

Childhood

A short list of works by,
for and about children
1500–1800

ENQUIRIES
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TEENAGE DAVID FELS GOLIATH – FROM A SUMPTUOUS ROYAL GRADUAL

I.

[MASTER OF PHILIPPE OF GUELDERS]

David and Goliath. Historiated initial 'B' from the Gradual of Anne of Brittany and Louis XII.

Illuminated MS on vellum. [Paris, c.1500].

Illuminated MS on vellum. Cutting size: 352 x 292mm. Large, historiated initial 'B' in dark blue with lighter blue panels and white penwork, for Psalm 1, 'Beatus vir', containing scene with Goliath in the foreground in golden armour, falling to the ground as he is struck on the head with a stone from David's sling, who is depicted standing by a rocky path in the middle ground, sheep at his feet; an army encamped in the background, gathered in front of their decorated tents, all within a floral border of green, blue and red ivy on burnished gold ground, one illuminated initial 'S', 10 fragmentary lines of text, 1 of which with music on a four-line staff, all enclosed within sumptuously decorated border of foliage and flowers – thistles, carnations - on white and yellow ground with bird – a jay? – at head; verso with 12 lines of text, 3 penwork initials and one rubric in red (minor rubbing to sky and army encampment, overall excellent condition).

£22,500

A lavish historiated initial 'B' depicting David's triumph over Goliath, from an extraordinary Royal Gradual made around the turn of the sixteenth century for Anne of Brittany and Louis XII of France, for use in the Sainte-Chapelle.

The present cutting is one of several, luxuriously illuminated large initials or full leaves from this choir book recorded in collections – including a historiated initial 'G' with Louis and Anne receiving the Crown of Thorns (Nantes, Musée Dobrée); a complete leaf





at the Morgan Library (MS.M.1199, fig.2) and others at Cambridge and Wellesley College – and on the market (including a border with emblems and an initial ‘A’, and an initial ‘T’ depicting the dedication of a church (both *Les Enluminures*); an historiated initial ‘S’ opening the Mass for a Confessor (Maggs, *Manuscripts & Illumination*, 2015).

The scene is brilliantly evocative; the fallen Goliath,

eyes narrowed and teeth bared, is the image of helplessness in contrast with the triumphant figure of David. The Master of Philippe of Guelders, named after a *Grande Vie de Jesus Christ* painted for Philippe of Guelders, wife of René II de Lorraine (Bibliothèque municipale de Lyon Ms 5125) worked on many other French royal commissions in the early sixteenth century. One of several Parisian illuminators to have worked on this monumental choir book, his style is

characterised by wide-eyed figures with round faces, long noses and small, red mouths, along with a vibrant palette of blues and golds, maroons and greens.

CONTEMPORARY SCHOOLBOY'S NOTES & DRAWINGS

2.

ERASMUS

Collectanea Adagiorum.

[Bound with:] CATO (Marcus Porcius)

Contenta in hoc opere sunt haec. Catonis praecepta moralia recognita atque interpretata ab Erasmo Roterdamo. [...] (Strasbourg: Matthias Schürer, April 1515 & March 1516)

Four-piece woodcut borders to titles of both works, printer's device on final leaf of first work.

2 works in one volume. 4to (202 x 141mm). [4], LVII, [7]ff; [60]ff. Contemporary blind-stamped half leather spine with old wooden boards (recased).

£12,500

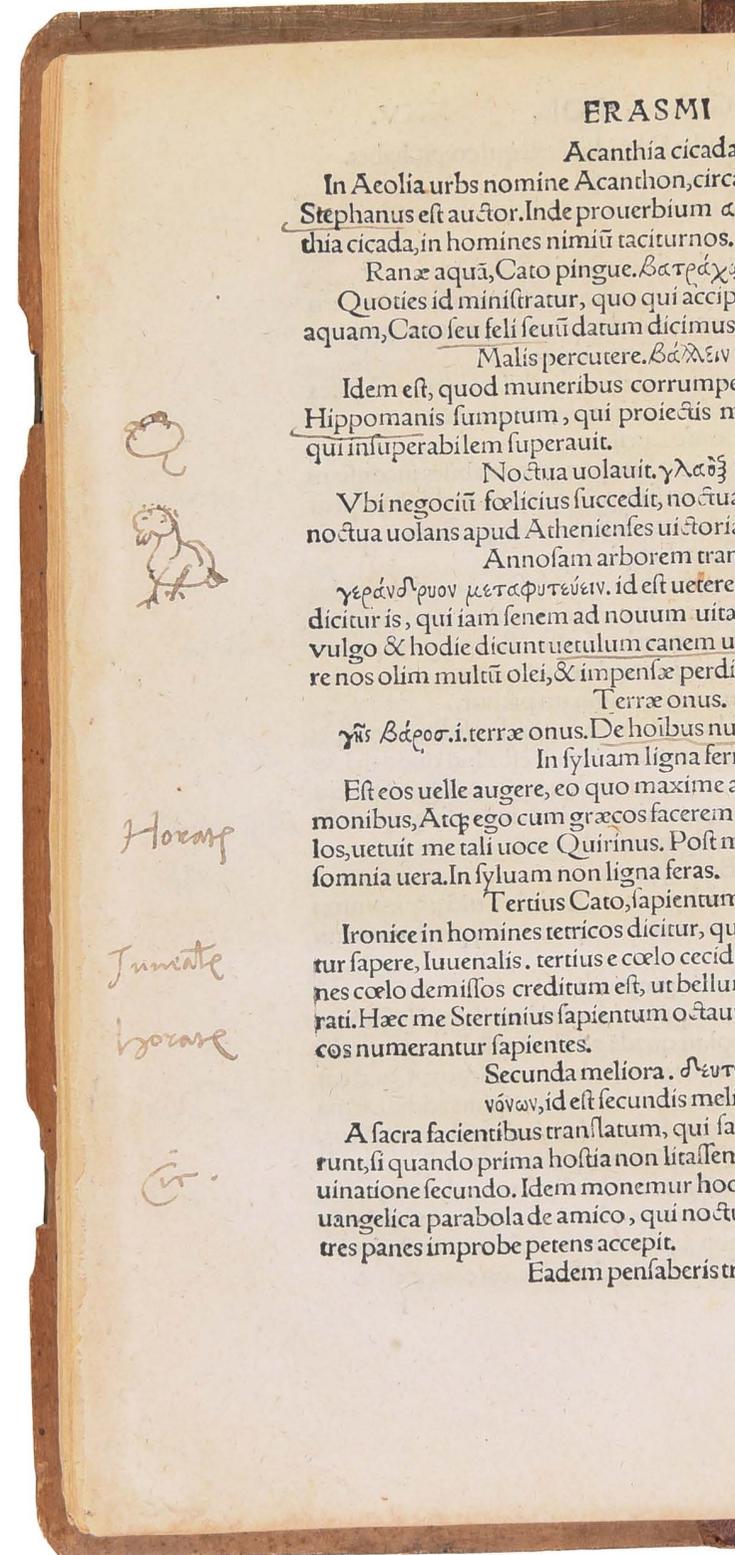
A charming copy of two scarce Erasmian school books, annotated with notes and drawings by a young contemporary reader from the noble Tannberger family.

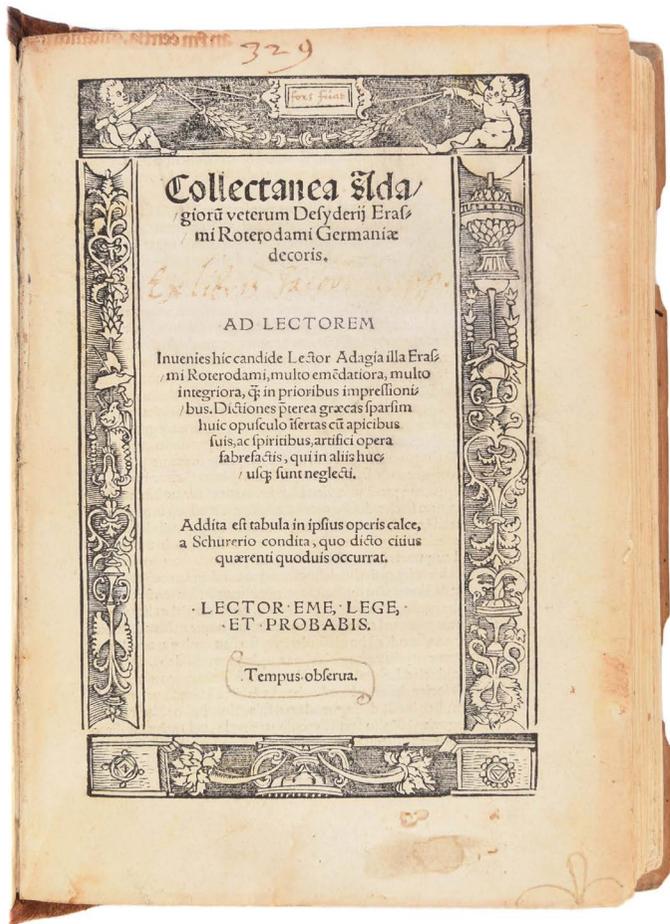
Both works were published in close succession by Erasmus' favoured Strasbourg publisher Matthias Schürer. The first is his hugely influential and long lasting work, the *Adagia*. The textual history is complicated, as the collection of proverbs was constantly being expanded from the moment Erasmus had first put down his pen for the original edition, and eventually instead of 'Adagiorum collectanea' they became 'Adagiorum chiliades', but editions of both continued to be printed for decades to come.

The second work is an interesting grouping of moral school texts, some of them in verse (plus the 'Ad Demonicum') here printed to allow interlinear glossing. Assembled as a group the volume was first published by Thierry Martens in Louvain in 1514 and in October 1515 Schürer published a revised edition (of which Erasmus presented a copy to Oecolampadius) which is here reprinted (see Allen's introductory note to Ep. 298).

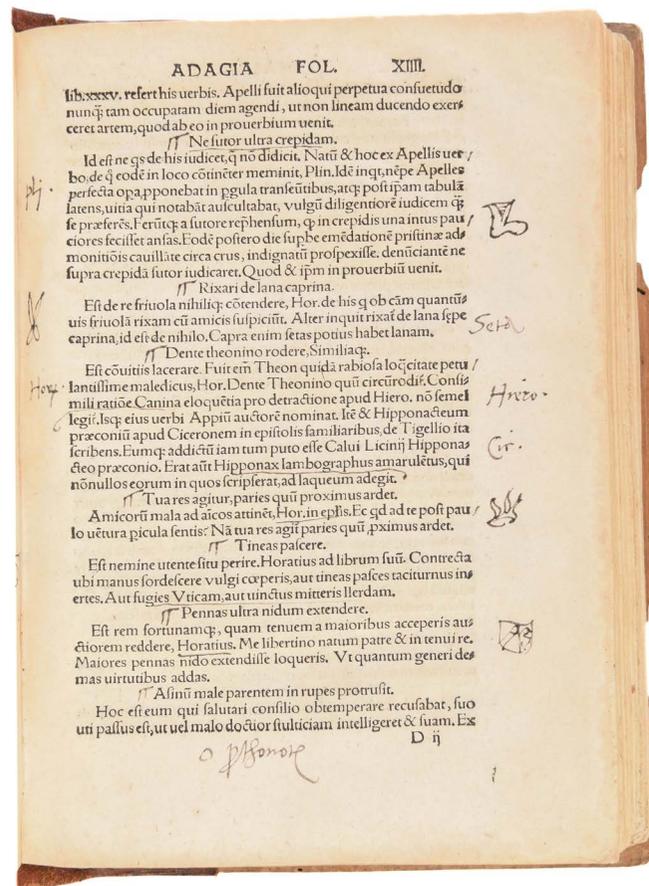
A very early owner, likely the young schoolboy Burchard von Tannberger (see below) has left many notes, both scholarly and playful, in the margins of the *Adagia* as far as f. xxvii, and in the second work, in brown and red ink. A personal motto "Fors Fiat" ('fuat'; Let there be luck) has been filled in in the blank cartouches on the titles of both works, as well as drawn into a banderole on the pastedown. As befits a juvenile reader, other doodles include numerous armorial designs, animals, birds, a serpent, faces, a spear, sword, goblets, chalice, lyre, a boot, hat, shears, an organ, a beetle, a fish, a backgammon or similar game board, dice, scales, and manicules which adorn the page edges, alongside notes.

Provenance: [Burchard von Tannberger?] (inscription dated 23 May 1517 with Tannberger arms





a pine tree) drawn in various margins throughout and on verso of final leaf, there found with proverb 'Non nasci aut natum cito morte potiri optimum.' This well-known trope is possibly a reference to the death in early 1517 of his father Heinrich Freiherr von Tannberger. We don't know the year of his birth, but Burchard died in about 1560. Interestingly, another sammelband of school texts once belonging to Burchard, also annotated, is now in the John



Rylands Library (previously EP Goldschmidt cat. 138, no. 2), including a work by Georg Hauer *Puerilia Grammatices*, Augsburg, 1514 (JRL R129609.1) which is dedicated to Wolfgang Tannberger (1471-1531), canon of Freising and Passau, and from 1499 councilor of Duke George the Rich of Bavaria-Landshut. He must surely have been an uncle or other relation of Burchard. There is a later very faded name on the first title-page, "Ex libris Jacob ??"

I.VD16 E 1916. Bezzel 54. II:
VD16 C 1595. Bezzel 312.

'VERMIS ET NON HOMO': WELL-USED BY ENGLISH SCHOOLBOYS

3. LUCANUS (Marcus Annaeus)

Civilis belli libri X. Paris: Simon de Colines, 1528.

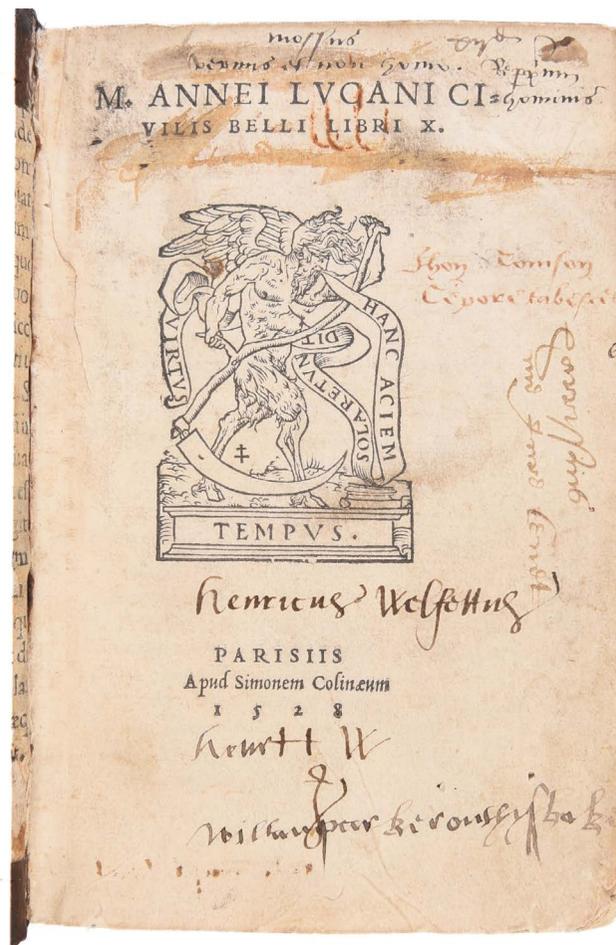
Woodcut printer's device on title page, white on black woodcut initials with crible grounds. Italic type.

8vo (154 x 102mm). 156ff. Contemporary London blindstamped calf [Oldham tool 946/SW.b (3)] over flexible boards made from sheets from a incunable edition of Aristotle's *Physics* - see below - fore-edge title (spine neatly restored with upper and lower panels renewed, though splits remain to upper joint, lacking pastedowns and flyleaves, later ties).

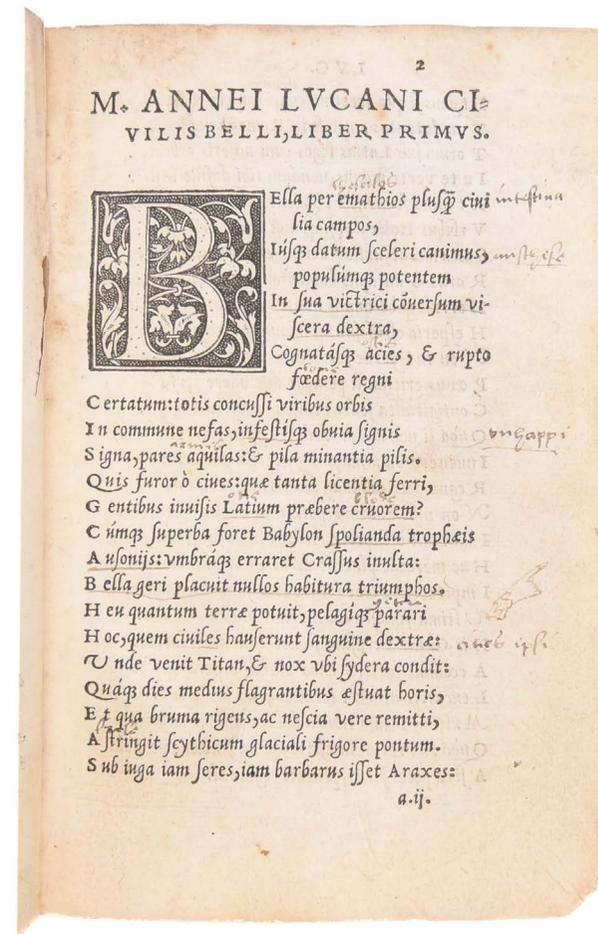
£4,750

A surprisingly rare first Colines edition of the *Pharsalia*, beautifully printed in his newly cut italic type, 'a splendid English-sized chancery italic which easily rivals the best of the Italian designs [and] reveals Colines' mastery as a punchcutter and designer' (Vervliet). Having taken over the workshop, and married the wife of Robert Estienne after his death, Colines (c.1480-1546) produced octavo volumes like this one primarily for the consumption of students, a purpose that the clarity of the type here speaks to.

Fittingly, there are several early inscriptions on the title page that give the sense of this volume having passed through the hands of several English schoolboys in the sixteenth and seventeenth centuries (from top): '... vermis et non homo' ('I am a worm and no man'); 'Jhon Tomson tempore tabescit' (John



Tomson or Thomson, 'time flies'); parallel with the spine, the statement of ownership 'Harrisius me Jure tenet'; 'Henricus Welfettus', Henry Welfett or Welford, his name in full and below 'henrH W'; and at the foot, 'Willliam[?] Keronsey's boke'. The signature and initials of Henry Welfett can be found at various points. There is student marginalia to the beginning of the first book, dropping off after the first few pages, as expected.



Lucan's *Civil War*, or *Pharsalia*, was his epic on the wars between Caesar and the forces of the Republic under Pompey, and subsequently Cato. Colines' text is based on the 1493 edition produced at Venice by Simon Bevilaqua, and incorporates corrections and amendments made by the Aldine Press in their 1502 edition. The epic as it stands is unfinished, interrupted by Lucan's suicide (in 65 A.D.) on the orders of the Roman government following his

involvement in an unsuccessful conspiracy against Emperor Nero.

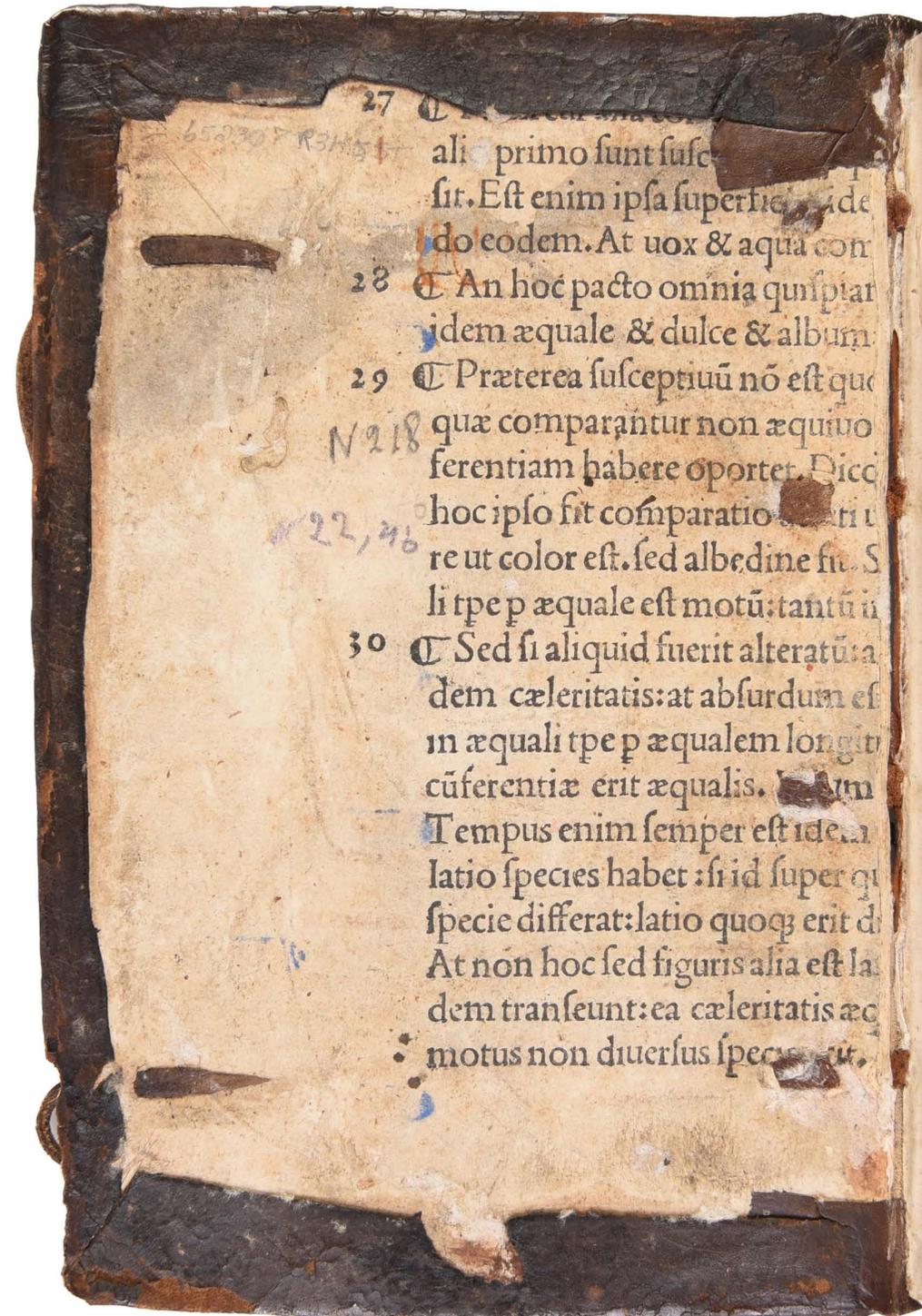
This copy is found in a contemporary London binding; **the exposed sheet used on both front and back boards** is from the July 1496 Latin edition of Aristotle's *Opera*, printed in Venice by Johannes and Gregorius de Gregoriis, de Forlivio, for Benedictus Fontana (ISTC ia00966000), a fragment of folio 48 verso from the third (fourth?) tract of Book 7 of the *Physics*, chapters 27-30. It is likely that there are more sheets beneath.

First few leaves a little soiled, some light dampstaining.

Adams L1569. BMSTC (*French*), p.290. Renouard (*Colines*), 125. Moreau III, 1548. Not in Schreiber.

K. Amert, 'Intertwining Strengths: Simon de Colines and Robert Estienne', *Book History* 8 (2005), 1-10. H.D.L. Vervliet, *The Palaeotypography of the French Renaissance* (Brill, 2008), 63-96 and 'Simon de Colines, punchcutter 1518-1546' in *De Gulden Passer Jaargang* 81 (2003), pp. 115-169.

(OCLC: in US only Brigham Young, Columbia, Chicago, Illinois, Michigan, St. John's).



MODEL ANNOTATION OF A DIDACTIC TEXT,
BY SCHOLAR AND CHILDREN'S TUTOR
JOHANNES CURTERIUS

4.
DIONYSIUS PERIEGETES

Της οικουμένης περιηγήσις υπομνηματισθεσια.
De situ orbis libellus. Paris: Robert Estienne, 1547.

Estienne's basilisk device as King's Printer on title, Greek foliated initials and matching headpieces; in the margin of f. Vr is printed a diagram with Greek text indicating the location of India and its rivers in relation to the four points of the compass.

4to (251 x 167mm). 158, [30]pp. Nineteenth-century straight-grain green morocco, gilt, spine gilt in compartments with 'DIONYSII PERIEGESI', 'C. NOTIS MSS CURTERII' lettered in gilt, 1547 lettered in gilt at foot, marbled endpapers, green silk pagemarker (scuff to lower board, wear to spine).

£12,000

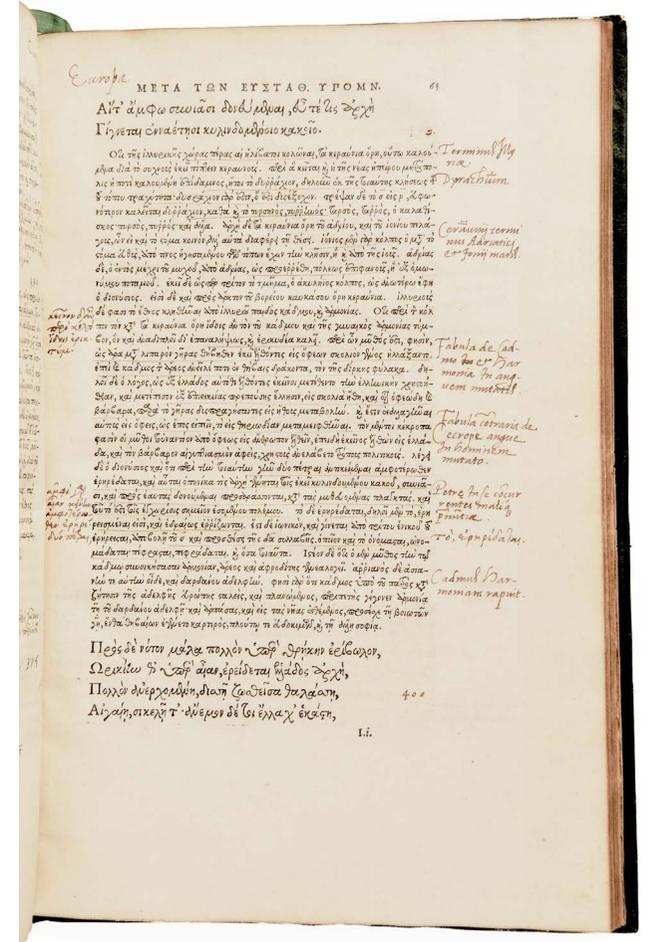
A lovely copy of Robert Estienne's handsome edition of Dionysius Periegetes' didactic poem *De situ Orbis*, with impressive sixteenth-century provenance: owned by editor, Greek scholar and tutor Johannes Curterius (Jean Courtier, c.1546-c.1583), with his ownership inscription – dated 1559 - and extensive, orderly annotation throughout.

A prolific translator, Courtier was responsible for several Latin translations of Greek texts, along with the first editions in print of Procopius of Gaza (with Latin translation; Paris, 1580) and Hierocles, *Commentarius in aurea Pythagoreorum carmina* (again, with Latin translation; Paris, 1585). Courtier himself, however, is a mystery; 'the best and most

reliable information on Curterius is provided by the prefaces he wrote to his editions, both dedicated to members of the La Rochefoucauld family, from which we learn that Curterius was among the tutors of the sons of Charles de la Rochefoucauld (d.1562) and Fulvia Pico della Mirandola. [...] Curterius' real name is revealed by the biographer of his illustrious pupil, François de la Rochefoucauld: 'Le sieur Courtier [...]'. Le Sieur Courtier was maybe not an Englishman but a Frenchman, or an Englishman who spent his life in France' (Palau, pp.24-25).

A second note dated March 1572 in Curterius' hand at the end of the text, more than ten years after the date of his ownership inscription, suggests that he was reading this book while working as a tutor (employment he started in the mid-1560s). He mentions this in the introduction to his edition of Procopius (dated 1579) as being the reason for his putting his scholarly study aside to devote himself fully to the childrens' education. Perhaps, then, the present text formed part of that programme of education.

Courtier has profusely annotated the present work, in an unflinchingly systematic way that indicates a thorough reading of the text. Beginning on p.6



with neat marginal annotations in Greek, his notes persist in Greek and Latin throughout the text proper. Visible fold lines demarcate columns, within which Courtier's notes adhere more or less to the same scheme throughout; notes in Latin in the outer margin column, and notes in Greek in the inner margin (with some, though minimal cross-pollination between the two). The notes in Latin

are predominantly a geographical guide to the text, Courtier writing the names of islands, countries, rivers and seas as they are mentioned in print, along with the headings APHRICA, EUROPA, INSULAE and Asia as the text moves across the continents. He refers backwards and forwards within the same text, and notes intertextual references to Nonnus' *Dionysiaca* ('vid. Nonni Dionys. 46. Fo.779', p.49) and Apollonius' *Argonautica* (p.49), among others. There is evidence here of neat corrections made by pasting in and then overwriting, scraps of paper in the margin (see p.29, p.72).

This is an extremely neat work, and the clarity and precision of the annotations give the sense of having been written up, rather than a working copy, perhaps a model to be read and emulated by his young charges. Curterius' edition of Theodoros Gaza's *Grammatica introductiva* (Venice: Aldus, 1495) purchased by him in 1565 and now at Canterbury Cathedral Library (W/S-12-2), is listed on MEI which describes extensive Greek annotations, though gives no sense of their order or organisation, other than 'the fourth book of the *Grammatica* is interleaved with 31 leaves with annotations in Greek, foliated with numbers matching the manuscript foliation 59-99 of this section of the book (only)'.

De Situ Orbis enjoyed great popularity during the Renaissance, particularly as a didactic text; in the



present, beautiful edition by Robert Estienne 'the text of Dionysius is printed in the middle size of grecs-du-roi, and the commentary of Eustathius in the smallest size, which had first been used the previous year in Estienne's 16mo New Testament.' This is the *editio princeps* of '12th-century Byzantine scholar Eustathius' commentary, from a manuscript in the Royal Library' (Schreiber, Catalogue 37, no.49). Of interest in addition to the beauty of the type and text are the occasional marginal diagrams in this edition; that on p.153 indicates the position of India and its rivers in relation to the points of the compass.

Provenance: 1. Joannes Curterius (Jean Curtier), c.1546-1583, Greek scholar, editor and tutor. His ownership inscription recovered from pastedown/endpaper of previous binding and attached at head of pastedown here; annotations in his hand throughout, date of completion inscribed at end of text. 2. Eighteenth-century inscription of Joh. Henricij Böcker, 'Parisis, 1706' on title page and bibliographic

notes on verso of front endpaper. 3. Nicolas Yemeniz (1783-1871), silk manufacturer and bibliophile, his numismatic exlibris on front free endpaper with pencilled number 2663; item no.2663 in catalogue of the famous sale of his library, *Catalogue de la bibliothèque de M. N. Yemeniz* (Paris, 1867), 'tres-bel exemplaire' with erroneous note 'avec des notes manuscrites de J. -H. Boecker'. 4. From the collection of banker, economist and politician Spiros Loverdos (1874 - 1936), with Greek library stamp of the Spiros Loverdos Foundation Library on rear endpaper.

Renouard 70, 20. Hoffmann I, 591. BMSTC (French), p.136. Adams I, D641.

Refs: E. K. Schreiber, Catalogue 37: *ΜΟΥΣΩΝ ΔΩΠΑ Greek Language and Literature* (2002), no.49. A.C. Palau, *A Catalogue of Greek Manuscripts from the Meerman Collection in the Bodleian Library* (Bodleian: 2011), pp.24-26.

**EDUCATIONAL SAMMELBAND IN
HANDSOME CONTEMPORARY BINDING**

5.
MELANCHTHON (Philip)
**Initia doctrinae physicae, dicta in academia
Vvitebergensi.** Wittenberg: J. Lufft, 1549.

[Bound with:] **STURM** (Johann)
**De literarum ludis recte aperiendis liber.
Emendatus et auctus ab ipso auctore.** Strassburg: W.
Rihel, (August 1543).

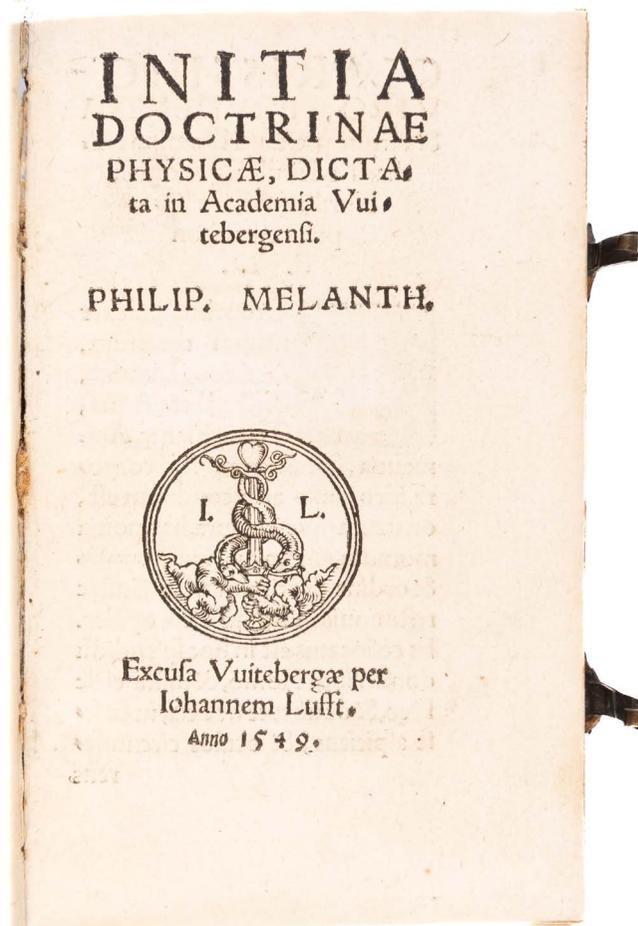
*I. Printer's device on title page, one diagram in text, PRIMUS
misprinted PIMUS on f.24r. II. Device on title page.*

2 works in one volume. 8vo (160 x 100mm). 128, 166, [2 (blank)]; 45,
[1]ff. Contemporary German blind-stamped binding of pigskin over
bevelled wooden boards, dated 1550, decorated with a roll of the
virtues (with date 1543), fore-edge with shelf number '15' in ink, spine
with raised bands, metal clasps.

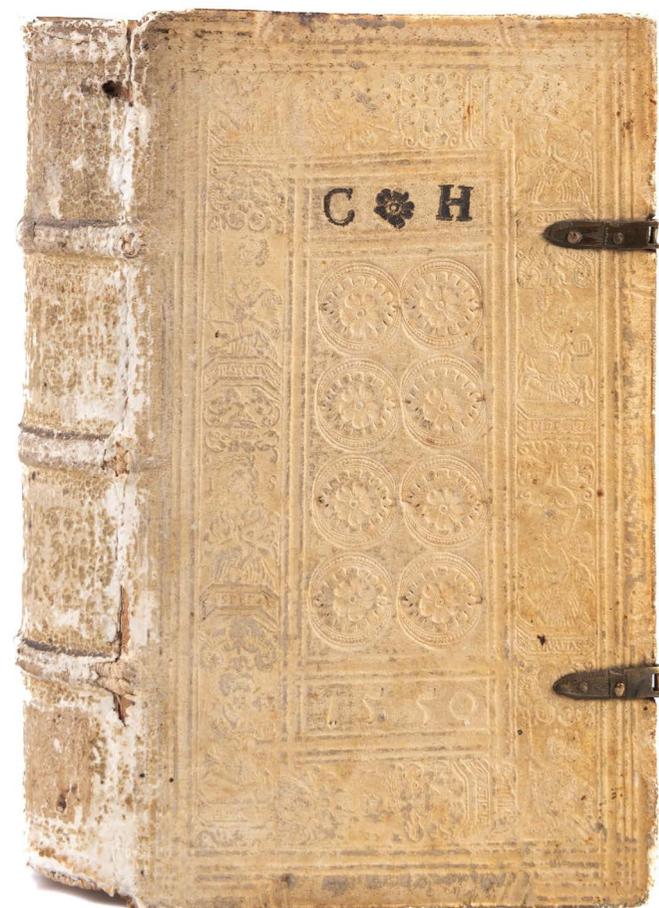
£6,500

This beautifully preserved volume, in a strictly
contemporary binding executed for one C H,
marries two important educational texts by the
greatest educators of the sixteenth century, Philip
Melanchthon (1497-1560), 'Praeceptor Germaniae,'
and Johann Sturm (1507-89) the great Strassburg
teacher.

This is the first edition of Melanchthon's extremely
popular text, intended, as he states, as an introductory
textbook – 'exiguum vestibulum' (A3v) – to physics
and metaphysics. Dedicated to Michael Meienburg,



burger of Nordhausen, it is divided into three
books. Book I (ff. 9-128) discusses God, the world,
providence, contingency, the rejection with horror of
a plurality of worlds, the planets, the sun (diagram on
66v), the moon, the division of time, and so on. Book
II considers matter, 'qualities found in matter, and
their effects which are the causes of changes in bodies,
such as generation, nutrition, alterations, decay...';
the shortest, Book III, deals with physical bodies and

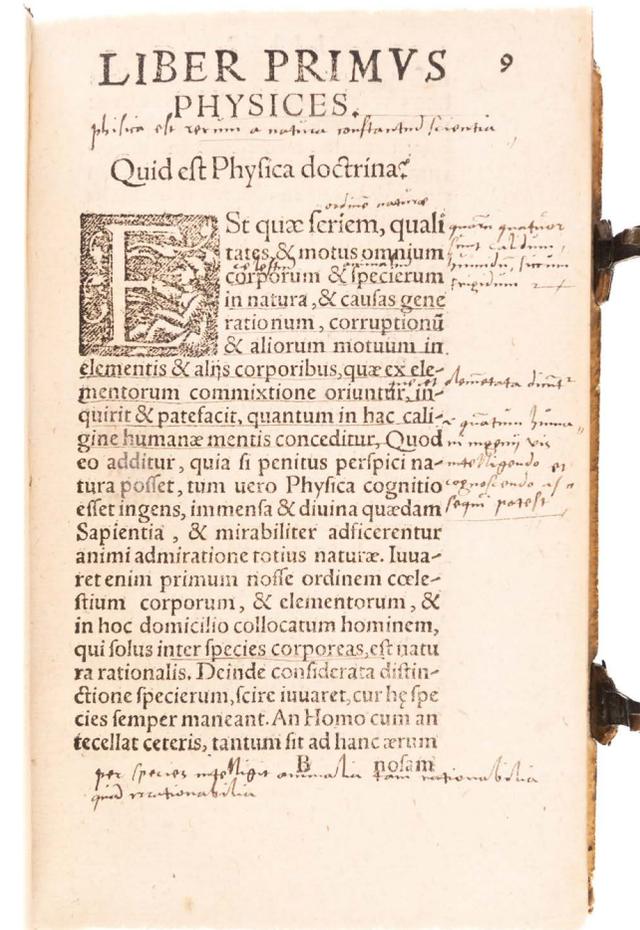


phenomena, considered from a medical standpoint.
It is a statement of Aristotelian doctrine, written in
clear and elegant Latin and beautifully printed by
Lufft.

A man of deep religious conviction, Melanchthon
was also an educational reformer and taught and
wrote a variety of textbooks. Evident here is the trust
he placed in faith, rather than science; he rejects

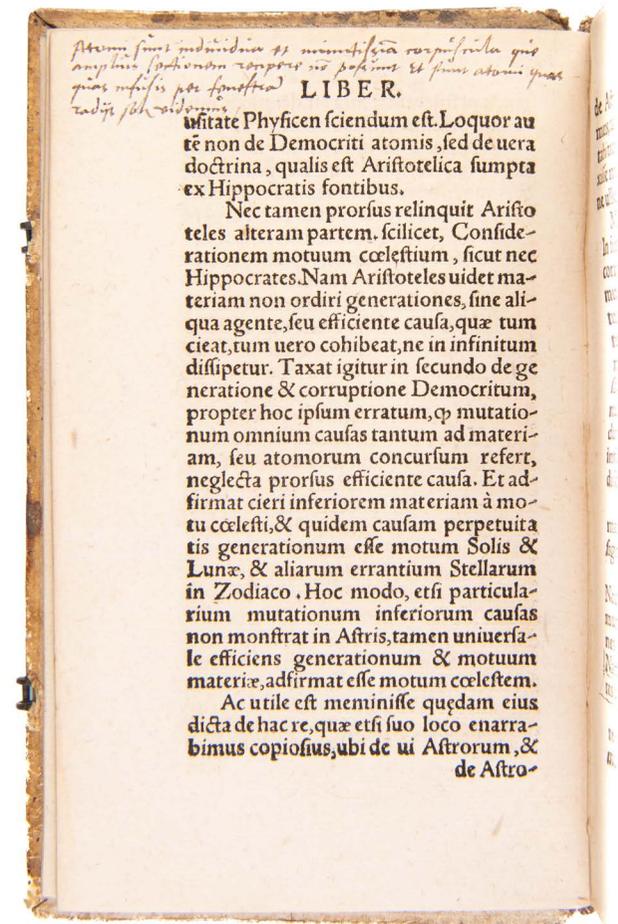
heliocentrism, and strongly criticises Copernicus, placing his trust in Revelation, tradition, and the evidence of his eyes. In the section of this work headed ‘Quis est motus mundi’ (47v-51v) with an astonishing display of ‘logic’ he proves that the earth is static. But he was open to change, and in the edition of 1550 he made changes removing some of his excessively critical remarks about Copernicus. By 1600, the book had been printed 21 times in Germany and there was certainly one edition printed in Lyons by de Tournes 1552 (BNF); VD17 however records no editions. A modern edition in German was printed in 2008.

The second work in this volume is the third edition of Johann Sturm’s influential plan of education at various levels, addressing not only what the pupil must learn but also the responsibilities of the master, who must not be too harsh towards his charges. It would be an educational system that held sway for centuries. His aim, he explains here, is to make ‘the end of study a piety which is wise and eloquent’ (f. 19r), and is achieved in various stages, encompassing not only Latin but Greek (class 5), and also Hebrew. In class 1 (‘ordo primus’) he recommends that Aristotle’s *De interpretatione* and *De mundo* be read



along with arithmetic, geography (Pomponius Mela) and the elements of astrology. First published in 1538 and again in 1539 by Rihel, this ‘third’ edition claims to be revised and enlarged, but seems to be identical with the edition of 1539.

There are a few annotations drawing attention to words in the text and written in a minuscule hand (also found in a few places in the Melanchthon).



I. VD16 M3469. II. VD16 S9947
Refs: See Arnold, M. &
Julien Collonges, *Jean Sturm. Quand l’humanisme fait école* (Strasbourg, 2007) (243508).

MARTIAL'S EPIGRAMS, 'STRIPPED OF OBSCENITIES' FOR A YOUNG AUDIENCE

6.

MARTIAL (Marcus Valerius)

Epigrammata Paucis. Rome: in aedibus Societatis Jesu, 1558.

Woodcut Jesuit 'IHS' device on title-page, initials.

8vo (153 x 102mm). 344pp. Contemporary limp vellum, spine with upside-down paper label at foot with 'Martialis Opera' shelf number '81' in manuscript, edges with 'IO AMO IL PROFETA SIMONE MIO AMI CUIMO [/]' in manuscript at foot, 'NICOLA BURGHI' at head (lacking ties, vellum stained, worming to spine).

£4,500

Rare first edition of the first Jesuit edition of a classical author, expurgated for a juvenile audience as the title suggests: "The Epigrams, only a few of which have been rejected or changed without damage to the Latin, stripped of every sort of obscenity and raised above every distasteful form of language."

This is one of the earliest Jesuit school books, edited by the French Jesuits André des Freux and Edmund Auger at the request of Ignatius Loyola, to serve the growing number of Jesuit schools. Des Freux, one of only two Jesuits present at the founder's death in 1556, had been charged by Ignatius to compose a work on Latin style and a Latin Syntax, and also expurgated editions of Martial, Horace and Terence. From these authors only this edition of Martial's *Epigrams* was published in 1558; it was one of the first books printed

at the Collegio Romano, the first press operated by the Jesuits, and went into 18 editions.

The present copy has a cancel slip pasted over the bottom six lines of text on p.89; of the eight we have found institutionally in the US, only two mention the presence of this slip, that at UCLA (z233.i8 m365E 1558) and Folger (200-299q). Two digitised copies in Italian institutions - at the Biblioteca Casanatense and the Biblioteca Nazionale Centrale [open access via Google books] - also have the slips. Comparison of the present copy with another *without* the cancel slip present, reveals that the text obscured here by the slip matches that in the other copy, in turn indicating that the text was originally printed incorrectly, and the amendment pasted in after printing, presumably in the print shop.



Waterstaining and foxing, especially pronounced in first 100pp.

Provenance: 1. Ownership rhyme in Italian written on inside front cover in C17th(?) hand, warning against the book being loaned or stolen: 'prestato esser non voglio/rubato esser non voglio/et se piacesse ad alcuno/vadia a comprarne uno' i.e. I do not want to be lent, I do not want to be stolen, if you would like a copy, go and buy one yourself. 2. Name 'Nicolaus de Burghis' written on inside rear cover (repeating name written on lower edge of textblock) erased in pen. 3. 'Ex libris Cleryii Aloysii Mazzelli, 1801' inscribed on title page.

Censimento Edit 16 CNCE 34324.
OCLC: USA, only 8 copies listed
(Loyola & Newberry Chicago,
Boston College, U North Carolina,
UCLA, Folger, Gleeson Library SF,
College of the Holy Cross MA).

M. VALERII
MARTIALIS

EPIGRAMMATA

Paucis admodum vel reiectis, vel
immutatis nullo Latinitatis
damno, ab omni rerum
obscœnitate, verbo-
rumque turpitudi-
ne vindicata.



Romæ, in ædibus Societatis IESV

1558

Ex libris Clavigi Magnæ 1761.

Effultus ostro, sericisque puluinis.
Stat exoletus, suggeritque ructanti
Pinnas rubentes, cuspidesque lentisci:
Et æstuanti tenue ventilat frigus
Ancilla prasino concitata stabello:
Fugatque muscas myrtea puer virga.
At ipse retroflexus ad pedum turbam
Inter catellas anserum exta lambentes,
Partitur apri glandulas palæstritis,
Ligurumque nobis saxa cum ministrantur,
Vel cocta fumis musta Massilianis:
Opimianum morionibus nectar
Crystallinisque, myrrhinisque propinat.
Et Cosmianis ipse fusus ampullis,
Non erubescit murice aureo nobis
Diuidere Ledæ pauperis capillare.
Septunce multo deinde perditus fertit:
Nos accubamus, & silentium ronchis
Præstare in si nutibus propinamus.
Hos impudentis patimur illius fastus.
Nec vindicare, Ruffe, possumus, regnat.

IN Zoilum. 28

Vndecies una surrexti, Zoile, cœna:
Et mutata tibi est synthesis vndecies:
Sudor inhereret madida ne veste retentus,
Et laxam tenuis læderet aura cutem.
Quare ego non sudo, qui tecum Zoile cœno?
Frigus enim magnum synthesis una facit.

G AD

A GIFT FROM A FAMOUS MATHEMATICIAN TO HIS STUDENT

7.

CLAVIUS (Christopher)

Aritmetica Practica... tradotta da Latino in Italiano dal Signor Lorenzo Castellano patritio Romano.

Reuista dal medesimo padre Clauio con alcun e aggiunte. Rome: heirs of Nicolo Muzio, 1602.

Woodcut Jesuit device to title-page, initials, tail-piece, and typographical decoration; tables and simple woodcut diagrams.

8vo (162 x 110mm). [16], 281, [15]pp. Contemporary Spanish? vellum over pasteboards, ink lettering on spine, ties.

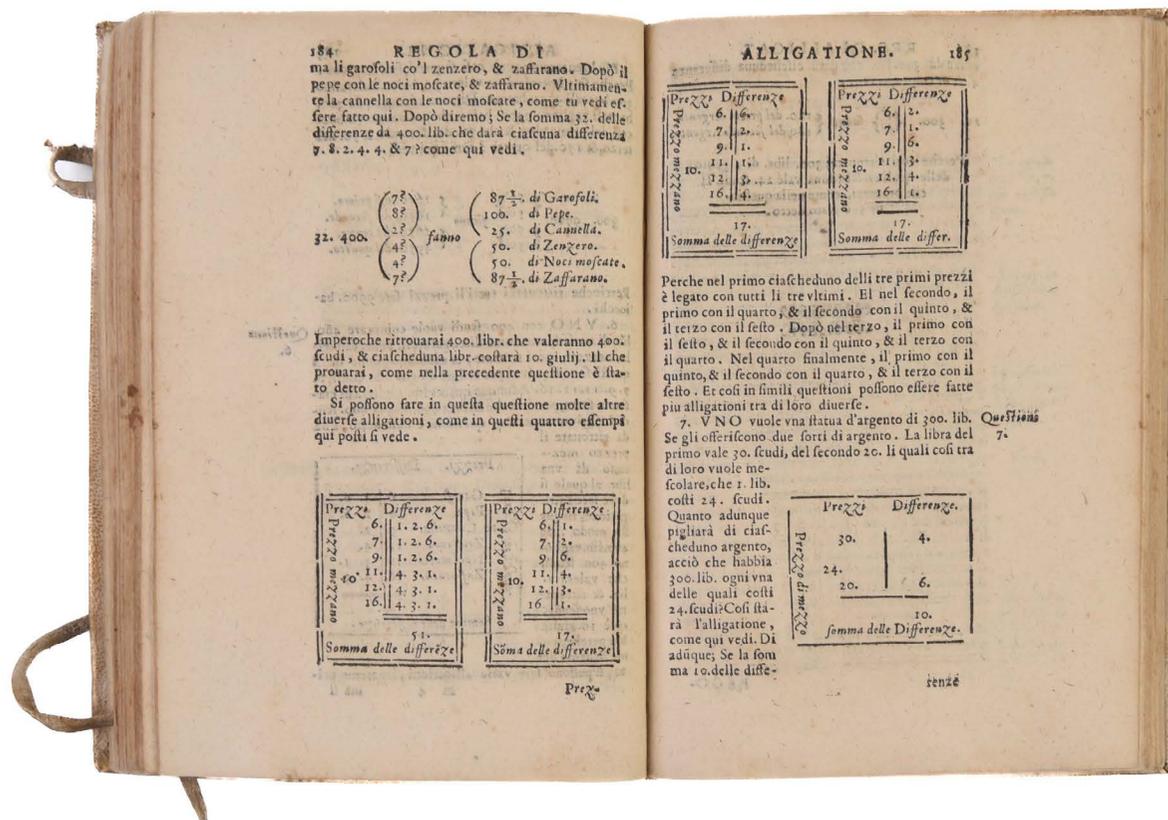
£5,500

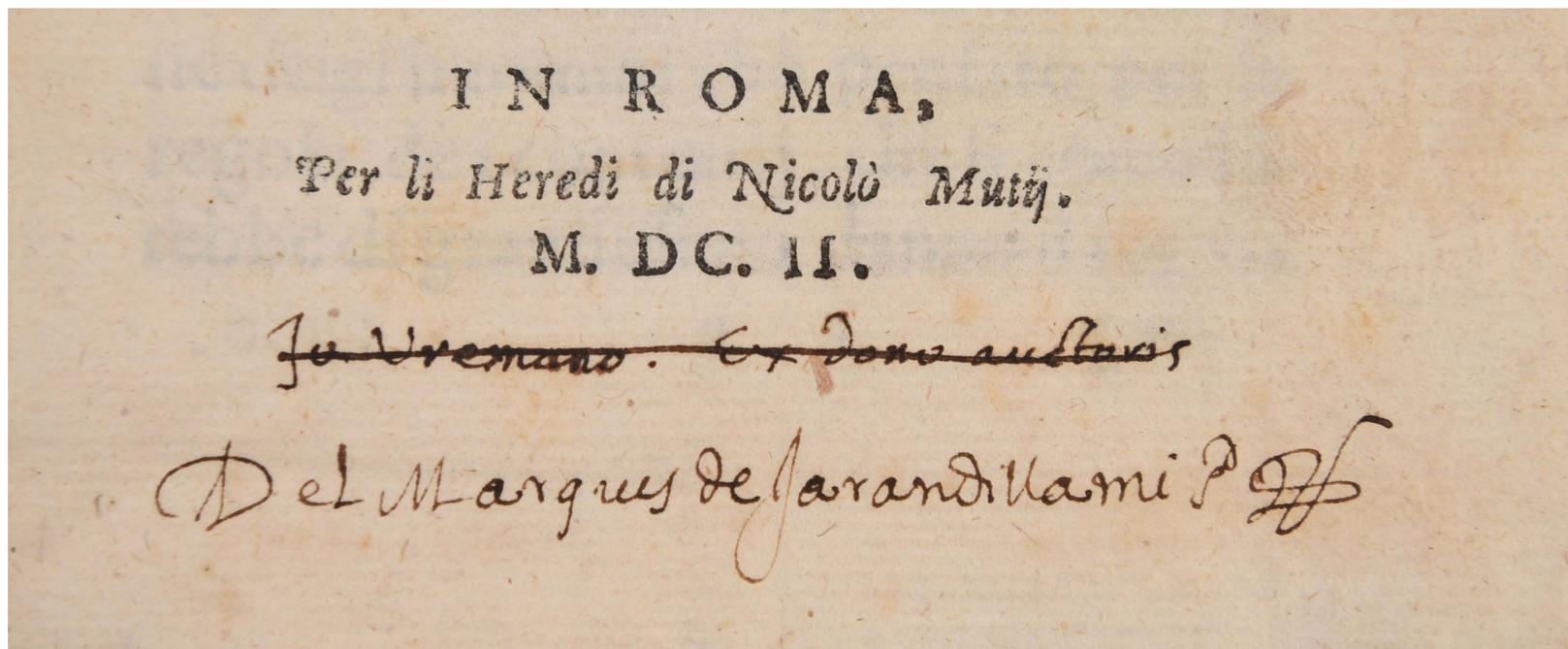
A fascinating copy with important Jesuit associations: a gift from the author, the famous mathematician Christopher Clavius, to his student Ivan Vreman, who would become a gifted mathematician and a missionary in Macao.

Christopher Clavius (1538-1612), a German Jesuit from Bamberg, taught mathematics at the Collegium Romanum for decades and published textbooks of great influence; his Euclid was translated into Chinese by Matteo Ricci and used in China. *Epitome arithmeticae practicae* had originally been composed for internal use in the Collegium and goes back to before 1580. The Latin text was published first in 1583 and it would seem that the translator Castellani, a pupil of Clavius, was intimately connected with it from the beginning, as he had urged its publication to

the wider world (see note in Baldini (2003) p. 71).

This copy is inscribed 'Iv. Vremano. Ex dono auctoris', a gift of the author Clavius to one of his pupils in Rome, Croatian student Ivan Vreman. Vreman was from Split and came to Rome in 1600, where in February 1600 he joined the Jesuits. A student at the Collegio Romano between 1602 and 1607, for the year until 1608 he was a member of Clavius' Academy of Mathematics along with Giulio Aleni, a celebrated figure in China, and Lembo





and the positions of places from Goa to Macau. A fragment of the letter containing his results was published by Athanasius Kircher in 1643. In 1616 he arrived at Macau, where he seems to have taught mathematics and other subjects until 1620/21, when he was sent into the interior of China. Whilst there he also translated from Portuguese into Italian and Latin material for the *Litterae annuae*. Vreman, who had poor health in China, died at Nanchang 22 April 1620 but his body was taken 500 miles North to Nanjing for burial later.

The Italian translation of Clavius' textbook was published in 1586 in Rome. This is the second revised

edition and is rare, with copies located by OCLC in UK/USA only found at Cambridge, Brown, Columbia, and Duke. There were further editions, 1613, 1618, 1626 (Rome) with a number of Venetian editions up to 1738. Various works by Clavius made their way to China and were translated into Chinese; in a letter to the Jesuit General Acquaviva dated 22 August 1608 Matteo Ricci writes that this little work on practical arithmetic has already been translated into Chinese and reached Beijing where they wish to print it. Ricci had already read and expounded it to Li Zhizao and in 1613 it was published with the title Tongwen suanzhi [Arithmetic Guidance in the Common Language], (M. Ricci, *Lettere (1580-1609)* ed.

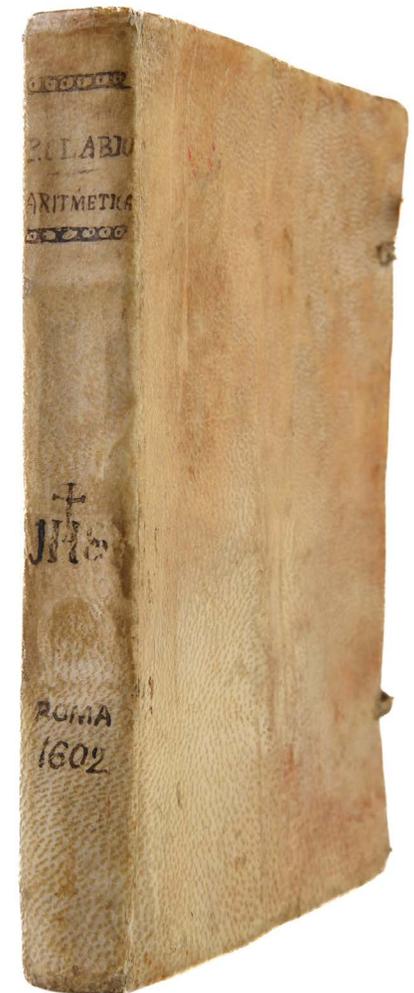
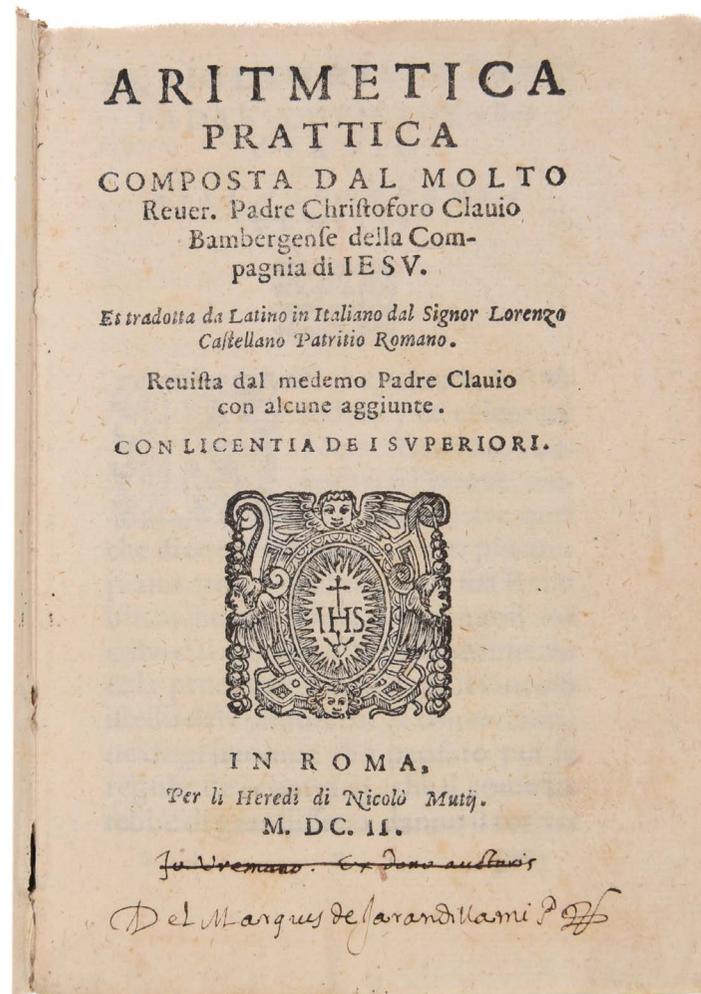
P. Corradini, F. D'Arelli etc., Macerata: Quodlibet, 2001, p. 491 and note 5); it was the first mathematical book to introduce Western written calculations into China. In an earlier letter to Clavius himself 25 December 1597 from Nanchang, Ricci speaks of Clavius' book on the astrolabe which he had received in 1596 'molto bello legato nella India' and which had caused quite a stir amongst men of learning (op.cit p. 352).

The translator Castellani was the author of *Responsio ad expostulationem Francisci Vietae contra C. Clavium*, Rome: Ziletti, 1603, a short tract of 18pp. (plus title leaf) reprinted with other works on the calendar at the

end of volume 5 of the Mainz 1612 edition of Clavius Opera. Of this pamphlet there is a copy inscribed by Clavius (in the same hand as has inscribed this volume) to Philippus Fuester in Vienna (ONB 72.J.44(5)).

Provenance: 1. **Christopher Clavius** (1538-1612), with gift inscription of his student 2. **Ivan Vreman** (d.1620). 3. The volume is in a contemporary (probably Spanish) binding and has an early 17th century Spanish provenance of the **Marqués of Jarandilla**. This marquisate was created in March 1599 by Philip III of Spain. In 1619 the 6th count of Oropesa, Fernando Alvarez Toledo Portugal (1597-1621) received the title and became the first Marqués de Jarandilla. His father, Eduardo de Braganza (1569-1627) 1st Marquis of Frechilla and Villarramiel, had married Beatriz Alvarez de Toledo, heir to the count of Oropesa and her name was kept. As chance would have it, Vreman seems to have taught for a year or two at the college at Oropesa in the province of Toledo, when he was on his way to Lisbon. This Colegio de San Bernardo had been founded in 1578 by Francisco Álvarez de Toledo (1515-82) Viceroy of Peru 1569-1581, who gave a substantial sum for the foundation of the library there (see Kathleen M Comerford Jesuit Libraries, Leiden: Brill, 2022 p. 9).

A little browned and foxed but generally fresh; some worming in blank space at bottom of last leaf.



De Backer-Sommervogel III, 1215-1216; Riccardi I, 288-289, ii, 111. Smith, *Rara Arithmetica* (4th edn.), pp. 378-379. OCLC (UK/USA only Cambridge, Brown, Columbia, and Duke).

Ugo Baldini 'The Academy of Mathematics of the Collegio Romano from 1553 to 1612' in Feingold, M. (ed) *Jesuit Science and the Republic of Letters* (Cambridge, MIT Press, 2003, esp. p.74 and note on Vreman (108) on p.97). The thorough account of Vreman by Juan Ruiz de Medina is invaluable.

**DEDICATED TO 18-YEAR-OLD KENELM DIGBY,
WITH HIS PORTRAIT**

8.

PISTOFILO (Bonaventura)

Opломachia di Bonaventura Pistofilo. Siena: Hercole Gori, 1621.

Engraved title page, full-page engraved portraits of Kenelm Digby (monogrammed 'CB') and Bonaventura Pistofilo, and 54 full-page engravings, woodcut initials throughout.

Oblong 4to (192 x 135mm). [8], 315 (i.e. 321), [1]pp (with additional leaf in quire Q called for). Eighteenth-century vellum over paste-board, spine with three raised bands, title in manuscript in second compartment (minor stains to vellum).

£4,500

The first edition of Bonaventura Pistofilo's extensively illustrated manual on the history and handling of pikes, halberds and muskets, dedicated to English courtier, diplomat, natural philosopher and polymath Sir Kenelm Digby (1603-1665), with his portrait (attributed to Francesco Bertelli by Brunet).

Digby is described fondly with 'paternal affection' by Pistofilo here in his dedicatory address as 'joining splendour in arms with worth in letters' - high praise considering that this work was published when Digby was only eighteen years old, in 1621, as the inscription around his portrait explains. Pistofilo, a Ferrarese living in Siena, and the young Digby very likely crossed paths while the latter was in Siena as part of his Grand Tour, begun in 1620. 'In Siena he was made a member of a learned society, the Accademia dei

Filomati, before which he delivered two very ornate, very learned, very obscure orations on secret modes of writing among the ancients' (Rhodes, 61). Pistofilo gives no indication of the source of his knowledge about Digby's ability with a sword, though there are several accounts of duels and skirmishes in which he was involved as a young man in Spain, later in France and, indeed, in Siena, apparently in the same year as, but prior to when the present volume was published, in which a Captain struck Digby on the head with his

sword after a harsh exchange of words (Moshenska, 78).

This volume is structured in three parts. The first deals with the origins, history and usage of the pike; the second, shortest section, with the history, etymology and usage of the halberd; and the third, the background and use of the musket and arquebus (including a short history of gunpowder) and a final section on military dress and colours, and flags. In



the 'use' section of each part, full-page engraved plates with numbered figures illustrate corresponding passages of text - how to carry a pike and prop it against a wall, for example, how to carry a halberd, and so on.

By the publication of the present volume, the young Kenelm Digby's Grand Tour had already proved eventful - from narrowly escaping plague in Paris, to staving off the amorous advances of the French queen mother, Marie de Medici during his stay in Angers. After Siena, Digby went on to Spain to assist in the marriage negotiations of the Prince of Wales, before returning to London and being knighted in 1623. His subsequent escapades would not be out of place in a work of fiction; a secret marriage to his childhood sweetheart, privateering in the Mediterranean, tragic early widowhood, pursuits in science and natural philosophy, fundraising for Charles I and the Royalist cause on the Continent, exile and subsequent return to England (with a stint as Cromwell's intermediary in France), pursuits in alchemy and the innovation of his 'sympathetic powder' (a 'weapon salve', said essentially to cure wounds from a distance), and election to the Royal Society as one of its earliest members, in 1660 (ODNB).

Provenance: 1. Inscription on front endpaper 'Questo libro è comprato da me Filippo Taccoli Masini per[?] 4 l'anno 1726.' 2. Inscription in (slightly later?) hand

on endpaper and title page of Maurizio Oliva. 3. Partially trimmed inscription at head of title page, 'Giorgio ?Torricelli', date illegible. Numbers and arithmetic jotted on verso of final leaf.

Title leaf trimmed, with pasted extension strips at lower edge and fore-edge (not modern, likely eighteenth-nineteenth century), closed tear to

p. 98, neatly repaired, barely touching plate. Leaves thumbed throughout, dusty, some staining and ink stains. Corrected title on p.106, pasted over original, likely just after printing.

Thimm, *Fencing & Duelling*, p.226. Graesse V p.305. Cockle, 742. Brunet, Suppl. II, 244.

Refs: J. Moshenska, *A Stain*

in the Blood: The Remarkable Voyage of Sir Kenelm Digby (Windmill, 2017). D.E. Rhodes, 'Sir Kenelm Digby and Siena', *The British Museum Quarterly*, 21.3 (1958), pp.61-63.



EMBLEMS FOR CHILDREN WITH CONTEMPORARY HAND COLOURING

9. [MIRROR OF VIRTUES AND ARTS]

Miroir des Vertus et des Arts. Spiegel der Deugden en Konsten. Haarlem: Ambrosius Schevenkuysen, 1706.

Engraved title-page and 66 numbered emblems within ornamental cartouches, all finely coloured by a contemporary hand.

4to (190 x 145mm). [2], 66ff. Contemporary vellum over pasteboards, later gilt label on spine (covers slightly bowed, small piece missing from lower edge of upper cover, a little stained).

£4,500

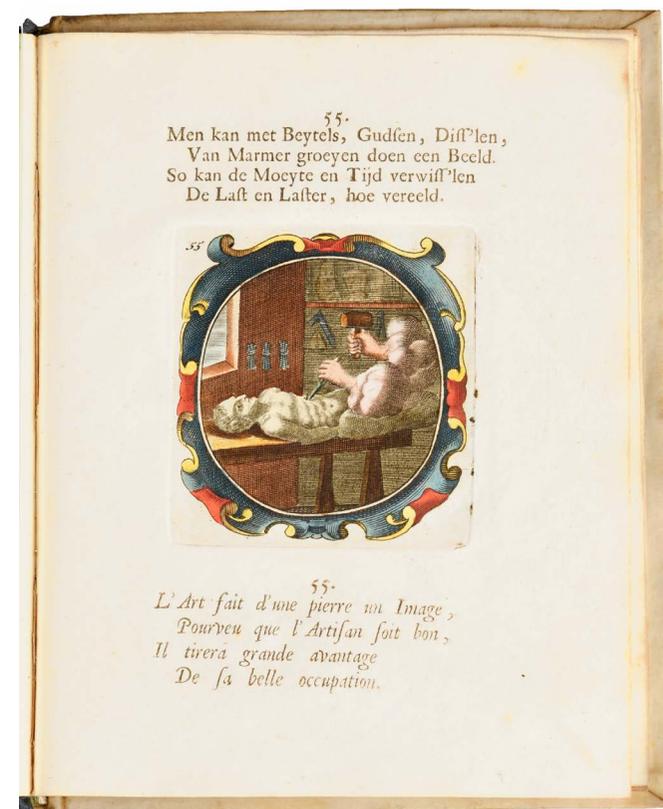
Rare first edition of this emblem book intended for children, owned by Lord Byron's tutor and friend.

Here, each handsomely coloured engraving has a rhyming couplet in Dutch above and French below, printed on rectos only while the versos remain blank. The engraved title has a separate page of explanatory text in Dutch verse, part of which states, in rough translation, that “preachers will teach virtue by expounding the scriptures, but pictures are a more pleasant and instructive way to learn wisdom and see the truth hidden in symbols”. This is a didactic work, both in the lessons contained in the emblems, but also for language learning. The Dutch and French quatrains that accompany each engraving are not simply the same text in translation; rather, they offer



separate readings of the same image, thus only those with a grasp of both languages can understand the text fully.

As noted by Praz, the emblems are derived from those in Jesuit rector Hendrick Engelgrave's *Lux Evangelica* (1648). Specifically, the copperplates used for 49 of the emblems here were those used in the first duodecimo edition of Engelgrave's work, in 1655; ‘for the remaining seventeen, the publisher made use of the copperplate material in Gabriel Van Roy's



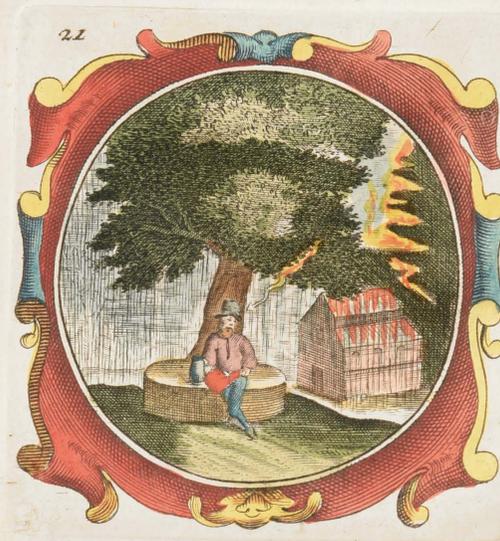
octavo edition of the second part of Engelgrave's *Caelum empyreum*, now in a second state after numbering (van Vaeck, p.298). In Engelgrave's work they accompanied and introduced short sermons for particular religious Sundays and feast days (see van Vaeck, p.294); here they are used in a different order, and with different interpretations and mottos. After a reissue of the present work in 1721, the emblems were reused with different, devotional accompanying text, in *LXVI Bezondere Zinne-Beelden* (Amsterdam: Van Egmont, late C18th).

Provenance: 1. Henry Drury (1778-1841), bibliophile, master at Harrow School and tutor and friend of Lord Byron, his ink inscription "coll: perf. H. Drury Harrow, 1818. C.A.2." and his name in pencil. 2. 19th-century armorial bookplate inside front cover of William Cowburn. 3. From the library of the Earl and Countess of Avon, Anthony and Clarissa Eden; Anthony Eden was Prime Minister of the United Kingdom 1955-57.

Ref: Marc van Vaeck, "From Sermon Book to Emblem Book for Youth. The Re-use of Engelgrave's Emblem Material in the Dutch/French *Miroir des vertus et des arts* (Haerlem, 1706) and in Later Children's Literature", in A. Adams & P. Ford (eds), *Le livre demeure: Studies in Book History in Honour of Alison Saunders* (Geneva: Librairie Droz, 2011), pp. 289-308.

Praz p. 429. Landwehr no. 559. OCLC US: Bryn Mawr, Iowa only. UK: BL, Glasgow & Warburg.

21.
Ik sit, hoe 't regend, onder blaëren,
Hoe 't blixemt, onder Eyken lof.
Niets kan een wijs Man oyt verwaaren,
Hy vind tot rust gestadig stof.



21.
Qu'il neige, ou pleuve, ou tonne fort,
A l'abry d'une forte Chesne,
Je m'ose contenter du sort,
Et voy passer les maux sans peine.

MATERNAL IMAGINATION IN PREGNANCY, IN A CURIOUS SAMMELBAND

10.

BELLET (Isaac); transl.

BIANCHINI (Giovanni Fortunato)

Lettere sopra la forza dell'immaginazione delle donne incinte. Venice: Giambattista Pasquali, 1751.

With woodcut device on title page.

[12], 108pp.

[with:] **BLONDEL** (Jean); transl. **DEGLI ARRIGHI LANDINI** (Orazio)

Degli Uomini quali sono, e quali debbono essere. Venice: Giovanni Lironcurti, 1770.

Engraved frontispiece of male figures, with accompanying rhyme encouraging the reader to read beyond the frontispiece, engraved title page, enclosed within rococo border.

[4], xvi, 159, [1]pp. 8vo (169 x 108mm). Contemporary vellum, spine with title lettered in gilt, speckled edges.

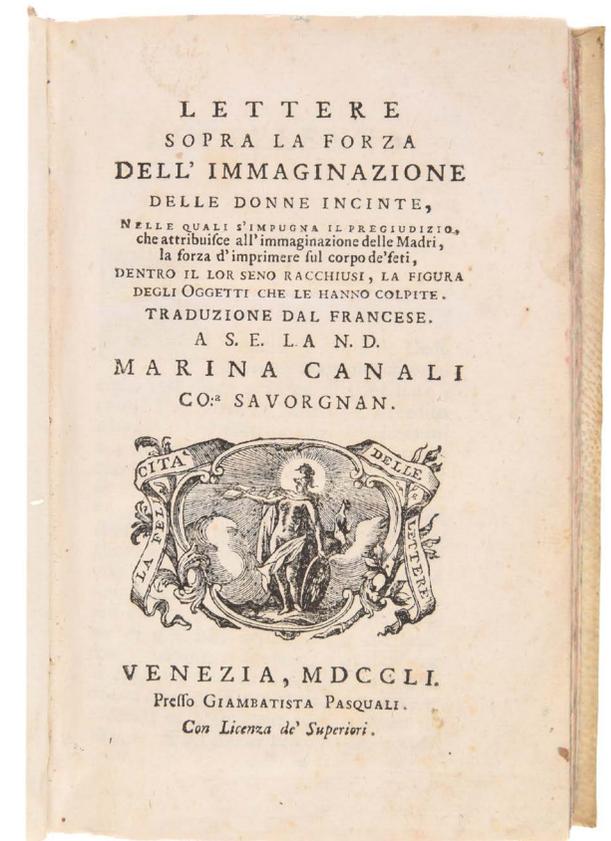
£2,500

An intriguing sammelband of two rare and unusual works, unexpectedly bound together here: the first a work of pseudo-psychology, a scientific discussion of the impact of female imagination on pregnancy; the second a study of male sentiment and sociability in eighteenth-century society. **Both are rare: of the first we have found only two copies in US libraries, and of the second we have found one copy in Italy alone.**

The first text in the volume is the first Italian

translation of French royal physician Isaac Bellet's *Lettres sur le pouvoir de l'imagination des femmes enceintes* (1745), translated by distinguished Italian medic, scientist Giovanni Fortunato Bianchini (1719-1779). Bellet's work of polite medicine contributed to the heated, eighteenth-century debate over the power of a pregnant woman's imagination, desires and emotion to shape the physical development of her unborn child. Concerned, at its heart, with female agency and interiority as things to be policed, so-called Imaginationists "emphasized the power of pregnant women's imaginations - activated by the sight of an object, event or person - to recreate signs of their emotions or passions (often desire, but also fear or abjection) in the bodies of their unborn children" (Meeker, 'Lire et devenir', 50). A notorious example from this period was hoaxer Mary Toft, who claimed that having been startled by a rabbit in a field, she subsequently gave birth to rabbits. Even Voltaire gave credence to the Imaginationist thesis, writing 'this passive imagination of easily shaken brains often produces in children the visible marks of an impression that the mother has received' (Doniger, 'Misconceptions', 113).

The present work is firmly anti-Imaginationist, rejecting as ridiculous and potentially harmful the notion of transmission between mother and foetus.



"Bellet argued against maternal impressions, and he also reported that this mistaken prejudice destroyed the repose and health of pregnant women. The smallest events made them anxious or alarmed, and they lived in fear of experiencing or thinking something that would hurt their infants" (Epstein, 152; see the 'Avviso al Lettore' here). This work is structured as a series of letters addressed directly

to women, the only work on this subject that we have found to be so (though Bellet explains that this format was necessary in order to adapt to the 'intelligence of women', who know little about such things (*Avviso*)). Bellet's work was widely translated; the first English translation was published fourteen years after this one, in 1765.

The second work is the Italian translation of jurist and court administrator Jean Blondel's *Des hommes tels qu'ils sont et doivent être*, first published in France in 1758. An edition in Italian with a (false?) Hamburg imprint is dated 1759, with the same translator as the present edition, the colourful actor and writer, Orazio degli Arrighi Landini (1718-1775). In their addresses to the reader, both the translator and the writer explain that this is a work of 'sentiment', unusual but necessary in the present Enlightened age, where men can so often get lost in difficult questions of philosophy and reason that sentiment and sociability, and their absolute necessity, are overlooked. The study considers society; leadership; happiness; how men should be useful to society; celibacy; matrimonial happiness; men's folly in attempting to improve women; politeness; French national customs in comparison with others'; and so on. It is an interesting and unusual companion piece to the first work, though both point strongly towards their previous owner having more than a passing interest in contemporary social and scientific mores.



Provenance: Bookplate of Ludwig von Ficker (1880-1967), Austrian writer and literary figure, whose periodical *Der Brenner* was an important forum of German-language cultural criticism in early twentieth-century Austria and Germany, accordingly condemned by the Nazi Censorship Office.

Refs: W. Doniger, G. Spinner, 'Misconceptions: Female Imaginations and Male Fantasies in Parental Imprinting', *Daedalus* 127.1, 1998, pp.97-129. J. Epstein, 'The pregnant imagination, Fetal rights and women's bodies: a historical inquiry', *Yale Journal of Law and the Humanities*, vol VII

(1995), pp.139-162. N. Meeker, 'Lire et devenir: the embodied reader and feminine subjectivity in C18th France', *The Eighteenth Century*, 47.1 (2006), 39-57.

OCLC: *Lettere...*: National Library of Medicine (MD) and Nebraska only. *Degli Uomini...*: no copies in US.

**MANUSCRIPT MEDICAL ESSAYS, DEDICATED
BY A STUDENT TO HIS MOTHER**

II.

[ST. FARRE]

Traite d'Anatomie tome premier osteologie.

A LHermitage, 1777.

Title lettered in stencil with red and green ink, stencilled floral ornament throughout in red and green, ruled in brown.

MANUSCRIPT ON PAPER. 8vo (160x95mm). [54] unnumbered leaves. Red morocco, triple gilt fillet on covers with floral corner ornaments, spine gilt in compartments, blue silk pastedowns, a.e.g. (scuff to head of upper board, headcap chipped, wear to joints and extremities).

£2,250

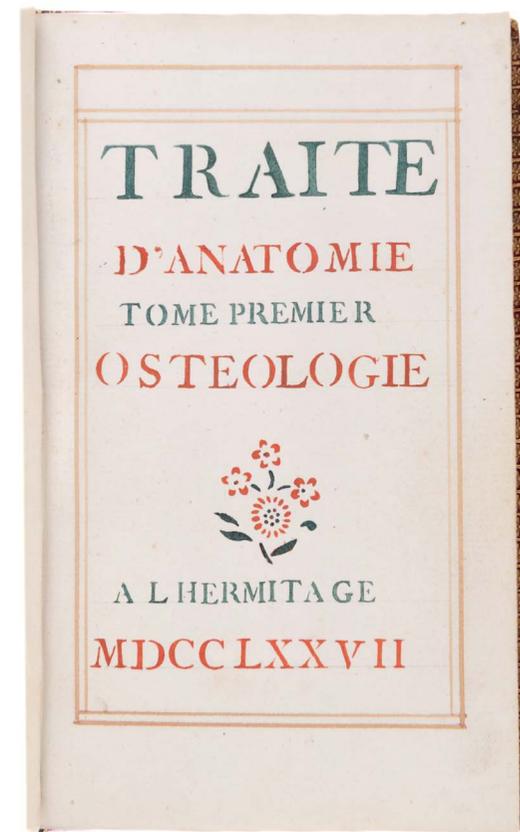
An attractive and unusual little volume of original essays on anatomy and osteology, addressed adoringly by the author, a 'St Farre', to his mother, and painstakingly illustrated with stencilled lettering and floral illustration. The text begins with a letter 'a matres chere maman', to whom St Farre dedicates the essays that follow which, he writes, are the fruit of her ambitions for him.

What follows is a methodical series of essays on rudimentary anatomy, split into two sections. The first, 'notions preliminaires', lays the groundwork for the second section, 'Traité d'Osteologie'. The essays are written almost as primers to particular areas of medicine; 'Tome Premier' on the title page suggests that their presumably young author, St Farre, had ambitions



for further volumes. At a later point he explains that the five areas that make up Sarcology, or 'soft' parts of the human body, will be treated in their own separate treatises, distinct from this initial study of bones. We have been unable to find any such subsequent works, and the lack of volume numbering on the binding might indicate that this was the sole volume.

St Farre's description of anatomy reveals that this manuscript was compiled at an interesting point

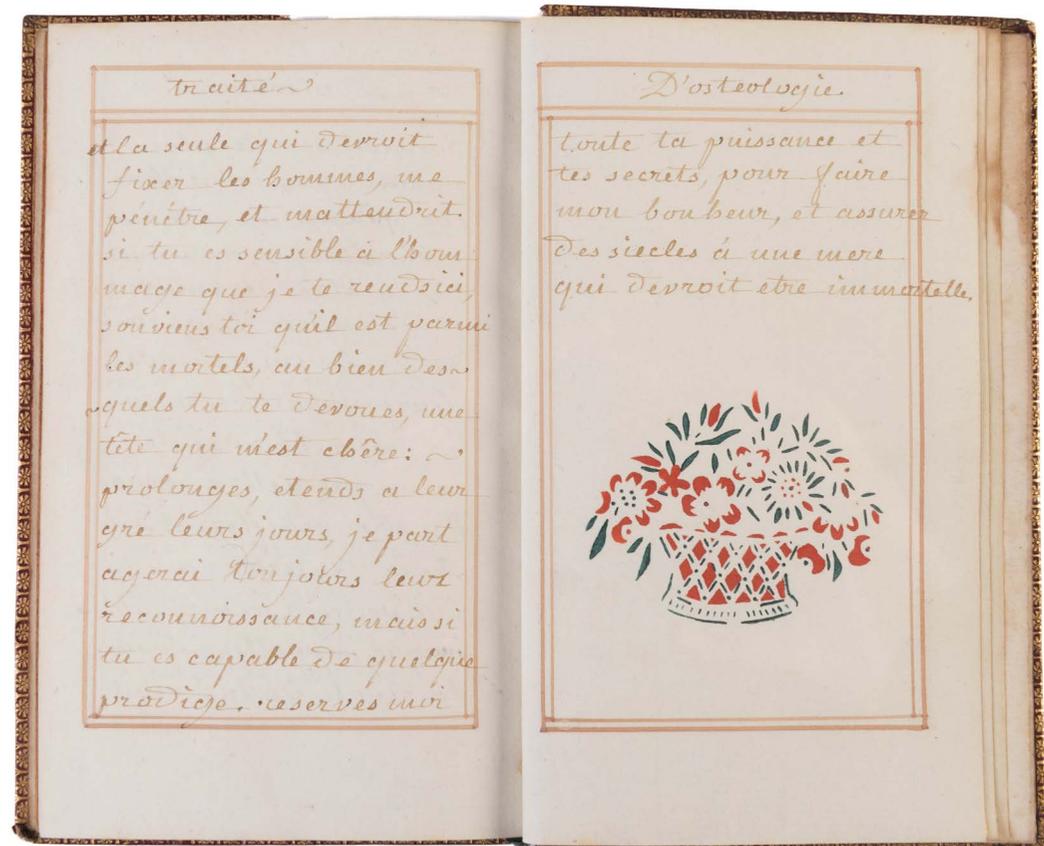


in the development of scientific understanding of human biology and physiology in the eighteenth century; the transition from the so-called 'pre-modern', humoral body, to the 'modern' body, via 'fibre' theory. St Farre describes 'fibres' here as the basic building blocks of 'toutes les parties du corps'. Evident as early as the sixteenth century in the work of Vesalius and Jean Fernel, 'from around 1750 the fibre becomes, through its passive and active properties, the main operative building block and at

the same time the first unifying principle of function-structure complexes of organic bodies' (Cheung, 'Omnis Fibra ex Fibra', 67).

The second, longer half of the manuscript deals with osteology, working from the skull, the seat of our 'esprits animaux', downwards, via the spine, ribs, hips, coccyx and sacrum, and then on to the extremities - arms and hands, legs and feet. He ends with a discussion of joint disorders and those affecting the material of the bones themselves (among them fractures, rot and rickets). St Farre is at pains to correct the common misconception that women have one more rib than men - based on the biblical origins of women, made from Adam's rib - and spends sometime on the importance of dental hygiene. More than just ornaments, a full complement of teeth is indispensable to those whose job obliges them to speak in public - lawyers, those preaching from the pulpit - and there is no remedy, St Farre warns, for negligence. The text ends with another homage to his mother.

The binding and stencilled ornaments indicate that this is evidently a fair, rather than working copy of this text, presumably intended as a gift; the absent-minded repetition of a sentence describing the sphenoid suggests that it is a copy, written up, of an already written text. We have been unable to trace St Farre, nor find a record of any institutions



or places of medical instruction by the name of 'L'Hermitage' in France in this period, though Hermitage is an important wine-making region in the Rhone valley. Anatomy was a fashionable 'pastime' for the wealthy in eighteenth-century France, with anatomical breakthroughs in the long Enlightenment encouraging a growing fascination with bodies. Perhaps, then, St Farre was a budding anatomical 'connoisseur', rather than one seeking to make his mark as a practitioner.

Provenance: C19th armorial library label of the Bibliothèque du Château d'Ablon, near Le Havre, built in the eighteenth century on the plot of an original, thirteenth-century castle, destroyed during the 100 Years' War; seat of the Brévedent d'Ablon family.

T. Cheung, 'Omnis fibra ex fibra: fibre economies in Bonnet's and Diderot's models of organic order', *Early Science and Medicine* 15.1-2 (2010),

ROUSSEAU'S FAMOUS TREATISE ON EDUCATION

12.

ROUSSEAU (Jean Jacques)

Émile, ou de l'Éducation. London: n.p. [Paris, Cazin], 1781.

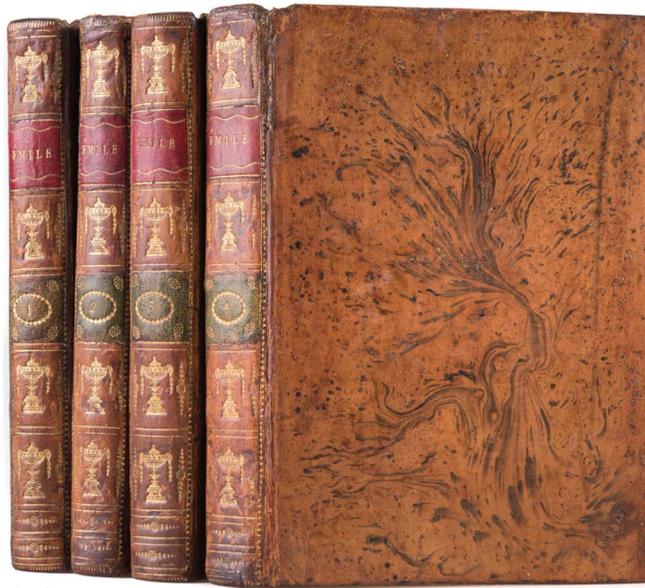
Eight plates by Moreau le Jeune, engraved by Delvaux.

8vo (180 x 127mm). [1]f, xi [1], 386pp. with 3 plates; [1]f, 370pp. with 2 plates; [1]f, 434pp. with 2 plates; [1]f, 388, [4]pp with 1 plate. Large paper copy, with several quires of volume IV printed on blue paper. Contemporary tree calf, spine gilt in compartments with contrasting labels in second and fourth.

£750

Handsome copy of this illustrated edition of Rousseau's famous treatise on education, first published in Paris by Duchesne in 1762, promptly banned and publicly burned. Following closely from his Social Contract, Rousseau here advocated a 'natural' model of education for children in which they are kept apart from the corrupting influence of society and excessive structure, and instead encouraged to learn by doing, and by being given free range to arrive at knowledge through observation and practical experience. The final book addresses girls' education which, in contrast, is notably conservative; Mary Wollestonecraft addressed this chapter in her *Vindication*.

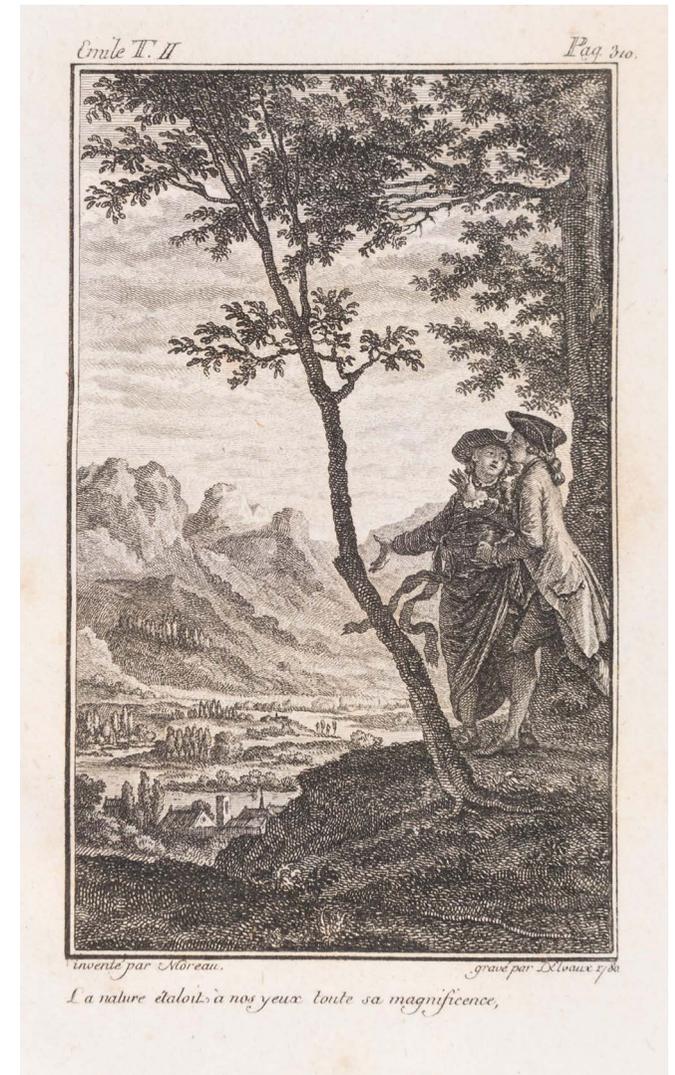
These four volumes contain eight plates by Moreau le Jeune, engraved by Ferdinand Marie Delvaux,



dated 1780. In the final volume is an additional 4-page advertisement not called for by Cohen of further works, including, 'sous Presse', the collected works of Rousseau to which this edition is intended as a companion – 'cette edition est faite pour être jointe à la Collection' - and as here, the collection has 'gravures faites par les meilleurs Artistes de Paris', and 'la belle marge'.

Provenance: Ownership inscription of Mary Midgley, dated 1791, on t.p. of each volume. Bookplate with unidentified coat of arms.

Dufour, 202 (without additional frontispiece and engravings). Cohen-De Ricci, 903-4. Fontaine, Cazin, p.202. McEachern II, 38B.



TEEN MELODRAMA

13.

[HANNIBAL]

Annibal, tragédie en 2 actes. Par M C* agé de 14 ans.** [France, c. 1800]

Manuscript on paper, first page with monogram 'CB' and olive crown and branches, text in French verse (Alexandrines) written in brown ink, within a decorative manuscript border of turquoise and pink, lined in pencil.

Obl. 4to (245 x 173mm). 38 leaves (pp.[4], 72 numbered in manuscript). Contemporary French binding of green morocco, gilt spine, all edges gilt, pink endpapers, red silk page marker (slight mark on upper and lower covers, corners bumped and rubbed).

£1,250

A charming juvenile manuscript of an impressive, highly melodramatic two-act 'tragédie', in rhyming couplets, written by a fourteen-year-old, 'M. C***'. Heavy on dialogue but comparatively light on stage directions, the play recounts the events leading up to the suicide of Carthaginian general Hannibal in c.183 BC in Bithynia.

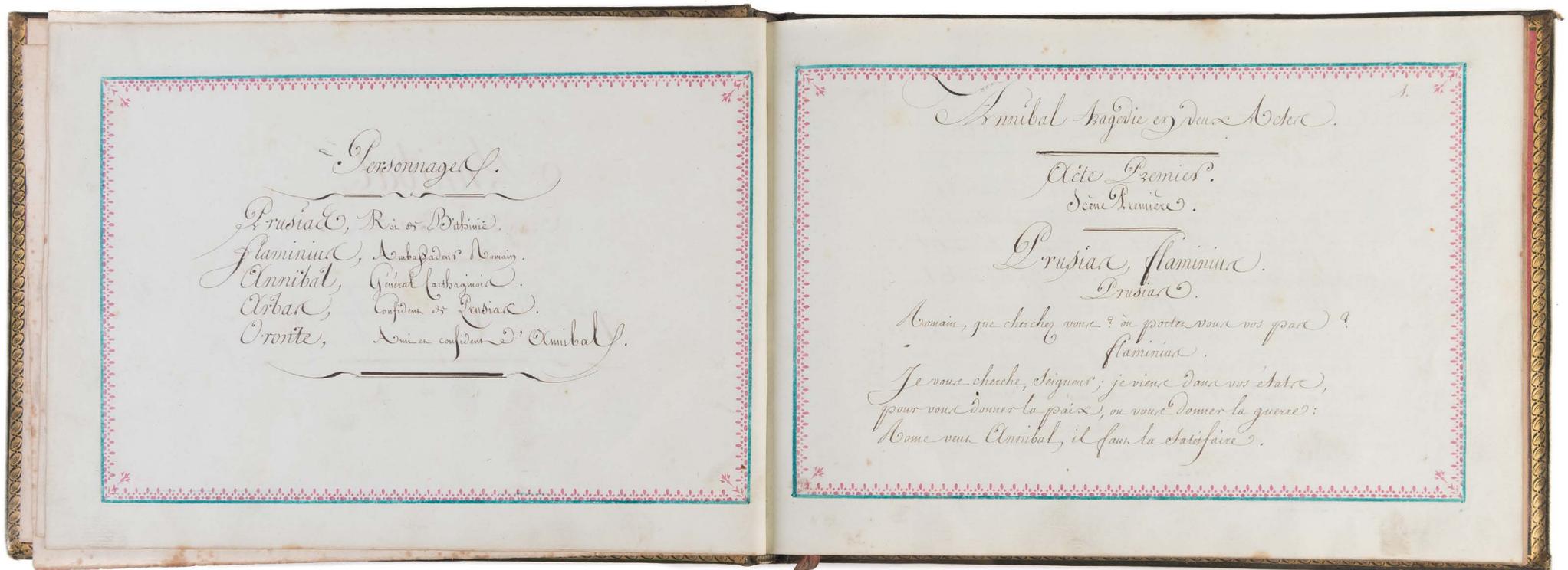
The five characters are Prusias, King of Bithynia; Flaminius, Roman ambassador; Annibal (Hannibal), Arbax, confidant of Prusias and Oronite[s], confidant of Hannibal. Prusias (243-182 BC) at one point harboured Hannibal, and was entreated by the Romans in 183 BC, in the figure of ambassador Titus Quinctius Flaminius, to hand him over; it is this event with which the play here opens. It ends with Hannibal deciding that he would rather feel

poison circulating in his veins than be a captive of the Romans - 'je voux mourir libre' - and with his last words he melodramatically bids Prusias adieu - 'Prince, adieu pour toujours soyez sur qu'Annibal meurt votre ami fidele, et non votre rival'.

While composing this piece, the teenage 'M. C***' would not have been short of accounts of this event, as it can be found richly recorded in both classical



and contemporary sources. Flaminius' embassy and his no-nonsense approach here is related in Plutarch's life of Flaminius, and is also mentioned by Livy. Hannibal's tragic end and the negotiations that prompted it were also a rich source of inspiration for eighteenth- and nineteenth-century writers, and the events leading up to his death were repeatedly fictionalized by playwrights and poets; in his *Annibal* of 1820, Marivaux focused principally on a love



triangle between the eponymous general, Prusias' daughter and Flaminius; A.J. Prost published a play *Annibal chez Prusias. Tragedie en trois actes et en vers*, Avignon, 1822; Pierre Henri Bellot des Minières wrote a further play in five acts in 1832; and later in the 19th century the German writer Ernst Eckstein (1845-1900) published a novel *Prusias* in 1854, which was translated into English by Clara Bell.

Occasional pencil corrections to this work suggest that it might have been 'written up' in the course of tutorship or instruction.

Very occasional foxing, otherwise a clean, attractive work.



Recent short lists from the Continental department

UNBOUND | BROADSIDES, MANUSCRIPTS,
LETTERS & PROPAGANDA 1525-1850

POETRY 1506-1621

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