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Thirteenth-century illumination used as a binding

1.

[ITALIAN ARTIST]

Pentecost, an historiated initial on a vellum leaf from an Antiphonal, in Latin.

[Italy (perhaps Bologna), c. 1260-70]

A large initial 'D' formed of light pink and orange acanthus extending into the margin and including a human head, on a blue ground with white penwork decoration, framed in light pink, enclosing the Pentecost with the twelve Apostles seated under two arches supported by a central column, large initials in red or blue with contrasting penwork.

Size of leaf: 490mm x 340mm. 10 lines of text with accompanying music on 4-line red staves; rubrics in red, capitals stroked in red.

£9,500

The illumination here shows the twelve apostles seated in an architectural setting, with faces painted in dark green and using strokes of white paint for modelling. The style is notably close to that of the Maestro d'Imola, active in and around Bologna, and named after a group of choirbooks decorated for San Domenico in Imola (see *Cor unum et anima una. Corali miniati della Chiesa di Imola*, 1994). His painting technique is clearly influenced by Byzantine art.

The leaf has been separated from its parent manuscript for many centuries and was once used as a binding in

the early seventeenth century, with inscriptions on the leaf for the years '1600' and '1604', so possibly for an account book. Its use as a binding has produced remarkably little wear to the initial; the colours have faded slightly, there is some staining and cockling in places, a few small holes and the remains of paper at edges and on verso.

The initial 'D' opens "Dum complerentur dies pentecostes ..." the second response of the first nocturne for Pentecost.

See F. Lollini in *Dizionario biografico dei miniatori italiani*, 2004, p. 685.

Click [here](#) for further images.



2.

BRUNI ARETINO (Leonardo) Epistolarum Familiarium Libri VIII. (Ed. Antonius Moretus and Hieronymus Squarzafricanus).

Venice, Damianus de Mediolano, de
Gorgonzola, Petrus de Quarengiis,
Bergomensis, 15 June 1495.

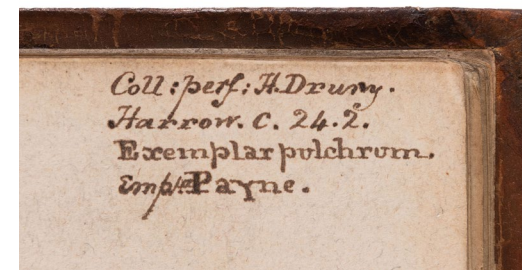
Some initials supplied in (later) red pencil.

Folio (316 x 213mm). [56]ff. 41/42 lines,
Roman letter, capital spaces with guide
letters. Early nineteenth-century speckled
calf, with double gilt fillet, spine with author,
title and date (1485, in error) in gilt, deckle
edges (expertly rebacked).

£6,500

One of only two editions of the great
humanist Leonardo Bruni's letters to be
published in Italy in the fifteenth century,
owned and with the collation note of
Henry Drury (1778-1841), schoolmaster to
Lord Byron at Harrow.

The letters of the historian, four-time
papal secretary and Chancellor of Florence
Leonardo Bruni of Arezzo (c.1370-1444),
provide an exceptional chronicle of
ecclesiastical, political and intellectual life
in Italy around the turn of the fifteenth
century. Here 'we find vivid descriptions of
life in the papal curia; ...a record of Bruni's
friendships with Niccolo Niccoli and
Poggio [Bracciolini] and the avid search for
books in humanist circles; ...a depressing
chronicle of ecclesiastical politics in
the last days of the Great Schism; and



Bruni's excited responses to Poggio's
first manuscript discoveries in Germany'
(Hankins).

Moretus and Squarzafricanus' edition was
first printed in Venice, 1472, while the only
other fifteenth-century editions were
Louvain, c. 1487 and Leipzig 1499, taken
from a different recension.

Provenance: 1. Henry Joseph Thomas
Drury (1778-1841), classical scholar and
schoolmaster at Harrow, friend of Lord
Byron with his small neat pen inscription
to recto of front free endpaper "Coll:
perf: H. Drury./Harrow. C.24.2/Exemplar
pulchrum/Empt. Payne." 'B' at head of
title page.

ISTC ib01243000. HC 1567* = H 1566?. GW
5607. Goff B1243. BMC V 512. Sheppard
4446 (Sheppard notes that gatherings a-c,
sheets d1 and d2, gathering e, and sheet f1
were printed by Damianus de Mediolano,
the rest by Petrus de Quarengiis). James
Hankins, 'Introduction to Epistolarum libri
VIII', in L. Bruni & L. Mehus (eds), *Edizioni
di storia e letteratura* (Rome, Edizioni di
Storia, 2007).

Click [here](#) for further images.

LEONARDI ARRETINI EPISTOLARVM FAMILIARIVM LIBER PRIMVS LEONARDVS ARRETINVS COLVCIO SALVTEM PLV: RIMVM DICIT.

OMAM VENI ad octauum cal.aprilis. Moxq; ut primum
licuit: pontificem adiens: salutandiq; causa: & mei ipsius exhi
bendi: ab eo perbenigne quidem: ac perhumaniter receptus
sum. q; primo statim cōgressu: ubi me aspexit: nullo adhuc
uerbo a me factō: conuersus ad eos: qui proxime astant. iu
nior hic est inquit longe q; putarā. Nec prima uox illius a me
audita est. Post hac ego consueta uene ratione illum affatus cum essem: ipseq; per
pauca quadam respondisset: resumpsit ea quae primo aspectu edixerat. Sūma uer
borum eius ista fuit. Officio cuius me gratia euocasset: magnum pōdus: magnāq;
dignitatem inesse. Nec literas modo: uerum etiā annos affligitare. Nam adolescē
tem ei muneri praesse: uix satis habere dignitatis. In re autem inquit cetera me oīa
inuitant. aras dehortatur. Sed hac alias considerare licebit. Ita tunc ab illo dimis
sus sum. Plenum erat auditoriū cum hac a pontifice dicebantur. diffusūq; rumor
est: quasi ob aetatem impedire dignitatem nancisci. Quae uox in spem multos ere
xit. & in primis Iacobum Angelum familiarem tuū. qui uerbum ea de re prius fece
rat nūq; is nunc acerrime petiit. Incenduntur audio: illum fautores quidam: prut
pe sibi affluentes: si eius qui quadriennio iam toto in curia fuerit: nulla ratione ha
bita: ego abiens: ac solo noīe cognitus accersor. Praesertim cum ea sit aetate: ut plus
q; maturus huic muneri uideri possit. Hac ille indignatione percitus: & in spem cla
tus cursitat nunc cū fautoribus suis: multosq; horrores ad pōntificem summittit.
Et quod super oīa molestissimum est: comparationes odioīa ab illis inducuntur.
Itaq; uideo fortūa quadam mea fieri: ut cum quo dudū multo studiis litterarum
florentia: contendit: cum eodem nunc mihi romae sit de honore: dignitateq; certan
dum. Sed meum quidem factū legitimū est: sine cuiusq; obreptatione. Illius aut
conatum non ambigo tibi improbū inuultūq; uideri. totūq; ex liuore: transuersaq;
inuidia proficisci. Nam si locum hunc concupiuit: cur nō ante aduentum meū po
terat. Si non cōcupiuit: cur nunc tandem cupit. Difficultatem uidelicet meam sibi
facultatem esse uult. Pendenteq; me: cui opē ferre oportuit: crudeli inhumanoq;
impetu ad ruinam impellere. Ego certe: q; me nouitas ipsa loci: & incōsuetudo ho
minum: multaq; simul alia in hac re perturbent: tamen non deero ipse mihi. Cona
borq; & annitar: ut qui aetate me superet: ceteris tamen rebus a me ipse superetur.
Valc. romae. iiii. non. apri.

Leonardus Arretinus Colucio.

Crispi ante tibi de contentionibus: in quas huc profectus praeter spem:
uoluntatemq; incideram. postea hac secuta sunt. Pōtifex obeam quam
tunc scripsi causam ambiguus: differendo: ac procrastinādo: neq; reuice
re plane me: neq; recipere uidebatur. Fautores aduersari: competitorisq; mei mul
ta continue illi suggerentes: in iusurantesq; ac moleste nos inuicem comparantes:

3.

**ORIGEN ADAMANTIUS; [ST JEROME]
Explanatio Origenis Adamantii presbyteri
in epistola Pauli ad romanos divo ieronimo
interprete.**

Venice: Bernardino Benali, 1512.

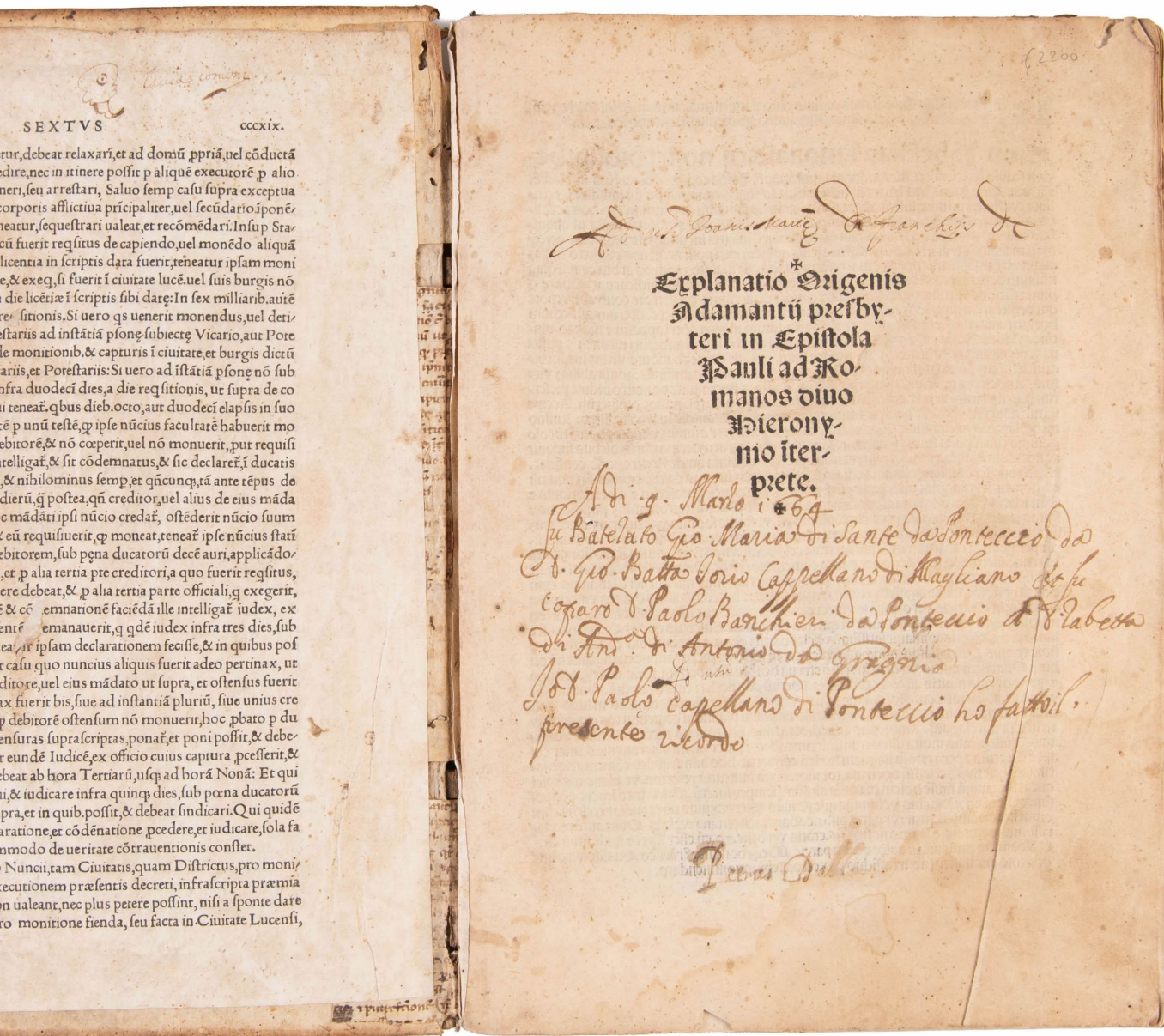
9-line woodcut historiated initials throughout with saints
and scenes from the life of Christ.

Folio (310 x 215mm). ff. LXXXVII (lacking final blank).
Contemporary binding of C12th manuscript waste on
vellum over pasteboard sewn on two leather sewing
supports, printer's waste of leaves of a work of canon
law as pastedowns, spine lined with MS waste, spine with
later paper label (vellum stained and worn at extremities,
areas of worming to boards not reaching text block,
headcaps worn revealing stitching).

£3,250

An early, and uncommon Venetian edition of third-
century theologian Origenes' commentary on St
Paul's epistle to the Romans, in a manuscript waste
binding, and with pastedowns of printer's waste. We
have found just three copies in North America.

Bound cheaply, this is a hard-wearing volume,
intended for use (and clearly used). All visible elements
of the binding are recycled manuscript and printed
waste; the parchment used to cover the boards is a
single leaf from an early twelfth-century manuscript;
the printed leaves used as pastedowns here are from
a work of canon law, likely from a Venetian press.
Further fragments of later manuscript waste have
been used to line the spine, just visible at the upper
and lower joints.



The translation by Rufinus of Aquileia is here attributed to St Jerome, and was edited in the sixteenth century by Theophilus Salodrianus, for Simone da Lovere's 1506 edition. The present work from Benali's press is a reprint of that edition. Benali also printed other of Origenes' commentaries a few months before this one, in May 1512, itself a reprint of the Aldine edition of 1503 (*Quae hoc in libro continentur. Origenis in Genesim homiliae* 16... Venice: Aldus, 1503). There were other editions printed in Venice, by Lazzaro Soardi in the first half of the sixteenth century.

Provenance: Neat marginal notes and manicules in at least two different early hands throughout. C17th inscription to title page, 'A di 9 Marzo 1664. fu batezato Gio. Maria di Sante da Pontecchio da D. Gio. Battista Dorio Cappellano di Magliano et [?] ?costaro D. Paolo Banchieri da Pontecchio et [Eli]sabetta di Andr. di Antonio da Gregorio. Io D. Paolo Capellano di Pontecchio ho fatto il presente ricordo'. Further inscription above title 'Ad uso Joannis Marie de Franchijs de...', the name repeated at the head of the front pastedown, with some doodles.

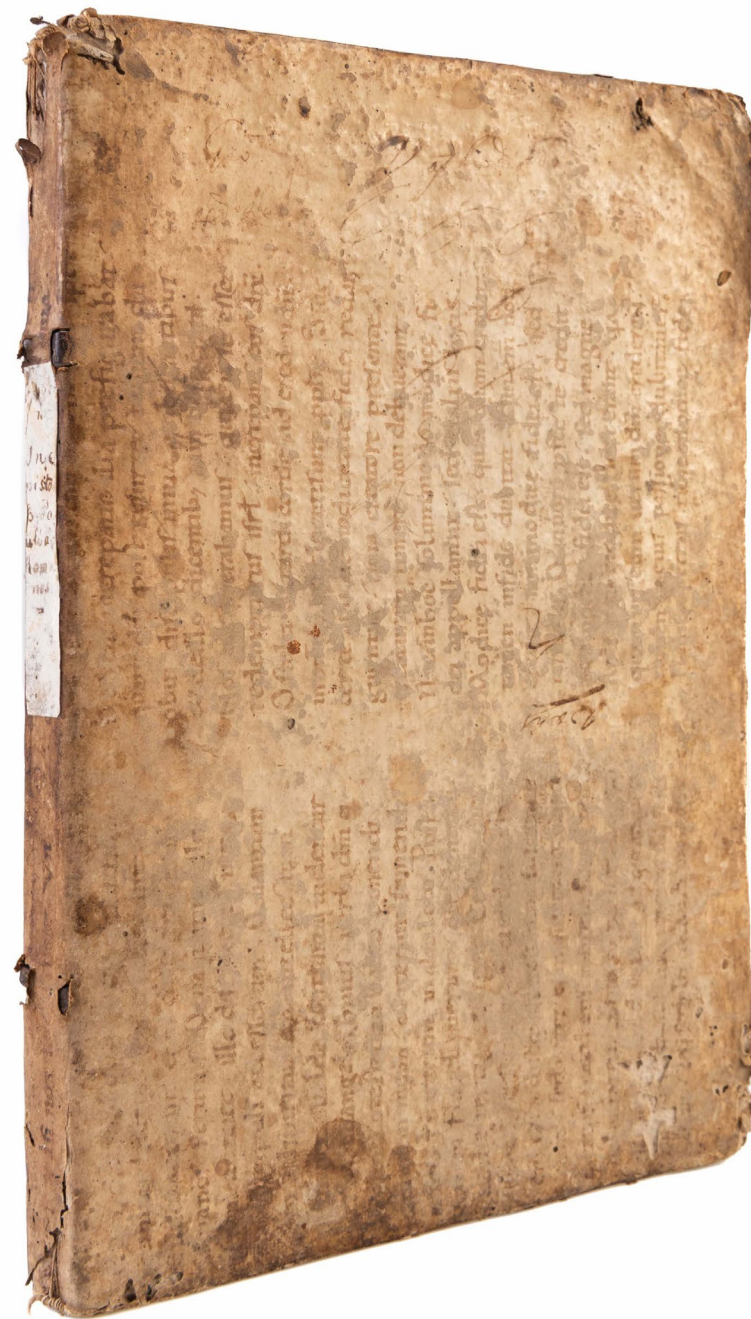
Folded credit note tucked towards the end of the volume dated 10 June, 1679, outlining an agreement between Sante di Giuliano of Pontecchio with a butcher called Lovachino, regarding payment for a calf 'd'ottimo qualita'. The final line reads 'In order not to forget the above-mentioned please write to me Giacomo Franchi, priest of Pontecchio, to refresh your memory.'

Remnants of leaves pressed between pages. Waterstaining throughout, particularly towards the end of the volume.

OCLC: Yale, Harvard, Cornell. UK: Cambridge.

Edit 16 CNCE 32562.

Click [here](#) for further images.



*Syllo est ois in qua positis quibusdam, inferri est aliquid
 prout ea que posita sunt sunt in se
 Ratio
 no:
 syllogismi
 yrtido*

quem Cicerō rationationem vocat, frequētatur; scribit a Peripateticis maxime, deinde a rhetoribus ijs, qui elegantissimi atq; artificiosissimi putati sunt. Est autē oratio, in qua ex duobus pronuntiatis, necessario complexio aliqua, seu conclusio consequitur.

Syllogismi partes que sunt. Partes sic exequuntur Aristotelici, ut dicant, syllogismū cōtexi ex tribus terminis seu uocabulis simplicibus, quæ duo pronuntiata cōficiūt, esse igitur syllogismi partes tres terminos, duasq; propositiones. Vt, qd' appetitur, bonū est: uoluptas appetitur: bona igitur ē. Hæc oratio, syllogismus ē: habetq; uocabula simplicia tria, qd' appetitur, bonū, & uoluptatē: & axiomata duo, qd' appetitur bonū est: & uoluptatem appeti. ex quibus necessaria consequitur conclusio, bonum esse uoluptatem.

Partium nomina. Iā terminos sic uocat. Eū q bis usurpatur, hoc est, in priore & posteriore axioma, mediū nuncupāt. Eū q in priore propositione tantū usurpatur, maiore nuncupant. Minore, eū, qui in posteriore usurpatur. Quare in syllogismo quē præscripsimus: appeti, mediū est: maior, bonū: minor, uoluptas. Et uide accuratē, ne plures tribus terminos in syllogismū admittas. Magna ei pars fallaciā, et sophistarū argumentationū, hoc peccat, q, quatuor terminis cōficiat syllogismos. Nec uariet uis uocabulorū, id qd' nūq; nō cauere uult dialecticus. Male enī argumentaberis, si sic colliges. Omnis Polypus est piscis, morbus quidā polypus est, ergo morbus quidā piscis ē. Breuiter, infelicitissime colliges, nisi duo simplicissima axiomata

*ut fallacia
 y possumus
 in q
 argumētum
 quatuor terminis
 ambigū
 fallacia
 argumētum
 syllogismi*

*omata cōfida, in quibus uocabulum unum bis usurpetur.
 Syllogismi
 Syllogismi
 Syllogismi*

At reuocemus syllogismi naturā ad animi iudiciū, ut intelligatur esse naturalis quædā thematis probandi methodus: & sic cōpungi, ut aliter nō possit, aut debeat. At q; hic dialecticæ æritudinē ē spectare, q, nullæ sunt rhetorū probatiōes, quæ nō possint, quoq;q; mō dictæ, aliter dici: uerū dialecticæ probatiōes ab ipsa natura sic nobis præscriptæ sunt, ut qd' ad argumentorū formā pertinet, mutari nullo pacto qant. Quē syllogismorū usum, utinā deprehēdissent scholæ, & ostenderet, quāq; oratores, tum sacros, tum prophanos enarrāt, ut spectari possēt necessaria & inuolabiles thematū probatiōes.

Neq; modo sic eruditi colligunt, aut ratioanantur: sed & pueros & idiotas ipsa docet natura ratioanari. E quorum ore iudiciū syllogismi pete, non e rādis dialecticorū commentarijs. Et primum quidem syllogismus probatio alicuius thematis est. Proinde, thema, primum animo concipe, quod argumento probaturus es: eritq; syllogismi quem confecturus es, conclusio.

Vulgo qui syllogismos cōficere docent, nō admonēt e thematibus duendos, id qd' maxime referebat. Sint ergo themata. Voluptas bona est. Clodius iure cæsus est. Mūdus prouidetia regitur. Singula singulis syllogismis pbaturus, caussa quæres, aut iudiciū qd'q; quare uoluptas bona sit, quare Clodius iure cæsus sit: eāq; caussā cū thematis posteriore parte seu prædicato primū producas, eritq; axioma seu ois quædā sententia aut gnoma, aut

Dialecticæ æritudo.

Syllogismi

*Ratio com
 ponendi
 syllogismi.*

Thema c 2 me, aut

4.

MELANCHTHON (Philip)
Compendiaria dialectices ratio.
Cologne: Hero Fuchs, 1522.

Title within a one-part woodcut frame with arms of Cologne at top, male and female figures at side and Nativity scene at bottom, historiated woodcut initials opening each book.

8vo (142 x100mm). [40] leaves. Modern half calf with marbled boards.

£2,250

An attractive copy of a staple of sixteenth-century Lutheran education, copiously annotated in at least two contemporary hands.

This work was first published in 1520 by Melchior Lotter in Wittenberg and Leipzig; the present edition is one (possibly the first) of the numerous reprints which quickly followed from presses all over the German Protestant world. It became a staple of education in Lutheran Germany and in Basel for the rest of the 16th century, particularly in the third much enlarged edition, *Erotemata Dialectices*, printed first by Lufft in Wittenberg in 1547.

The German humanists were enthusiastic in their take-up of Agricola's *De inventione dialectica*, to which this work is heavily indebted. Here Melanchthon stresses the humanist movement's preference for the organisation of arguments, rather than the 'scientific' demonstration of truth that had so dominated medieval scholasticism; it is

noticeable here that the name of Aristotle is not mentioned, whereas Cicero's is. The text is divided into four books: 'De ratione disserendi', 'De Pronuntiatio' (2), 'De argumentatione' (3), 'De locis' (4). It was dedicated in March 1520 (dedication reprinted here) to Melanchthon's brother-in-law Johannes Schwertfeger (ca. 1488-1524) a jurist and humanist, best known for his involvement in the illustrated book *Passional Christi & Antichristi*.

This copy has considerable contemporary annotations in at least two hands (both interlinear and marginal) scattered throughout but particularly on ff. b2-b5, c1-c6, d1-2 (on d2 recto there is a reference to Agricola) which indicate that the work was carefully used as a textbook. Marginal notes summarize the text, and pull out and explain key words and subjects. In comparison to the scholarly tone of the majority of the notes, a variant of a well-known, playful syllogism in Latin has been scribbled in an early hand on the verso of the rear blank: 'qui bene bibit bene dormit/qui bene dormit non peccat...' [he who drinks well sleeps well/he who sleeps well does not sin/he who does not sin enters God's kingdom/therefore he who drinks enters God's kingdom].

Provenance: small modern book label of Hanns-Theo Schmitz-Otto of Cologne (d. 1992) with no. 454. VD16 M2805.

Click [here](#) for further images.



Unusual near-contemporary ownership stamp

5.

ZANTANI (Antonio) & VICO (Enea)
**Le imagini con tutti i riversi trovati
et le vite de gli imperatori tratte
dalle medaglie et dalle historie de gli
antichi. Libro primo.**
[Venice], Enea Vico, 1548.

*Engraved title-page with architectural border,
12 sectional titles within engraved borders
with medallion portraits, 62 full-page engraved
plates by Enea Vico (each containing twelve
spaces for coins or medals, most of the spaces
filled but some left blank), final leaf with
woodcut printer's device (otherwise blank).*

4to (224 x 160 mm). 60 leaves. Contemporary
Bohemian limp green vellum, bit rubbed.

£4,000

First edition of a fine numismatic book
showing ancient coinage of the first twelve
Caesars, with all their coins (obverse and
reverse), arranged by metal, finely engraved
in Enea Vico's elegant Mannerist style; **with
early ownership stamp dated 1564.**

Enea Vico (1523-1567) made his name through
a number of impressive numismatic books all
published in Venice, though he also worked
in Rome, and Florence, and later in life at
Ferrara in the service of Duke Alfonso. "The
volume was conceived as a book of plates,
each section having the portrait-cartouche
(on the verso of the leaf, recto blank or
printed with the last of the preceding group
of coin plates) followed by one or two leaves
of text set in type (numbered at the foot

1-12; nos. 1 and 2 have two leaves), and by
the coin plates recto and verso of the leaf".
Philip Hofer cites this as having the first
fully-developed engraved title to appear in
an Italian book.

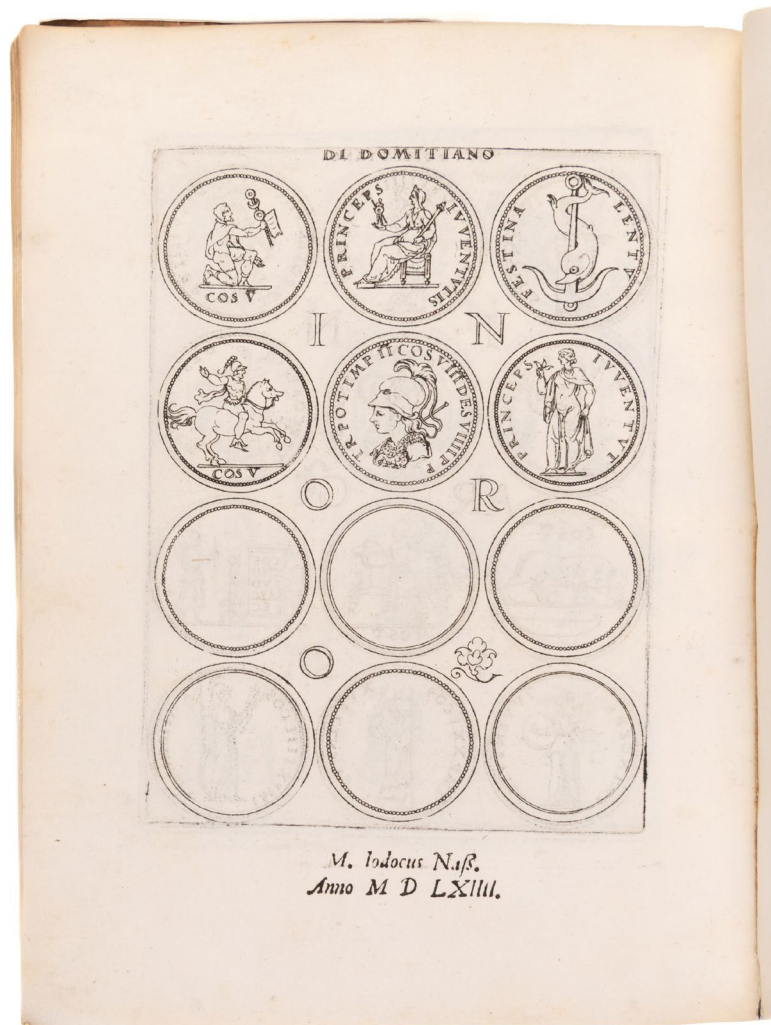
Provenance: Near contemporary ownership
letterpress stamp, 'Jodocus Naß' at end of
text, and dated 'M D LXIII'. The early near
contemporary ownership stamp by one
'Jodocus Naß' is very unusual. The use of the
'ß' in his name, a special character only used
in Germany, indicates that he was German.
Unfortunately nothing is known about him,
other than that a number of books with this,
his ownership stamp, some rather grand, are
known. The ownership stamp always has the
identical date stamp of 'M D LXIII'. It has been
suggested that he may be synonymous with
one Jodocus Nassauw, who matriculated at
Tübingen in 1566.

Bookplate of Arthur and Charlotte Vershbow,
their sale, Christie's, New York, 10 April 2013,
lot 350.

A little worming to upper cover, also just
touching engraved title, small section of
front fly-leaf torn away but generally a very
fresh, tall copy.

Edit16 CNCE 40081. Cicognara 3055. Berlin
Kat. 4233. Dekesel V15. Mortimer, *Italian*,
556. Lipsius, 422; J. Cunally, *Images of the
Illustrious* (1999), pp. 211-212. Philip Hofer,
"Early Book Illustration in the Intaglio
Medium", in *The Print Collector's Quarterly*
(Vol. 21, 1934), p. 310.

Click [here](#) for more images.



Click here for further images.

With an early donation exlibris, dated 1588

6.

PRUDENTIUS

Poemata omnia: quorum Catalogum proxima à Praefatione pagina reperies...

Basel: Heinrich Petri, March 1562.

Five- and eight-line historiated woodcut initials.

8vo (152 x 95mm). Contemporary case binding of green limp vellum, yapp edges, remains of paper label at head of spine, red edges, lacking green silk ties (minor wear and chipping to vellum).

£2,500

An attractive, unsophisticated copy of the works of Christian poet Prudentius (348-c.413), with a large, sixteenth-century donation exlibris, and in a very early example of a case binding.

This volume of Prudentius' poetry is edited by professor of Greek at Basel, and printer Petri's son-in-law, Marcus Hopper (d.1564) with his dedication to Johann Rudolf von Erlach; with the commentary of jurists Johannes Sichardt and Jakob Spiegel, and Erasmus.

The exlibris attached to the front pastedown, dated 1588, explains that the present volume was one of over a thousand books and mathematical instruments bequeathed to the monastery of the Holy Cross in Augsburg by their owner, Wolfgang Andreas Rem von

Kötz (1511-1588), the provost of the cathedral church there. This was one of two gifts bequeathed by Rem on his death, the other being of 160 books on law and jurisprudence to the Dombibliothek (which had their own bookplate). These donation labels are the only identifying features of books from Rem's extensive library; the exlibris here is the larger of two variant bookplates for this donation. The other, smaller label does not mention mathematical instruments. Rem's arms at the foot of the label, with an ox at the centre, can be seen carved on a memorial for him in the Augsburger Dom.

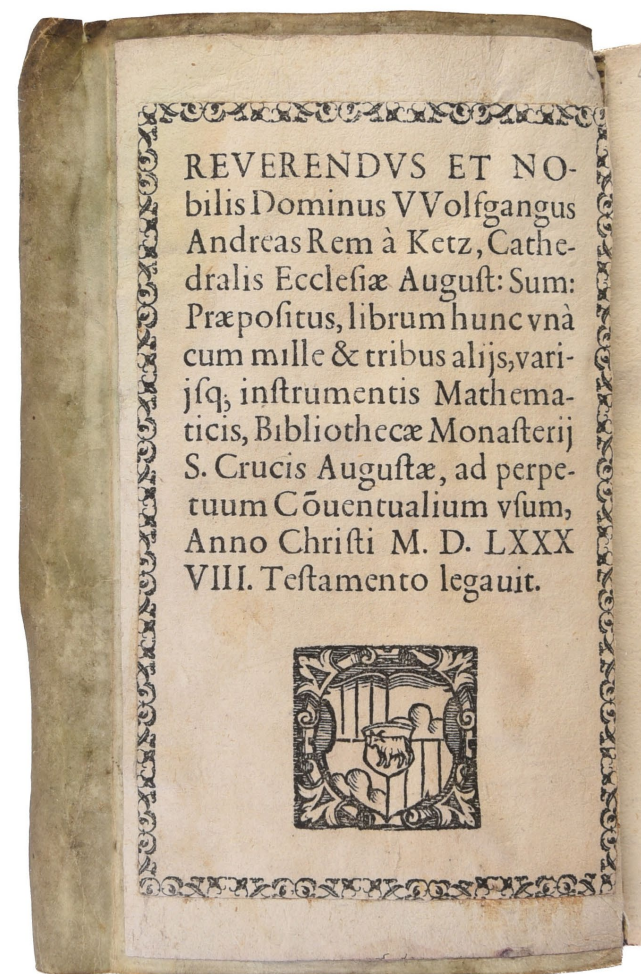
Prior to his role as provost at Augsburg, Rem had a distinguished legal career, holding successive advisory roles on the imperial councils of two Emperors, Ferdinand II and Charles V at the Diet of Regensburg and the Diet of Worms in 1531 and 1545 respectively. After his studies of Greek and Latin at Augsburg, between 1523 and 1546 he matriculated at Ingolstadt, Padua, Tübingen, Toulouse and Bourges, under Alciati. "In 1545 he was sent to the Council of Trent. Rem was respected among humanists; Erasmus counted him and his father as friends; Viglius van Zwichem was also a friend" (Vogt; our translation).

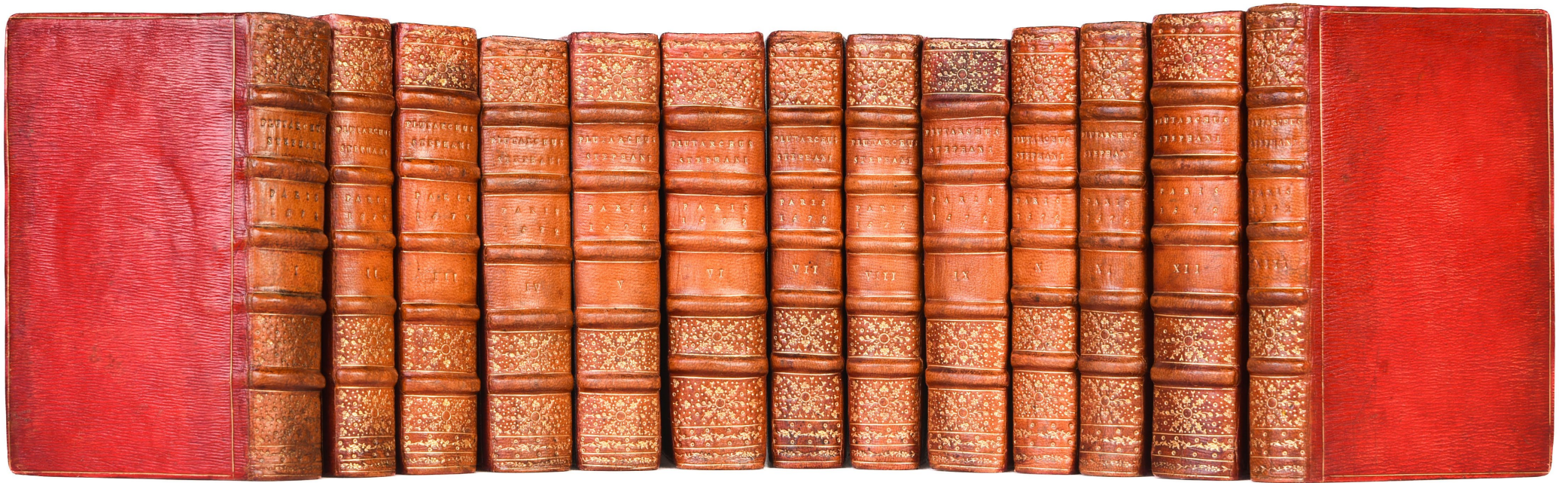
VD16 P5131. Adams P2185; BMSTC German, p.717.

Refs: Information about Rem is scarce; among the fuller accounts is W. Vogt, 'Rem, Wolfgang Andreas' in *Allgemeine Deutsche Biographie* XXVIII (1889), p.190 [open access]; see also 'Provenienzen von Inkunabeln der BSB', [open

access]; entry for 'Wolfgang Andreas Rem II' on *Repertorium Academicum Germanicum* [open access]. With thanks to Nicholas Pickwood for identifying the binding.

Click [here](#) for further images.





8. *Plutarch*

Finely bound & rarely found complete

7.

PLUTARCH

[Works, Greek & Latin] Τα σωζόμενα
συγγράμματα... Quae extant opera, cum
Latina interpretatione.

[Geneva], Henri Estienne, 1572.

Woodcut Estienne device (Schreiber 17) on two title-
pages, fine foliated initials and headpieces throughout.

Four parts in 13 volumes, 8vo (171 x 100mm). English
straight-grained red morocco of c.1800, covers with
single gilt fillet border and very faint impressions of
an armorial stamp, spines richly gilt and lettered in
compartments, gilt edges (spines slightly faded).

£12,500

**Editio princeps of the complete works of Plutarch,
with the extremely rare Index and volume XIII,
which holds the Appendix; finely bound in red
morocco, from the successive collections of three**

English antiquarians and bibliophiles of the 17th
to 19th centuries, and a notable 20th-century
Greek economist.

Already uncommon in his day, Renouard notes,
"Ce dernier manque quelquefois, mais alors les
douze autres ne sent plus qu'un livre imparfait ed
déchu d'une grande partie de sa valeur". Schreiber
explains its importance, "With this edition Henri
Estienne established the traditional order of
the Lives and Moralia still universally followed
today (e.g. in the Tuebner, Loeb and Budé series
of classical texts). The Greek text is newly edited
by Henri Estienne "who has corrected it in many
places from ancient manuscript sources, and
through conjectural emendation" (Schreiber)
while the Latin translations are by Erasmus, Budé,
Turnèbe, Cruser and others.

Provenance: 1. **John Bridges** (1666-1724), county
historian, his signature on flyleaves, and Latin note
of acquisition in vol. VII, bought in London from
the bookseller Christopher Bateman for £4-10s on
13 July 1696, his sale, 1726, lot 34 (described as a
lovely copy with gilt edges), £3-15-0. ODNB says of
Bridges, "On 7 April 1708 he was elected a fellow of
the Royal Society; in 1712 and 1715 he was voted on to
the council. In common with many contemporary
figures, he was well known as a collector of fine
books, and possessed a large library containing
works relating mainly to the history and antiquities
of Great Britain...."

2. **John Denne** (1693-1767), F.S.L.A., Archdeacon of

Rochester and antiquary (see ODNB), his signature
on title-pages.

3. Faint impression of an unidentified armorial
stamp to most covers, suggesting the red morocco
was applied *on top* of an existing armorial binding.

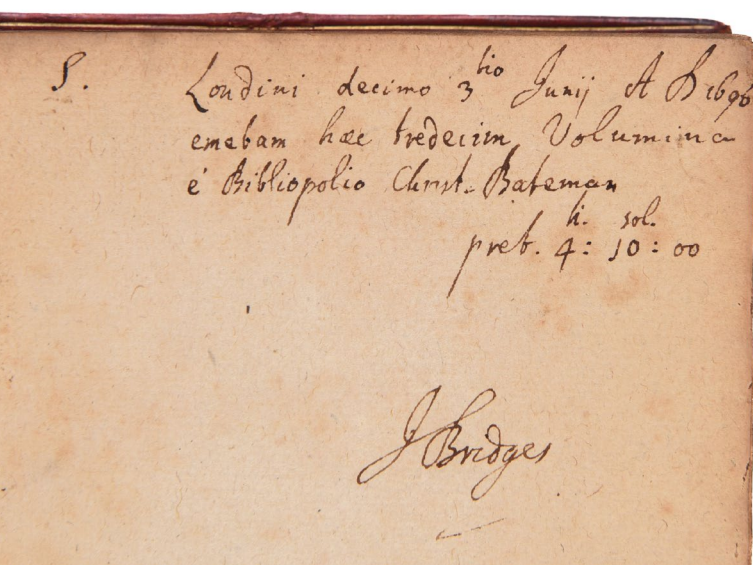
4. **Sir Mark Masterman Sykes** (1771-1823), of
Sledmere, bookplate and shelfmarks, his sale, part
two, Evans, 28 May 1824, lot 745. "He assembled a
fine private library at a time when opportunity was
favourable and aristocratic competition keen. The
Sykes library was strong in Elizabethan literature
and in fifteenth-century editions of the classics,
with the Mainz press of Fust and Schöffer and
that in Rome of Sweynheym and Pannartz well
represented....All his collections were dispersed by
auction in 1824, Evans disposing of the library in
3700 lots over twenty-five days in May and June,
producing almost £18,000." (ODNB).

5. From the collection of the Greek economist
and politician **Spyros Loverdos** (1874-1936), with
bookplates of the Spyros Loverdos Foundation,
and their library markings at the rear.

Occasional light foxing or browning.

Renouard 134, 2. Hoffmann III, 171. GLN 2436.
Schreiber, Estienne 179 (lacking Index). See also:
E.K. Schreiber, Catalogue 37: ΜΟΥΣΕΙΟΝ ΔΩΠΑ
Greek Language and Literature (2002), no. 109.

Click [here](#) for further images.



Annotated by an early physician, in a British Museum binding

8.

ERASTUS (Thomas).

De occultis pharmacorum potestibus.

Basle, Pietro Perna, 1574.

Printer's device on title page.

4to. [8], 194, [16] pp. 18th-century English gilt ruled calf, rebacked and recorned in later gilt-tooled calf, author and title Pharmacopoeia lettered in gilt on the spine, initials of the British Museum (M.B.) lettered in gilt on the upper cover (extremities rubbed, boards somewhat scuffed).

£4,500

First edition of Thomas Erastus' treatise on the occult qualities in pharmacology, owned and annotated by a family of eminent Cambridge physicians from the 16th and 17th centuries.

A Swiss physician and Calvinist theologian, Thomas Erastus (1524-1583) wrote extensively on medicine, astrology and alchemy, and was a fervent supporter of the medieval tradition, particularly of Galen and of Aristotelian natural philosophy. The present work is a reply to physician and Heidelberg professor Henricus Smetius, on 'whether there were drugs which by occult virtue affect particular parts of the body' (Thorndike V, 661). Erastus, though accepting of the existence of 'occult virtues' (i.e. intangible curative qualities about medical treatments and substances) is sceptical; he rejects remedies inherited from

ancient and classical writers as unsupported, unproved, even fraudulent, and contests the influence of astrology on their efficacy.

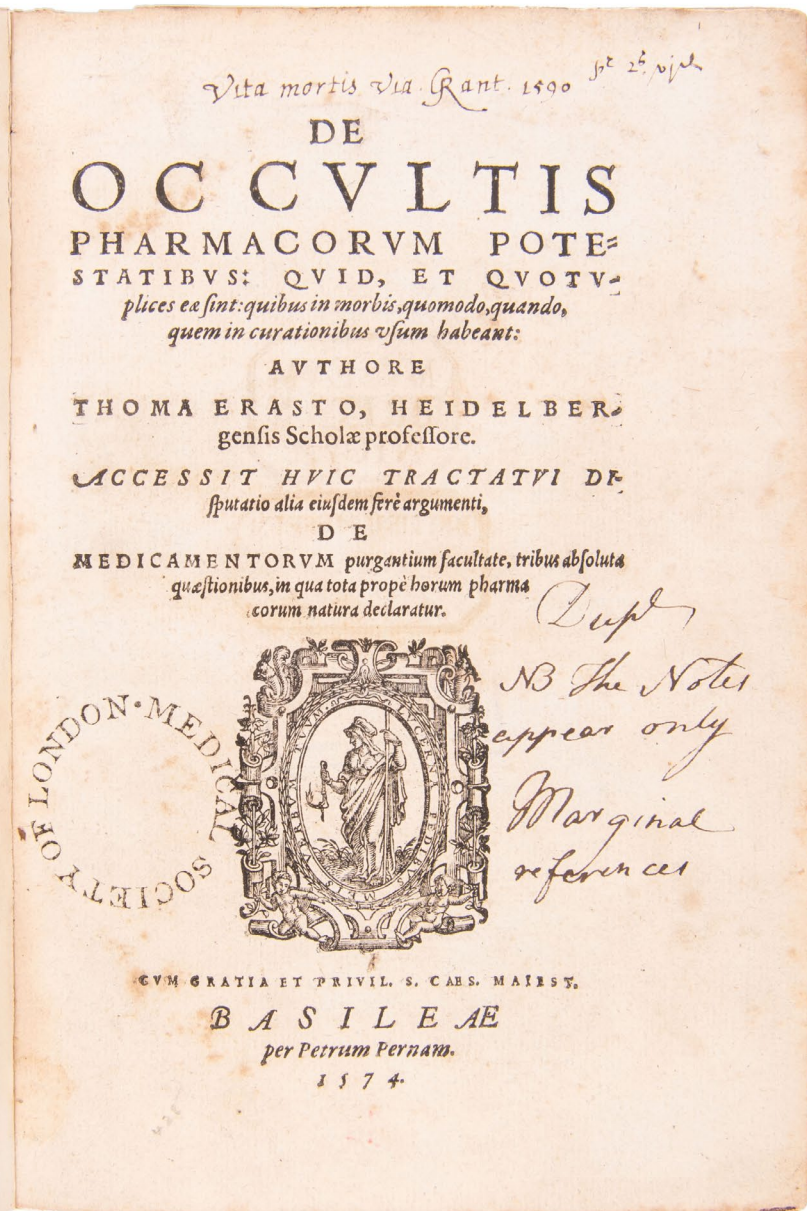
This copy has been owned and occasionally annotated by William Rant (1564-1627), a Cambridge physician who graduated in 1597 and practiced medicine in Norwich, his home county. He was a keen book collector, and acquired this particular volume before graduating: the title page bears his handwritten motto "Vita mortis Vita G. Rant" (dated 1590) and the title appears in an early manuscript catalogue of his personal collection (held at the Bodleian Library, Rawlinson MS D.213; this volume no.79).

Rant left a detailed will in which he dispersed his library between his five sons. The "phisike books" were divided among two of them, his firstborn – and better-known – son William Rant junior (ca. 1604-1653) and his youngest child, Edward Rant (1613-1636). William junior graduated in Cambridge, like his father and uncles. In 1634 he was elected as a Fellow of the Royal College of Physicians and in 1639 made Gulstonian Lecturer.

Provenance:

1. From the private library of **William Rant** (1564-1627), and one of his sons, likely William Rant, junior (1604-1653), both physicians.

2. The **British Museum**, as attested by the binding and by two ink stamps on the verso of the titlepage, until it was sold as a duplicate in 1787 – a later annotation, possibly by a British



Museum librarian, reads: "Dupl. NB. The Notes appear only Marginal references."

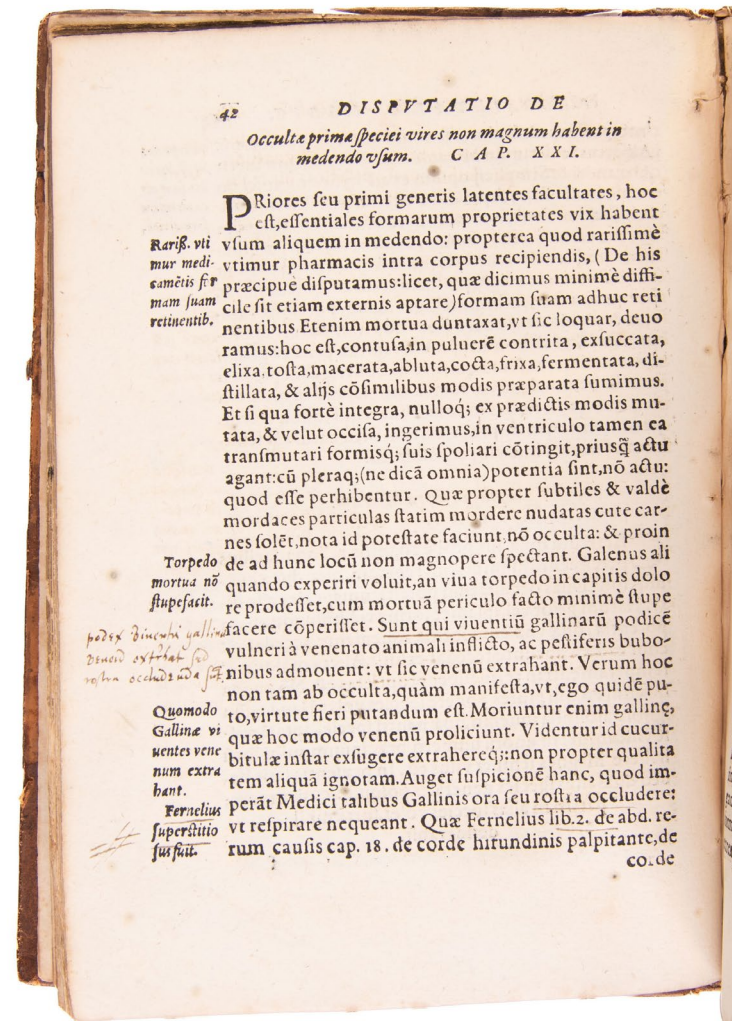
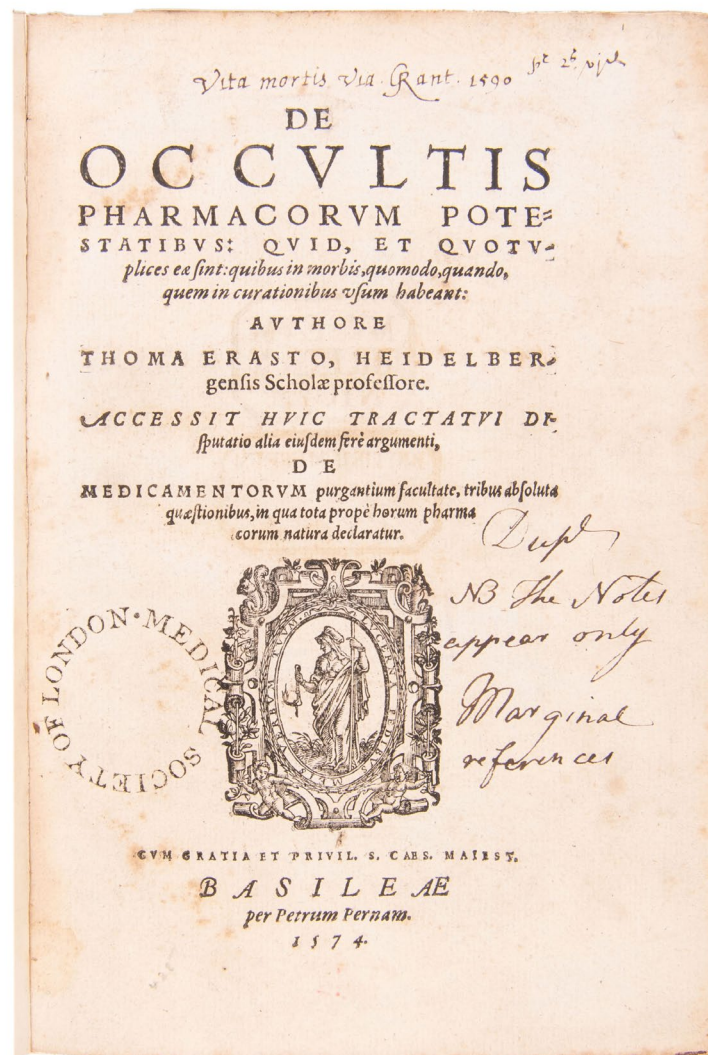
3. The **Medical Society of London** (ink stamp on the titlepage), one of the oldest surviving medical societies in the UK.

4. Purchased in 1984 – together with the bulk of the Medical Society's antiquarian books and manuscripts – by the **Wellcome Trust**, where the Medical Society's collections had been deposited for safekeeping since 1964. A final ink stamp on the verso of the titlepage signals that the copy was subsequently "withdrawn by the Wellcome Library" (two copies of the same title are listed in the Wellcome Collection, copy 2 EPB/B/62409.1 from the same collection as the present).

VD16 E 3688. Adams E907. Thorndike, pp.661-4.

Besson, A. *Classification in Private Library Catalogues of the English Renaissance, 1500-1640*, University of London, 1988. Fuller, Thomas, *The History of the University of Cambridge: And of Waltham Abbey. With the Appeal of Injured Innocence* London: Thomas Tegg, 1840. Mitchell, Tean. "The Medical Society of London and its library". *Health Libraries Review*. Vol. 1 (1984): 213-214.

Click [here](#) for further images.



Superb woodcuts of Marian devotion

9.

**CANISIUS (Petrus), SJ, St.
De Maria Virgine incomparabili,
et dei genitrice sacrosancta, libri
quinque.**

Ingolstadt, David Sartorius, 1577.

Title printed within decorative architectural woodcut border, 12 full-page woodcut illustrations depicting scenes relating to the life of the Virgin and one smaller woodcut; woodcut initials and ornaments.

Folio (310 x 207mm). [18]ff 780pp [17]ff (lacks final blank). Contemporary blind-tooled pigskin over bevelled wooden boards, covers panelled by multiple rolls including a large historiated one with figures and emblems of the Evangelists, spine with numerous, c. 100, finger tabs, clasps and catches intact (a little rubbed and marked in places).

£4,000

First edition of the first Jesuit treatise on the Virgin Mary and the foundation stone of Marian theology: not only a major product of the Counter-Reformation but also beautifully illustrated.

The work has 12 very striking full-page woodcuts which appear here for the first and, perhaps, only time. They are quite different to the illustrations by Tobias Stimmer and fellow artists which were used for Sartorius' second edition of 1583, and in the opinion of both John Rowlands and Giulia Bartrum they are very close

to the style of Matthias Gerung (c. 1500-70) particularly in the distinctive cloud formation and architectural settings. Gerung's work was quite distinctive and generally contained none of the influence of Italian art which affected many of his contemporaries. Although Gerung spent much of his working life at Lavingen, this was near enough to have some impact on the design of book illustration in Ingolstadt.

Petrus Canisius (1521-97), Saint and Doctor of the Church, was one of the most influential of the early Jesuits and it was due to him more than any other that the Counter-Reformation achieved such a remarkable success in Germany, Austria, Bohemia and beyond. His treatise on the Virgin Mary became part of his *Commentarium de Verbi Dei corruptelis* (Commentary on the Corruptors of the Divine Word), his decade long refutation in three parts of the Lutheran ecclesiastical history, the Magdeburg Centuries.

"Theologians like Canisius began the new discipline of Mariology because they had to justify Marian titles and devotional practices against Protestant criticism. Mariology was largely a new apologetic undertaking that provided for the first time a systematic, rational grounding for Marian devotion. Since most Marian practices and titles did not have a clear foundation in Scripture, they had to be justified. The strategy was to build Mariology on one barely contested truth, which was then demonstrated to be the foundation for



all other Marian topoi. This most basic dogma was that Mary was the Mother of God." (Tricoire, 2022).

"Erudite yet heartfelt, both compendious and readable, *De Maria Virgine* is a work of positive theology, written in imitation of the Church Fathers, not least Saint Jerome. Having received papal support, it proved influential, perhaps more as a summa of Marian doctrine and devotion than as a controversialist instrument. As Pope Pius V and Father General Francis Borgia had encouraged Canisius to write the *Commentarium*, so Pope Gregory XIII and Father General Everard Mercurian urged him to extend it by writing a comprehensive *opus Marianum*. Commonly known as the *Opus Mariale*, or simply, *Mariale*, the treatise offers a summa of Marian doctrine, but also doubles as a meditative text, whose five parts describe and justify the Virgin's excellentia, nobilitas, virtus, sanctitas, and dignitas. Prefacing each subsection is a woodcut print of a Marian icon or mystery, accompanied by a poem expounding the image and its relation to Canisius's text. (Walter S. Melion, 2010).

Provenance:

1. On verso of title-page, 16th century printed armorial bookplate of "M. Batholomaeus Seÿtz P:E.", with his motto in manuscript "Spartem nactus es hanc [ex]orna" and his half-page presentation inscription dated 1597 in a neat hand.

Title-page "Ex libris M. Jacobi Siber, 1629", with his initials in ink on upper cover with date "1629".

Capuchin monastery at Türkheim, Bavaria, with their inscription dated 1685 at foot of title and 19th century stamp.

Minor marginal worming at gutter, c. pp. 410-450.

VD16 C710. BMSTC (German), p. 684. Adams C521. De Backer-Sommervogel VII, 169. OCLC/USTC US: SMU Bridwell, Emory Pitts and Yale only.

Ref: Damien Tricoire, "The Invention of Early-Modern Mariology", in Ulrich Lehner (ed.), *Innovation in Early Modern Catholic Theology* (2022), pp 182-195. Walter S. Melion, "Quae lecta Canisius offert et spectata diu": The Pictorial Images in Petrus Canisius's *De Maria Virgine* of 1577", in *Early Modern Eyes* (2010), pp. 207-266.



Bound in the style of Caspar Meuser



10.

[PSALTER]

**Psalterium Davidis carmine
redditum per Eobanum Hessum.
Cui accessit Ecclesiastes Solomonis,
eodem genere carminis redditus.**
Leipzig, (Michael Lantzenberger), 1591

8vo (170 x 105mm). [14]ff. 436pp. [4]ff.
Contemporary German calf over pasteboards,
covers tooled in gilt (now mostly oxidised),
outer ornamental border, large decorative inner
corner stamps, central lozenge with arms of
Saxony (upper cover) and Brandenburg (lower
cover), upper cover with initials 'ACVE' and
date '1598', spine with raised bands and fleuron
tool in each compartment, edges gauffered in
a repeated swirling pattern in gilt and red (ties
missing; a little worn at corners and head of
spine, joints just cracked in places but sound).

£3,500

A fine late 16th-century German binding.
Some of the stamps are closely related to
those of Caspar Meuser, who was employed
by Jakob Krause and appointed second court
binder in 1578, after which he established his
own shop in Dresden. After Meuser's death
in 1593, his tools passed into the possession
of his journeymen and the Saxon court
bookbindery, who continued to use them.
Our binding is likely to have come from one
of these workshops.

A late 16th century binding in the British
Library has the same ownership stamps
'ACVE' (BL C65d11) on the lower cover and is
likely to be Polish in origin.

Eoban of Hesse's translation of the Psalter
into elegiac verses, much celebrated at the
time, was first published in Marburg in 1537
(cf. Krause II, 204f). Eoban (1488-1540) was a
neo-Latin poet and Lutheran humanist (see:
Harry Vredeveld "Hessus, Eobanus" in *The
Oxford Encyclopedia of the Reformation*, ed.
Hans J. Hillerbrand, 1996).

Provenance: Unidentified initials 'ACVE' and
date '1598' on front cover. Stamp on verso
of title of the 'Gymnasium Luccaviense' (i.e.
Luckau, Brandenburg, Germany).

Early 20th century bookplate 'Ex libris
D.M.Z.' with pencil note beneath 'Dr. Max
Zenger'; possibly the German composer
Max Zenger (1837-1911), who was professor
at the Königlich Bayerischen Musikschule,
Munich.

VD16: ZV 23591. Not in Adams or BMSTC
(German). For more on Caspar Meuser, see
Mirjam M. Foot, *The Henry Davis Gift*, vol I,
no. 22.

Click [here](#) for further images.

Bound in a missal leaf fragment, with 'revolutionary' moving parts

11.

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
vellum using a 13th/14th century double-
column Missal leaf fragment, written in
a gothic bookhand with verses from the
First Epistle to Timothy and the Gospel
of St. Luke, with music in neumes; 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 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

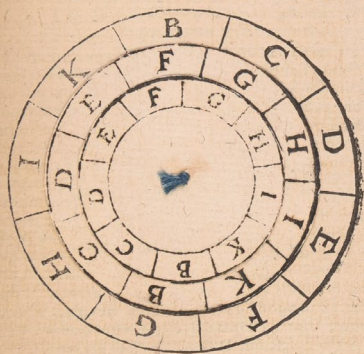


DE FIGVRIS.

245

primo; sic dicendo per cameram de B.C. Bonitas habet
nam differentiam & concordantiam, secundo; quando
allectus considerat angulos differentie, descendit ab uni-
fali ad particulare, intelligendo differentiam, concor-
dantiam esse inter sensuale & sensuale: vt dictum est in se-
da figura. Tertio descendit plus, quando considerat quod
erentia & concordantia bonæ sunt in igne & aere per
acordantiam in caliditate. Quarto modo descendit intel-
endo quod bona differentia & concordantia sunt inter
nificatum, &c. quæ sunt de essentia bonitatis. Et sicut di-
aus de B.C. ita dici potest de alijs cam eris huius figuræ.

QVARTA FIGVRA.



DE QVARTA FIGVRA, TRES
circulos habent. CAP. IV.

QVARTA figura tres habet circulos, vt in ipsa apparet,
& comprehendit primam figuram, secundam & ter-
tiam: & in ipsa colliguntur illa principia, ex quibus tabula
est composita. Quoniam camera de B.C.D. facit columnam
in tabula de B.C.D. compositam. Et camera de B.C.E. fa-
cit columnam compositam de B.C.E. Intentio, quare hæc
figura est posita in hac arte: est vt ex ipsa fiat tabula per or-
Quare hæc figura est in
q 3

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.

Click [here](#) for further images.

ARS BREVIS LVLL.

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

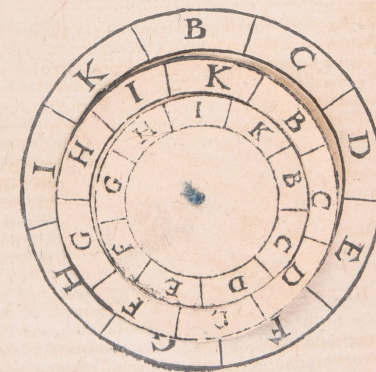
Ratio huius est, vt intellectus cum omnibus principijs
cognoscat quodlibet principium, vt ad eandem conclusio-
nem adducat multas rationes. Et de hoc volumus dare ex-
plum de bonitate, de qua subiectum facimus, de alijs autem
principijs prædicatum.

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 coæquans, bonitas est minorifi-
cans. Et sicut diximus de bonitate, ita potest dici de alijs
principijs suo modo.

Amplisudo. Figura ista est valde generalis, cū qua intellectus est val-
de generalis ad faciendum scientias.

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

QVARTA FIGVRA.



Inscribed by the rector of Seville's English Seminary

12.

HORATIUS FLACCUS (Quintus)
[WORKS]

Sus obras con la declaracion
magistral en lengua Castellana,
por el Doctor [Juan] Villen de
Biedma.

Granada: Sebastián de Mena, at the
expense of Juan Díaz, 1599.

Folio (268 x 180mm). 2 nd title-page on f.168
(rectè 158) 'Los Sermones'. Contemporary
limp vellum, title in manuscript at head of
spine, lacking ties, endpapers renewed (wear
to head of spine exposing endband, large
stain to lower cover).

£2,750

The first complete edition of Horace
to appear in Spain, and with a Spanish
translation and commentary; with the
inscription 'Habet ad usum Franciscus a
Peralta' to the foot of the title page, likely
Francisco de Peralta (1554-1642), rector
of St. Gregory's, the English College of
Seville, c.1594-1621/2.

Horace was known to have been read and
imitated in Spain, and yet no edition of his
works was printed in Alcalá de Henares or
Salamanca in the sixteenth century or in
the next, nor at any of the Giunta presses
between 1514 and 1628. By contrast, the *Ars
Poetica*, also present here, was a popular
text, with four Spanish translations – or

discussions – of it, including this one,
printed between 1591 and 1600.

The present work is dedicated by the
editor Juan Villen de Biedma to Francisco
Gonzalez de Heredia (ca. 1542-1614)
secretary to Felipe II & Felipe III and an
important administrator. Dated 30 March
1597, the dedication contains a passage
about the division of the works of Horace
into four, conforming to the division of
man's life, which is slightly reminiscent of
Jacques in *As You Like It*: the first, Odes, the
games, jokes and pastimes of youth, the
springtime of life; the second, Sermons;
the third, Epistles; and the fourth, the
instructive *Ars Poetica*, the equivalent of
maturity and old age, in which wisdom
matures and makes men teachers.

The *Ars Poetica* here has a number of
manuscript annotations referring to
another edition by Francisco de Cascales
(ca. 1559-1642), the 1617 *Tablas poeticas*;
these annotations must presumably
postdate 1617 and may be by the Jesuit
owner.

Title page stained, with paper repairs
to inner margin on verso, worming to
title page and outer blank margin of first
twenty leaves, crudely repaired with
paper, minor browning, final leaf dusty.

Provenance: Contemporary inscription at
foot of title-page likely the Jesuit who was
rector of St. Gregory's, the English College

Q. HORACIO FLACCUS
POETA LYRICUS
LATINO.

Sus obras con la declaracion Magistral en lengua Castellana.
Por el Doctor Villen de Biedma.

Dirigido a Francisco Gonzalez de Heredia Secretario del Rey
Filipo II. y III. nuestro señor, de su Patronazgo real, de las tres
Ordenes Militares, de sus descargos, y de los señores
Reyes de Castilla, y su Alcaide de los alcázares
y fortalezas de las villas de Arjona
y Arjonilla, &c.



Habet
CON PRIVILEGIO. ad vsu
EN GRANADA.
POR SEBASTIAN DE MENA.

Año. 1599.
A costa de Juan Diez mercader de libros.

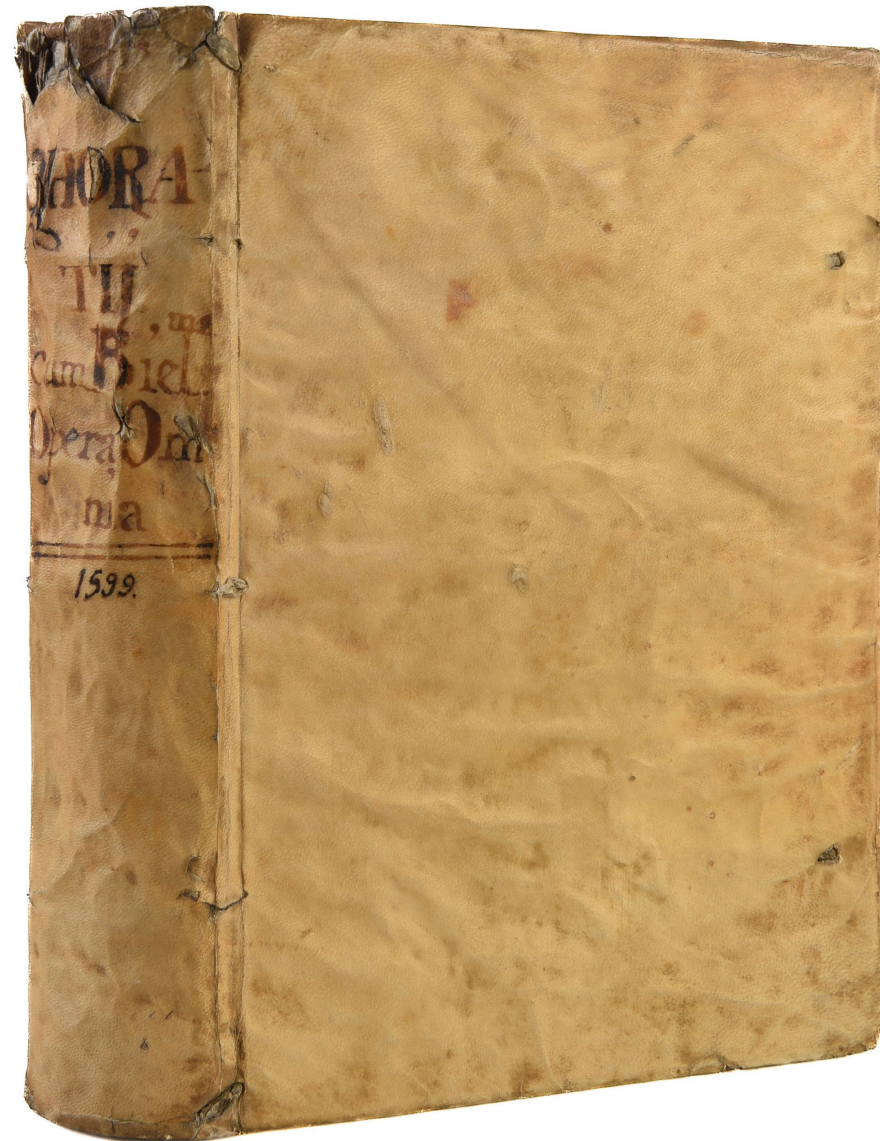
Franciscus à Peralta

of Seville, c.1594-1621/2) (see Sommervogel VI, 481a). **Francisco de Peralta** (1554-1642) was appointed rector of St. Gregory's by the famous English Jesuit Robert Persons who had founded the seminary in 1592. The English students at the college were to be trained for Jesuit missions to England. Henry Walpole, one of the founders, was martyred in York in 1595 and in 1600 Thomas Hunt was the first St. Gregory's graduate to be executed in England. As Melo notes, Elizabethan authorities began to "regard the Colegio de los Ingleses as potential platform for 'popish' conspiracies organised by English Catholics with the help of Spain". Printed booklabel of D. Jose Maria Fernand[-] (covered by blank pastedown).

Palau y Dulcet 116030; Menandez Pelayo *Bibliografía hispano-latina clásica*, Santander: Aldus, 1950-53, vol. 6, esp. pp. 86-88.

Ref: Clark Colahan, 'Auristela y Cenotia, personalidades horacianas en el Persiles': *Anales Cervantinos*, xlv, (2012) pp. 173-186. A.K. Jameson, 'Lope de Vega's knowledge of classical literature', *Bulletin Hispanique* 38.4 (1936), pp.444-501. Daniel López-Canete Quiles, 'Adiós a Barataria: ¿Horacio? y el "Quijote", 2.53 (y 2.58)' in *Cuadernos de filología clásica. Estudios latinos*, 2019, Vol.39 (1), p. 111-127. *Don Quixote de la Mancha* trs. Charles Jarvis (Oxford: World's Classics, 1999), pp. 964-965.

Click [here](#) for further images.





Bound in Oxford, with printed paste-downs and instructions to the binder

13.

PLUTARCH

Moralia, quae usurpantur. Sunt autem omnis elegantis doctrinae penus: Id est: varij libri: morales, historici, physici, mathematici, denique ad politiorem litteraturam pertinentes & humanitatem.

Pars I - III.

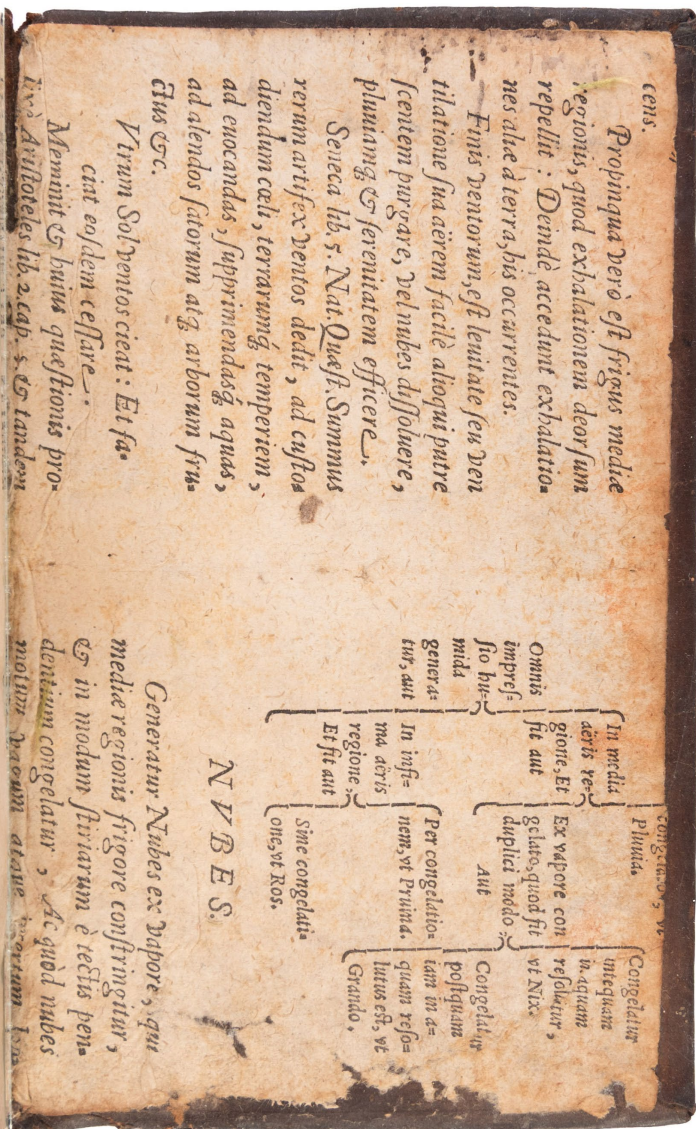
Frankfurt: Johannes Saur for Ruland & Nikolaus Roth, 1603.

Saur's woodcut 'Iustitia' device to the title page of each volume, woodcut ornament to the final page of the first and second parts, third volume with woodcut diagrams.

3 vols. [16], 651, [45]; 695, [41]; 612 [28]pp.
Seventeenth-century Oxford binding of blind-stamped calf with triple blind fillet, arabesque stamp (Pearson vi(b)) to upper and lower covers of each volume, spines with four raised bands, diagonal scoring/hatching to headcaps and partway along edges at head and foot, early paper spine labels, pastedowns of printer's waste, red edges, partial remains of green silk ties (spines chipped at head and foot, joints worn).

£4,000

An attractive copy of this uncommon, early seventeenth-century edition of Plutarch's *Moralia* in a handsome Oxford binding, complete with pastedowns of printer's waste and rare, contemporary instructions for the binder - apparently ignored - written in an early English hand to the verso of the rear endpaper of volume 2: 'Binde these 3 p[arts] in on[e] volume in 4o in murrey lether rolles red edges'.



'Murrey' was a mulberry shade of purplish-brown, and the leather of the second volume fits that description - but we have been unable to find a reference to 'murrey' to describe English or continental book binding or binding leather. The central ornament is Pearson's vi(b), which he identifies being used in Ker's no.1533, a 3-volume set of Gregorius de Valentia, (Lyon, 1603), now at Brasenose.

The printed waste used as pastedowns in these three volumes are fragments of sheets from three different works. Those in the first and third volume are from the same work on weather, with references to Aristotle and Seneca, and on the rear pastedown of volume three, intense thunder in Wittenberg and surrounds in 1556, over the feast of Circumcision.

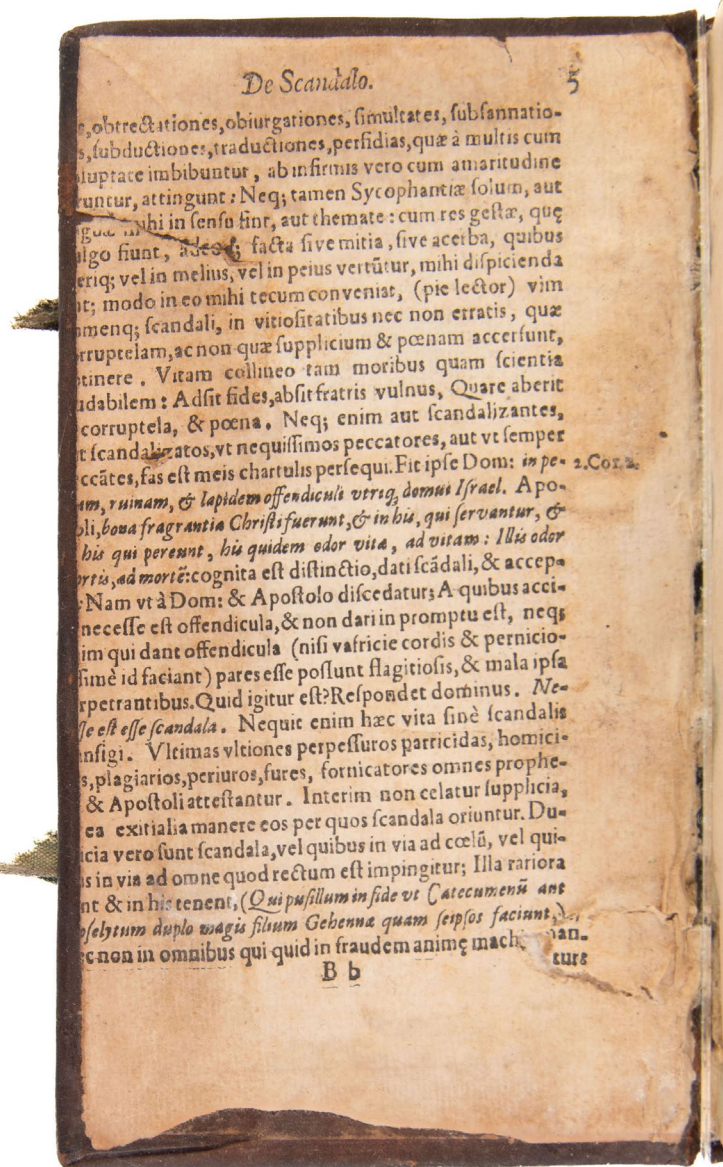
In volume 2, the front pastedown contains the beginning of a Neo-Latin elegy for Philip Sydney by Scottish poet Giles Fletcher the Elder, printed in a Cambridge memorial volume of 1587 to mourn the death of the poet (*Academiae Cantabrigiensis Lachrymae Tumulo Nobilissimi Equitis, D. Philippi Sidneij Sacratae per Alexandrum Nevillum* (London: John Windet for Thomas Chard, 1587)). The rear pastedown of the same volume is p.5 of Thomas Kingsmill's 'De scandalo', the second part of his censorious *Classicum poenitentiale* (Oxford: Joseph Barnes, 1605) on the moral state of England.

Titles and early leaves occasionally browned, occasional bleed-through from coloured edges, but a handsome set in very good condition.

VD17 23:325250L. Pearson, Oxford Bookbinding 1500-1640, p.110 stamp vi(b); this stamp used in Ker, Pastedowns in Oxford Bindings, no.1533 (not Ker's centrepiece i).

OCLC: BL, Exeter, NLS (incomplete), Aberdeen, Newcastle. VD17 lists only four copies in German libraries.

Click [here](#) for further images.



Bound in a missal leaf printed on vellum

14.

LIPSIUS (Justus)

Monita et exempla politica.

Antwerp: Jan Moretus, 1606.

[bound with:]

LESSIUS (Leonardus). Quae fides et religio sit capessenda, consultatio.

Antwerp: Jan Moretus, 1609.

Title with woodcut Plantin device, title of second work with Jesuit 'IHS' device.

Two works in one volume. 8vo (167 x 115mm). 282, [6]pp.; 1-16, [8], 17-145, [5]pp (*1-4 mis-bound after A8). Bound in printer's waste, a leaf from a missal printed on vellum, sewn on three alum-tawed sewing supports, lacking ties (vellum worn and stained).

£1,250

An appealing early seventeenth-century sammelband, bound in a fragment of printed waste vellum, a leaf from a missal with a portion of the votive Mass for deliverance in the time of pestilence, beginning with the *oratio secreta* 'Subveniat nobis, quaesumus, Domine, sacrificii presentis oblatio:...' and continuing with the communion 'Multitudo languentium, et qui vexabantur a spiritibus immundis, veniebant ad eum: quia virtus de illo exibat, et sanabat omnes' from Luke 6 ('a multitude of sick and

those troubled with unclean spirits came to Him; virtue exuded from Him and healed all').

The first work is Flemish humanist, and Neo-Stoic theorist Justus Lipsius' (1547-1606) *Admonitions*, first published in 1605. Popular and much reprinted over the course of the seventeenth century and beyond, it was intended to expand on his much more famous 1589 *Politica*, 'instructing those who rule how to govern' (Lipsius, *Politica*). The second work is jurist and economist Leonardus Lessius' SJ (1554-1623) *Counter-Reformation defence of Catholicism*.

Provenance: 'Ad Bibliotheca franciscanorum Hedingae', the monastery of Hedingen at Sigmaringen in Baden-Wurttemberg, originally founded as a Dominican convent but by the time of this inscription, and after dissolution as a city hospital in 1624, Franciscan.

Partial removal of pastedowns revealing further text of waste vellum binding, light water staining, minor, scattered worming to first thirty or so leaves.

Imhof, I. L-59; II. L-6. II. Sommervogel IV, col.1731/6 (first edition).

Click [here](#) for further images.



Seventeenth-century decorated orange paper boards

15.

CARCANUS (Sixtus)

**Aggiographia veri ecclesiastici ex
sacris Verbis, & Sententiis instar
continuatae orationis laboriose
contexta.**

Rome: Giacomo Mascardi for
Andrea Brugiotti, 1621.

*Engraved papal arms of the dedicatee
Gregory XV on title-page; woodcut
ornaments and initials.*

4to (205 x 150). [6]ff. 198pp. [1]f.
Contemporary orange paper boards,
covers ruled in blind at edges with black
floral stamp at each corner, front cover
with central oval black stamp with 'IHS'
monogram, lower cover central oval
black stamp of the Virgin and Child,
spine with remains of paper label (small
pieces missing at head and foot of spine,
exposing bands).

£2,000

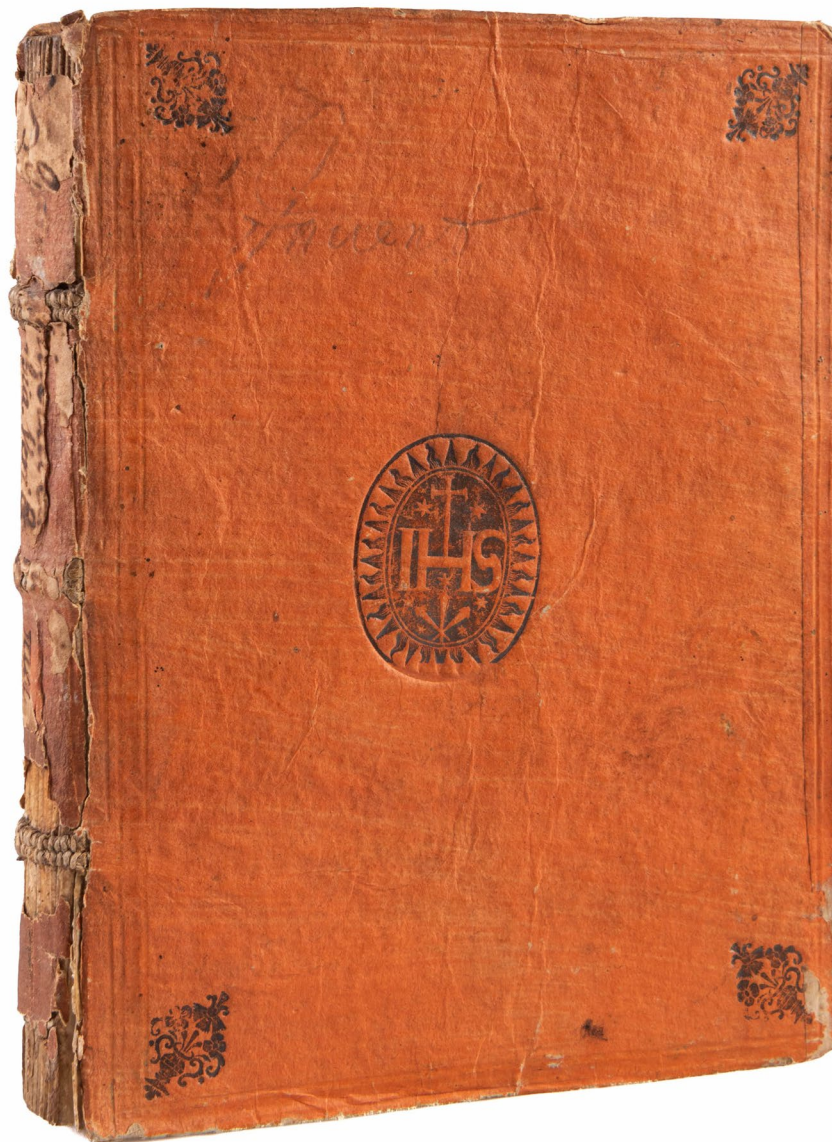
**A rare survival of a 17th-century book
bound in decorated paper boards.**
From the renowned library of the noble
Auersperg family, which by the 19th
century was housed in Laybach, better
known in modern times as the Slovenian
capital city of Ljubljana. The Auersperg
family were in service to the Habsburg
Empire, with Wolfgang Engelbert raised
to be Duke of Carnolia (Krain in German,
Kranjska in Slovene), now a region of
Slovenia.

The only edition of this theological work
dedicated to Pope Gregory XV by the
Dominican Sixtus Carcanus (d. 1627).
In July 1614 he became titular bishop
of Germanicia (Marash, Turkey) and, at
the request of Bishop Johann Jakob von
Lamberg of Gurk, also auxiliary bishop
in Gurk, Austria. He left the diocese in
1621 but remained nominally auxiliary
bishop until his death.

Provenance: Inscription on title-page of
Wolfgang Engelbert IV of Auersperg (d.
1696), Count of the Holy Roman Empire
and Duke of Great Carniola; a previous
inscription below ruled out. 19th century
armorial bookplate inside front cover
of the Princes of Auersperg 'Fuerstlich
Auerspergsche Fideicommissbibliothek
zu Laybach'. Descendants of the
Auersperg family sold a major part of the
collection at Sotheby's 14/15 June 1982 &
26/27 May 1983; on the Auersperg books
now at Harvard following the dispersal,
see: Roger Stoddard, *Harvard Library
Bulletin* 4, Winter 1993-94, pp. 19-29.

OPAC SBN IT\ICCU\BVEE\046276.

Click [here](#) for further images.



Egg-shaped emblems, with early depictions of Native Americans

16.

STENGEL (Georg)

**Ova Paschalia sacro emblemate inscripta
descriptaque a Georgio Stengelio
Societatis Iesu Theologo Curae Secundae.
Munich: (Nicolas Henricus), 1635**

Fine engraved title-page, two egg-shaped plates the first with portrait of Ferdinand III of Bohemia and the second with 6 medallion portraits and 100 egg-shaped emblematic engravings; part two with an engraved vignette on title.

2 parts in one vol. 8vo (155 x 100mm). [18]ff 320pp [2ff 321-604pp [14]ff. Contemporary brown calf gilt over thin but sturdy paste boards, covers panelled by fillets and ornate floral roll, inner panel with corner ornaments and central armorial stamp of Paris von Lodron, archbishop and founder of the University of Salzburg in deep impression, spine with repeating lozenge stamp in each compartment, remnants of paper title label lettered in ink at head, g.e. (gilt mostly oxidised, ties missing, chipping to headcaps, wear to extremities, joints worn but holding).

£5,500

A handsome copy in an unrestored, contemporary binding, of this most curious of emblem books, in which the Jesuit author takes the egg as inspiration for meditations on Easter and the Eucharist. This is the first edition to contain the minute scenes around the egg-shaped emblems, the second in all (after the first in 1634); both are rare. This copy is from the library of Prince-Archbishop of Salzburg, Paris Graf von Lodron (1586-1653), with his arms.



Fornax pullorum mater, in ovis matu-
randis, patientiæ est magistra.

EMBLEMA XXXII.

PRODEST, CALVISSE.



S Caliger Exercit. 6.c.2. Ad Cairum, inquit, r.
furnos construunt, alij alio multiplice fornice
imposito; in quorum tholi supremi medio for-
amen est: per quod caloris vis, quæ immodica posset
efficere, subit atque exhalat. In immo ignem accen-
dunt temperatum. Quorum multas centurias in for-
nicum superiore planicie disponunt. Statis diebus
rumpit turba: quos illi non numero, sed mensura
venales habent. Modiolū statuunt sine fundo, quem
ut complerunt, tollunt. Neque hæc fabula est, sed
fabula illi ipsi, qui negant. Confirmat rem, & ar-
tem

M 3

tem

The emblems show life on the land, animal scenes, biblical scenes, astronomy, mythological scenes, and those relating to foreign lands, including the Americas. **There are two specific chapters relating directly to Native Americans, as well as four more emblems where Native Americans serve as an inspiration for the illustration.** The well-read Jesuit author has closely examined Heinrich Salmuth's commentary on Panciroli's *Rerum memorabilium sive deperditarum*...In emblem 42, Stengel relates a story Salmuth told about Native Americans feeding chickens. At the border of the emblem are shown the options of eternal hellfire or heavenly rest, and appreciation of all nature. Elsewhere, Stengel reports Salmuth's claim that Native Americans abstain from eating eggs (citing book 2 of Panciroli's *Nova reperta*). The text goes on to explain, with many citations, how safe and healthy eggs in fact are' (John Carter Brown Library, *Neue Welt, Germans and the Americas* 1493-1830, online).

Emblem 11 is said to be the inspiration for Swift's scene of the bitter quarrel between Lilliputian factions over the manner of breaking an egg in *Gulliver's Travels*.

Provenance: 1. Inscription 'ad Monasterium Sancti Petri' on front free endpaper and title page, that is St Peter's Abbey, in Salzburg, one of the longest running Benedictine monasteries in German-speaking territories (founded in the late seventh century), which was closely connected to the Benedictine University of Salzburg established almost ten centuries later, in 1622, by 2. Prince-Archbishop of Salzburg Paris Graf von Lodron (1586-1653), his arms deeply impressed on the binding.

3. Ink stamp 'Collegi. Borrom.' on second free endpaper, the Collegio Borromeo, now a private secondary school, once the educational arm of a boys' seminary in Salzburg, named for Carlo Borromeo (1538-84). The seminary was forced to shrink and move after Anschluss in 1938; presumably the library was subsumed into that of the university library at that time.

4. This volume, certainly by the twentieth century was part of Salzburg University library. Founded by Lodron in 1622, closed in 1810, the university was reestablished in 1962, and in this intervening near-150-year period the library was known as the 'Salzburg Study Library'; this book was deaccessioned in that period as per the stamp on the second free endpaper, 'Studien bibliothek Salzburg ausgescheiden'. During the Second World War, books from that library from or about Salzburg, or by Salzburg writers, were moved successively to the castles of Anif and Lichtenberg by the library's then-director to protect them, while medieval manuscripts and other treasures were taken to a fortress in Thalgau. It is unclear if this volume was among them.

Early paper repair to lower blank corner of G4, not touching text, occasional foxing and staining, but an attractive copy.

VD17 23:305388Q. Praz p. 504. Landwehr, German 554. De Backer-Sommervogel VII, col 1554, no. 62. 7 copies in US: Getty, Folger, Huntington, Newberry, Brown, Stanford and University of Illinois; not in COPAC (locates only the first edition at Bodley).

Click [here](#) for further images.

17.

[CABBAEY (Michiel)]
Engraved copper plate for a
devotional image of Our Lady of
Consolation, venerated at Kevelaer.
N.p., [but Antwerp], 1649.

Copper engraved plate (113 x 83mm) depicting the Virgin Mary holding the infant Christ, against background with trees, churches and fields representing Kevelaer, Germany, text at head in banderole reading 'CONSOLATRIX AFFICTORUM ORA PRO NOBIS', text beneath in an elaborate cartouche 'Vera Effigies Matris IESU consolatricis afflictorum in agro prope KEVELAER Miraculis et Hominum visitatione celebris Mich. Cabbaey le pere. Anno 1649' (light wear to plate).

£1,250

A copper plate for printing ephemeral, popular devotional tokens of the Virgin Mary as Our Lady of Consolation, after an engraving venerated at the important pilgrimage site of Kevelaer, near the present-day German-Dutch border.

The origins and history of the pilgrimage site of Kevelaer are closely intertwined with seventeenth-century Dutch print culture. According to the story, Dutch merchant Hendrik Busman stopped at a cross in the countryside to pray before Christmas, 1641, and heard

divine instruction to establish a shrine there. Separately, his wife Mechel dreamt of a chapel with an engraving of Our Lady of Luxembourg - by which Our Lady of Consolation is also known, having been venerated in Luxembourg from the 1620s - displayed within it. Said to have just refused purchase of such prints for being too expensive, Mechel sought out an engraving of the Virgin as Our Lady of Consolation to be displayed in the chapel being built by her husband on the site. It is said to be the same print still on display in the (second, 1654) chapel in Kevelaer today; that print is dated 1640, and the town named is Luxembourg. Evidently the caption in the present plate was adapted and updated after the establishment of the Kevelaer shrine; otherwise the compositions and text are near identical.

The younger Michiel Cabbaey or Cabbaey (1660-1722) of Antwerp is the best known engraver and artist bearing the surname, and his signature is frequently found on devotional prints produced from plates like these. We can find no other trace of Michiel Cabbaey 'le pere', as signed here; nor have we been able to find any surviving devotional cards printed from this plate.

Click [here](#) to view this item on our website.



St Genevieve of Paris, by a Flemish engraver

18.

VAN MERLAN II (Theodoor) Engraved copper plate for a devotional image of St Genevieve of Paris.

[N.p., n.d. but Low Countries, c.1650-1700]

Copper engraved plate (117 x 87mm) depicting St. Genevieve, patron saint of Paris holding a book, with a lamb resting at her feet, 'S. GENOVEVA' in banderole at foot. Some light wear, minor scratches to surface.

£1,000

A well-used, well-worn copper plate for the printing of a piece of devotional ephemera, depicting one of the patron saints of Paris, St Genevieve, reading, signed Th. van Merlan, Theodoor van Merlan II (1609-72), member of a prolific Antwerp family of engravers.

Though broadly within the remit of an engraver of popular devotional prints, the Parisian patron saint is an unusual subject for a Flemish engraver. The connection with St Genevieve and Paris is possibly through Theodoor's brother, Jacques van Merlan (1616-82), who was born in Antwerp but moved to live and work most of his life on the Rue St Jacques, in the heart of the Parisian print trade. Theodoor himself also visited Paris in 1655, commissioned by bookseller Gaspard Meturas to produce a portrait of Louis XIV for a Book of

Hours. A surviving contract indicates that he spent six weeks, and was to be paid 40 livres for a dozen proofs on good paper, though whatever the product, it appears not to have been used in the finished work (Mathis). Crucially, Theodoor's residence while in Paris was near Saint-Étienne-du-Mont, home to the shrine of St Genevieve.

Theodoor van Merlan's father, the Antwerp engraver and print dealer Abraham, was trained by Collaert; Theodoor himself continued the family business, with four of his twelve children entering the Guild of St Luke in Antwerp, the body that oversaw the artistic and printing trades in the city. His daughters Constantia and Susanna Maria registered as masters in colouring prints - a common route for women participating in the print trade at the time - and his sons Cornelis and Theodoor II as apprentice and master engravers respectively. After Theodoor II's death, his wife Marie continued the print business (RKD).

Rémi Mathis, "Un passage de Théodore van Merlen à Paris: un marché pour un portrait de Louis XIV destiné à un livre religieux du P. Adam (1655)", *Nouvelles de l'estampe* [online], 270 | 2023. "Theodoor van Merlen (II)", RKDartists, Nederlands Instituut voor Kunstgeschiedenis.

Click [here](#) to view this item on our website.



Sumptuously bound in recycled silk

19.

[CATHOLIC CHURCH]

Missale Romanum.

Venice: Francesco Bodio, 1660.

Engraved architectural frontispiece with Saints Peter and Paul, cartouche at head depicting the Annunciation, 6 further full-page engravings by Giovanni Merlo. Title with engraved arms of Pope Alexander VII, woodcut initials and vignettes of biblical scenes throughout, typographic ornament, music printed on four line staves in red, printed in red and black.

Folio (220 x 305mm). [20]ff., 512 (of 520, leaves O5-8 supplied from later edition), xcii, [8]pp. ?Eighteenth-century Italian binding of recycled turquoise silk over pasteboard, embroidered with intertwining stems, buds, carnations and tulips, further floral embroidery of tulip to spine, with whimsical face sewn naively at foot, silk turned in over boards with simple floral borders, six pink silk page ribbons, tied together at upper edge of text block, remnants of five pink silk markers to fore-edges of Canon missae (silk worn at joints and edges, joints weak, silk faded and stained).

£6,500

An unrecorded edition of the Roman Missal, sumptuously bound in a piece of recycled, eighteenth-century embroidered silk, possibly cut from ecclesiastical cloth. Intertwining green stems bearing sunburst-yellow tulips,

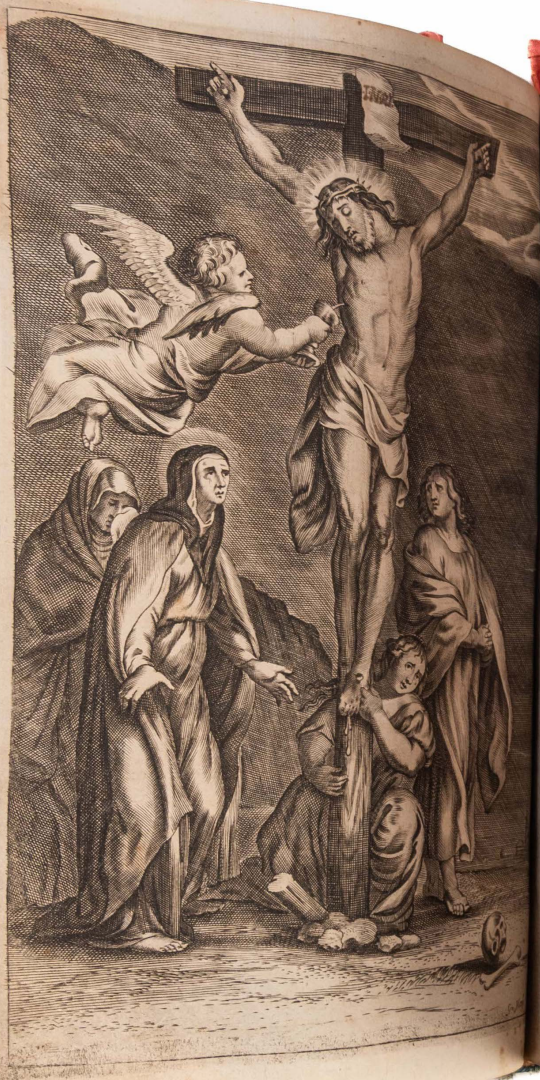
red carnations and pink buds weave over a striking, vibrant turquoise silk background.

The fabric covering was evidently not purposely produced for this volume; the design was not made to fit the dimensions of the book, and the embroidery continues on the fabric used for the turn-ins which would not be usual for a professionally-made cover. There was an established tradition of recycling and reusing holy linens on the Continent and in England; within the established Church, full copes and larger textiles were cut up to be reused as vestments.

'Italian vestments followed the fashion of baroque architecture in which flamboyance was the touchstone of a worldly, almost hedonistic concept for glorious churches. Workshops in Rome were celebrated for needlework almost exclusively of gold, the patterns being of a bold scrolling form, sometimes with additional bright colours...luxuriant flowers, scrollings and swags represent non-religious decoration of the highest order'; 'religious subjects were frequently more prominent in domestic eighteenth century needlework than in important ecclesiastical pieces' (Synge, p.172).

The toothily smiling face stitched at the foot of the spine, and the more naively stitched flowers on the turn-ins present





CANON MISSAE

*Sacerdos extendens et jungens manus, elevans ad coelum oculos, et statim demittens, proinde inclinatus ante altare, fidei super eo positus, dicitur: **Commemoratio pro vivis.** Memento, Domine, famulorum, famularumque tuarum **N. et N.** jungit manus, orat aliquantum pro quibus orare intendit. deinde manibus extensis prosequitur*

T E igitur, clementissime Pater, per Jesum Christum filium tuum Dominum nostrum supplices rogamus ac petimus, osculatur Altare, uti accepta habeas et benedicas, jungit manus, deinde signat ter super oblata, haec + dona haec + munera, haec sancta sacrificia illibata, extensis manibus prosequitur: in primis quae tibi offerimus pro Ecclesia tua sancta catholica; quam pacificare, custodire, adiuvari, et regere digneris toto orbe terrarum, una cum famulo tuo Papa nostro **N.** Antistite nostro **N.** et Rege nostro **N.** et omnibus orthodoxis, atque catholicis et Apostolicis fidei cultoribus.

Infra actionem.

Communicantes, et memoriam venerantes in primis gloriosae semper virginis Mariae, genitricis Dei et Domini nostri Jesu Christi, sed et beatorum Apostolorum ac Martyrum tuorum Petri et Pauli, Andreae, Jacobi, Joannis, Thomae, Jacobi, Philippi, Bartholomaei Matthaei,

something of a mystery; perhaps later additions by the amateur needleworker, likely needlewoman, who initially repurposed the fabric.

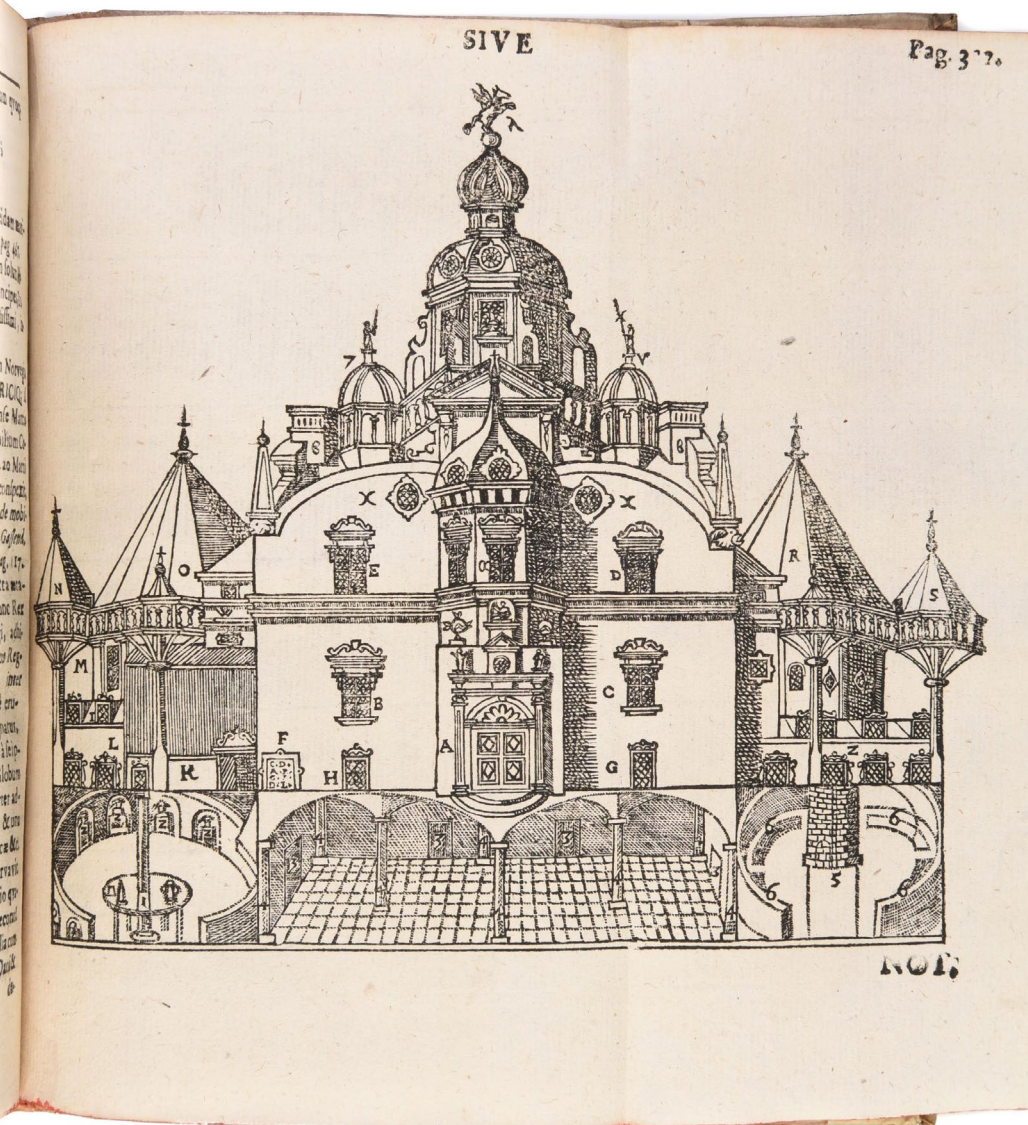
The wear to the joints and fragile silk indicate use, and splashes of wax to the silk of the upper cover suggest it had a practical function during services. The first four leaves (O5-O8) of the Canon of the Mass - the part that would have been the most frequently used - has been supplied from another, later copy. There are remnants of pink silk page markers exclusively for that particular section.

Venetian printer Francesco Bodio printed other devotional, liturgical - and secular - works in this period, but we have found no other copies of this edition of the Missal. The frontispiece and six further full page engravings are by Giovanni Merlio, better known with engraver Stefano Scolari, for a monumental panorama of the city of Venice (1656).

Worming and staining to title page, title leaf backed, thumbing and minor staining throughout.

With many thanks to Dr Mary Brooks for sharing her expertise, based on photos of this binding. Lanto Synge, *The Art of Embroidery* (Woodbridge: 2001). Not listed on OPAC SBN, USTC. No copies found on OCLC.

Click [here](#) for further images.



20.

RESEN (Peder Hansen)
Inscriptiones haffnienses latina
danicae et germanicae.

Copenhagen: Henricus Gödianus, 1668.

With five folding illustrations (two engravings, three woodcuts) and further woodcut illustrations throughout, woodcut head- and tailpieces, Roman, Italic, Gothic, Greek and Hebrew type.

4to (203 x 155mm). [16]ff. 431, [11]pp.
 Contemporary vellum over pasteboard, spine gilt in compartments with repeated lyre motif, yapp edges (lacking label in second compartment, minor chipping to foot of spine with some loss).

£4,000

Sole edition of this unusual and handsomely illustrated guide to inscriptions found on important buildings in the city of Copenhagen, with a large section on the life, works and observatory of Tycho Brahe, and his sister Sophie; **from the library of alchemist, writer, diplomat and polymath Thomas Henshaw (1618-1700), with his exlibris note on the front endpaper.**

Born in London to two 'great chemists' in 1618 (according to Hartlib), after time

at Oxford and admission to Middle Temple, Royalist Henshaw was captured during the Civil War. After some time abroad, including a year in Italy in the company of John Evelyn, on his return to London in 1649, Henshaw's interest in alchemy encouraged friendships with Thomas Vaughan, Robert Child and Elias Ashmole. Though a lawyer by training, 'at the Restoration he emerged into a more public role', as a member and then vice-President of the Royal Society, and as French secretary to Charles II, James II and William III (ODNB).

Henshaw's inscription on the free endpaper, 'Ex libris Tho. Henshaw Empt. Hafniae Junij 3d 1672' indicates that he purchased this volume while on extraordinary embassy to Christian V of Denmark, as secretary to the Duke of Richmond. Henshaw was appointed in 1671 and remained in Denmark until 1674 (ODNB), despite a gloomy view of the country as 'one of ye dullest places that ever mortalls layd out their pretious minutes in' (Henshaw, cited in Pasmore, p.186), and a difficult place to procure books. Only a month after he purchased this volume, Henshaw wrote bitterly 'it is here ye worst and ye dearest place in ye whole world for books unlesse at an Auction, wch I purpose to try my fortune at if I can have time hereafter' (Hall & Hall eds., *The Letters of Henry Oldenburg*, Vol. IX, no. 2141, 6 July 1672).

Given Henshaw's interests, it is easy to see why this volume, with its discussion of astronomer and alchemist Tycho Brahe, appealed; indeed, in a letter dated less than a year after this inscription, Henshaw recounts a trip across the frozen sea to Brahe's island: 'the Baltick see hath been all frozen over above sixe weekes hereabout, and...I passed over once in a sled my self, and went twice in a sled to ye Isle of Ween [Hven]' (Letters, Vol.X, no.2456).

Provenance: 1. **Thomas Henshaw** (1618-1700), writer and alchemist, with his manuscript note of purchase on front pastedown. Henshaw's only surviving child, Anne, married Thomas Halsey (1655-1715) of Gaddesden, hence 2. Library label of Gaddesden Place, Hertfordshire, with the arms of Sir Walter Halsey, 2nd Baronet (1868-1950) with motto 'nescit vox missa reverti' and manuscript shelf mark 'E 4', and further two shelfmarks (one cancelled) ON front endpaper.

References: A.R. Hall & M. B. Hall (eds.), *The Correspondence of Henry Oldenburg*, XIII Vols. (Madison, University of Wisconsin Press, 1965-86). S. Pasmore, 'Thomas Henshaw F.R.S. (1618-1700)', *Notes and Records of the Royal Society of London* 36.2, (1987), pp.177-88. V. Parrott, 'Celestial Design or Worldly Magic? The invisibly integrated design of Uraniborg', *Garden History* 38.1, 2010, pp. 66-80. DSB II, 404 (Brahe).

Click [here](#) for further images.

Ex libris Tho: Henshaw
Emph. Hafniae Junij 3^o
1672.

M. 4. 13.

233.

Gaddesden Park





Printing popular devotion

21.

[WOODBLOCK]

Original woodblock for devotional print of Saint Anna teaching her daughter Mary to read.

N.p., n.d. [but Italy?, c.1700.

Woodblock (355 x 245mm). 7cm split to head of the block, a couple of shorter splits to the foot and some loss around the word 'Santa'; old scattered wormholes, otherwise in good condition.

£2,000

An exceptional survival: a large woodblock, impressively intact, for the printing of a full-page devotional image of Saint Anne teaching her daughter, the Virgin Mary to read. Anna rather than Ana in the caption suggests Italian origins.

'Mary modelled an ideal of female devotional reading in the Middle Ages', and the iconography of her reading, particularly in scenes of the Annunciation in which she is often depicted holding a book - Isaiah's prophecy, according to St Ambrose - was popular and much used. 'But if the Virgin is depicted reading at the Annunciation, this led to the question of how and from whom she learned to read, and the answer to this question seems to have been the iconography of St Anne teaching the Virgin to read. This image appears to have emerged

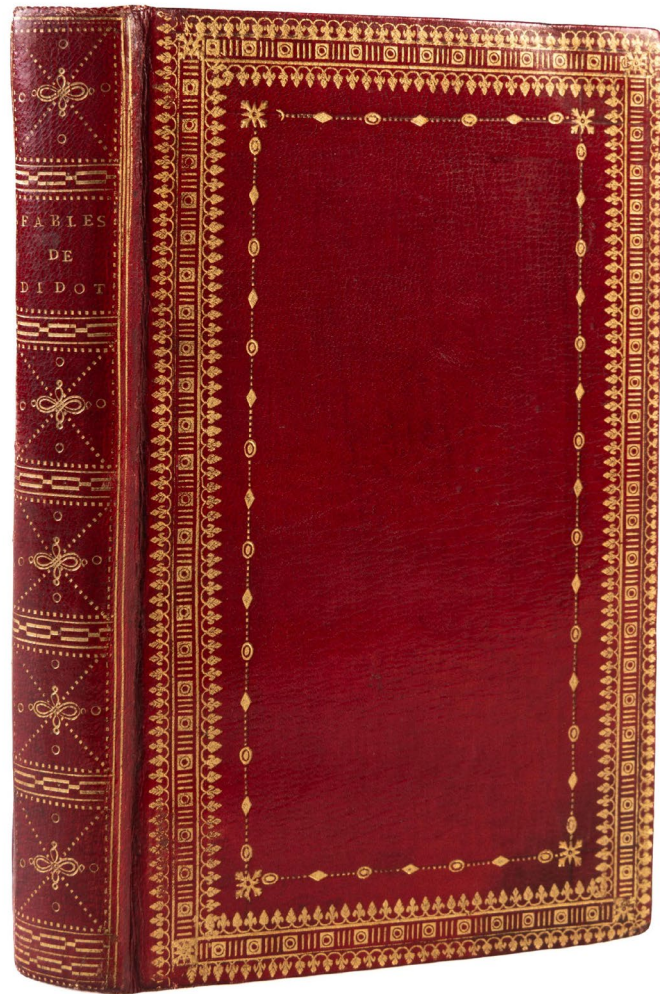
in the late thirteenth century... linked both to a desire to understand Mary's book at the Annunciation, and increasing representations of female literacy' (Wilmore). 'In devotional contexts the scene [of Anne teaching Mary to read] not only survives but flourishes. In fact, it serves as the major devotional image of Anne, who is virtually never represented alone, but rather with her daughter and her book. ...Anne empowers her daughter, and encourages other mothers to follow her example.' (Sheingorn).

While reusing and recycling wood blocks was standard in the early modern print trade, circulating amongst printers for decades, even centuries, for a block of this size to have survived is unusual. It shows clear signs of age: there are splits in the wood where the block is thinnest, and old holes from wood worm - which, though they didn't prevent a woodblock's continued use, would be visible in the form of small white holes peppered over the printed image.

P. Sheingorn, "The Wise Mother": The Image of St Anne Teaching the Virgin Mary', *Gesta* 32.1 (1993). pp.69-80. A. Wilmore, 'On St Anne teaching the Virgin to Read', *Sedes Sapientiae* [substack, online access].

Click [here](#) to view this item on our website.

Printed on vellum, bound by Derôme le jeune



22.

DIDOT (Pierre)

Essais de fables nouvelles.

Paris, imprime par Fran. Ambr.

Didot l'Aîné., 1786

12mo (162 x 95mm). 150, [6]pp. Contemporary red morocco by Nicolas-Denis Derome le jeune with his ticket dated 1785, covers with a gilt border of a pentaglyph-and-metope roll between linked leaf rolls, with a large panel of small lozenges and ovals linked by a dotted roll; smooth spine divided into six panels, the second panel lettered in gilt, the others with a central looped flourish tool and a dotted cross and small circles; blue silk endleaves; gilt edges, blue silk marker (modern morocco-backed box).

£5,500

First edition, from the library of Russian poet and novelist Aleksei Konstantinovich Tolstoy (1817-75), and one of a few copies printed on vellum.

A copy at the Wormsley Library is in an identical signed binding by Nicolas-Denis Derome, called "le jeune" (1730-1788).

The author and bookseller Pierre Didot's book consists of thirty-four new fables dedicated to Louis XVI followed by a selection of poems, including a 12-page poem on the progress of printing, first published in 1784, and accompanied by 38 pages of historical notes including an account of his father's (François Ambroise Didot, the printer of this

volume) invention of papier vélin, a super-fine wove paper.

Derome's ticket is Ract-Madoux, "Étiquettes de Derome le Jeune", type K1.

Provenance: 1. 19th-century inscription to foot of free endpaper, 'from the library of **Aleksey Konstantinovich Tolstoy**, September 1859'. Aleksey Konstantinovich, second cousin of Leo Tolstoy, was a renowned novelist, playwright and satirist of the late Romantic period of Russian literature.

2. Further C19th Russian inscription in purple ink to front free endpaper, 'To His Excellency Ivan Apollonovich Tabakov, As a memento and a token of my sincere respect, I pass [this volume] from my library into your good hands, to whom it fully belongs as an expert and book lover. Vladimir Bobrovsky'.

3. Ownership inscription of A. Ustanov on the title and last leaf of text.

4. Eduardo J. Bullrich, with mid-20th. century leather label. This volume, lot no.132 in the sale of Bullrich's library at Sotheby's, Day 1, 17 March 1952, sold to Maggs for £26.

The half-title and final leaf are browned, otherwise a fine copy.

Cioranescu 24951. Brunet II, 701.

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