modena, Bartolomeo Soliani, 1646).

M. ACCIUS
PLAVTVS

EX FIDE, ATQVE
AUCTORITATE

COMPLVRIVM LIBRORVM MANV

SCRIPTORVM OPERA DIONYS. LAMBINI

Monstroliensis emendatus: ab eodẽmque com-
mentariis explicatus, & nunc primum
in lucem editus.

*Adiecta sunt Plautina loca ex antiquis grammaticis collecta: & ex commen-
tario antiquarum lectionum Iusti Lipsij multorum Plauti
locorum illustrationes & emendationes.*

Additi quoque sunt duo indices copiosissimi: prior verborum, locutionum & senten-
tiarum: posterior eorum quæ commentariis D. Lambini continentur.



LVTETIÆ,

Apud Ioannem Macæum, in monte D. Hilarij,
sub scuto Britanniaë.

M. D. LXXVII.

Cum Priuilegio Regis ad decennium.

21. **PLAUTUS.** M. Accius Plautus ex fide, atque auctoritate complurium librorum manuscriptorum opera Dionys. Lambini Monstroliensis emendatus: ab eodemque commentariis explicatus, et nunc primum in lucem editus. Adiecta sunt Plautina loca ... Additi quoque sunt duo indices copiosissimi ... Paris, Jean Le Blanc for Jean Macé, 1577 [- October 1576].

Folio, pp. [viii], 1118, [78]; large woodcut device to title, woodcut initials and headpieces; title and following leaf creased, small paperflaws to outer margin of title, small wormhole up to p. 120 (without loss of sense), occasional light marginal dampstaining, overall a very good copy in contemporary mottled sheep, spine gilt in compartments with gilt red morocco lettering-piece, edges stained red, marbled endpapers; somewhat rubbed with a few scuffs to boards, small loss at head of spine, small losses to front endpapers; erased inscription at head of title, eighteenth-century ink ownership inscription 'T. Gale' to title, eighteenth-century manuscript list of the plays with page references to front free endpaper verso. £650

Reissue of the 1576 first edition of the plays of Plautus edited by the great French classical scholar Denis Lambin (1520-1572) and completed after his death by the Parisian professor of Greek, Jacques Hélic (d. 1590).



MENÆCHMI

DRAMATIS PERSONÆ.

PENICVLVS	parasitus.
MENÆCHMVS	surreptus.
EROTIVM	meretrix.
CYLINDRVS	coquus.
MENÆCHMVS	foficles.
MESSENIO	feruus.
MVLIER	vxor.
ALIVS SERVOS.	
ANCILLA	SENEX.
MEDICVS	LORARII.

ARGVMENTVM.

MERCATOR Siculus, cui erant gemini filij,
 Ex illis surrepto altero mortem oppetit,
 Nomen surreptitij indit illi qui domi est,
 Auos paternus, facit Menæchmum Soficlem.
 Et is germanum, postquam adoleuit, quaerit
 Circum omnes oras, post Epidamnium deuenit:
 Hic fuerat auctus ille surreptitius.
 Menæchmum ciuem credunt omnes aduenam.
 Eumque appellant, meretrix, vxor & focer,
 Ij se cognoscunt fratres postremò inuicem.

MERCATOR SICVLVS,] Mofchus nomine. GEMINI FILII] Soficles, & Menæchmis. EX ILLIS SVRREPTO ALTERO,] altero ex illis geminis ei surrepto, videlicet Menæchmo. NOMEN SVRREPTITII INDIT ILLI QUI DOMI EST AVOS PATERNVS,] auus paternus mortuo filio suo geminorū patre, imponit nomen Menæchmi, qui surreptus erat, illi, qui domi est, videlicet Soficli: & ita Soficlem, Menæchmum nominat, qui & ipse Menæchmus eodem nomine vocabatur. FACIT MENÆCHMVM SOSICLEM,] Soficlem facit Menæchmum. ER IS GERMANVM POSTQVAM ADOLEVIT QVÆRITAVT,] & is Soficles, nomine mutato, Menæchmus factus, germanum, hoc est, fratrem ex vitæque parente diligenter quaerit circum regiones omnes orbis terrarū. EPIDAMNIVM DEVENIT] Dyrachium venit. Sed Steph. de vitibus docet duas Epidamnios esse, vni in Illyrico, alteri in sinu Ionio. Sic ille, Epιδάμνιος, πάλαι Ἰλλυρῶνδος ἦν, ἔπειτα Ἰωνίου Δωριέωνος. E' τ' ἴδιον, ἢ τῶν αἰσῶν ἀπὸ τῶν. HIC FVERAT AVCTVS, &c.] hic, Epidamni, adoleuerat, seu creuerat surreptitius ille Menæchmus

Full of 'exuberant word-play, coarse jokes, alliteration, puns, and boisterous humour', Plautus' twenty surviving plays 'are almost the only evidence we have for the Latin language at that period. They were greatly admired in the late republic and under the early emperors ... Plautus was rediscovered and widely translated in the Renaissance, and his influence is traceable in much sixteenth-century English comedy. Henry VIII had two of the comedies performed to entertain the French ambassador in 1526. Shakespeare used the plot of the *Menaechmi* in *The Comedy of Errors* (1594), and Molière's Harpagon in *L'Avare* (1668) is taken from Euclio in *Aulularia*' (*Oxford Companion to Classical Literature*).

'Of this admirable edition, Lambinus lived to finish only the first twelve comedies; but his colleague, Helius, professor of Greek, completed the work, partly by transcribing what remained in Lambinus's hand-writing on the subsequent comedies, and partly by the insertion of his own notes, and emendations of the text. In forming the edition, many MSS and ancient publications were consulted' (Dibdin, *An Introduction to the Knowledge of rare and valuable Editions of the Greek and Latin Classics* (1827) vol. II, p. 310).

Adams P1501; USTC 170374.

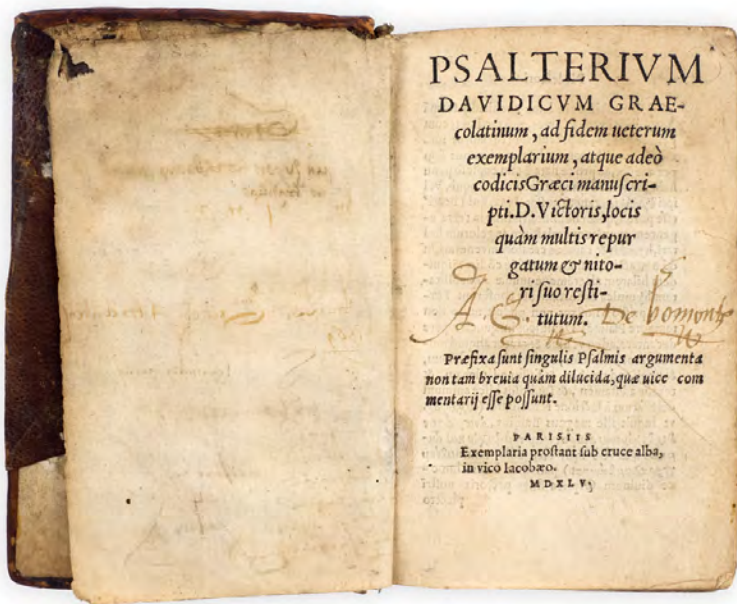


PARALLEL PSALMS IN GREEK AND LATIN
PRINTED BY CHARLOTTE GUILLARD

22. [PSALMS.] Psalterium Davidicum graecolatinum, ad fidem veterum exemplarium, atque adèò codicis Graeci manuscripti. D. Victoris, locis quam multis repurgatum & nitore suo restitutum ... Paris, [(colophon:) Charlotte Guillard] for [Guillaume Desboys] 'sub cruce alba, in vico Iacobeo', 1545.

16mo, ff. [16], 278, [1 (colophon)]; printed in Latin and Greek in parallel columns, preliminaries printed in red and black; occasional light dampstaining, two small wormholes touching a few characters but not affecting sense, heavier staining and worming to last few quires, but a good copy; bound in contemporary blind-tooled sheep, boards tooled in blind to a panel design, vestigial ties to fore-edge, sewn on 3 thongs, spine lined with manuscript waste; extensive repairs to spine, joints, and edges; seventeenth-century ownership inscription 'A.G. de bomonte' to title, contemporary ownership inscription and pen trials of Philippe Grenet to endpapers (*see below*), and in another early hand in dark ink (Monsieur Janson...?), early annotations to 3 pp. in Latin and Greek and underlining and marking to over 200 pp. £1250

Scarce pocket-sized psalms in parallel Greek and Latin printed by one of the earliest and most prolific female printers, Charlotte Guillard (c. 1485–1557), our copy used by a canon in Pas-de-Calais.



The twice-widowed printer Charlotte Guillard, active under her own name from 1520 to 1521 and again between 1537 and 1557, was 'not only a strong and capable business woman but a person who valued scholarship and the printing profession' (Beech, p. 353). She moved in humanist circles and specialised in printing canon law and the Church Fathers, both in Greek and in Latin, as well as publishing the first French edition of Erasmus's *Apophthegmata*. In the two decades of her second widowhood, Guillard printed some 158 different titles or an average of eight a year. In size and scope, these books varied from a thirty-one page edition of St. John Chrysostom's *Enarratio in Psalmum centesimum* to an eleven volume set of the *Corpus Juris Civilis*. Her choice of books suggests that she was catering to the student and professional population of Paris as well as to monasteries and other types of religious houses with libraries' (*ibid.*, pp. 345-367).

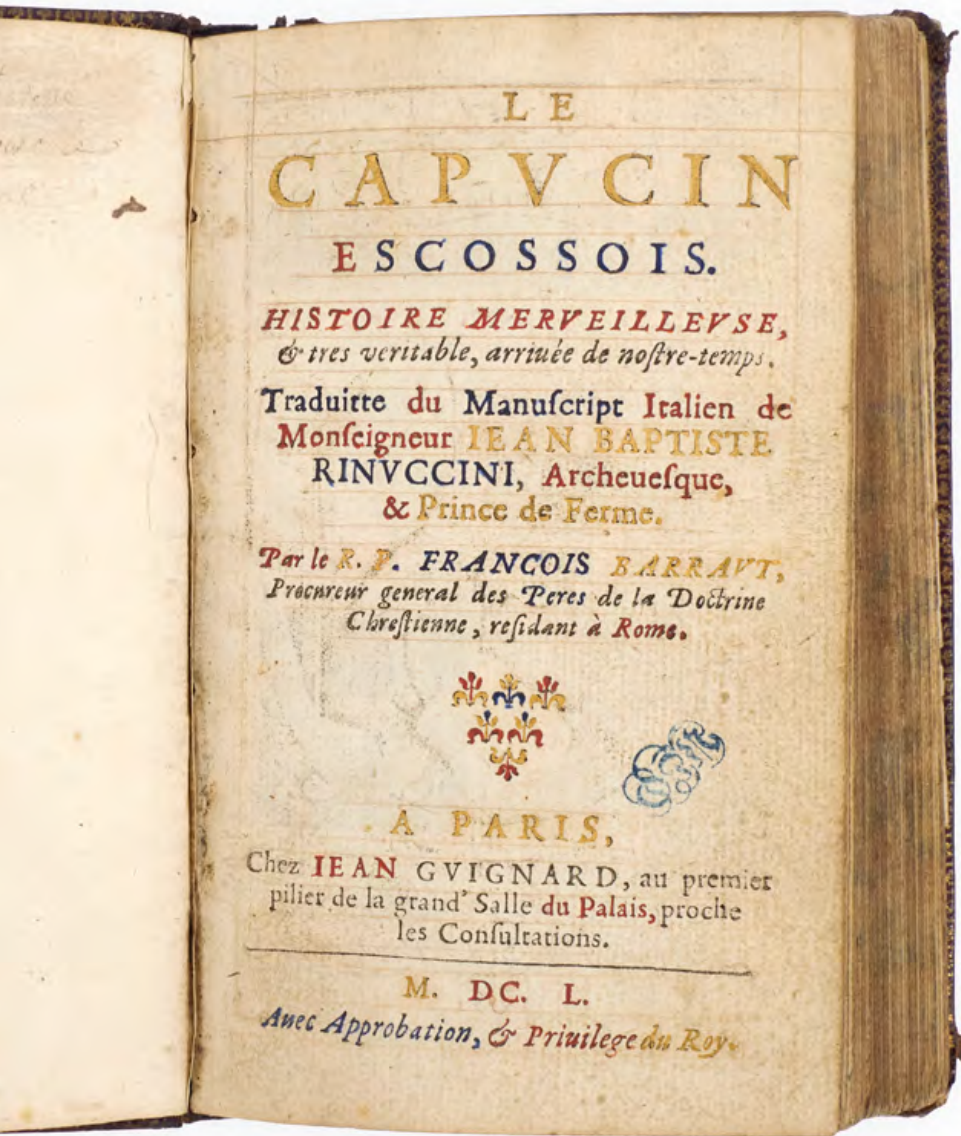
Guillard's edition of the Psalms in parallel Greek and Latin, amended using Greek codices from Parisian libraries, represents what is perhaps her earliest known collaboration with her niece's husband, Guillaume Desboys (or Desbois), later her successor; it was the basis of the popular 1559 edition printed by Benoît Prévoist for several Parisian booksellers, among them Desboys.



Our copy has been extensively underlined by Philippe Grenet, who in 1569 inscribes the front free endpaper 'Philippi Grenetii Attrebatens[is]' (*i.e.* of Arras), with the motto 'Stateram ne transilias' ('Μη ζυρόν υπερβαίνεν') below, likely the Philippe Grenet (d. 1588) of nearby Béthune, canon of the Église Saint-Pierre d'Aire. The final leaf verso contains several extracts in his hand: 'Odiſti observantes vanitates supervacue' (Psalms 30:4), 'Invoca me in die tribulationis ...' (Psalms 49:15), 'Nolite tangere Christos meos ...' (Psalms 104:15), and 'Virum sanguinum et dolosum abominabitur Dominus' (Psalms 5:6), the last also found below in a slightly earlier hand.

Rare outside continental Europe. OCLC finds three copies in the US (Charleston, Illinois, Southern Methodist) and only two in the UK (Durham, Glasgow).

USTC 160088; Pettegree & Walsby, *French Books* 57666. Not in Adams (*cf.* B-1377 and B1388). See Beech, 'Charlotte Guillard: A Sixteenth-Century Business Woman', in *Renaissance Quarterly* 36:3 (1983).



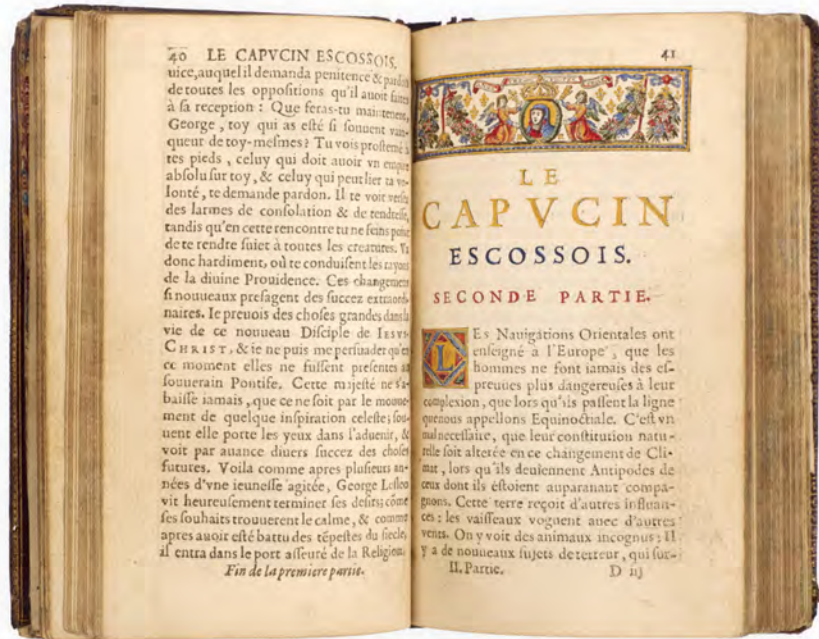
LIFE OF A SCOTTISH CATHOLIC, ILLUMINATED

23. **RINUCCINI, Giovanni Battista.** Le capucin Escossois. Histoire merveilleuse, et tres veritable, arrivee de nostre-temps. Traduite du manuscrit Italien de Monseigneur Jean Baptiste Rinuccini, archevesque, et prince de Ferme. Par le R. P. Francois Barraut, procureur general des peres de la doctrine Chrestienne, residant à Rome. *Paris, Jean Guignard, 1650.*

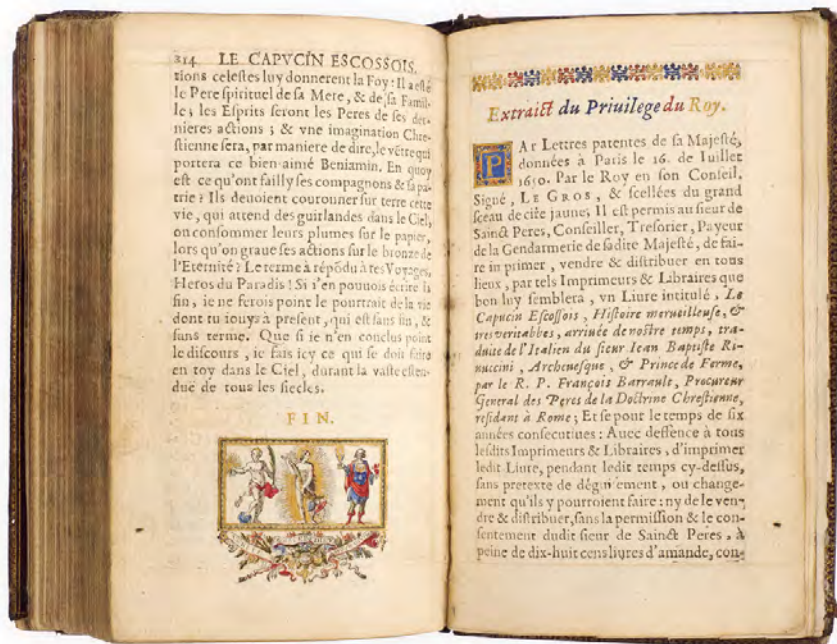
12mo, pp. [10], 214, [2 (privilege)]; without engraved frontispiece portrait and index in preliminaries (not found in all copies); the title picked out in gold, blue, and red, some additional overpainting in these colours to the preliminaries and end matter, several initials and head- and tailpieces hand-coloured and gilded; first few leaves somewhat dusty, occasional light marks; a very good copy in contemporary red morocco, boards tooled in gilt to a panel design, spine richly gilt in compartments and lettered directly in gilt, board edges and turn-ins gilt, edges gilt and marbled, later marbled endpapers; corners worn, a little wear to joints and head of spine, wormhole to fore-edge of upper board; partly erased inscription facing title 'ce livre appartient à Therese de Laury chez mademoiselle de Willeman à Bethune', booklabels of Henri Macqueron of Abbeville and Oswald Macqueron to front pastedown, small blue ink stamp of the latter to title.

£1250

First edition of François Barrault's French translation of Rinuccini's biography of the Scottish Catholic convert George Leslie (d. 1637?), a special issue decorated in gold and colour – another example bound and decorated thus, also without the index, is to be found in BM Lyon (with provenance from Jesuit libraries in Jersey, Paris, and Chantilly).



Leslie was born into a Protestant family in Aberdeen but converted to Catholicism and became a Capuchin friar, serving in Italy and Scotland. 'Leslie was a dedicated missionary and a shrewd observer but hardly a celebrity, yet it has been said that more has been published about him than about any other Scot except Queen Mary Stuart. A biography entitled *Il cappuccino scozzese*, by Giovanni Battista Rinuccini, archbishop of Fermo, was published at Macerata in 1644. It was based on conversations when Leslie was at Monte Giorgio, near Fermo. Although the work reads like a medieval romance Rinuccini was a shrewd ecclesiastic ... The book was an instant success, being published again and again in Italian, then in French, then in most of the languages of Catholic western Europe' (*ODNB*). François Barrault was a member of the Christian Doctrine Fathers.



In this copy the titlepage, dedication to the duchess of Châtillon, preface to the reader, approbation, headings to both parts of the text, and privilege have been skilfully coloured in gold, blue, and red. The initials and head- and tailpieces are also skilfully coloured and gilded. The headpiece to the dedication shows the Virgin Mary ('Nostre Protectrice') flanked by angels, and the opening initial encloses a kneeling friar with the devil at his back, while the tailpiece at the end depicts truth alongside divine grace and love.

Provenance: Oswald Macqueron (1822–1899), French artist; Henri Macqueron (1853–1937), historian.

USTC 6008661. Only one copy traced in the US (University of Maryland) and four in the UK (BL, NLS, University of Aberdeen, Cambridge University Library).

VITAE COMPARATAE
ARISTOTELIS
AC
DEMOSTHENIS,

Olympiadibus ac Praeturis Atheniensium digestae,

ab

AND. SCHOTTO ANTVERP.
De Societate IESV.



Cum Privileg. Caes. perpetuo.

AVGVSTÆ VINDELICORVM
APVD CHRISTOPHORVM MANGVM.
M. DC. III.

*Il y a à la fin
de cet exemplaire
une lettre ms
d'André Schott
à Federic
Morel libraire
laquelle paroît
originale.*

WITH A DRAFT MANUSCRIPT LETTER FROM THE AUTHOR

24. **SCHOTT, Andreas.** *Vitae comparatae Aristotelis ac Demosthenis, Olympiadibus ac praeturis Atheniensium digestae ... Augsburg, Christoph Mang, 1603.*

4to, pp. [28], 66, '61-66' [*i.e.* 67-72], 73-174, [25 (index)], [1 (blank)]; some passages in Greek, woodcut device to title, full-page copper-engraved double portrait of Aristotle and Demosthenes to title verso, woodcut initials; marginal repair to N3, occasional light marks, light creasing to some corners; a very good copy in contemporary vellum, title in ink at head of spine, vestigial ties to fore-edge, sewn two-on on 3 tanned thongs; repaired tear at foot of spine and to corner of lower cover, adhesions to upper joint; draft 34-line manuscript letter in Latin to last blank page headed 'And. Schottus Fed. Morello εν πρατταν' and dated 'Idib. Dec. 1603', eighteenth-century note to upper corner of title-page 'Il y a à la fin de cet exemplaire une lettre ms d'André Schott à Federic Morel libraire laquelle paroît originale.' £2500

First edition of a most interesting parallel chronology of the lives of Aristotle and Demosthenes by the Flemish Jesuit and classical scholar Andreas Schott (1552-1629), this copy with an apparently unpublished draft letter to the final blank page from Schott to the great Parisian scholar printer Frédéric Morel the younger (1552-1630).



After studies at the university of Louvain, Schott travelled in France before settling in Spain and then Italy where he held professorships in Greek and rhetoric. In 1597 he returned to his native Antwerp, teaching and writing at the city's Jesuit college. He was a prolific editor and translator of classical and patristic texts, beginning in 1577 with an edition of Cornelius Nepos's *De viris illustribus*. His numerous learned correspondents included Grotius, Lipsius, Scaliger, and Casaubon, and he amassed an extraordinary library of Greek manuscripts.

In his *Vitae comparatae*, Schott details each year of the lives of Aristotle and Demosthenes from birth to death, setting them within their historical context. He makes Aristotle three years older than Demosthenes, while the dates of both are now established at 384–322 BC. At p. 136 Schott writes, 'in this year died two luminaries of Greece, Aristotle and Demosthenes, who surpassed their contemporaries, the former by his wisdom and subtilty, the latter with his eloquence and oratorical skill' (*trans.*). The volume ends with some interesting appendices, including discussion of Aristotle's will, library, and disciples, and the appearance of both great men. An engraving to the verso of the title, signed L. Kilian, depicts busts of both.

The interest of this copy is greatly enhanced by the presence to the final blank of an apparently unpublished draft Latin letter from Schott to Frédéric Morel the younger, dated 13 December 1603. **This offers a precious insight into relations between two learned and bookish classical scholars.** It was clearly written in stages and is in two distinct hands, although we have been unable to establish whether either are Schott's autograph. Its presence here implies that this copy was Schott's own, although there is no mention of the *Vitae* in the letter. Morel succeeded his father as printer to the king in 1581, and in addition to running a publishing house was one of the most accomplished Greek scholars and commentators of his day. He retired in 1602 to devote himself to teaching and writing, leaving his son Frédéric III in charge of the Morel presses.

Aud. Schottus Fed. Morello in gratia

Quam mihi gratia epistola tua doctissime Morelle, auctoritate edita & iunctim
deo misa, dicit vix potest. neq. tibi hoc nomine perpetuo debituram annuo
viam inducasi: & siquid mea tibi opera usui erit, p. tuoture dtere.
Libanii epistol accepisse a Davide nullus dubito. diligenter enim amicus
gratificari, Graecarq. iuuare literas studet. Dionem Chrysost. Graec. editum
in equidem gaudeo ac gratulor. Synesium si subiunges integrum, aut epistolas
tantum facies. hic enim consilio in arte nonnullaueam. Narrabat et Alex.
meus tres illos poetas Cat. Tib. Prop. sub praelo tibi esse, quae an nobis viderent
illustratis. Operam equidem bene publico in adde singularem vocem indicem
francisci Priscianensis (quem librum a me habet Jac. Bongars
sine D. C. qui nunc Patebit eddari dectur) & olim in Geringius
Marianus a Martialis dicta iudicia habet, sed nullum Consilij
Galli incepta illa (quae potius Maximiani iudicium uagari sua)
subiungi, ac ne in iudicio illo quidem Priscianensis, & alij
Bibliotheca totum me possida, illud unquam reciderit, & Patebit si
posset, tam. Vastum est & ingens opus, sed constantiam, quam semper
admirari, hic quae ordo dicit adhibet. Et idem adolefens in scriptoribus
de vir. illustrib. Not. & in imp. Graecis Ambr. Probi. Audio nuper in
Gallia praeside ex qua forma in eadem libello, Corn. Nepos nomine
exultans notas sine Aigaltij suae. Samanis, qui in Sidoniam erudite scripsit.
Quamobrem ego per hanc te dexteram rogo Morelle atq. obtestor, sit quanta
aber propus, id amicitiae nostrae officij tribuas, et non modo sciam, sed
etiam beneficium tuo in Epistol. fasciculo accipiam eas notas (annus enim
passillum esse libellum) & si mea recidere parui, quae adolefens
exciderunt, dum spiro, mensq. integra est, scilicet a Cornelio illa, sed
absq. notis nostris edita olim Sex. Aurelij in Terri titulo. Hoc
mihi gratius facere, ut praesens nihil potes. Mittam si placebit,
Gennadij de praedestinatione, Nicolai Cabasilae, contra fene-
ratores, orationes Augusta editas. Item S. Theophanis Vita
Nicephori Gregorae. Quae hodie in Te Lume vna recens reddita,
si typis tuis non iniqua iudicabit. Vale in Dno. Tuas mitte Antuer-
pnam Franc. Schotto Senatori patri meo crebriores, quo mihi citius
reddiderit. Julii. Dec. 1603

Schott begins his letter with reference to two famous publications by Morel: his Latin translation of Libanius, and his forthcoming Greek edition of Dio Chrysostom (published 1604) of which he writes 'I rejoice and congratulate you', asking whether it will also feature Synesius' works in part or whole. Having heard that Morel will be publishing an edition of Catullus, Tibullus, and Propertius (issued in 1604), he requests 'for the public good' that it includes the index of Francesco Priscianese, which Schott has given to the scholar and diplomat Jacques Bongars in Paris, but that it excludes Cornelius Gallus. Schott then writes that he has recently come into possession of Photius's *Bibliotheca* and hopes to publish it, although 'a vast and huge labour' (it appeared in 1606). Referring to his youthful edition of Nepos's *De viris illustribus*, he writes that he has got wind of 'learned notes' on the work issued in France, and begs Morel to send him a copy, expecting the volume to be small, and hoping that he can thereby complete the work begun in his youth 'while I still breathe and the mind is whole'. In return, Schott offers Morel his editions of Gennadius *De praedestinatione*, Nicolaus Cabasilas *Contra fenerationes*, a life of St Theophanes, and a work by Nicephorus Gregoras, 'if you judge them not unworthy of your type' (none in fact appear to have been published by the Morels). Schott ends by asking Morel to send his reply via his brother Franz Schott in Antwerp.

OCLC records only one copy in the US, at the University of Pennsylvania.

Sommervogel VII, 878:21; USTC 2039706; VD17 23:235380M.



LIPSIUS'S SENECA
WITH ENGRAVINGS AFTER RUBENS

25. **SENECA, Lucius Annaeus; Justus LIPSIUS, editor.** L. Annaei Senecae philosophi opera quae extant omnia: a Iusto Lipsio emendata et scholiis illustrata. Editio quarta, atque ab ultima Lipsi manu. *Antwerp, Balthasar Moretus 'Ex Officina Plantiniana', 1652.*

Folio, pp. [20], xxxvi, 911, [1 (blank)]; engraved frontispiece portrait of Lipsius by Cornelis Galle after Rubens and engraved architectural title with statues of Zeno and Cleanthes and 6 medallions printed in-text, two full-page engravings by Theodoor and Cornelis Galle after Rubens (bust of Seneca and death of Seneca), one further engraved illustration, and one woodcut illustration in-text, very large woodcut initials and tail-pieces throughout; very slight toning throughout, small dampstain to upper margin of **2-A3, small marginal paper flaw to E1 (not affecting text), small marginal loss to upper outer corner of final 3 leaves (not affecting text); a very good copy in contemporary vellum over boards, boards panelled in blind with central arabesque blocked in blind and civic arms of Middelburg in gilt, spine lettered in ink, edges speckled red, vestigial ties to fore-edges; a few marks to boards, tears at head of spine and upper joint, corners bumped; nineteenth-century printed booklabel 'G. van Caster p^{bri} Mechlinien' to front pastedown (*see below*), nineteenth-century ink stamp 'JC' to verso of rear free endpaper.

£450

Highly sought-after fourth Plantin edition of the philosophical works of Lucius Annaeus Seneca as edited by Justus Lipsius.

In the late sixteenth century, a renewed interest in the Stoic philosopher Seneca and a school of Neo-Stoicism was cultivated by the Flemish scholar Justus Lipsius (1547–1606), who aimed to merge Stoic and Christian ethics and transform his contemporary moral philosophy. His critical edition of Seneca's philosophical works was published in 1605, the year before his death, by the Plantin press under Balthasar I Moretus (1574–1641). It brings together Seneca's complete prose works, detailed commentary, summaries, and a life of the philosopher, in an elegant large-folio edition in which 'Lipsius's admiration of Stoic philosophy and his talents as a classical philologist are united to form a highly appropriate culmination to his intellectual career' (J. Sellars, *Internet Encyclopaedia of Philosophy*).

Seneca's *Opera* were reprinted by the Officina Plantiniana in 1615, 1632, and 1652, each with an elaborate title-page engraved by Theodoor Galle (1571–1633) and later retouched by his brother Cornelis Galle (1576–1650). From 1615 onwards three plates – a portrait of Lipsius, 'The Death of Seneca', and the 'Bust of Seneca' – were added, all engraved by Cornelis after works by Peter Paul Rubens (1577–1640). The 1652 edition retains the original dedication to Paul V as well as Moretus's 1632 dedication to Urban VIII; a new note to the reader by Moretus announces his intention to publish a volume of commentaries on Seneca, seemingly never printed.

Provenance: Guillaume van Caster (1836–1918), canon of Mechelen's cathedral and local historian.

Brunet V, 276-7 ('Édition estimée. Les trois premières éditions, Antverpiae, ex off. Platiniana, 1605, 1615 et 1632 sont moins complètes'); Dibdin II, 397 ('excellent notes of Lipsius'); Moss II, 578 ('certainly a very elegant publication'); Ebert 20860 ('Beste und gesuchteste der von Lipsius besorgten Ausg.');

Graesse VI/1, 348-9 ('très recherchée'); Schweiger II, 912 ('Gesuchteste Ausg. des Lipsius, aber nichts weiter als Wiederholung der v. 1632').





MAQUETTE

26. **SOWERBY, J[ohn] G[orge], and Thomas CRANE, illustrators.** [Eliza KEARY.] *At Home*. London and Belfast, Marcus Ward & Co., [1881].

4to, pp. [56]; with a half-title, and a dedication leaf/frontispiece; colour-printed illustrations by Sowerby, colour-printed borders and decorative elements by Thomas Crane, all of the text and the inset illustrations cut down and mounted in place within the borders; in very good condition, preserving the original front wrapper (laid down), bound in contemporary half red morocco with marbled sides, top-edge gilt; ink ownership inscription of Thomas Bumpus with his note 'artist's proofs'. £500

Original maquette for this charming Victorian children's book, illustrated by the stained-glass designer John George Sowerby and decorated by Thomas Crane, elder brother of the illustrator Walter Crane. The verse, unacknowledged, is by Eliza Keary (1827–1918). *At Home* and its sequels *Abroad* (1882) and *At Home Again* (1883) have been described as 'among the loveliest books ever produced' (Roger Dixon, in *The Oxford History of the Irish Book*).



This copy lays out the (nearly) final design of the work, the verse, titles, ornaments, and illustrations each printed on separate pieces of thin card, disposed within the blank spaces of Crane's decorations. **The pages are in an early unnumbered state and there are a number of differences from the work as finally published, largely changes in the colours, but on at least one occasion ('Black Diana', about a cat) the layout is revised.**

J. G. Sowerby (1849–1914), grandson of the naturalist, was a stained-glass designer and director of the family business Ellison Glass Works. Thomas Crane (1842–1903), elder brother of the artist and illustrator Walter Crane, was a director at Marcus Ward & Co.



THE FOUR LAST THINGS

27. **STANYHURST, William.** Veteris hominis per expensa quatuor novissima metamorphosis, et novi genesis. *Antwerp, Cornelius Woons, 1661.*

8vo, pp. [32], '338' (i.e. 336), [8 (index, privilege)]; copper-engraved frontispiece to A1 (partially detached) and a further 4 full-page engravings printed in-text by Frederik Bouttats after Philip Fruytiers; occasional light browning and dampstaining at head, otherwise a very good copy; bound in contemporary stiff vellum, sewn two-on with blue thread on 3 cords sewn in, yapp fore-edges, edges speckled red; light soiling, a few marks, yapp edges soiled at head, without front free endpaper; early ink ownership inscription 'V ?lechien' to front pastedown. £875

First edition, rare, of this work on the Four Last Things by the Irish Jesuit William Stanyhurst (1601–1663), illustrated with five striking full-page emblematic engravings.

Stanyhurst was born in Brussels to a family of Irish origins; like his *Dei immortalis in corpore mortali patientis historia*, the present work proved wildly popular, appearing in some thirty-two editions in Latin, Dutch, and later French, Spanish, Italian, and German. Each portion of the work – death, the Last Judgment, Hell (including discussions of fire, eternal tears, and the feculent stench of the damned), and Heaven – is preceded by a splendid engraving by Frederik Bouttats the Elder (1590–1661) after the Baroque miniaturist Philip Fruytiers (1610–1666). The engraved title depicts an angel standing upon eternity (depicted as an orb encircled by an ouroboros), with the *homo novus* on the left guided to salvation and illuminated by sunlight, and the *homo vetus* on the right depicted as a merry lutenist, accompanied by a demon and teetering on the flaming precipice of Hell.

STCV 6605062; USTC 1537221; Daly, *Jesuit Series* V, J.1364; Landwehr, *Low Countries* 631; Praz, p. 502; Sommervogel VII, 1487, no. 6.





SILVER STATIONS IN BOOKFORM

28. [STATIONS OF THE CROSS.] 'Chemin de Croix.' [France, mid-nineteenth century?]

Eight engraved and embossed silver and niello panels (55 x 67 mm), mounted on 5 sheep-covered board leaves, the first leaf recessed with mounted Crucifix in wood and gilt metal; bound in contemporary sheep, central 'IHS' monogram tooled to front board, brass clasp to fore-edge (catchplate lost), spine ruled in blind and lettered directly in gilt; boards a little rubbed and worn, front joint and one interior hinge split. £475

An unusual and attractive devotional piece, depicting the Crucifixion and the fourteen Stations of the Cross on eight silver panels bound in the form of a book.

The first panel presents a striking illustration of the Crucifixion in intricately engraved silver and niello, with a wooden crucifix, a silver body of Christ, and minute brass nails. A further seven panels, each with two roundels surrounded by stars and passion flowers in an architectural frame, depict the fourteen Stations of the Cross.

The Stations of the Cross, or the *Via Crucis*, are a series of devotional images depicting Christ on the day of his crucifixion, from his condemnation by Pontius Pilate to the Entombment. 'The devotional exercise of visiting and praying in front of each of the 14 stations and meditating on the Passion of Christ stems from the practice of early Christian pilgrims who visited the scenes of the events in Jerusalem and walked the traditional route from the supposed location of Pilate's house to Calvary ... In the early 16th century, Ways of the Cross were established in Europe, and the tradition of 14 stations probably derived from the best known of them, that at Leuven (1505). The Franciscans long popularized the practice, and in the 18th century they bowed to Western Christian devotional feeling and provided 14 stations in Jerusalem' (*Britannica*). The present work enacts this practice in miniature, allowing the faithful to make a spiritual, rather than a physical, pilgrimage through contemplation of Christ's Passion.





PORTABLE PHOTOGRAPHS FOR PRAYER

29. [STATIONS OF THE CROSS.] Miniature photographic locket. [*France, late nineteenth century?*]

Eight photographic plates (21 x 14 mm), mounted on 3 metal leaves and inner covers; in a hinged gilt brass binding with deep-relief 'Ecce homo' medallion to front cover and 'IHS' monogram to rear cover, clasp to fore-edge, ring to top-edge. £350

A delightful locket or amulet in the form of a miniature book with photographic illustrations of the Stations of the Cross.

The fourteen Stations, each with a miniscule caption in French, occupy only half a page with the exception of the first and last – the Condemnation and the Entombment, here with the Virgin prominently placed in a touching quasi-Pietà – each occupying a full page. The miniature volume, made of metal and fitted with a ring, was evidently designed to be carried or worn about the person for both devotional and apotropaic purposes.



CHASING 'TAILS'

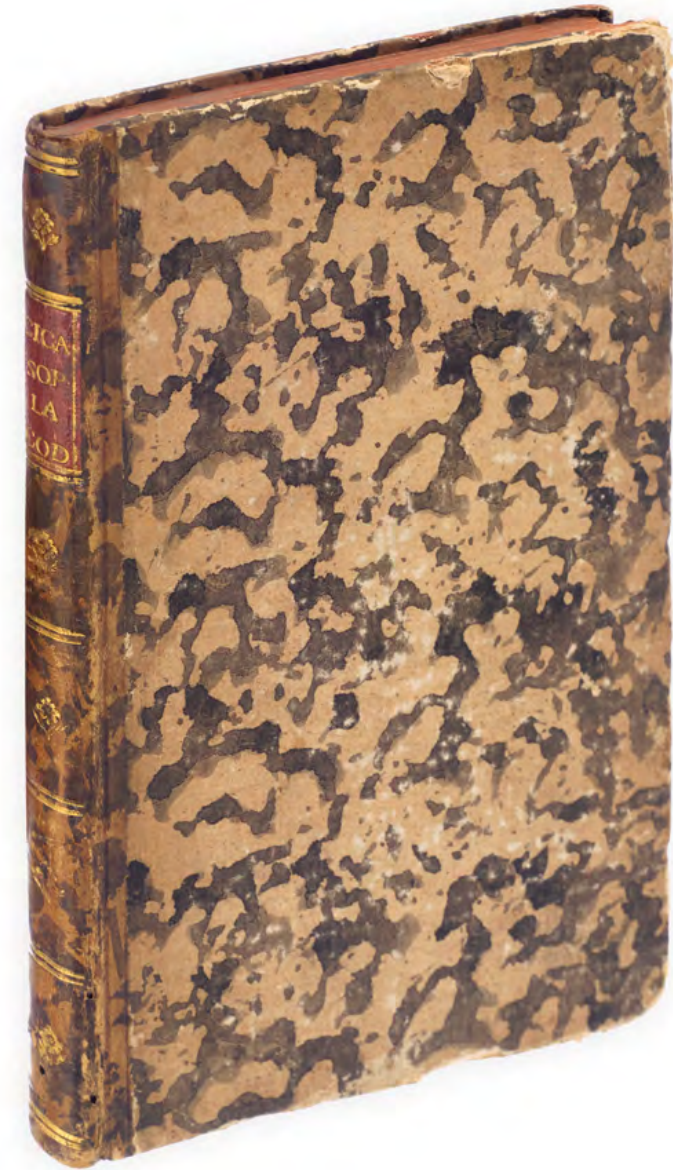
30. [VERACI, Gaetano.] Nuova cicalata sopra la coda in forma di lettera responsiva alla Signora N.N. [*S.l., s.n., c. 1770.*]

8vo, pp. 112, with copper-engraved frontispiece with motto 'Si caudam renuis, sit tibi cauda retro' (*see below*); browned throughout, occasional light spotting; nonetheless a good copy in contemporary mottled sheep-backed boards with mottled paper sides, spine gilt in compartments with gilt red morocco lettering-piece to spine, edges stained red; lightly rubbed, corners somewhat worn; p. 112 inscribed 'Croiest 1774' in ink at gutter, twentieth-century ink stamps of Vincenzo Rinaldo to title (faded) and p. 17.

£850

Second edition, extremely rare and significantly expanded, of this highly suggestive, mock-academic panegyric on the 'tail.'

The first edition was published for the author in 1765 'Nel Campo Cauditano' (likely Florence), under the licentious pseudonym 'Scarpafico Codacci' and with a tribute to the anonymous marchioness 'N.N.' on the birth of her son; here, the dedication is replaced by a response from Signora N.N. in praise of the author, and Veraci's work is itself more than doubled in length, inserting several new paragraphs at a time, in some cases including six consecutive pages of new material at once. He expounds on the literary significance of the tail at length, making reference to the *Decameron* and the *Commedia*, noting, for example, the significance of Minos passing judgment using his tail in the circle of the lustful, who had themselves 'made poor use of their tails' (p. 18, *trans.*).





The second edition is expanded with an additional discussion of other phallic symbols, including sceptres, keys, and even the Ace of Clubs. A particularly suggestive analysis of keys and keyholes reports advice from a locksmith that 'some [keyholes] burn with too much heat, with no north wind to cool them; others are exceedingly moist, and dripping wet, for the sun's rays cannot dry them; then there are others which are dry and rusty, and thus the key cannot enter; finally, some are so full of air that a key has never filled the void: these are occupied only by cobwebs, rust, and dust' (pp. 20-21, *trans.*).

The frontispiece, present in both editions, depicts nude putti pulling the tails of a dog and an ox within a border of furry, intertwined tails.

In forma di Lettera Rispondiva

Provenance: with the ink stamp of Venetian architect Vincenzo Rinaldo (1867-1927), best known for his neo-Gothic church of San Fior in Treviso and for his restoration of several churches following the First World War. His library was inherited by his nephew and pupil Lorenzo Rinaldo and subsequently dispersed.

ICCU finds a single copy, at the Biblioteca del Seminario Vescovile in Treviso, to which OCLC adds another, at the British Library.

For the first edition, see Melzi I, p. 205; neither edition in Kearney nor Pia.

FIN.

