

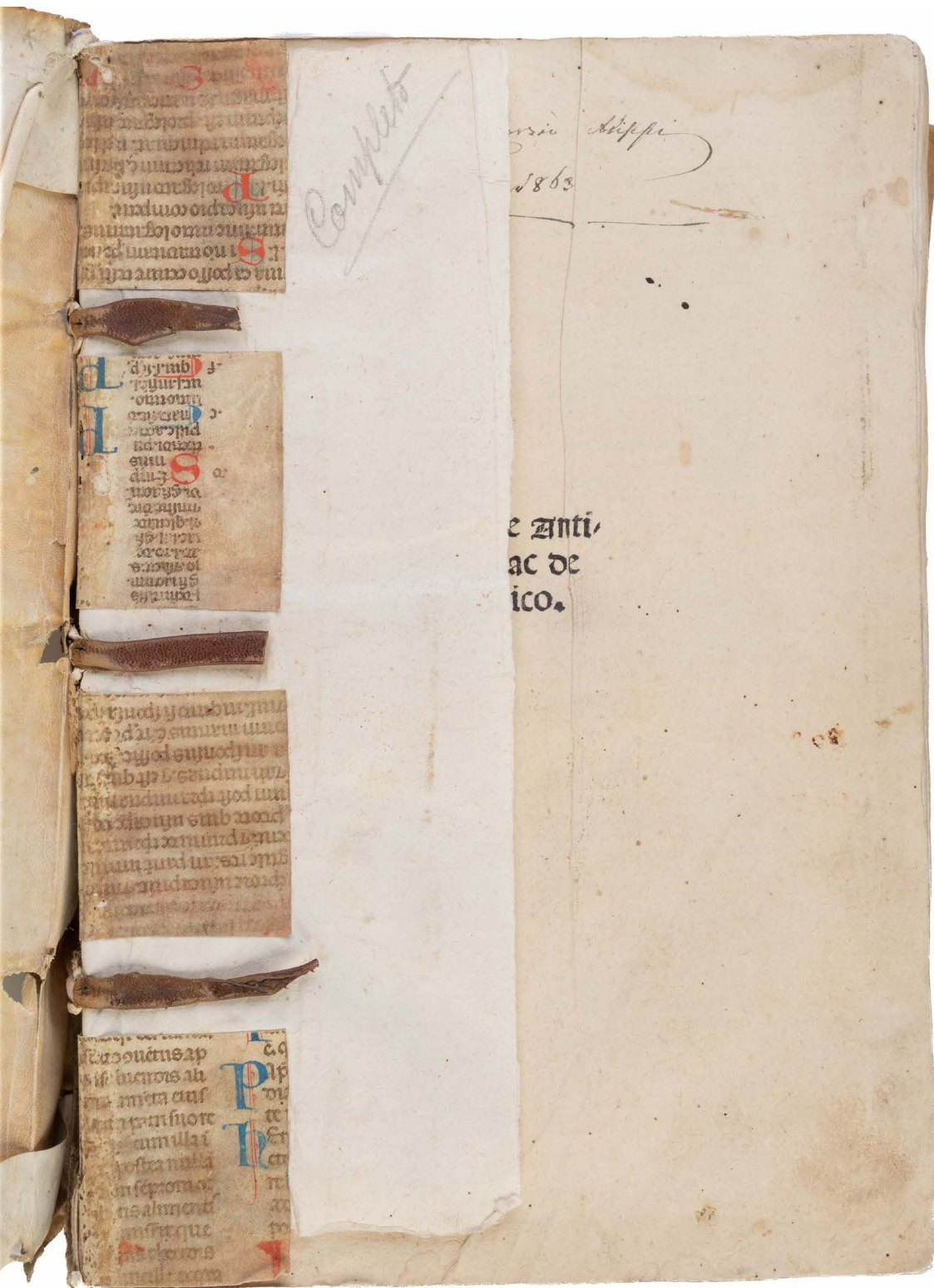


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## STILL IN ITS INTERIM BINDING

**1. FLAVIUS JOSEPHUS**     **Josephus de antiquitatibus a de bello judaico.** [Venice: Gregorius de Gregoriis, 1510]

*Large woodcut initials throughout, several historiated, some white-on-black.*

Folio (310 x 215mm). [14], CCLX, [1]ff. Contemporary tacketed interim binding of limp parchment with overlapping fore-edges, bookblock sewn on three sturdy brown leather slips, endbands of alum-tawed slips laced through parchment at turn-ins, remnants of alum-tawed secondary tackets at first and second sewing supports, spine lined with four waste fragments from a fifteenth-century manuscript of the Digest (41.8–9, on legacies and dowries) rubricated in red and blue, pasted to undersized endleaves, nineteenth-century sticker on lower cover, spine with remnants of manuscript title and later labels with shelfmarks, remains of alum-tawed ties (parchment partly detached from spine revealing structure, wear at sewing supports, parchment rubbed and stained, three small wormholes to lower cover).

£2,500

**An attractive copy, in an appealing, unsophisticated binding;** an early sixteenth-century edition of the Latin translation of Jewish scholar, historian and military man Flavius Josephus' (c.37-100 AD) well-known and much-reprinted history of the Jews, and his history of the Jewish rebellion of 67-73 A.D. The binding has the hallmarks of being temporary, intended as a cheap, interim wrapper before being bound more elaborately - and more expensively - by its owner after purchase. Evidently this never occurred, though the extant wrapper has nonetheless protected the book block, which is clean and fresh, and in excellent condition.

The twenty books of *De antiquitatibus* cover the history of the Jews from the Creation to the outbreak of the war with Rome; they are followed by the two books of *De antiquitatibus contra Appionem*, a defence against

Incipit Liber. xiiii. antiquitatis Iudaicae.

Quemadmodum post mortem alexandrae nouissimus eius filius Aristobolus contra Hyrcanum fratrem pro regno bellauit. Capi. I.



Lexandrae reginae morte in superiori uolumine demonstrata sequentia re-  
teramus nihil festinantes aliud nisi minime quicquid de gestis rebus memoriae  
puidēdo sterere. Nā qui cōscribūt hystorias. & res ueteres indicat oportet  
eos pp antiquitatē narrationi decus imponere uel explanationi rerū stude-  
re pp legētes. q̄tenus cum aliqua gratia uel delectatiōe experientia possint  
regē cōcipere. Sup oia uero certius cōscriptores debent & ueritatē dicere ut  
rerū ignari possint credere lectiōni. Cētesima octogesima tertia olympiade.  
Q. Hortētio: & Metello Cresico cōsulibus bellū cōtra Hyrcanū aristobu-  
us pparauit pugnaq; facta. ppe Hierichūta multi milites Hyrcani ad fratrē  
eius trāsserūt. Quo factō. Hyrcāus ad arcē ubi aristobuli uxor & filii a matre eius erāt cōclusi cōsu-  
git. Cui aristobolus de recōciliatione uerba faciēs inimicitias deposuit. ut ipse qdē regnū teneret. fra-  
ter aut priuatus uiueret. in sua possessione cōtētus. Cūq; hęc disposuissent in tēplo & iurandū &  
dextras dedissent. omni populo uidēte. discesserūt. ille quidē in aulā regiā. Hyrcanus uero ut priua-  
tus in Aristobuli domum.

De antipatro patre Herodis q̄ iuuabat patrē Hyrcani aduersus aristobulū. Capi. II.



Micus igit̄ quidā Hyrcani genere iudæus Antipater dictus multas possidens pecunias &  
uir efficax. Aristobulo suspectus hēbat pp Hyrcanū. Nicolaus tamē Damascenus ait hūc  
genere nobilissimū iudæorū fuisse. ex illis q̄ ad iudæā a babilone reuersi sūt. Hęc at̄ referit  
ad gratiā Herodis filii eius quē regē iudæorum contigit postea fieri. de quo apto tpe dice-  
mus. Hic ergo Antipater q̄ p̄us antipas appellabat̄. & eodē patris noīe uocabat̄. cū eū alexāder rex  
& uxor eius ducē totius Idumææ ordinaissent. amicitias inisse cū finitimis arabis & Gazæis & alca-  
lonitis phibet̄. multis & maximis donis illos sibi coniungens. & cū Aristobuli potētia iunior. Anti-  
pater formidaret. timens ne qd ab eo patret̄ pp inimicitias latēter existat cōtra eū iudæorū ualidiss-  
imos uiros iniustū esse dicēs negligere. dū uiderēt aristobulū iniquē p̄ncipatū habere. fratresq; eius po-  
rem cictū. cui magis pp etatē imperiū debebat. Et cū hęc ad Hyrcanū uerba frequēt̄ faceret. &  
diceret picitari uia sua nisi puideret sibi fecit eum discedere. Nā indicabat aristobuli amicos nul-  
lum tps̄ p̄mittere in quo nō p̄sua derent eū interficere. q̄tenus firmū sibi gereret p̄ncipatū. His Hyr-  
canus uerbis minime credebat. dū natura bonus esset. & accusationē facere nō admitteret. faciebat  
autē eum innocētia & mentis remissio. ut debilis & inualidus putaret̄ eum cōtraria naturā aristobu-  
lus esset. Nā facinorosus & arrogans erat. Sed cū antipater uidisset Hyrcanū non attēdere uerba sua.  
nullatenus parcebat singulis diebus accusationes fictas de aristobulo illi inferere. tanq̄ eum interficere  
festinaret. Quem uix impulsit ad arethā arabum regē cōfugere. nam p̄mittebat ei auxiliatorē illū  
quoq; futūg. Igitur cū hęc audisset Hyrcanus arbitratus p̄desse sibi ad finitimā iudæā arabia disce-  
dere. p̄mittit̄ antipatrum ad arabum regem fidē ab eo accepturū. q̄ refugientē ad se nō traderet inim-  
cis. Cum uero accepisset fidē. Antipater ad Hyrcanū Hierosolymā remeauit. cum quo pauco post  
noctū de ciuitate egrediet̄. Cūq; multā fecisset uia ad Petrā ciuitatē pueniit. ubi palatiū arethæ erat.  
Cum suscepisset Hyrcanus exercitum. & contra aristobulū p̄duxisset. & in pugna uicisset. ad  
Hierosolyma eū persecutus est. ubi cū exercitu obsidebat̄ ciuitatem. Capi. III.



Antipater autem dum multum amicus regis esset & rogaret eū ut Hyrcanum ad iudæam  
deduceret. & hoc singulis diebus sine ulla intermissione facere. sed et̄ dona. p̄mitteret fle-  
bit̄ aretham. Necnō et̄ hyrcanus pollicitus est si restitueretur patriæ regnūq; susciperet.  
omnem terram & decem ciuitates q̄s suus pater alexander ab arabis acceperat reddere.  
Fuerunt autem Medaba. Labias. Nabalota. Arabata. Galathone. Iazora. Mōslimgō. Edissa. Ribda.  
Iusa. Oriblo. Cū has promissiones audisset. contra aristobulum exercitum quinquaginta milia eq̄ū  
& peditū p̄duxit. Sed cū in p̄cilio uicisset. & multi post uictoriam ad Hyrcanū refugissent. desola-  
tus aristobolus ad hierosolymā secessit. Arabum autē rex oēm agens exercitū. & applicās ad tēplū  
Aristobulū obsidebat. & adiecto populo iudæorū Hyrcano p̄ter obsidente. soli sacerdotēs cū aristo-  
bulo p̄manere. Igit̄ arethas cū exercitu arabū & iudæorū circundās ciuitatē fortiter obsidiōni imi-  
nebat. Quæ cū fierēt. tēpore celebrationis azimorū. quæ pascha dicit̄. p̄batissimi iudæorū puincia re-  
linquētēs. in aegyptū recesserunt. Onias uero quidā uir iustus deorū amabilis. qui dū non plueret. ora-  
uit deū quatenus solueret siccitatē. & audiēs deus pluit. dū tunc celatū eā haberent pp̄ seditionē ab-  
straxerunt. & in exercitum iudæorū. produxerunt. petentes ut similiter oraret. contra aristobuli mi-  
lites ut soluerent. sicut soluta est pluuia. Cūq; diū resisteret. recusās a multitudine. cōpulsus in medio  
stetit. ita orando dicens. Deus omnium rex. quo hii qui mecum consistūt tuus existit populus. & qui obli-  
duntur.

misinterpretations of the Jewish people, before, finally, Josephus' history of the rebellion against the Romans. The translation follows that of the 4th-century theologian Ruffinus Aquileiensis (344-411 AD), monk and scholar, also responsible for translations of some of the works of Eusebius, Gregory Nazianzus, Origen and others. This edition is the work of the noted Venetian printer Gregorio de Gregori, who would four years later publish the first Arabic book printed with movable type, the *Kitab Salat as-Sawai*.

Provenance: marginal annotation in an early hand to f. 147r on a passage (*De antiq.*, 18.5) concerning the three principal sects of Judaism in the Second Temple period; nineteenth-century inscription on title page, 'Del Canonico Curzio Alippi Urbino 1863', with underlining and a marginal note of similar date on sig. A3r; Curzio Alippi, churchman and teacher of Latin at the Urbino liceo (1813-76).

Minor water stain to edges of some sections, pages otherwise clean and bright.

EDIT16 CNCE 29562. BMSTC Italian, 1465-1600, p.361. Not in Adams. (253983)

## ONCE CHAINED, COMPLETE WITH FURNITURE & FENESTRA

**2. PLINIUS SECUNDUS**      **Naturae Historiarum libri XXXVII. E castigationibus Hermolai Barbari . . . additus est ad maiorem Studiosorum commoditatem, Index Ioannis Camertis Minoritani.** Hagenau, Thomas Anshelm for Joannes Koberger and Lucas Alantsee, Nov. 1518.

*Each title-page printed within ornamental woodcut border by Hans Springinklee, first title printed in red and black; large printer's device at end of first part, numerous large historiated and ornamental woodcut initials of Hans Baldung Grien.*

2 parts in one volume. Folio. 286, [96]ff. Contemporary blindstamped pigskin over wooden boards, with corner and edge brass furniture, front cover with contemporary vellum label with calligraphic manuscript title, set within a narrow brass frame with remains of horn protector, clasps and catches (somewhat rubbed and soiled, rear cover with traces of fixings of a chain, rear cover slightly bowed).

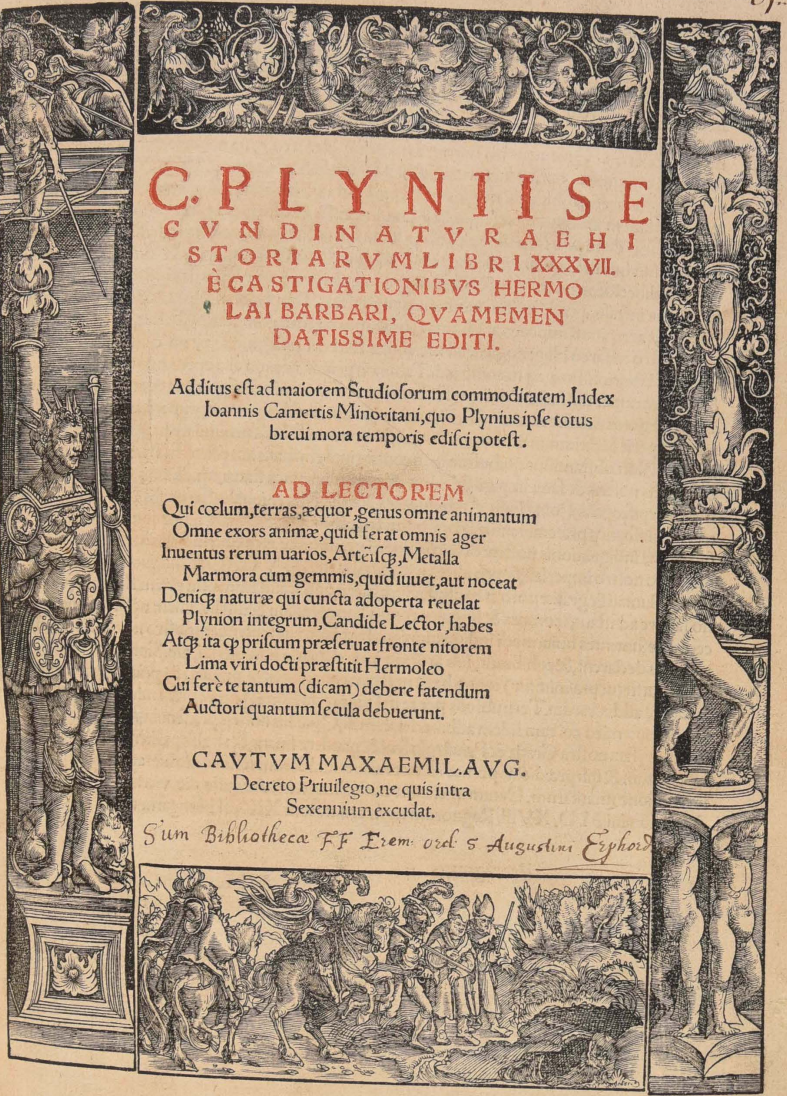
£12,500

First edition for the German market of one of the most influential works of classical literature, with the purchase inscription of Martin Luther's tutor at Erfurt, Bartholomäus Arnoldi von Usingen (1464-1532).

The contemporary binding is complete with metal furniture, and a **fenestra, or horn window** on its upper board; a slip of parchment with the abbreviated title in manuscript is protected by a thin layer of horn - fragments of which are still evident at the edges of the frame here - all enclosed within a narrow brass frame, attached with small, brass rivets. 'The full formality of a label protected by a piece of horn enclosed in a metal frame nailed to the front board was never a common practice, even in northern Europe' (N. Barker, 'Letters and



Emptis Exploratis omnino p[er] xviii annos unius q[ui] p[ro]p[ri]e d[omi]natus  
 de p[er]missis a sanctiss[imo] archiepis d[omi]ni R[ati]sbon[ensis] p[er] m[an]u  
 Bartholomaei Arnoldi  
 S. p[er] m[an]u  
 S. p[er] m[an]u



**C. PLYNIIS**  
**C. VINDINATVRAE H**  
**ISTORIARV MLIBRI XXXVII.**  
**È CA STIGATIONIBVS HERMO**  
**LAI BARBARI, QVAMEMEN**  
**DATISSIME EDITI.**

Additus est ad maiorem Studiosorum commoditatem, Index  
 Ioannis Camertis Minoritani, quo Plynius ipse totus  
 breui mora temporis edificari potest.

**AD LECTOREM**

Qui caelum, terras, aequor, genus omne animantium  
 Omne exors animae, quid seruat omnis ager  
 Inuentus rerum uarios, Artesq[ue], Metalla  
 Marmora cum gemmis, quid iuuat, aut noceat  
 Deniq[ue] naturae qui cuncta adoperta reuelat  
 Plynion integrum, Candide Lector, habes  
 Atq[ue] ita q[uod] priscum praeseruat fronte nitorem  
 Lima viri docti praestitit Hermoleo  
 Cui ferè te tantum (dicam) debere fatendum  
 Auctori quantum secula debuerunt.

CAVTVM MAXAEMILAVG.  
 Decreto Priuilegio, ne quis intra  
 Sexennium excudat.

Sum Bibliotheca FF. Exem. ord. s. Augustini Erford.

the Binding', *Book Collector* Autumn 2010, p.344), and such windows are uncommon survivals. At the head of the lower board is a hole for the chain that was once stapled through the binding to attach the book to its shelf, presumably at the monastic library at Erfurt; the placement of the title and the chain hole at the head of the rear board might suggest a lectern-style, angled shelf.

Since it was published for Joannes Koberger of Nuremberg and Lucas Alantsee of Vienna, it must have been intended for distribution to scholars throughout Germany and beyond. All previous editions had been printed in either Italy or Paris, but this one marked the spread of this work throughout Northern Europe with other editions appearing in Cologne in 1524 and in Basle in 1525. It is also the first edition to appear with the comprehensive two-part index by Joannes Camers (1468-1546), which first appeared separately in Vienna in 1514. Camers, born as Giovanni Ricuzzi Vellini, was an Italian theologian and Franciscan, and from 1499 became professor at the University of Vienna; most subsequent editions also contained this index.

Provenance: purchase inscription dated Erfurt 1519 of **Bartholomäus Arnoldi von Usingen** (1464-1532), Augustinian monk and professor of philosophy at Erfurt university; he taught his fellow Augustinian Luther there, and later fervently argued with him during the early phases of the Reformation. Although he remained loyal to the church he was not against change, "One of the foremost theologians of his time, Usingen combined his defence of the Catholic Church with proposals for reform that would later be discussed at the Council of Trent". (*Oxford Encyclopedia of the Reformation*). Ownership inscription at foot of title-page of the Augustinian monastery at Erfurt.

VD16 P3528. BMSTC (German), p.704. Not in Adams. (249740)

## EXTRA-ILLUSTRATED VERGIL, WITH HAND-WRITTEN CAPTION SLIPS

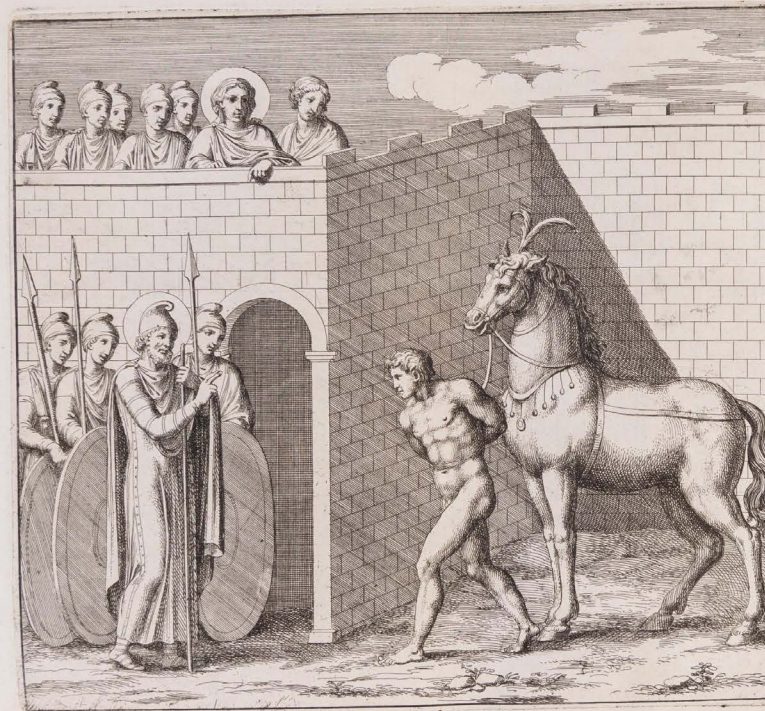
**3. VERGILIUS MARO (Publius)** P. Virgilius Maro, et in eum commentationes, & paralipomena Germani Valentis Guellii, pp. Eiusdem Virgilij appendix, cum Josephi Scaligeri commentariis & castigationibus. Antwerp: C. Plantin (15 Calendas Iulii), 1575.

Folio (317 x 213mm.) [12], 630, [2], [14]; 98, [4]p., historiated initials (Q dated 1563), later 18th-century English polished calf, gilt border on covers, spine gilt, 5 raised bands (joints a little weak, title-leaf a little dusty).

£4,000

A handsome copy, extra-illustrated with 56 plates (almost all illustrating the Aeneid) taken from *Iconicae figurae quae in vetustissimo codice Virgiliano bibliothecae Vaticanae annum supra millesimum scripto et depicto visuntur*, the title-page of which is bound stuck to the verso of the title-leaf; from the library of Richard Bentley. All the illustrations are lettered in ink as to where in the text of Virgil they should be inserted, and many have tucked into the gutter 'captions' in both pencil and ink, outlining the events or naming the figures depicted. This may well have been done in about 1760, in common with a few other books from the Macclesfield Library similarly 'grangerized'.

The illustrations of the Vatican manuscript (Vat. Cod. Lat. 3225) were commissioned by cardinal Massimi and engraved by Pietro Santi Bartoli (1635-1700). They were first published (56 plates) in ca. 1677, and were later subsumed into various of Santi Bartoli's works and published in 1725, 1741 (with text by Bottari), and later. It was one of a whole series of such engravings produced by



Cassandra foretelling  
the Consequence of  
Aeneas's flight

R Bentley  
P. VIRGILIVS

M A R O,

Et in eum Commentationes, &  
Paralipomena GERMANI  
VALENTIS GVELLII, PP.

*Eiusdem Virgilij Appendix, cum Iosephi Scaligeri  
Commentariis & castigationibus.*



ANTVERPIÆ,  
Ex officina Christophori Plantini,  
Architypographi Regii.

M. D. LXXV.

Santi Bartoli. **The only UK copy of the original edition is at Balliol, Oxford.**

The editor of this beautifully printed and eminently useable edition of Virgil ('the first modern Virgil commentary') is Germain Vaillant de Guéllis (1516-87) who was bishop of Orleans 1585-87.

The text of the *Eclogues*, *Georgics* and the *Aeneid* is here broken into manageable 'gobbets' of between a dozen and twenty lines, and the commentary is printed following beginning below but sometimes carrying on to the top of the next page. Occasionally the editor shows himself aware of contemporary events. When discussing Aen. ii 234 'Dividimus muros, & moenia pandimus urbis' he refers to book I of Vitruvius; a reference given by his great friend Tadius Gisius, refers to the reconstruction of the walls of Orleans 'post ciuile bellum' at the order of the king and quotes his own Greek verses addressed 'ad equum Durateum' ('to the wooden horse').

Reference is also made to 'noster Thorius' who has been mentioned already (see Geneviève Demerson, 'L'expression poétique de la foi. Le cas de Franciscus Thorius Bellio' in Gros, G, editor. *La Bible et ses raisons: diffusion et distortions du discours religieux* pp. 113-126)

Provenance: Richard Bentley (1662-1742) classical scholar, and Master of Trinity, with his signature on title-page; Macclesfield North Library 74.H.2.

C. Kallendorf, *A catalogue of the Junius Spencer Morgan collection of Virgil in the Princeton University Library*: Delaware: Oak Knoll, 2009, no. L1575.3. (215307)

## BOUND IN A MISSAL LEAF FRAGMENT, WITH THREE COMPLETE VOLVELLES

**4. LULL (Ramon) Opera ea quae ad inventam ab ipso artem universalem... pertinent. Ut et in eandem quorundam interpretum scripti commentarij [by Giordano Bruno, H. Cornelius Agrippa ]... Accessit index, etc.** Strasbourg: Lazarus Zetzner, 1598.

*Woodcut device on title-page, numerous woodcut diagrams of various sizes in the text, three with volvelles (p.8, p.55 (upper part loose), p.245), three folding tables.*

8vo. [12]ff. 992pp. [16]ff. Contemporary lace-cased manuscript waste binding, using a 13th/14th century Missal leaf with verses from the First Epistle to Timothy and the Gospel of St. Luke; with handwritten title on spine and shelf label on the front cover, red edges (19th-century endpapers, lightly soiled and rubbed, small chip at head of spine, lacks ties).

£7,500

The first of the well-known Zetzner editions of the *Opera* of philosopher and polymath Ramon Lull (1232-1316), an edition central to the dissemination of Lull and Giordano Bruno in Northern Europe at the beginning of the 17th century. The Strasbourg firm of Lazarus Zetzner had published Lull's best-known work, *Ars magna, generalis et ultima* in 1596; after the present edition of the *Opera*, which became a standard text, an enlarged edition was published in 1609, and another in 1617. As well as Lullian texts, the volume also includes texts by Giordano Bruno (*De lulliano specierum scrutinio* and *De lampada combinatoria lulliana*) and Heinrich Agrippa's commentary on Lull *In artem brevem commentarius*.

This edition contains three volvelles, interactive, material calculators which were trademark features of Lull's philosophy and writing – he is credited with inventing the form for his *Ars Magna*, a 1302 manuscript now housed in the BL (see Karr, p.103). Constructed from three concentric circles, the smaller, upper two are loose, printed on separate pieces of paper and then attached, here by a neat stitch of blue thread, to allow their rotation. 'When properly used, the triple layer

### ARS BREVIS LVLL.

buitur e.d.&c. attribuitur b.d.&c.vt patet in figura.

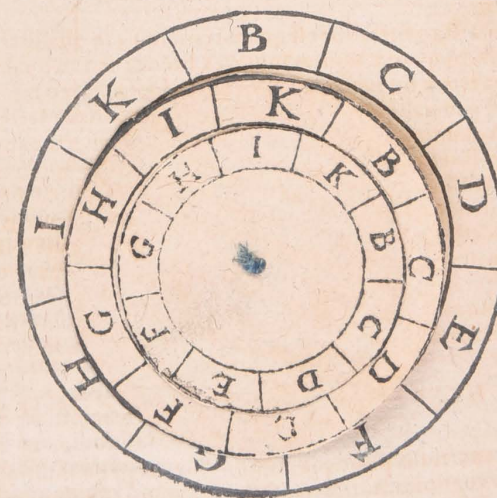
us. Ratio huius est, vt intellectus cum omnibus principijs cognoscat quodlibet principium, vt ad eandem conclusio- nem adducat multas rationes. Et de hoc volumus dare ex- plum de bonitate, de qua subiectum facimus, de alijs autem principijs praedicatum.

Exemplum. Bonitas est magna, bonitas est durans, bonitas est potens, bonitas est scibilis, bonitas est amabilis, bonitas est virtuo- sa: bonitas est vera, bonitas est gloriosa, bonitas est differens, bonitas est concordans, bonitas est contrarians, bonitas est principians, bonitas est medians, bonitas est finiens, bonitas est maiorificans, bonitas est coaequans, bonitas est minorifi- cans. Et sicut diximus de bonitate, ita potest dici de alijs principijs suo modo.

Amplitudo. Figura ista est valde generalis, cu qua intellectus est val- de generalis ad faciendum scientias.

Conditio. Conditio huius figure est, quod vna camera non sit con- tra aliam, sed adinuicem concordent in conclusione: sicut camera b.c. & sic de alijs, cum tali quidem conditione intel- lectus conditionat se, & facit scientiam.

### QVARTA FIGVRA.



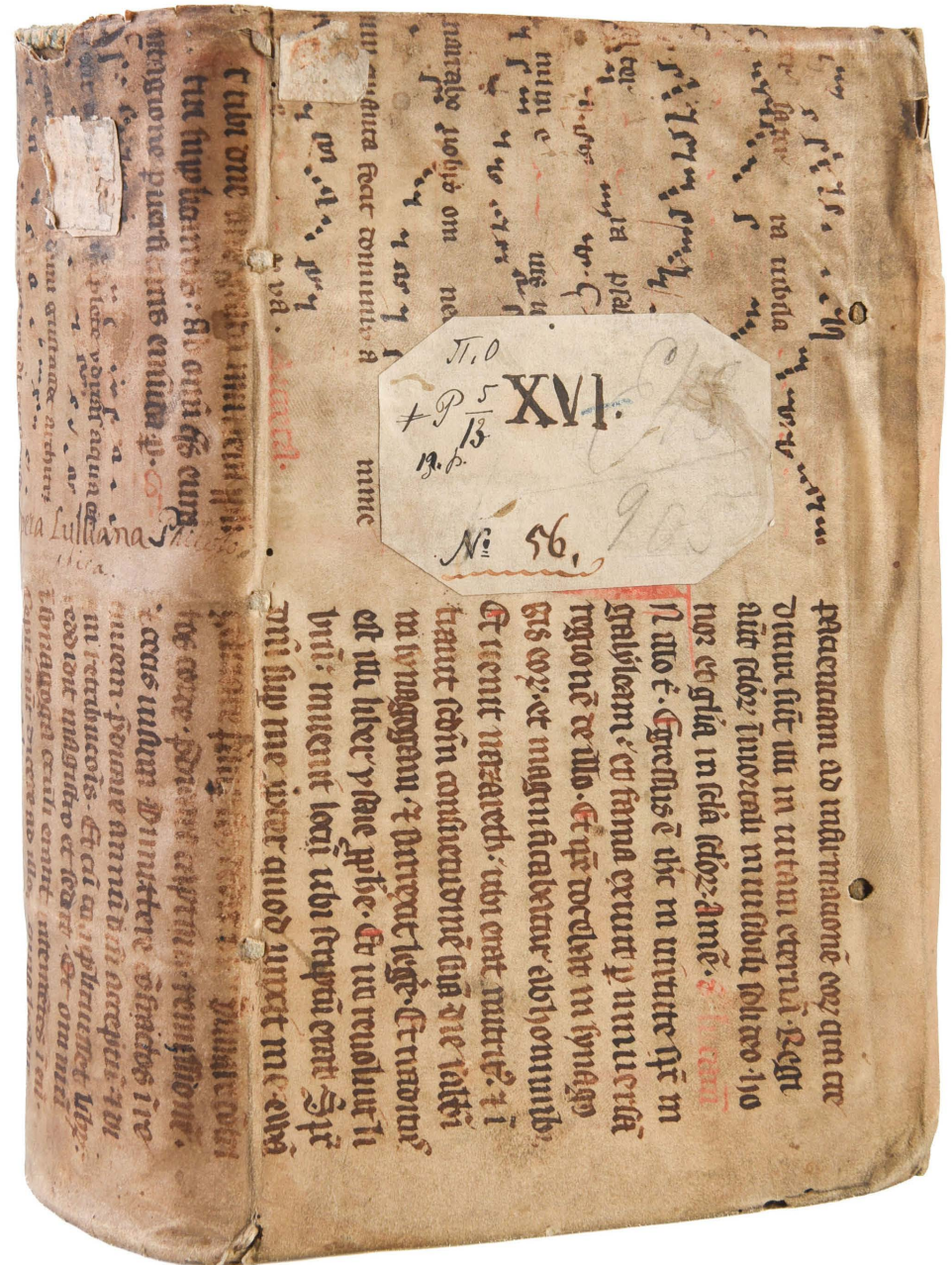


of combinations of nine letters – which, as in the Cabala, signified the names of God – answered questions about all creation and even the future, as well as inquiries intended to settle religious disputes’ (Karr, 103). Karr calls the volvelle form ‘revolutionary’; ‘with it, [Lull] produced a tool that freed the intellect from remembering how to remember [...] the volvelle’s user became capable of asking questions and discovering new knowledge rather than merely reiterating the old’ (Karr, p.106).

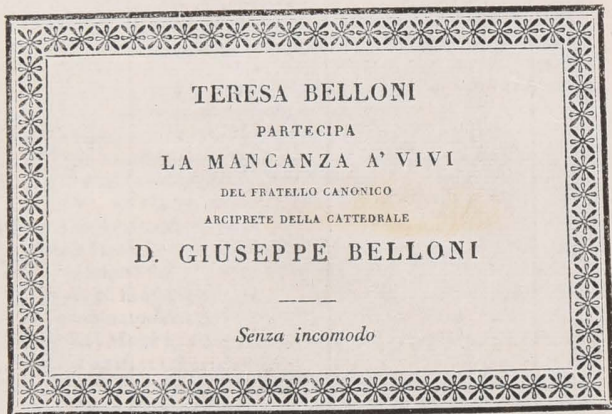
Provenance: title with several partially crossed-out ownership entries as well as a duplicate stamp of the Leipzig University Library.

Title lightly soiled, reattached at inner margin and with small cut out backed with old paper, one movable part loose. A few small wormholes towards the end, mostly marginal.

VD16 R155. Duveen 371. Palau 143.675. E. Rogent & E. Duran. *Bibliografia de les impressions lullianes* no. 144. S. Karr, ‘Constructions both sacred and profane: serpents, angels, and pointing fingers in Renaissance books with moving parts’, *Yale University Library Gazette*, 78.3/4, 2004 pp.101-27. (253370)



MOISE, fu della stirpe di Levi, figliuolo di Annaian, & nacque in Egitto, in quel tempo, che Faraone faceua gettar nel fiume tutti i maschi della gente Hebraea, perche l'era stato detto da vn certo Cancelliere delle cose sacre, che preuedea le cose future, che nascerebbe tosto tra gli Hebrei, chi abbassarebbe molto il Regno de gli Egittij, & che esaltarebbe i figliuoli d'Israel, la cui virtù passarebbe per tutto l'vniuerso; per questo commandò Faraone, che i lor figliuoli si gettassero in fiume. Hora sendo nato in tal tempo ad Annaian Hebreo questo fanciullo, & habendolo tenuto nascoso tre mesi, & vedendo ch'egli non lo poteua più nascondere, fece vna cassetta di giunchi, & la forticò con bitume, & con pece, e messouo dentro il fanciullo lo lasciò andar giù per lo fiume, lasciandolo alla cura di Dio, & il fiume portando il fanciullino, Maria sua sorella gli andaua dietro così dalla



riamata Milena di Mo  
Dei dice, che è un  
no non: Milena, ma  
di prima Xantopigi  
la de' Romani. Vna  
Caloiani impuniti  
erio col mese d'anno  
ndenti quella Citam  
fino all'anno 1444  
Isola con gran bag  
gli abitatori della  
si Pittaco, vnde de  
lo. Saffo Poetisa, di  
nata da' Terracini  
e per natura, di po  
dentro, & i Greci  
Sole perché l'Alba  
ificij in vn anno  
ual poi à que l'anno  
, & di corpo, che  
amieri. Il quale l'anno  
di Britania. Vnde  
in fuori ogni l'anno  
eo, & da Pittaco l'anno  
leno, il quale haue  
enti formano, per  
e dalla macia de  
ua il braccio auuto  
r molto crebbe. Per  
il fratello, che gli  
rio.  
ita d'Immacolata,  
Memoria  
mazza per com  
cie, ma non si  
a morte.  
Romani l'anno  
no mabre, co  
di, si chiama  
he vi, l'anno  
opera per molto  
o dice che ha  
di, si chiama  
a nella via  
rcoleare, l'anno  
na la tiffina, l'anno  
ni, & de' Romani  
MOI.

mente, perche vngli conuenue aggiuto, perche il padre  
quasi per figliuolo, dandogli vna delle figliuole per moglie detta Sephora, & del  
uo gregge la cura, in che consistea la sua ricchezza. Pascendo poi Moise il greg  
ge del suocero conduceua le pecore in Sina, Môte altissimo, done in forma di fiam  
ma gli apparue Iddio, & da lui fù ammaestrato, che via hauesse à tenere à liberare  
il popolo d'Israel dalle mani di Faraone. Così ritornò Moise in Egitto, & in facen  
do segni, & prodigi grandissimi condusse i figliuoli d'Israel d'Egitto con gran po  
tenza. Fù huomo ammirabile così nelle dottrine, & nella disciplina militare, come  
nella fantità della vita. Vedi Giosef.  
MOLO, nome appresso Homero d'vn Candiotto, Padre d'Idomeneo, Auriga di  
Diomede.  
MOLOE, idolo de gli Ammoniti, nella vale de' figliuoli d'Ennon detta Gehennon,  
X la

AS A PLACE FOR SAFEKEEPING

5. GALANTE (Francesco) Il proprinomio historico, geografico e poetico. Venetia: per Domenico Miloco, 1676.

Woodcut headpieces and initials.

4to. [2 (of 8) lacking prefatory material], 480pp. C19th printed paper wrappers of lively green and yellow pattern, red edges.

£250

First published in 1643 by Barezzo Barezzi; an encyclopedia of place names, history and characters from literature.

Interleaved is a nineteenth-century printed slip on laid paper announcing the passing, senza incomodo (without pain) of Giuseppe Belloni, 'arciprete della cattedrale' possibly of S. Zinon de Minerbe, province of Verona, by a family member, Teresa Belloni.

Occasional manicule drawn in margins, and marginal highlighting in brown ink; note of scores for a game of cards, in a childish early hand, on final leaf. The highlights cheekily draw attention to particularly rude or scandalous entries; for example, 'Elisabetta Milanese', a woman who purportedly lured men into her house, killed them, and then ate them the following morning. (239482)

WITH A FRONTISPIECE ENGRAVING BY ISABELLA PICCINI, AFTER A DESIGN BY HER FATHER

6. [PICCINI (Isabella)] SAAVEDRA FAJARDO (Diego de) **Idea del prencipe politico christiano.**  
Venice: il Brigna, 1684.

*Engraved frontispiece by Isabella Piccini, 103 emblematic woodcuts in text.*

12mo (147 x 75mm). [24], 753, [1]pp. Nineteenth-century half sprinkled calf binding with pink painted paper-covered boards, hollow spine with five raised bands, gilt, with repeating floral stamp in five compartments, title label of black morocco with gilt lettering (minor wear to joints, a little rubbing to edges).

£1,000

**A later Italian translation of Spanish diplomat and statesman Saavedra Fajardo's popular emblematic work, with an engraved frontispiece by Isabella Piccini (1644-1734).**

Regarded by Praz as “a most remarkable treatise of political devices”, Fajardo's work was intended for the moral guidance of the Infante Baltasar, son of Philip IV of Spain, with emphasis on the education of the ideal prince, his principles of government and his manner of dealing with his subjects. First published in Munich in 1640, it became extremely popular with numerous reprints and translations all over Europe; the first Italian translation of the work was printed in 1648.

Piccini's frontispiece here first appeared in Niccolò Pezzana's 1677 Italian edition of the work, and depicts female allegorical figures of Prudence (with the mirror), Justice (with book and scales at her feet), and the Church (holding the crucifix and chalice), along with a kneeling figure of a nun. Touchingly, the design is after a plate by her father, engraver Giacomo Piccini, who trained her; his frontispiece was used in the first Italian translation of the same work (Venice: Marco Garzoni, 1648).

Elisabetta Piccini was born in 1644 and trained in the style of the great masters, particularly Titian and Peter Paul Rubens, though she enjoyed an artistic career that would, ultimately, far outstrip her father's. After his death, her remarkable career as an engraver took place largely within the confines of the walls of the Franciscan Convent of Santa Croce in Venice, where she took her vows - and changed her name to Isabella - in 1666, aged 22. Working alone, demand for her work came from the foremost Italian printers and publishers of her day, both in Venice and further afield. She produced a vast array of work, both secular and spiritual, from illustrations for devotional and liturgical texts, lives of saints, to works of poetry and practical manuals.

Palau y Dulcet 283473. Praz, p.146. (253864)



## WITH PRINTER'S PASTED ADDITIONS AND CORRECTIONS

7. [MATTEI Giammaria] Saerze prisveto Jesussovo rasgledano, sagljubjenu, cjastjeno, nasljedovano [...]. Venice: Nicolo Coleti, 1783 [22 May, 1782].

*Small engraving of 'Sacred Heart' on title page, woodcut ornaments.*

12mo (155 x 85mm.) xxvii, [1], 375, [1]pp. Half calf over marbled paper covered boards, spine gilt in compartments, with label in second (label partially detached, extremities worn, joints repaired).

£750

**An unusual work of devotion in the Croat language, printed in Venice, and with additions and corrections to the text pasted carefully into the outer blank margins (pp.62, 204), and over the top of extant text (p.360).**

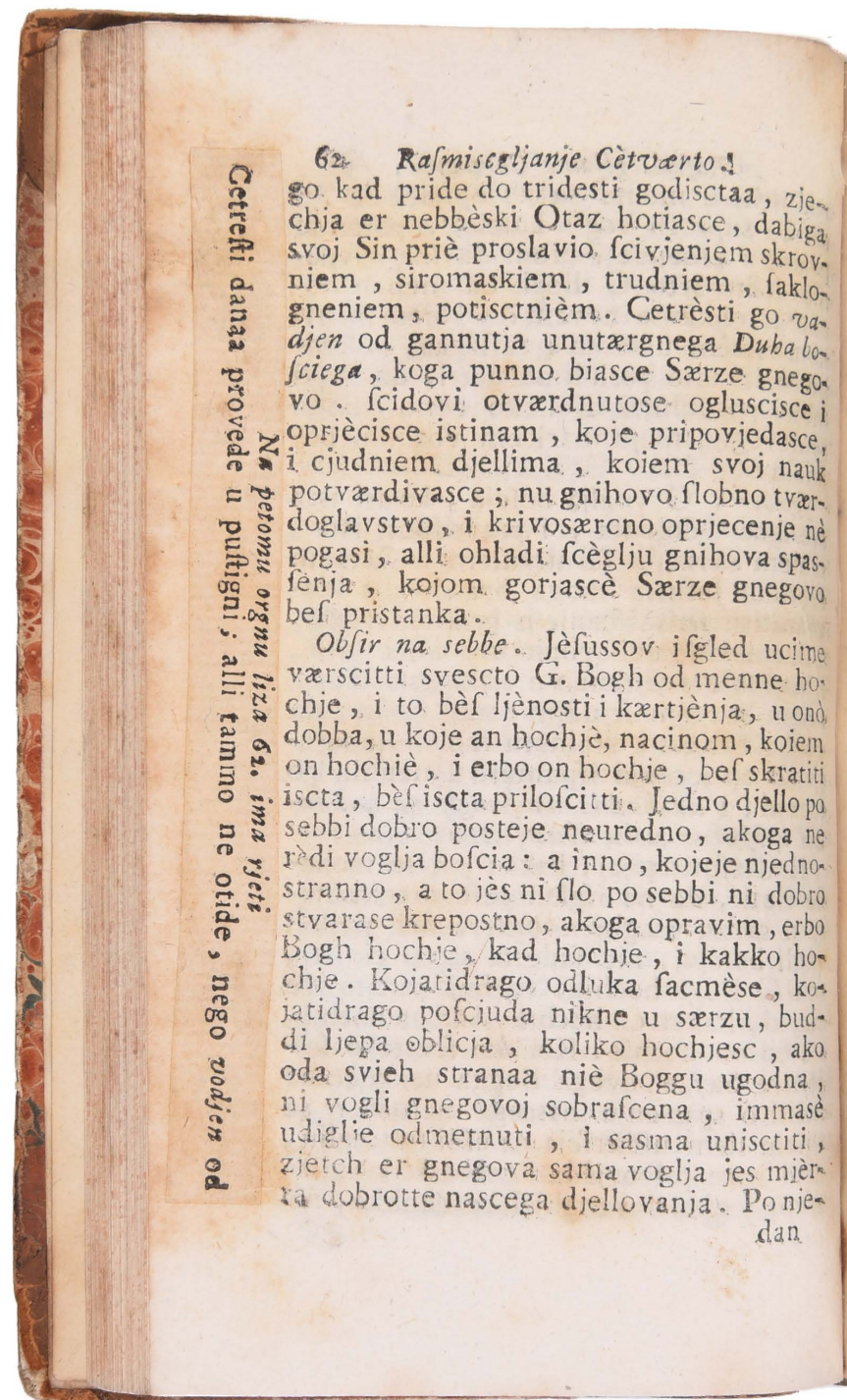
In the eighteenth century Venetian interest in its Dalmatian (present-day Croatian) territories coincided with the Enlightenment 'discovery' of Slavic peoples and culture. Venice itself had a large Dalmatian community, whose social focus was the Scuola Dalmatia at San Giorgio degli Schiavoni. 'Not only were works of Dalmatian interest published in Venice, but there were also important contemporary publications in the language of the south Slavs' (L. Wolff, 'Venice and the Slavs of Dalmatia', *Slavic Review*, 56.3 (1997), 423). Ivan-Marija Matijašević (1714-91) was a Dubrovnik-born Jesuit who adopted the italianized Gian Maria Mattei after his ordination. He travelled to Italy in 1725, entered the Jesuit order in 1738 and subsequently taught at Jesuit colleges in Italy.

This work includes eight canticles addressed to the sacred heart by Anne Boskovie, a nun from Dubrovnik, as well as a translation into Croat of Jesu dulcis memoria by Andrea G.P. Paoli.

Provenance: Armorial bookplate of Frederick North (1766-1827) 5th earl of Guilford, son of Prime Minister Lord North; distinguished for his work in the Ionian Islands, and as a book collector.

Light foxing, stronger at front and rear and where corrections pasted, otherwise a clean copy.

Sommervogel V 726, no. 3. No copies recorded in American libraries. (224116)



## MEDICAL & VETERINARY MANUSCRIPT, CUSTOMISED WITH A HAND-STITCHED POCKET

### 8. [MEDICAL MANUSCRIPT] Medical, veterinary & agricultural manuscript containing various conditions and remedies. c.1790-1800.

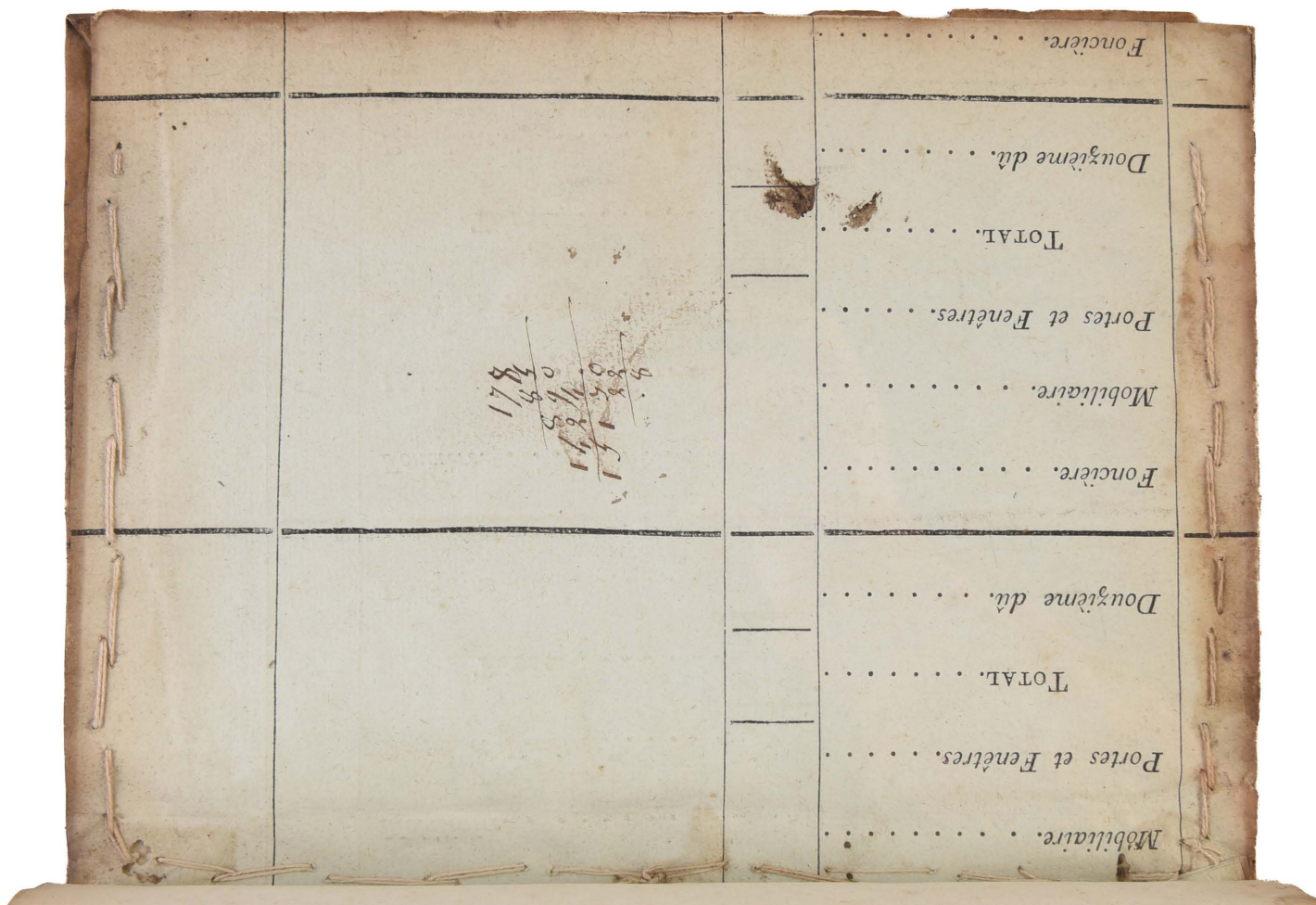
MANUSCRIPT ON PAPER. 4to (205 x 165mm). [25]ff., numbered pp.1-25, 27-30, index of contents of numbered pages at rear, leaves removed by eighteenth-century owner/writer, stubs remaining. Binding of contemporary limp waste parchment, with folded scrap of printed waste paper crudely stitched on three sides to inside lower cover (vellum discoloured and stained, holes in upper and lower covers for ties).

£1,750

A slim, manuscript volume bound in a waste fragment of contemporary parchment, containing over thirty recipes and treatments for human and animal illnesses, and the treatment and management of crops, all carefully indexed in a neat hand at the rear. The binding parchment is a single sheet with manuscript

in French, taken from a legal document, likely a will from repeated mention of a 'Liboury', 'la ditte marie' and 'sa fille', and 'heritiere'.

This volume has been thoroughly adapted for use by its eighteenth-century owner, in a way that indicates repeated use over a long period of time. They have stitched part of a blank pro-forma document - folded, presumably to make it sturdier - to the inside of the lower cover on three sides to create a pocket space. The sheet is printed in a tabulated format; visible in the left-hand column are 'foncière', land; 'mobilier', furniture; 'portes et fenêtres', doors and windows; 'Total', and 'Douzième dû', twelfth due. While we have not been able to track down an image of a full sheet, this looks very much like a tax form; the French Revolutionary government introduced a tax on windows and doors in 1798. The owner has also removed all the used pages before starting their own notes, so as to render this volume a 'fresh' blank book for their treatments; this is confirmed by the index at



Moyen de chasser les fourmis qui attaquent  
les pechers. fol. 1.

Mettre dans un baquet un demi seau de  
Lait, une pecherie de fumier de poulx, une poignée  
de ballet de genette.

Laisse infuser le tout trois ou quatre  
jours, lorsque vous voudrez vous en servir,  
ajouter quelques seaux d'eau et vous en arrosez  
la surface des pechers.

### Remède infallible pour les maux de seins

Prenez une demi livre de beurre bien frais, une demi livre  
de miel coulé à froid, mêlez le beurre et le miel  
pour le faire fondre ensemble doucement sur le feu  
après l'avoir retiré, ajoutez six jaunes d'œufs bien  
frais et deux gros de poudre de rose de provins,  
batter un peu de temps le tout ensemble, rendez ce  
mélange épais avec de la farine de seve jusqu'à  
consistance de cataplasme, puis on étend sur  
un linge qui enveloppe bien tout le sein, et

the rear which records only the contents present in the 'new', abbreviated book.

The recipes here cover a range of treatments for a broad array of maladies, from breast pain, inflammation and flu in humans, to foot rot in sheep, lameness in horned animals, blood in oxen's urine, and so on. Occasionally the same condition in animals and humans appears side by side; beneath 'recette infallible pour delivrer une vache', delivering a calf, is written a recipe for a treatment to ease 'une femme qui si trouverait dans le même cas', a woman in the same situation (p.2). Though veterinary medicine did emerge as a separate discipline in Europe over the course of the eighteenth century, it was still very much 'a branch of human medicine, grounded in knowledge of humans and partially populated by surgeons' (Woods, 495); cures for maladies in people were applied to animals and in some cases, vice versa.

Also noted are remedies for crops, and insects - the means of driving away insects that attack fruit trees, the method of fumigating a beehive, the conservation of trees and protecting wheat crops; as well as recipes for mead, vinegar, and polish for harness leathers. One particularly appealing entry is the 'Prière des Semeurs' on p.16, the prayer for sowers, which instructs that when sowing the first row one must say four times, 'that's for the slugs', four more times, 'that's for God', and four more times, 'that's for the Holy Virgin', and finally, if wheat grows, 'that's for me!'

A. Woods, 'From one medicine to two: the evolving relationship between human and animal medicine in England, 1791-1845', *Bulletin of the History of Medicine*, 91 (3). pp. 494-523. G. Barroux, 'Animal Health and the emergence of Veterinary Medicine in the Eighteenth Century', *Revue d'Histoire des Sciences* 64.2 (2011), 349-76. (251776)

## A REVOLUTIONARY CONCERTINA CALENDAR

9. [CALENDAR] [JANET (Pierre-Étienne)] [DESRAIS (Claude Louis)], & [VOYSARD (Étienne Claude)]. Folding Revolutionary calendar for 1797–98. Paris: Janet, [n.d., but 1797].

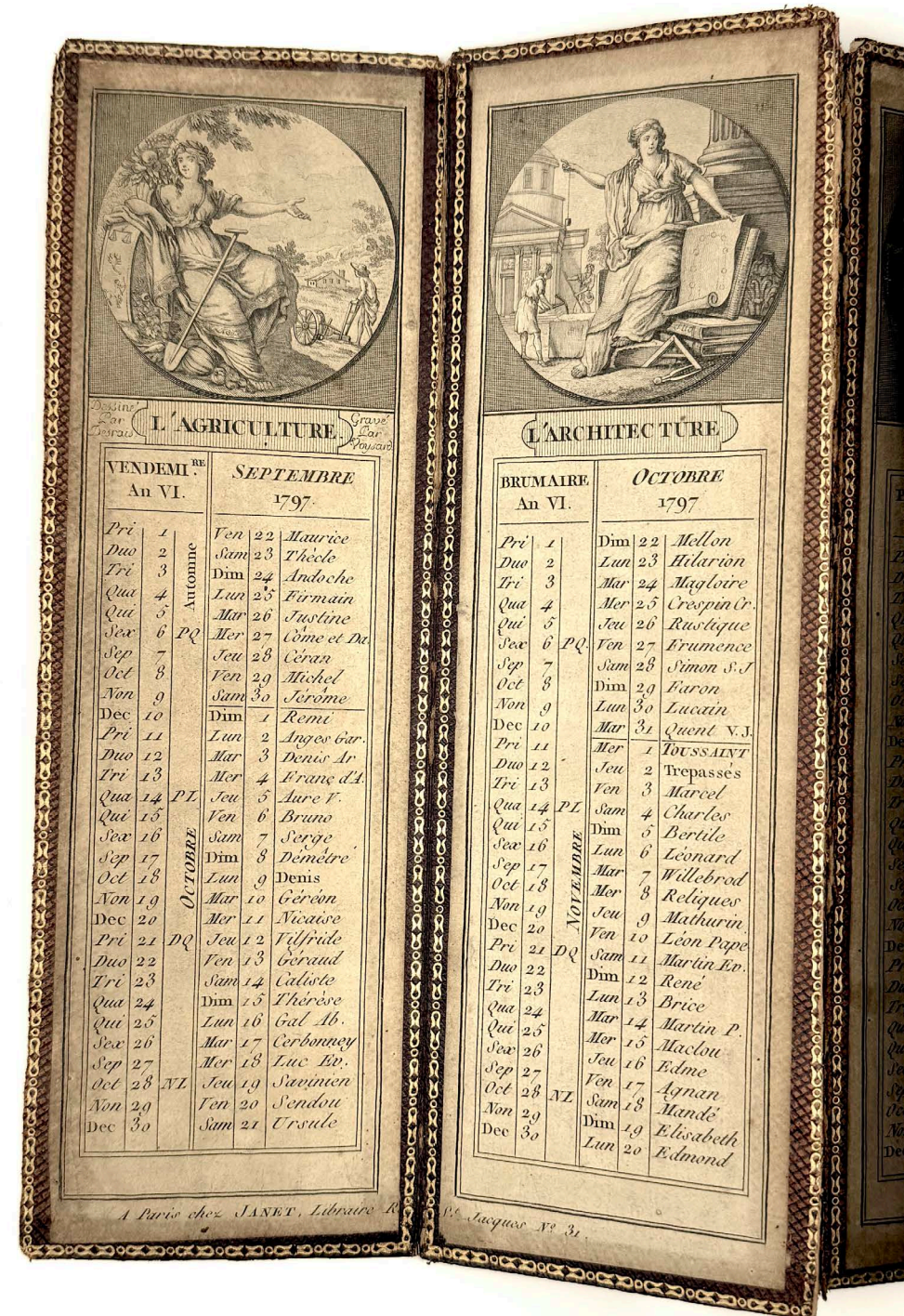
c.875 (not fully flat) × 245mm, each panel 245 × 78 mm. Twelve printed strips on a sheepskin concertina-style mount, gilt tooling on covers and around each strip, ?C19th marbled paper on reverse, leather scored to resemble russia (covers slightly rubbed & worn, a few joints split at head but sound, some repaired with marbled paper strips, minor foxing and a few other spots, otherwise clean).

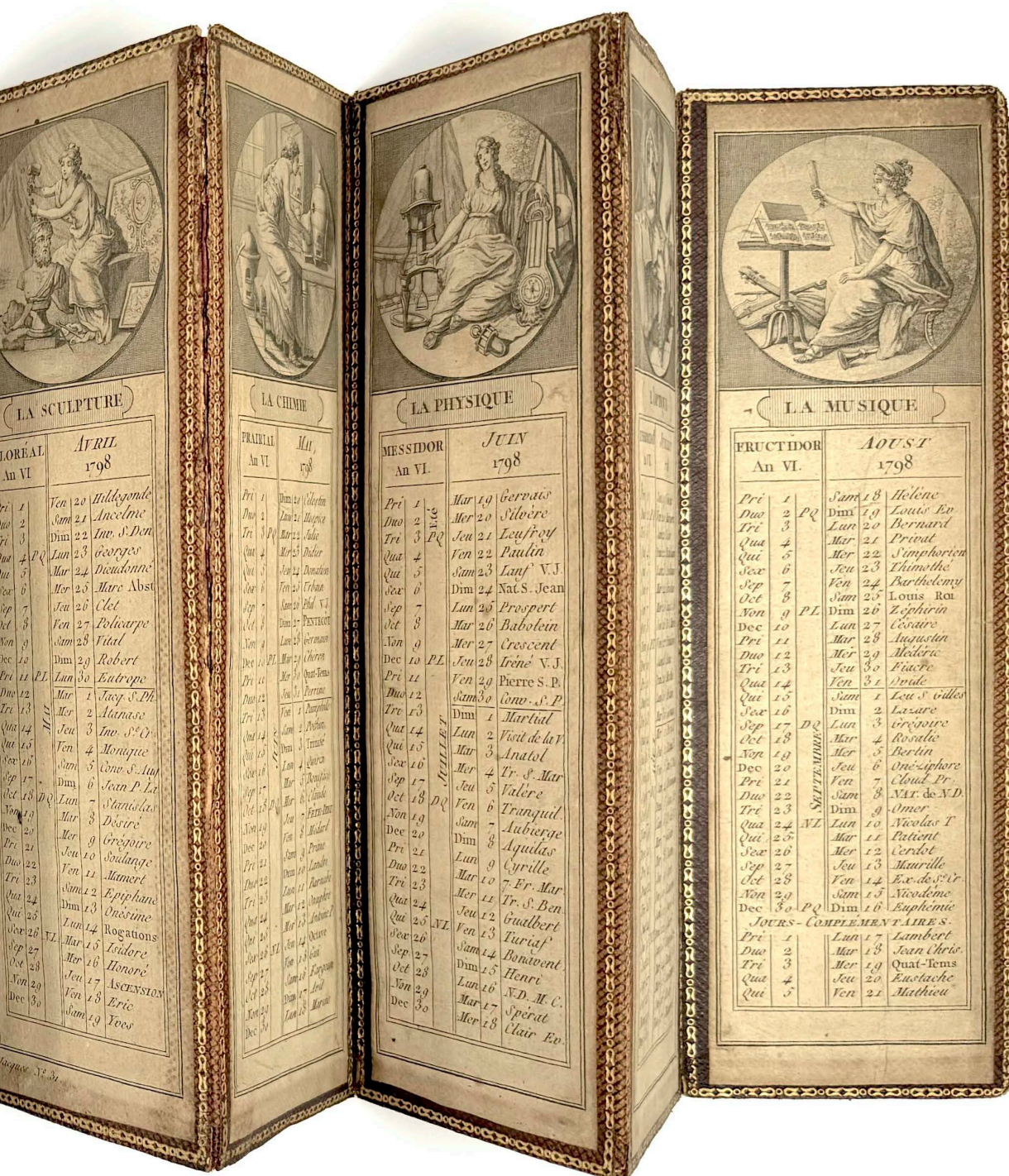
£1,250

An apparently unique copy of a French Revolutionary calendar for the Year VI (1797–8) pasted on a gilt leather concertina mount, with twelve engravings and, unusually, a conversion for the traditional Gregorian and ecclesiastical calendars – evidence perhaps of discomfort, or at the very least unfamiliarity with the new system.

The Revolutionary calendar was brought into use in September 1793, shortly after the beginning of the Terror. Part of a broader programme of decimalization intended to break with the ancien régime, the new calendar divided the year into twelve 30-day months - named after natural and seasonal themes - each consisting of three 10-day ‘weeks’ (décades). Anno Domini was dispensed with, the years now being reckoned from 1792 (Year I), which saw the establishment of the First Republic. The present calendar lists Revolutionary dates alongside their traditional equivalents: thus sextidi, 26 Pluviose could be converted to mercredi, 14 fevrier, ‘Valentin’. That such tables were still needed four years after the introduction of the new calendar may point – like the royalist majority deposed on 18 Fructidor (see below) – to the strong survival of older ways under the new regime.

This calendar is for the Year VI, beginning on 22 September 1797 and ending on 21 August 1798, during the (relatively) moderate Directory that followed the rule of





Robespierre and the Jacobins. It was likely printed around or a little before September 1797, and therefore possibly contemporaneous with the Coup of 18 Fructidor (4 September 1797), in which members of the Directory and military ousted the recently elected royalist majority in the legislature, and martial law was declared.

The calendar was published by Pierre-Étienne Janet (1746–1830), binder, and seller of books and ephemera in the Rue Saint-Jacques. In light of the two identical imprints at the foot of the first and seventh panels, the calendar was likely published as two sheets and then cut up by month and pasted into the concertina mount which holds it. It may have been placed upright like a folding screen for display or reference, but is also small enough when folded to have been portable, and could well have travelled in the pocket of a Parisian still unused to the new calendar during this tumultuous later phase of the Revolution.

Calendars of this sort are extremely rare. We have found a small number of similar examples with engravings (e.g. Musée Carnavalet G.29854–5, uncut in its original sheets, and attributed to Pierre-Etienne's son Louis) but no other copies of either the present calendar or the twelve engravings which adorn it.

Not in Grand-Carteret. (253732)



## SCRAPBOOKING EPHEMERA, AND REARRANGING EMBLEMS

### 10. [BLOCQUEL (Simon Francois)] [CATS (Jacob)] Scrapbook of hand-coloured cuttings from ephemeral print, and emblematic engravings. France [?Lille], c. 1820.

8vo (160 x 100mm). ff.[71], of which ff.[62], numbered in pencil in later hand, contain pasted images, first half French, early C19th hand-coloured woodcuts, second half C17th Dutch emblematic engravings. Nineteenth-century, quarter-bound green morocco over red and black speckled paper-covered boards, spine simply gilt, pink silk page marker, lacking green ties (rubbing to upper and lower boards, headcap chipped).

£1,750

A highly visual album of popular prints and emblematic engravings, anonymously cut, pasted, compiled and labelled by hand in the early nineteenth century. The first 33 leaves contain hand-coloured images removed from French livrets de colportage, chapbooks, and single-sheet ephemera; the second portion contains engravings from a popular seventeenth-century emblem book, Jacob Cats' *Spiegel van den ouden ende nieuwen tijdt* (first printed in The Hague, 1632). One of the most popular emblem books of the seventeenth century, the illustrations here have been pasted in a different order to that found in the printed text - presumably in a way that made more sense to the owner of this book, or indeed that might impart important moral lessons to a young reader.

This scrapbook is both a personalised record of an individual's consumption of popular print, and a valuable record of French illustrated ephemera. Many of the illustrations can be traced to the presses of prolific Lille printer Simon François Blocquel (1780-1863). The four woodcuts of Robinson Crusoe are taken from his four-volume *Les Aventures de Robinson Crusoe* (1820); that of Oedipus is the frontispiece to *Sphinxiana: ou, Recueil Curieux d'Enigmes...* (Lille:



Blocquel, 1814). While often associated with quantity rather than quality, necessarily, such images importantly 'plunge us into the cultural word inhabited by the majority of the French population in the nineteenth century' (Collins, p.237).

First leaf - depicting a Harlequin - removed (some time ago), some offsetting, otherwise in very good condition.

For Catz emblems see Landwehr, *Dutch*, 46. D. J. Collins, 'Simon Blocquel, imagier et éditeur lillois', *Journal de la société des océanistes* (1985), 81, pp. 235-40. (251656)



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