A detailed woodcut illustration in black and white. The scene is set outdoors, with a wooden fence or wall in the background. A man with a beard and a wide-brimmed hat sits atop a horse. He holds a long, curved sword horizontally across his lap. His right hand is on the hilt, and his left hand holds the tip. He looks down towards a woman kneeling on the ground in front of him. The woman is wearing a headscarf and a long, patterned dress. She is looking up at the man with a reverent expression. The illustration uses fine lines and cross-hatching for shading and texture. The overall style is characteristic of 19th-century book illustrations.

**ELZEVIERS  
AND  
FRIENDS**

**Elzeviers and Friends - a Small-format List from  
Fold the Corner Books**

## *Lector amice, salve!*

“Elzeviers”, those (mostly) small-format, duodecimo books with their neat vellum or morocco bindings and engraved title pages or frontispieces; with their neat, diminutive type and elegant appearance, have been appealing to book collectors and bibliophiles almost as long as they’ve existed.

The ‘House of Elzevier’, as the long-standing family of Dutch publishers was known, existed in several forms over a number of generations; the first book published by an Elzevier was in 1583 by the printer, bookseller, and former pupil of Plantin, Louis Elzevier. The last appeared in 1712. The golden age of the Elzevier was, however, undoubtedly that period from 1626 to 1652 when the press was under the care of Bonaventure and Abraham Elzevier. It was this period that saw the production of the 1635 Caesar – of which we have the first and third issues of the first edition here (items 1 and 3), and Terence (item 5), as well as the publication of a large number of Greek and Roman classics, and more contemporary French and Italian works.

There is certainly considerable diversity in the output of the House of Elzevier, and this little list reflects that. We have included 22 items, ranging in price from £95 to £1300, mostly from the presses of the Elzeviers and some of them tall copies; but some from other publishers of the Dutch golden age, such as Johannes Janssen and Jan Moretus. Most books here are indeed the elegant duodecimo Classics one would expect – both major and minor Classical authors, ranging from Sallust and Terence to Sulpicius Severus and Pompey Trogue – in contemporary vellum or morocco (items 11 and 8). But authors contemporary to the Elzeviers are also well represented: for example, in a small quarto work by Descartes (item 2) and two lovely copies of *De La Sagesse* by Pierre Charron, a near-contemporary of the younger Elzeviers (items 6 and 7), as well as an account of the early part of the Eighty Years’ War by the Jesuit historian Famiano Strada (item 14) with an allegorical map showing low countries in the form of a lion and works by John Barclay (item 15) and Giovanni Battista Vero, the historian of Venice (item 12).

The true collectors of Elzeviers have always appreciated the 'classical' Elzevier form, and it is this that remains their original and enduring charm. As the Scottish poet Andrew Lang said in *Books and Bookmen*:

“Already, in the seventeenth century, lovers of the tiny Elzevirian books...knew that a 'Caesar' of 1635 was the right 'Caesar'...and that the paper, type, ornaments and FORMAT were their main attractions. To these we must add the rarity of really good Elzevirs.”

We hope you enjoy this selection and appreciate, like us, the enduring appeal of these small but fascinating little books.

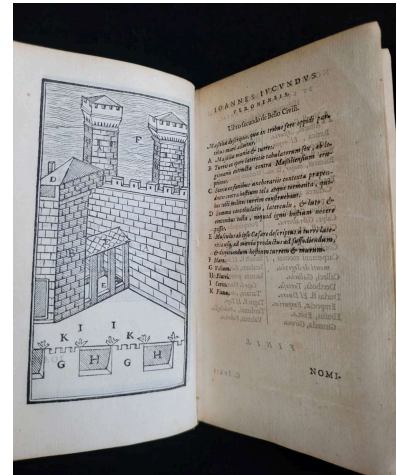
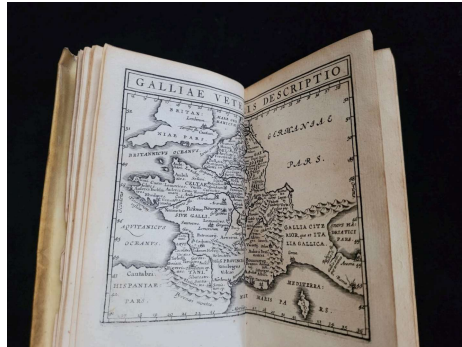
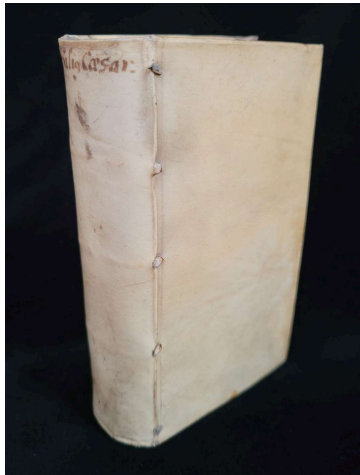
*Rebekah and Mark*

## 1. CAESAR, Julius.

### C. Iulii Caesaris quae extant Ex emendatione Ios. Scaligeri...

Leiden: Ex officina Elzeviriana, 1635

£950



12mo. (124 x 70 mm.). Engraved title. Woodcut head- and tail- pieces, woodcut roundel portrait of Caesar and 5 further full-page woodcut illustrations, folding maps of Gaul and Hispania bound in (i.e. not folding), some Greek letter at end. Approximately 4 cm. crease to margin of ffep and title, not touching engraving. Very occasional light scattered spotting. Short closed tear to X4 touching two words of text. Early mss. reader's notes in a neat hand to final pastedown. Contemporary vellum over paper boards, spine titled in ink; a few small stains to covers, otherwise very good. Contemporary erased ink ownership inscription to fpd and near-contemporary ink ownership inscription to front pastedown 'Whichcot'; 18th century engraved armorial bookplate of Lord Sandys to front pastedown. A very good copy.

FIRST EDITION, FIRST ISSUE of the 1635 CAESAR, with the buffalo headpieces as called for by Willem. Perhaps the greatest accomplishment of the House of Elzevier, the 1635 Caesar has become emblematic, and this is a very nice copy with a noble provenance. Willems calls it "la plus parfaite des productions elzeviriennes...[the most perfect of all Elzeviers]."

William Sandys was a favourite of Henry VIII, rising to be Lord Chamberlain, while Samuel Sandys was Chancellor of the Exchequer in the 18th century. The title of Baron Sandys was created for William Sandys and, though re-created later, still exists to this day.

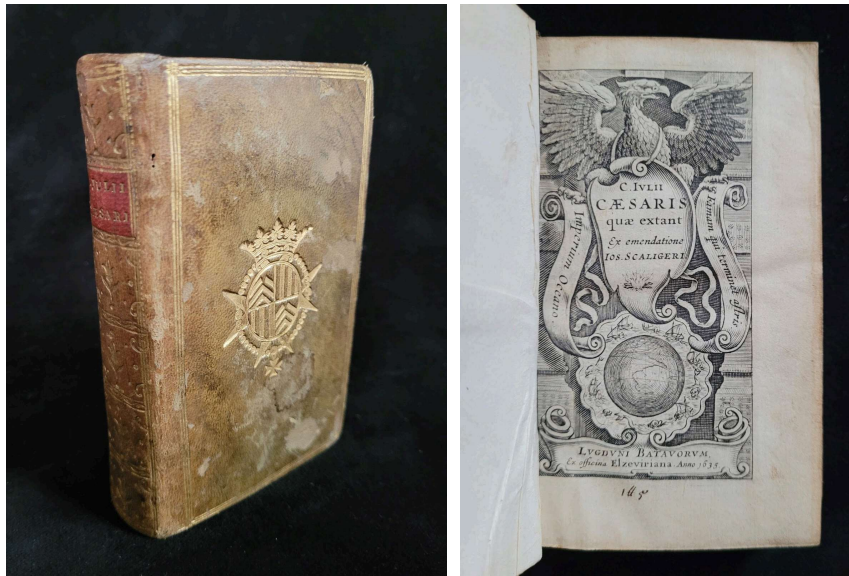
W 420; B 2012; R 410; Copinger 733.

## 2. CAESAR, Julius.

### C. Iulii Caesaris quae extant Ex emendatione Ios. Scaligeri.

Leiden: Ex officina Elzeviriana, 1635

£375



12mo. (124 x 75 mm.). Engraved title, woodcut portrait roundel of Caesar and folding map of the Roman Empire, as well as 5 further full-page woodcut illustrations of techniques of Roman warfare, and folding maps of Gaul and Hispania, some Greek letter at end. Top edge cut slightly close by binder but not affecting running titles, small inkstain to corner of lower margin of one quire, but not touching text, short paperflaw to Aa3 affecting one or two words, ffep loose but holding, a fine copy overall in contemporary armorial crushed olive morocco gilt, Continental arms to covers surmounted by a coronet, spine gilt with fleurons and red morocco title label, a little rubbed in patches including joints, corner and head and tail a little bumped but attractive overall, a.e.g.

FIRST EDITION, third impression of “la plus parfaite des productions elzeviriennes...[the most perfect of all Elzeviers]” (Willems).

Willems 420n; B 2014; R 411; Copinger 735.

**3. DESCARTES, René. Tractatus de Homine, et de Formatione Foetus. Quorum prior Notis perpetuis Ludovici de la Forge, M.D. illustratur.**

**Amstelodami [Amsterdam]: Apud Danielem Elsevirium, 1677**

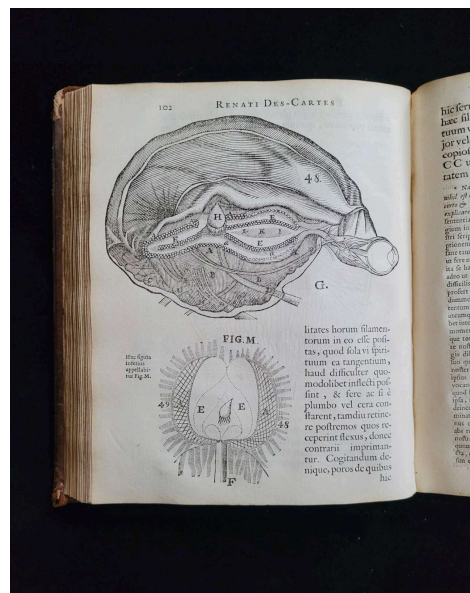
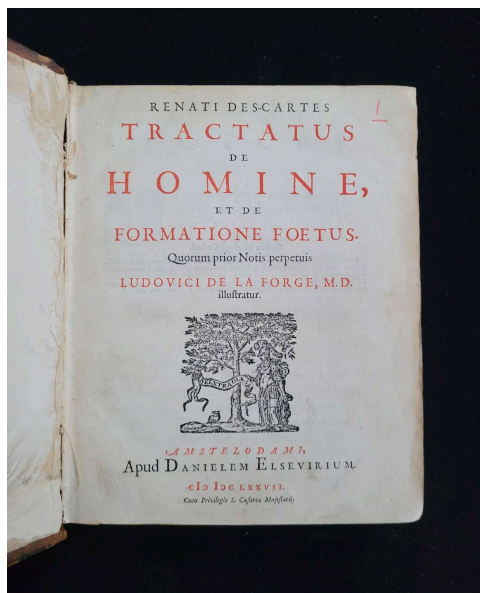
**[bound with]**

**LA FORGE, Ludovico de [Louis la FORGE]**

**Tractatus de mente humana, ejus facultatibus & functionibus, nec non de ejusdem unione cum corpore; secundum principia Renati Descartes.**

**Amsterdam: Apud Danielem Elsevirium, 1669**

**£1300**



Small 4to (19 x 15.5cm), contemporary calf, ruled in blind to upper and lower boards; four raised bands to spine; edges speckled red; first title printed in red and black, second in black, both with woodcut printer's devices; woodcut initials, head and tail pieces throughout; numerous illustrations and diagrams, including the human heart, eyes, and

brain; pp. [title], [lxx], [vi, index]; 239, [i]; [title], [xxxiii], [ii, index], 224, [ii] (p. 67 misnumbered 45); the binding rather rubbed all over, with some patches showing through to boards, chipping, and loss of leather, particularly to the outer edge of lower board; spine split at foot, with a couple of small holes, upper hinge weak but holding; some light browning to the paste-downs; internally a very clean example; some passages underlined in pencil; a few numbers written in pink pencil to titles, and p. 191.

A fascinating combination of two works, the first being the FIRST ELZEVIER EDITION OF DESCARTES' TRACTATUS. First published in Latin in 1662, it appeared in French two years later, with a supplement by La Forge and containing a chapter on the formation of the foetus. Here, it is pleasingly found together with the first Latin edition of La Forge's comments on the subject.

Withheld from the public while Descartes was alive for fear of censure by the Catholic church, the Tractatus expounds upon the author's Cartesian principles, explored in his 1637 Discourse on Method. Through an examination of both sheep and human brains, Descartes claimed that the body was a material machine, directed by a rational soul found in the brain, or more specifically, the pineal gland. De Homine, Grolier claims, "is the first work in the history of science and medicine to construct a unified system of human physiology that presents man as a purely material and mechanical being: man as *machine de terre*. In conceptualizing man as a machine, Descartes helped emancipate the study of human physiology from religious and cultural constraints and validated a clinical and experimental approach to anatomy and physiology" (Grolier). He further extended his theory to vision, explaining how the retina and optic nerve interacted with the pineal gland to create depth perception. Despite the intricacies of his diagrams, however, his theories were quickly discredited by trained anatomists such as Thomas Bartholin and Nicholas Steno, who argued that the pineal gland's mass was too small to have any direct command over the rest of the brain.

Written in the 1630s, it is likely that the present work was intended to form, along with the Dioptrique (the Optics) and the Meteors (the Meteorology), part of the larger work, Le



Monde (The World), publication of which he abandoned after the condemnation of Galileo in 1633 (like Galileo, Descartes accepted Copernican heliocentricism). Following Descartes's death the text was edited by Claude Clerselier, a disciple of Cartesian philosophy who prepared several of Descartes's works for publication.

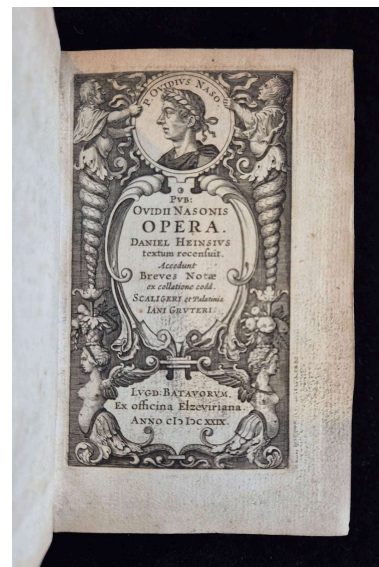
The French philosopher Louis La Forge was a friend of Descartes and one of the most able interpreters of Cartesianism. This, his Treatise on the Human Mind, expounds a doctrine of occasionalism, which argues that created substances cannot be efficient causes of events. Instead, all events are taken to be caused directly by God.

Guibert 202:6; Krivatsy 3123; Wellcome II, p.453; Willems 1531; cf. G&M 574 (1662 edition)  
Krivatsy 6554; Willems 1411

#### **4. OVID. Pub: Ovidii Nasonis Opera. Daniel Heinsius textum recensuit...**

**Leiden: Ex officina Elzeviriana, 1629**

**£900**



3vols. 12mo. (124 x 80 mm). Engraved title to Vol I with portrait roundel of Ovid with prominently-sized proboscis, woodcut printer's device to titles of vols. II and III. Calendar in vol III printed in red and black. Occasional very light scattered spotting, small neat early repair to one corner of Q6 (vol II), not touching text, vol II lacking final two blanks (of three), a very good and clean set in elegant contemporary vellum over paper boards, spines

titled in gilt, all edges speckled blue. Upper cover of vol I with small scratch and one small inkspot. 18th century engraved armorial bookplate of Lord Sandys to upper pastedown of all 3 volumes.

FIRST ELZEVIER EDITION, A VERY GOOD SET IN CONTEMPORARY VELLUM WITH A NOBLE PROVENANCE. "Édition jolie et assez rare [an attractive and quite rare edition]" (Willems). This edition follows the version printed by Plantin in 1578 and corrected by Andrea Navagero, the 16th century Venetian diplomat and scholar, who was a corrector for the Aldine Press. This was thus the most correct edition available at the time. Brunet notes that copies in good condition are "peu communs [scarce]" and good sets are rare on the market.

W 317; B 2100; R 288; Copinger 3437; BRUNET IV, 272.

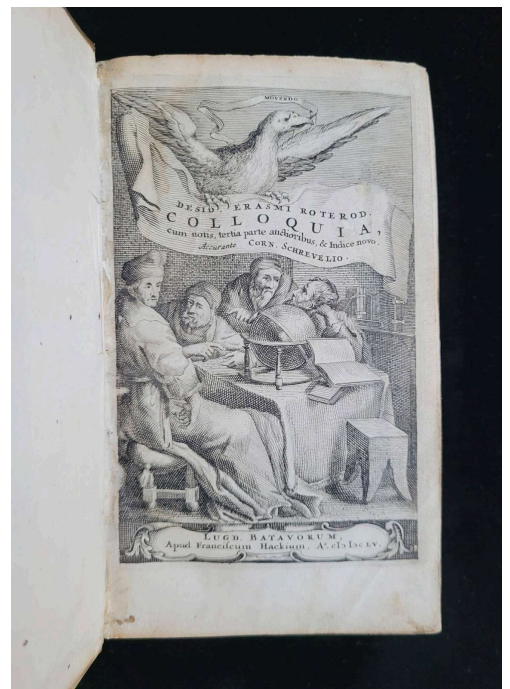
## 5. ERASMUS, Desiderius;

**Colloquia, cum notis tertia parte auctioribus, & Indice novo. Accurante Corn. Schrevelio.**

**Lugd. Batavorum [Leiden]: Apud Franciscum Hackium, 1655**

**£325**

8vo., contemporary vellum (11 x 18.5cm), titles and date inked to spine; fully-engraved title page, together with head and tail pieces; pp. [xiii], 2-677 [xxii]; vellum rather darkened and stained; upper edge darkened; some ink markings to prelims and cracking to inner hinges, but holding firm; the odd scorch mark internally but else very good.



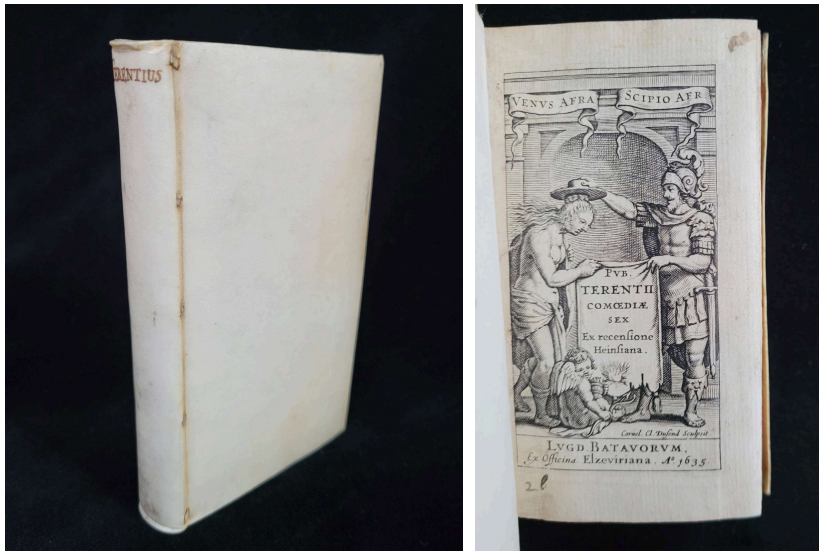
Leiden edition, edited by Cornelis Schrevel (1608-64). The Colloquia was a collection of some fifty formal dialogues on a huge variety of subjects, including war, travel, religion, sleep, beggars and funerals; all written in a gentle, humorous, and somewhat ironic style. The editor of this edition, Schrevel, was a physician and scholar, born in Haarlem, and head of the college faculty of medicine at the University of Leiden in 1642.

## 6. TERENCE.

### **Publius Terentii Comoediae Sex Ex recensione Heinsiana.**

**Leiden: Officina Elzevieriana, 1635**

**£550**



12mo (122 x 55 mm). Engraved title by Cornelius Claesz Dusend and portrait roundel of Terence, titles of plays printed in red, Latin and Greek letter, woodcut tailpiece at end. Occasional early ink marginalia in Latin. Near-contemporary elegant vellum over paper boards, marbled edges, spine neatly titled in ink. A fine and attractive copy.

FIRST EDITION, SECOND ISSUE of the 1635 Terence. One of the most notable books produced by the Elzevier Press, which was really hitting its stride in and around 1635, after almost ten years of trying. Together with the Caesar (cf. items 1 and 3), this work marks a highpoint in the perfection of printing that the House would struggle to reach again.

Duysend (c. 1610-1640) was a noted illustrator who worked with the Elzeviers. Daniel Heinsius, who edited this edition, was a leading humanist and one of the most respected classical scholars of his time. Terence's plays, known for their sophisticated plots and depth of characterisation remain a cornerstone of classical Latin literature, and they were influential in the development of European theatre during the Renaissance, when they were the subject of much study.

W 433n; B 2152; BS 197n; Copinger 4653.

## **7. CHARRON, Pierre. De la Sagesse trois livres par Pierre Charron.**

**Leiden: Iean [Johannes] Elzevier, n.d. [but 1659]**

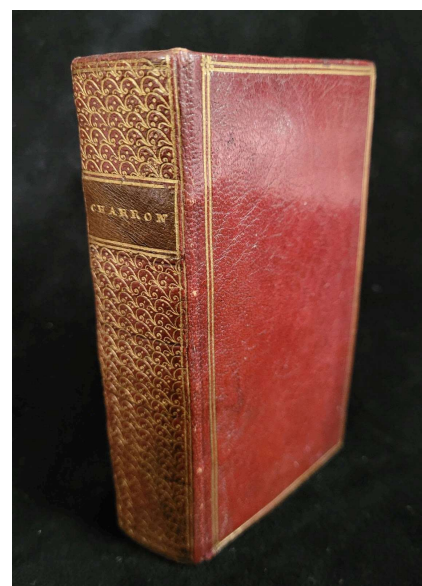
**£750**

12mo. 125 x 70 mm. Engraved allegorical frontispiece, woodcut head- and tailpieces. A few faint, occasional, scattered spots, a little very light browning to a couple of quires at end. Contemporary crushed red morocco gilt, spine richly gilt with pointillé wave motifs. a.e.g. Overall, a fine copy.

The rarest of the four Elzevier editions ("plus rare" than the first, 1646 edition according to Willems, "et cela on lui donne la préférence" - i.e. 'rarer than the first, and this gives it the edge')

with a charming allegorical frontispiece engraving. A theologian and philosopher, Charron was notably a friend of Montaigne's, and a famous sceptic. The work was originally published in 1601; this is a line-by-line reproduction of the 1656 edition. It was translated into English as *Of Wisdome* in 1612.

W 843; B 415; BS 255; R. 838; Copinger 887.



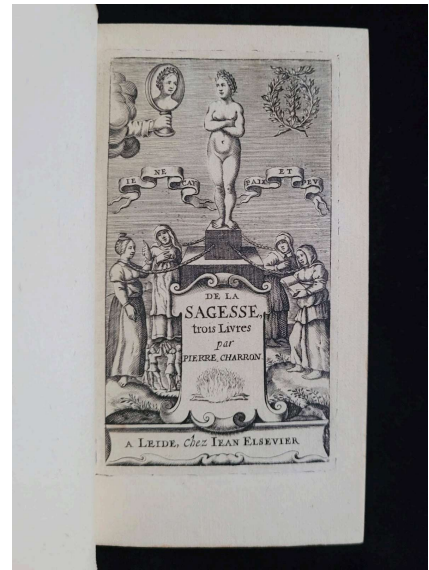
## 8. CHARRON, Pierre.

**De la Sagesse trois Livres...**

**Leiden: chez Jean Elsevier, n.d.**

**£600**

12mo. (132 x 76 mm); engraved allegorical frontis. Small paperflaw to lower corner of one leaf not affecting text, lacking final blanks (but otherwise complete). Handsome late 19th century brown crushed morocco gilt by Hardy-Mennil, the spine in compartments and titled in gilt, a.e.g. Upper joint, corners, and head of spine very lightly rubbed, otherwise a FINE COPY. Late 19th century engraved armorial bookplate to v of ffep, traces of neatly removed ?leather ownership label to front endpaper with neat mss note above.



Another, tall copy in crushed brown morocco by Hardy-Mennil.

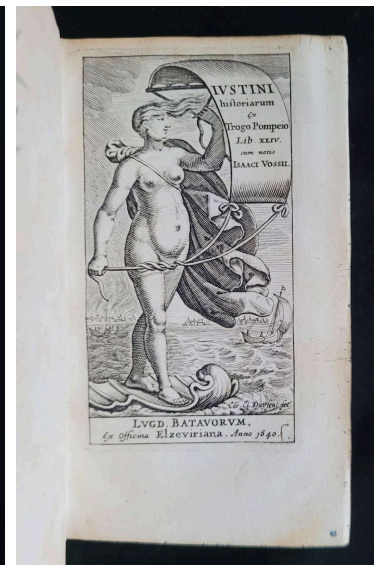
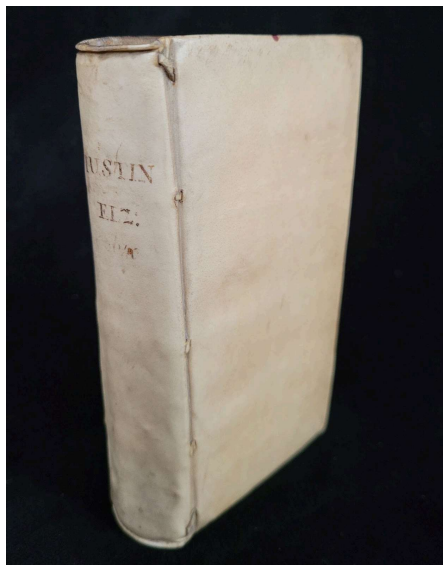
W 843; B 415; BS 255; R. 838; Copinger 887.

## 9. POMPEY TROGUE.

**Justini historiarum & Trogo Pompeio Lib XLIV cum notis Isaaci Vossii.**

**Leiden: ex Officina Elzeveriana, 1640**

**£400**



12mo. (125 x 76 mm). Engraved frontispiece title by Cornelius Claesz Duysent. Some Greek letter at end. Contemporary vellum over paper boards. A little very light dust-soiling to top edge, otherwise a fine copy in a contemporary vellum binding. Near-contemporary ink title to spine, all edges speckled blue. A tiny bit bowed, corners, head and tail a little bumped and a couple of small stains to lower cover, but still fresh and attractive. Late 18th century engraved armorial bookplate of Lord Sandys to upper pastedown.

FIRST ELZEVIER EDITION, second issue. Isaac Voss was a Dutch philologist and manuscript collector, Fellow of the Royal Society and court librarian to Queen Christina of Sweden. He amassed what has been called 'the finest private library in the world', and was apparently only 18 when he wrote the notes to this edition.

Pompey Trogue was a 1st century B.C.E. Roman historian and near-contemporary of Livy. His father was secretary and interpreter to Julius Caesar and Trogue was himself considered a polymath.

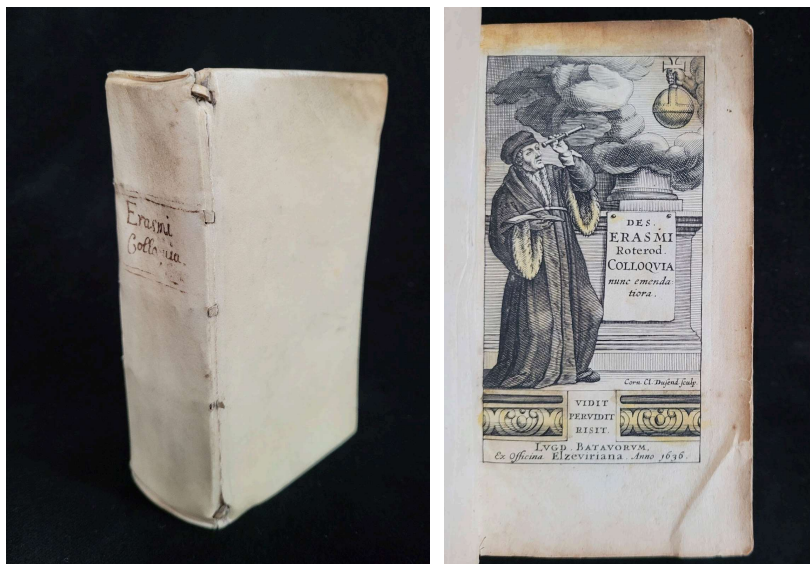
W 502n; B 2073; R 497; Copinger 2564.

## 10. ERASMUS, Desiderius; [Petrus SCRIVERIUS].

**Colloquia, nunc emendatiora [&] Coronis Apologetica pro Colloquiis Erasmi, Ex Ipsius scriptis, quantum per otium licuit, fideliter collecta a P.S., Accedit eiusdem de Colloquiorum Utilitate Dissertatio.**

**Leiden: Ex Officina Elzeviriana, 1636**

**£400**



12mo. (140 x 80 mm.). Contemporary tied vellum binding, titles in ink to spine; outer edge speckled; pp. [i, engraved title], [xxi], 672, [ii], 3-44, [iv]; a little splaying (caused by splitting to two of the eight external ties), and darkening to boards, compressed at corners, else a lovely binding containing a text block which is for the most part clean and bright; the ffep chipped at extremities; some light finger marks, and some delicate hand-colouring to small portions of the title and vignettes to pp. xx; a lovely copy.

FIRST ELZEVIER EDITION edition of this compendium of highlights from the great Humanist scholar Erasmus, published here, for the first time, in a celebrated small pocket format.

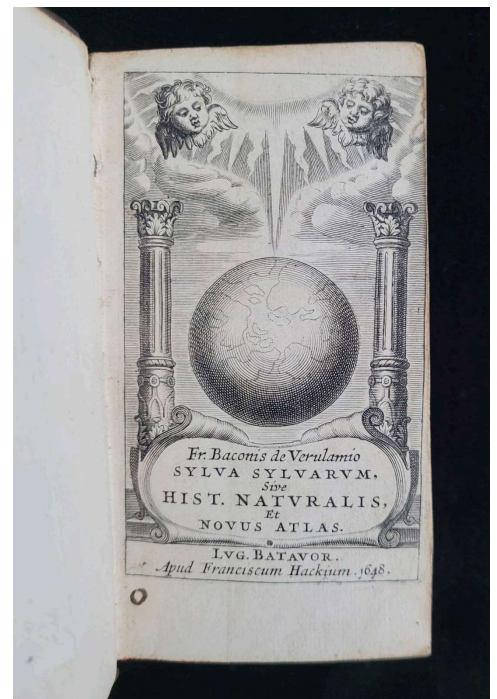
W440; B 1347; R 431.

## 11. BACON, Sir Francis. *Verulamio Sylva Sylvarum, sive Hist. Naturalis et Novus Atlas.*

**Leiden: Franciscus Hackius, 1648**

**£375**

12mo. 123 x 67 mm. Engraved frontispiece showing a terrestrial sphere representing the 'mundus intellectualis' between two columns and two angels above, with the title in an elaborate cartouche, styled after the frontis of the first, 1627 London, edition. Very faint dampstain to lower margin of a few leaves at end, not touching text. Contemporary dark brown polished calf, the covers with gilt-ruled frame and gilt fleurons to head and foot of spine, corners bumped, skilfully rebacked early on, preserving original spine, an attractive and very good copy.



The FIRST LATIN EDITION of Bacon's most famous work of natural history, composed of 10 sets of 100 paragraphs, and ranging widely through historical and empirical scientific sources. Bacon, as well as being a prominent British statesman, was a notable scientist and scientific writer. This edition also includes *The New Atlantis*, Bacon's unfinished utopian tale setting out his ideal society and his ideas for social and scientific progress in the mythical country of Bensalem, including his conception of the ideal 'University'. The translator was Jacob Gruter (1587-1652), and he sometimes gives the English in footnotes to the text, to clarify the Latin. This copy also contains numerous corrections and emendations of the text in a neat contemporary hand - replacing sometimes single letters and sometimes entire words.

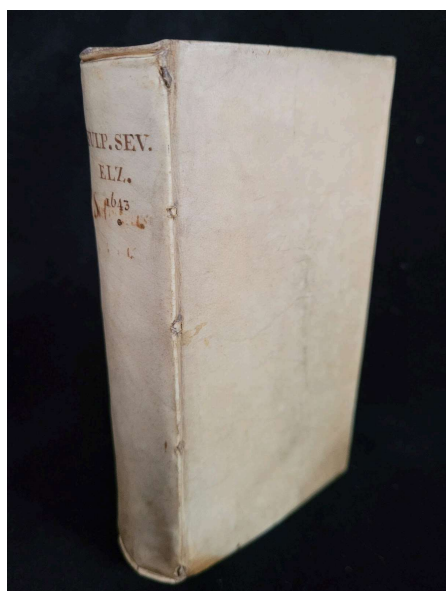
Brunet I, p. 604.

## 12. SULPICIUS, Severus.

**Sulpiti Severi Opera Omnia quae extant...**

**Leiden: Ex officina Elzeviriana, 1643**

**£SOLD**





12mo. (132 x 75 mm). Engraved title. Small faint dampstain to lower margin at gutter, growing fainter throughout and not touching text, a little light occasional spotting. Contemporary vellum over paper boards, lower corners and head and foot of spine a little bumped, titled neatly in ink in an 18th century hand to spine. A very good, tall copy. *Provenance*: 17th century ink ownership inscription to ffep 'H. Cookesey', with purchase price '2:0', slightly later ownership inscription of Edw[in] Sandys, eighth Baron Sandys (died before 1700), and ex dono 'Given me by H. Cookesey' to ffep.

Sulpicius was born in modern-day France and was an early historian of the Church; he is known particularly for his life of St Martin of Tours, who was both philosopher and seer, and of whom he was a follower. Martin was born in modern-day Hungary, but converted to Christianity at an early age. He clearly had charisma, because he persuaded Sulpicius to abandon his prospering legal career for a life of poverty and contemplation of God. His works are the best representation of the thinking of Martin, then one of the foremost clerics in France. Later in life, Sulpicius was influenced by Pelagius, a non-orthodox thinker, but later repented. He is venerated as a saint in the Eastern Church.

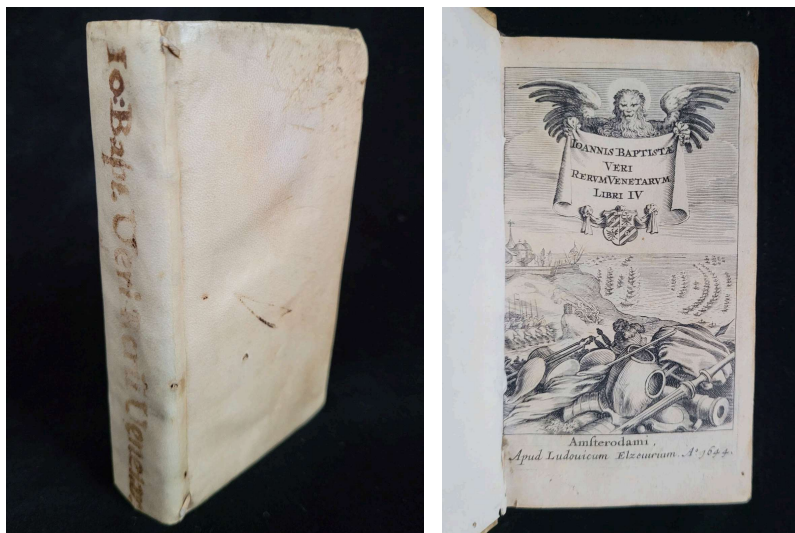
This is the second Elzevier edition, the first having appeared in 1635.

W 560; B 1525; R 552; Copinger 4329.

### **13. VERO, Giovanni Battista. Ioannis Baptistae Veri Rerum Venetarum Libri IV...**

**Amsterdam: Ludovicum Elzevirium, 1644**

**£300**



12mo. (125 x 70mm.). Engraved frontispiece with title cartouche, showing a naval battle [probably Lepanto], woodcut printer's device to title. A little light scattered spotting throughout, small paperflaw to 2 ll. of quire K affecting a few letters of text, O5-O8 detached but present, thin line of dust-soiling to lower margin, contemporary vellum over paper boards, neat contemporary ink title to spine, corners bumped, a little scuffed. A good copy overall in a nice contemporary binding.

Willems calls this a "Jolie édition [nice edition]" of Giovanni Battista Vero's notable history of Venice from 536 to 1615, the "most exact" of all Venetian histories, according to Foscarini. Vero (1600-1684), born in Venice, and became a canon in Padua, where he was librarian of the Biblioteca Capitolare. This is mostly a history of the various wars waged by Venice in the course of her illustrious history, including campaigns against the Moors, Syrians, and Turks, but also the Pisans, Carrarans, and Florentines, as well as other Italian states.

Willems calls for "la Minerve" headpiece; this copy, however, is a variant with the buffalo head device; it was most likely not printed by the Elzeviers themselves, and has been variously attributed in the bibliographies to Fr. de Heger and Vander Marse. It retains the 3 final blanks called for in BS.

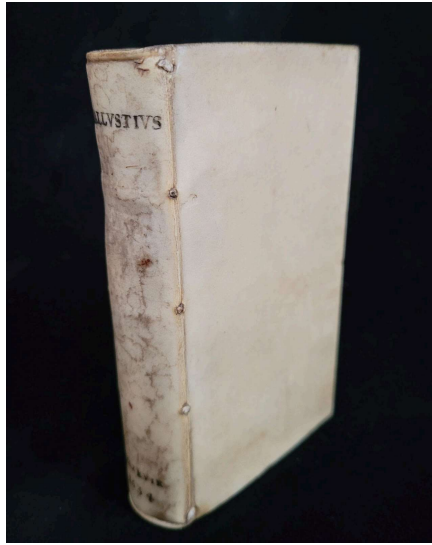
W 1017; B 1039; BS 296; R 1016; not in Copinger; cf. P. Marasca, *Cenni sulla vita di Gio. Battista Vero di Breganze canonico di Padova*, Vicenza 1866.

#### **14. SALLUST. C. Sallustius Crispus, cum veterum Historicorum fragmentis.**

**Leiden: Ex officina Elzeviriana, 1634**

**£250**

12mo. (126 x 74 mm.). Engraved title by Cornelius Claesz Duysent. Occasional Greek letter, separate title for the Fragments. A very little occasional spotting. Contemporary vellum over paper boards, spine neatly titled in an early hand, foot of spine a little bumped, very slight soiling to spine. Otherwise a very good and clean copy in an attractive binding.



FIRST ELZEVIER EDITION, FIRST ISSUE. Sallust's *Histories* survive only in fragments. He also wrote on the Catiline conspiracy, foiled by Cicero and used by him to great effect, after Catiline attempted a coup d'état in 63 BCE while Cicero was Consul. Sallust was a supporter of Caesar and as a reward was made Governor in Africa Nova. In his short governorship, he managed to be so fantastically corrupt that the fortune he amassed paid for the purchase of Caesar's pleasure gardens near the Quirinal in Rome, later known as the *Hortii Sallustiani*, and used by several Emperors.

W412; B 2124; BS 193; R399; Copinger 4051.

**15. STRADA, Famiano. Famiani Stradae Romani...De Bello Belgico Decas Prima...**

**N.d., n.p. [but ?Amsterdam: Ioachim van Meteler, 1648]**

**£225**



2 parts in 1. Small 8vo (118 x 72 mm.). Engraved title to second part (but bound at front) showing the Low Countries in the form of a lion and 12 further full-page portrait engravings of various European rulers, INCLUDING QUEEN ELIZABETH I, as well as Phillip II, Margaret of Parma, Charles V and others. Short tear to engraved title page touching a few words of title. Lacking initial leaf (almost certainly a blank) before typographic title. Title page starting but holding, faint dampstaining to later quires, worse at end, in contemporary vellum over paper boards, lower hinge split and bookblock partially detached but holding, slightly soiled and worn. A good copy.

WITH THE FAMOUS MAP OF THE LOW COUNTRIES IN THE SHAPE OF A LION AND NUMEROUS PORTRAITS OF EUROPEAN RULERS. This work, which has a complicated publication history and numerous editions, first appeared in Rome in 1632 in two volumes. A third was planned, but the King of Spain intervened to kill it. This copy matches the title page and pagination of the copy in the Bibliothèque Nationale de France; it seems to collate complete (except for the initial leaf, almost certainly a blank).

Strada, a Jesuit scholar, is primarily famous for this work on the wars in the Netherlands, which recounts the battles between the Spanish Bourbon troops and the Protestant forces under William of Orange. It includes a number of portraits of important figures in the conflict, including Phillip II of Spain, the Duke of Alba, Charles V, and Elizabeth I of England, most rendered mildly wall-eyed by the artist.

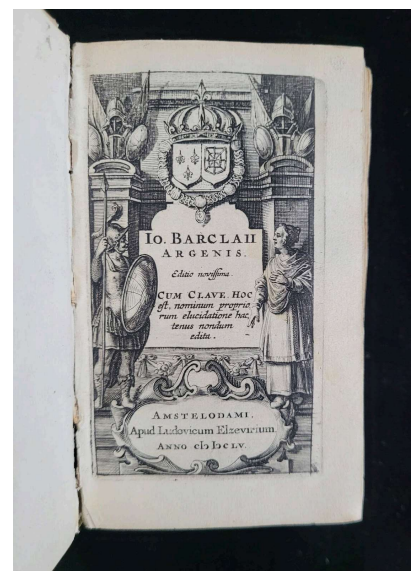
cf. Brunet vol V, p. 557; and BnF record no: FRBNF31411977.

## 16. BARCLAY, John. *Argenis. Editio novissima...*

*Amsterdam: Ludovicum Elzevirium, 1655*

£125

12mo. (129 x 75 mm.). Engraved title, woodcut head- and tail-pieces. First ten quires slightly buckled forward from spine but



solid in binding, occasional early underlinings in green pencil. Contemporary vellum over paper boards, a little bumped and scuffed but overall very good and clean. A very good and tall copy.

Argenis, along with More's *Utopia*, is one of the most influential Neo-Latin novels. A historical allegory on the wars in France under Henri III and Henri IV, Barclay's position is Royalist and against the aristocracy. He does, however, also discuss more contemporary English events, including the scandal surrounding Sir Thomas Overbury.

Barclay was Catholic, educated in France by the Jesuits; Argenis, his major novel, was written in Rome, where he had gone at the prospect of his children having to be raised Protestant in England. The first Elzevier edition of the Argenis was in 1627.

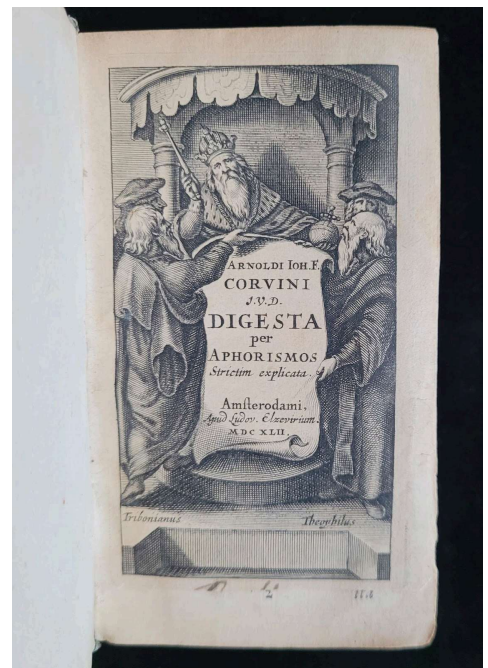
W 1180; B 1142; R 1200; Copinger 208.

## 17. CORVINUS, Arnoldus [i.e. Joannes Arnoldus RAVENS]. *Digesta per Aphorismus Strictim explicata.*

*Amsterdam: Ludovicus Elzevirium, 1642*

£95

12mo. (124 x 70 mm.). Engraved title. Early ink ownership inscription cut from bottom margin of title, not affecting engraving. Minor dampstaining to outer and lower margins, not touching text, very lightly browned; otherwise a good copy in contemporary vellum over paper boards, a little scuffed, rubbed and bumped, vellum split at top of lower cover, a little bowed, spine titled in ink. A good copy overall. 18th century manuscript ownership inscription to recto of ffep rendered illegible by later superimposed ownership stamp, late 19th century ink



ownership stamp of ?Maria Luimez, 20th c. ownership stamp of Baron Yvan del Marmol, all to ffep.

FIRST ELZEVIER EDITION - the work was to be re-published by the Elzeviers a number of times as well as Corvinus' *Jus Canonicum*. Corvinus was a Dutch Remonstrant Protestant minister and jurist, professor in Mainz, and privy councillor to the Emperor.

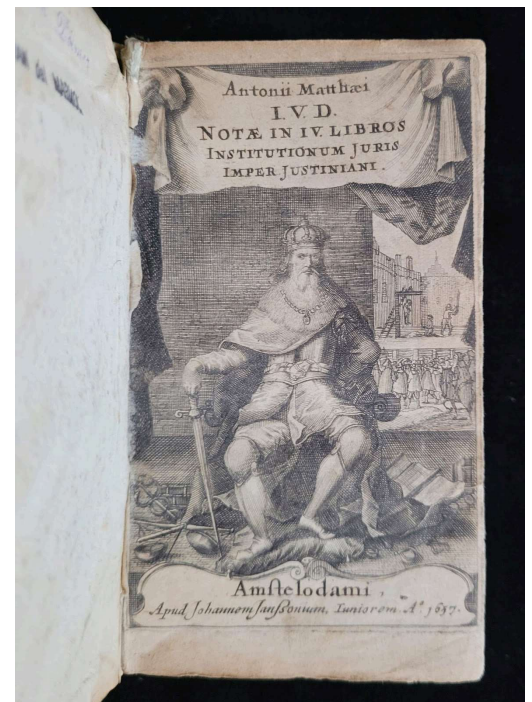
W984; B 237; R 974; Copinger 1147.

**18. MATTHEUS, Antonius. I.V.D. Notae in IV Libros Institutionum Juris Imper. Justiniani.**

**Amsterdam: Johannes Janssen, Jnr, 1657**

**£95**

12mo. (131 x 75mm.). Engraved title preceding typeset title and engraved armorial frontis. Marginal staining to a couple of leaves in quire B, not affecting text, a little browning and very occasional minor inkstaining, small unobtrusive glue spot to gutter of engraved title, upper hinge split at top. Contemporary vellum over paper boards, a little bowed, bumped and scuffed, some staining to covers, headpiece partially detached but holding. A GOOD COPY. Provenance: 19th century inkstamp of Marie ?Loimer to upper pastedown, 20thC inkstamp of Baron Yvan del Marmol to same.

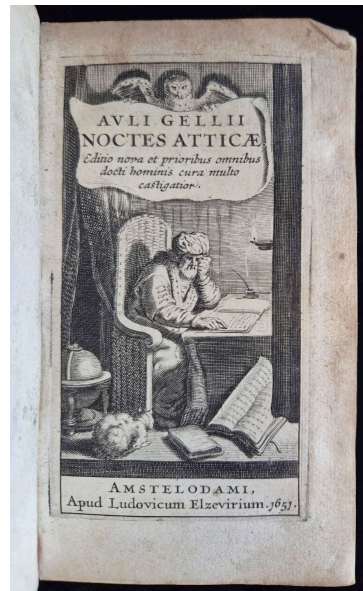


Second edition, following the first in 1600, of this commentary on the Justinian civil code.

**19. AULUS GELLIUS. Auli Gellii Noctes Atticae. Editor nova et prioribus omnibus docti hominis cura multo castigatior.**

*Amsterdam: apud Ludovicum Elzevirium, 1651*

**£350**



12mo. (132 x 75 mm.). Engraved title. Some Greek letter. A very little faint browning at front, otherwise internally very good and clean. A very good and handsome copy overall. In contemporary vellum over paper boards, the covers gilt with large central arabesques and corner fleurons within a gilt-ruled frame, gilding to arabesques faded, spine titled in ink, foot of spine slightly bumped, otherwise very good and clean, lacking ties. 18th century engraved armorial ex libris of Lord Sandys to upper pastedown.

FIRST ELZEVIER EDITION, A TALL COPY IN ELEGANT CONTEMPORARY GILT VELLUM. Gellius was a 2nd century Roman grammarian, and the Attic Nights is a commonplace book recording thoughts and aphorisms, including fragments from Classical authors that would otherwise be lost to us. It is divided into 20 books, and Willems calls this edition “fort jolie...Les beaux exemplaires de cet Aulu-Gelle sont rares et recherchés [very pretty...Attractive copies of this Aulus Gellius are rare and sought-after].”

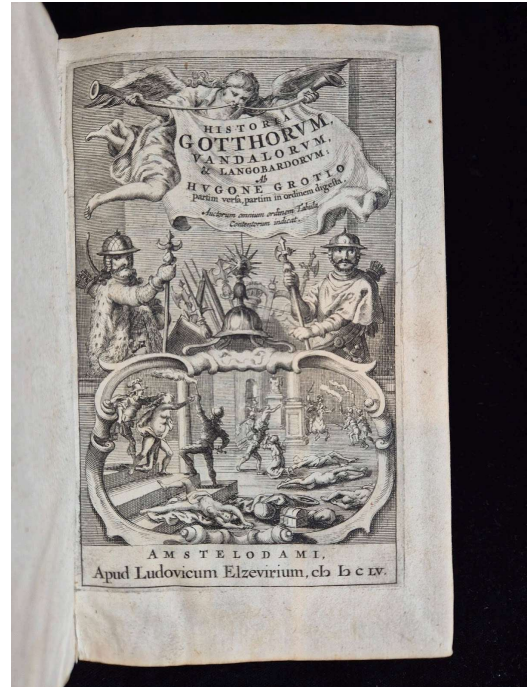
W 1127; B 2065; BS 322; R 1145; Copinger 1821.

20. GROTIUS, Hugo. *Historia Gothorum, Vandalorum & Longobardorum*: Ab Hugone Grotio...

Amsterdam: Apud Ludovicum Elzevirium, 1655

£450

Large 8vo. (186 x 120 mm.). Engraved frontispiece with title in cartouche, title with woodcut printer's device, final leaf blank. Very faint minor dampstain to lower corner and gutter, mostly not touching text; slightly worse at end. A clean and well-margined, attractive copy. Contemporary vellum over paper boards, spine a little discoloured by dust, otherwise very clean and attractive. Late 18th c /early 19th c engraved armorial bookplate of Lord Sandys to upper pastedown; partially erased early ink note above, early ownership inscription to title, partially illegible.



FIRST AND ONLY ELZEVIER EDITION, FIRST ISSUE, WITH THE FRONTIS. Grotius was a Dutch 'Renaissance man' and a teenage prodigy, who wrote most of his major works in exile in France, having escaped imprisonment in Holland in a case of books that was regularly brought to him. As well as Grotius' history of the various Germanic tribes, the volume includes various other works, such as Saint Isidore of Seville on the Goths and other Germanic tribes in Spain, edited by Isaac Voss, and Paul the Deacon on the Lombards.

W 1181; B 1578; BS 330; R 1201; Copinger 1992.

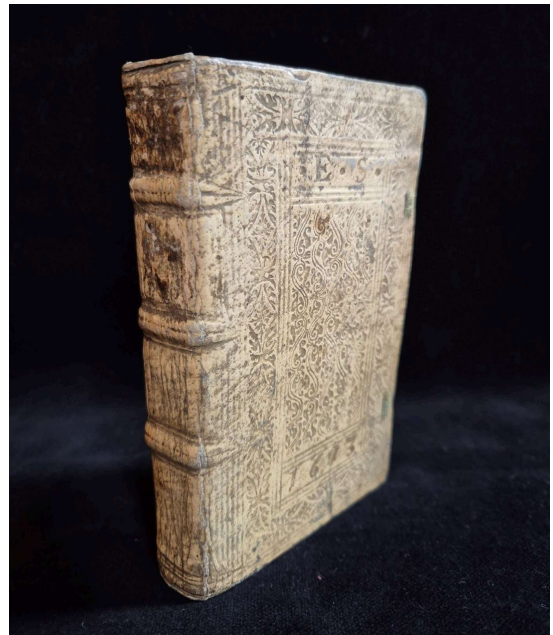


**21. [SAINT BONAVENTURE, De Profectu Religiosorum]. Sancti Bonaventurae Ordinis Minorum, S. R. E. Cardinalis..Editio tertia, melior, F. H. SEDULII...recensu & notulis illustrior.**

***Antwerp: Ex Officina Plantiniana, Apud Ioannem Moretum, 1610***

**£325**

12mo. (135 x 88 mm.). Woodcut printer's device to title. A little browned, occasional minor marginal dampstaining to first gathering and quire I, a little light occasional spotting. CONTEMPORARY BLINDTOOLED PIGSKIN BINDING with monogram 'E.S.' [for Ernest Scherz] and dated 1613. Traces of gilding to letters and numbers, the central blindtooled panel within a triple-ruled frame, traces of original ties. Corners bumped, a little rubbed and scuffed, but overall still an attractive binding. A good to very good copy in an attractive contemporary



binding. Contemporary ink ownership inscription in red to bottom of title 'Sum exlibris Ernesti Scherz', partially erased. This is presumably the 'E.S.' of the monogrammed upper cover and therefore the original owner, for whom the book was bound three years after its publication; 'Ad conventum Rattenberge', near-contemporary ink ownership inscription to title; 'F. Bernardi; ?' 17th century ink ownership inscription to upper pastedown.

SAINT BONAVENTURE IN A STRICTLY CONTEMPORARY DATED PIGSKIN BINDING FOR A NAMED 17TH CENTURY OWNER. Printed by Jan Moretus at the Plantin press, this work was published in the last year of Moretus' life, before his wife took over the Press. Moretus had inherited the business from his father-in-law, for whom he had begun working at the age of 14 in Venice.

Bonaventure was a 13th-century Italian theologian and head of the Franciscan Order. Made a Cardinal, and later canonized, he tried to integrate in his thinking faith and reason. This is the third edition (following those of 1597 and 1600), prepared with the co-operation of Henricus Sedulius. Sedulius was the Latinized name of the Franciscan scholar Henri de Vroom van Klief; he and Moretus had worked together on a life of Saint Bonaventure. The volume includes the *Speculum Disciplinae ad Novitios*, and the *De Profectu Religiosorum*, among others. The *Speculum Disciplinae* is now attributed to Bernardus de Bessa.

**Scarce.** One copy only on WorldCat. Not in Brunet; cf. Dirk Imhoff, *Jan Moretus and the Continuation of the Plantin Press: a bibliography of the works published and printed by Jan Moretus I in Antwerp (1589-1610)*, B50.

## 22. OVID. P. Ovidii Nasonis Operum Tomus III...

*Leiden: Ex Officina Elzeviriana, 1629*

**£120**

12 mo. (124 x 75 mm.). Calendar printed in red and black. Very occasional light spotting, otherwise a very good and clean copy in contemporary vellum over paper boards.

VOLUME 3 (of 3) ONLY of the 1629 Ovid (cf. previous item) in attractive contemporary vellum. Perfect for anyone wishing to complete the set. From the library of the Sandys family at Ombersley Court.

W 317; B 2100; R 288; Copinger 3437; BRUNET IV, 272.

