

LEO CADOGAN RARE BOOKS



Time, money and education (and a few other things).

For the Chelsea Book Fair, 2025

DEATHS IN PLAGUE

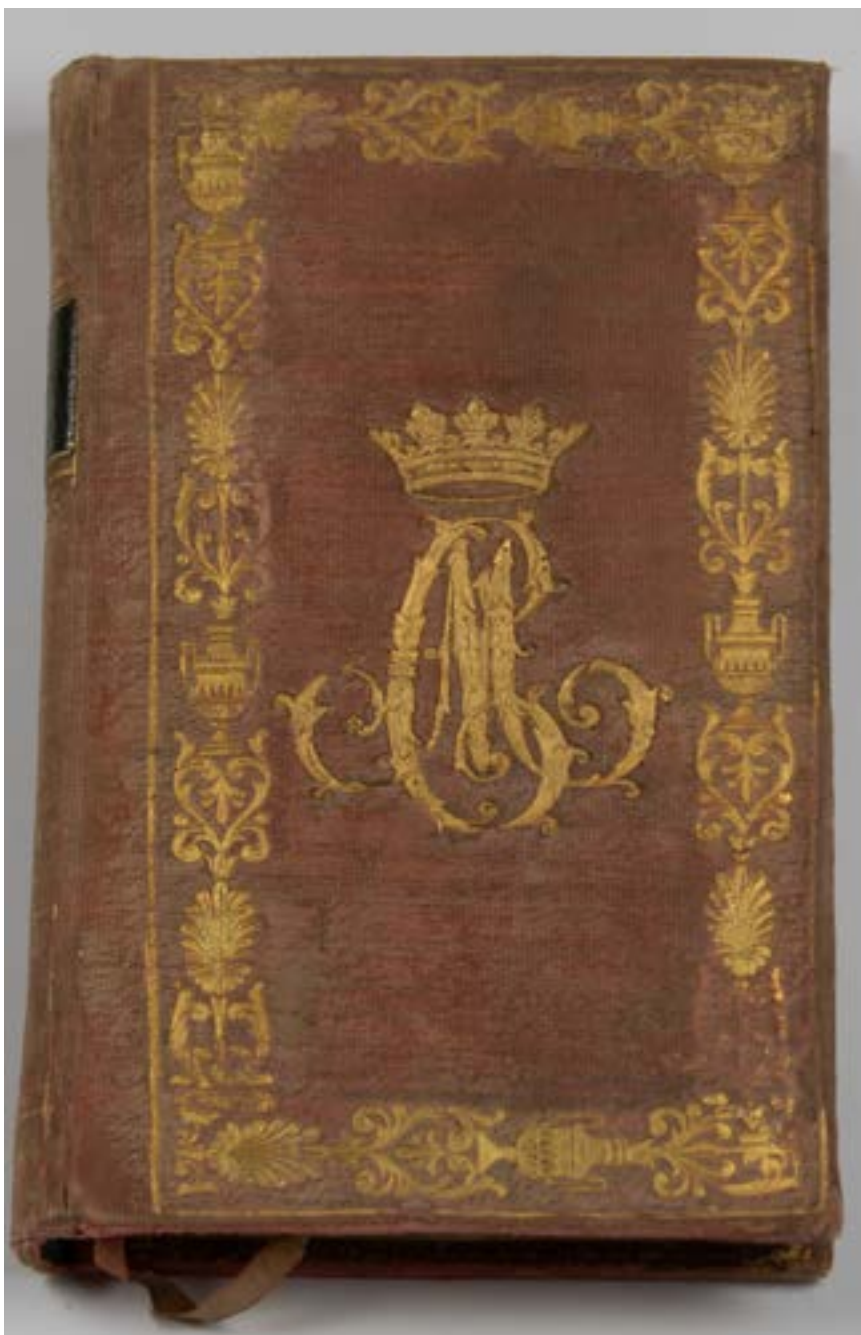
1. [Almanacs] *Comptoir almanach, ofte journael [...]* t' Amsterdam, gedrukt by Gillis Joosten, 1654. £750

The owner of this almanac writes down on several occasions, on an interleaved blank page opposite the calendar, a number "dead" ("dooden") on a particular day. (3 January, 27 dead, 10 January, 28 dead, 17 January, 16 dead, 7 February, 30 dead, 14 February, 21 dead, 21 February, 26 dead, 1 August, 31 dead). This may well relate to deaths in plague, which was on the rise again in northern Europe at this time.

Printed content includes a woodcut, with explanations, of the **Zodiac Man**, the medieval correlation of parts of the body with zodiacal names; notes on the seasons (illustrated with woodcut personifications); boat schedules; and orders for changing the time on the port clocks of Amsterdam and Haarlem during the course of the year.

One volume, 19.5 cms. x 15.2 cms., quarto, pp. [32], signed A-D4. Each page printed within a frame. First three gatherings printed in red and black. **30 woodcuts.** Each leaf of the first three gatherings (A-B4) with interleavings of one or two blanks. Light browning, staining, especially to title-page, ragging to blank margins of last two leaves. Bound in vellum wrappers, wallet-flap to back cover, long-stitch to spine (stain and a couple of small wormholes to front cover). Manuscript date to outside covers and inside front cover, old manuscript initials "s.h.e.", later label "V.or Quénescourt". A couple of small further doodles to back cover. Inside the book, overall nine lines with manuscript, on blank interleaved page facing the calendar page. STCN 121624811.





FROM THE LIBRARY OF THE DUCHESSE DE BERRY

We offer nine items (all almanacs or related) from the library of Marie Caroline of Bourbon-Two Sicilies, Duchesse de Berry (1798-1870), art and book collector, style leader, French royal princess and insurrectionist (who in 1832 led a rebellion in western France to install her son as king). Five also have text featuring this famous owner; the others are interesting scientific publications. The machinations of the Duchesse, who lost her husband to an assassin, were the subject of two novels by Alexandre Dumas *pere*.

Four of our books certainly (and perhaps a fifth, miscatalogued) are listed in the Duchesse's library sale (*Catalogue de la riche bibliotheque de Rosny*, Paris 1837). The four have subsequent bookplates of Raymond-Jean-Francois-Marie Lacave Laplagne-Barris (1786-1857). This is an interesting association, as this gentleman was a senior counsellor to King Louis Philippe I, against whom the Duchesse rebelled. He clearly wanted a memento.

2. [Songs]: *Les Muses Royales, pour 1817*. A Paris, chez F. Louis, 1817. **£1250**

Rare book of royal songs and verse preceded by a calendar for the year, this copy is bound in pink velvet for the Duchesse. Her wedding into the French royal family had taken place in 1816. **After the king, she is the star of the publication, with her portrait appearing on the frontispiece**, and the first 20 numbered pages containing songs or poems relating to her. Authors of these pieces include Pierre-Marie-François Baour-Lormian (1770-1854), Casimir Ménestrier (1785-1819) and François-Jean Dusausoir (1737-1822). The calendar itself lists saints' days, has a prognosis for the year's weather, and

gives years since the creation of the world, in the Julian calendar, since the first Olympiad, since Nebuchadnessar, and since the foundation of Rome.

*One volume, 14 cms. x 8.7 cms. in binding, duodecimo, pp. [8], 172 + 2 leaves of card containing respectively intaglio frontispiece portrait (of the Duchess of Berry) and intaglio title-page (with Lady Justice and [?]Abundance holding a crown over an orb with three fleurs-de-lys). Signed: *4 1-14⁶ 15². Foxing, bound in pink velvet, decorated in gilt, crowned gilt monogram to front cover, pastedowns and endpapers covered in green silk, all edges red (binding rubbed and faded, slightly worn). Armorial bookplate of Bibliotheque de Rosny.*

Cf. 1837 Rosny sale, lot 819 ("Les Muses Royales pour 1819. In-12, vel. rose. (Chif.)") = this book, too quickly catalogued?

3. [Bureau des Longitudes]: *Annuaire présenté au Roi, par le Bureau des Longitudes, pour l'an 1818.* Paris, Mme. Vve. Courcier, imprimeur-libraire, rue du Jardinnet, quartier Saint-André des Arcs. 1818. **£850**

Copy of this scientifically-focused almanac issued by the French government office the *Bureau des Longitudes*, sumptuously bound for the Duchesse. Contents include eclipses, French population and death data, tides, moons, weights and measures, monetary conversion (including with Russia, the USA, Japan, Mongolia, Persia and Turkey); latitudes and longitudes of world cities; heights of mountains; chemical densities; astronomical data; chronology of astronomical discoveries and first European encounters of different lands outside Europe; and more. The calendar itself records sun- and moon-rising and setting and planetary movements. The production of this almanac was one of the duties of the Bureau (p.3). A list of



members of the organization (p. 176) gives the names of leading geometrists, astronomers, retired navigators and a geographer, affiliated astronomers, and affiliated artists (including the famous watch-maker Abraham-Louis Breguet (1747-1823)).

Victoire-Félicité Lemaire, widow of Jean-Louis Courcier (c.1775-1821) ran her firm of printer-booksellers between 1811 and 1820, when she handed it over to successors. She specialised in mathematics, shipping, sciences, and arts (data.bnf.fr).

One volume, 13.9 cms. x 8.7 cms. in binding, duodecimo, pp. 179 [1]. Signed: A-P⁶. Text and tables, pages set within printed borders. Light or medium browning, bound in red long-grained goatskin, gilt arms of Duchesse de Berry at centre of each cover. Elaborately decorated in gilt, pastedowns, endpapers and ribbon of blue silk, all edges gilt (slight rubbing and wear but binding very good). Armorial bookplate, "Bibliothèque de Rosny", bookplates also of Mr. Laplagne-Barris, chateau de Laplagne, and Monica Soulas de Balcarce. A print-out from auction catalogue of Paris, 17 June 2010, lot 2 (Audap-Mirabaud) folded in.

Part of Rosny sale, lot 409.

4. [Same title and publisher] "Pour l'an 1820" (1820). £850

The almanac from the Bureau des Longitudes, for the year 1820. In very similar condition, it is again from the press of Victoire-Félicité Lemaire. Also from the library of the Duchesse (and part of the same lot at her sale), some different decorative tools and a different armorial stamp have been used for her binding, which is in other respects similar.

One volume, duodecimo, pp. 180. Copy has bookplates of Rosny and Laplagne-Barris; also a pencilled note recording purchase from Silvani[?] Uzin, St. Sulpice, December 1997.

5. [Same title and publisher] "Pour l'an 1821". (1820). £750

Still carrying the imprint of Lemaire, prior to her retirement shortly before her death. She did not print it (at colophon is stated, "De l'imprimerie de Huzard-Courcier"). The binding is again similar, although some different tools have been used. From the same lot at the Duchesse's Rosny sale.

One volume, duodecimo, pp. 180. Bookplates of Rosny, Laplagne-Barris, Chateau de Laplagne and Soulas de Balcarce, also Hubert Guerrand-Hermes, and a pencil note recording purchase from Chamonal at Paris Biennale, 1994.

6. [Same title] "Pour l'an 1821". Paris, Bachelier et Huzard, successeurs de Mme. Vve. Courcier, Libraires, rue du Jardin-Saint-André-des-Arcs, 1821. £750

Copy in similar binding (again with some variations in tooling), of the first year of the almanac under new management. It is now slightly longer and includes a two-page publisher's advertisement at the back. From the same lot at the Rosny sale.

One volume, 13.9 cms. x 8.8 cms. in binding, duodecimo, pp. 198. Signed: A-P⁶ Q-S³. The blue silk ribbon detached, some damage at hinge. Bookplates of Rosny, Laplagne-Barris, Chateau de Laplagne, Soulas de Balcarce and Dominique de Goytino, pencil note recording purchase at a sale in Paris, 22/10/98.

INFORMATION ON THE DUCHESSE'S HOUSEHOLD

These four almanacs bound for the Duchesse give names of employees in her retinue, and those of her son and daughter!

7. [Calendrier de la Cour] *Calendrier de la cour pour l'Année bissextile 1820, contenant le lieu du soleil, son lever, son coucher, sa déclinaison; le lever et le coucher de la lune, etc. Avec la naissance des rois, reines, princes et princesses de l'Europe: imprimé pour la Famille Royale et maison de Sa Majesté.* A Paris, chez Madame Hérissant Le Doux, Imprimeur ordinaire du Roi, Rue Sainte-Anne, No 20. [c.1820]. **£650**

Pocket almanac for the royal family, bound with the arms of the Duchesse de Berry. On pp. 74-76 are named the employees of her household, including her dressers, children's governess and nanny.

From the press of Marie-Jeanne-Christine Hérissant, who having divorced her husband (Monsieur Ledoux) named her business from 1815 Hérissant Ledoux. She had been born herself into a printing family, and claimed the title of king's printer from her late grandfather (data.bnf.fr).

One volume, 11.1 cms. x 6.3 cms. in binding, 48mo., pp. 214 [2]. Signed: [1]-18⁶. With final blank. Roman and italic letter, black printed border to pages throughout, woodcut royal armorial to title-page. Bound in black polished goatskin, gilt armorial of Duchesse de Berry to centre of each cover, covers margined with a houndstooth roll and one of fleurs-de-lys, gilt decorations to side and dentelles, gilt title and fleurs-de-lys to spine, yellow waxed-paper pastedowns and endpapers, all edges gilt (binding slightly rubbed).

8. [Same title] [...] *pour l'année 1823.* A Paris, chez Pélicier, libraire, place du Palais-Royal, no 243 [De l'Impr. de Constant-Chantpie, rue Sainte-Anne, no 20] [c.1823]. **£500**

On pp. 74-76 is listed the household staff of the Duchesse de Berry and then on pp. 76-78 is listed the staff of her toddler son, the Duc de Bordeaux, and his sister! The Duchess's employees include a paintings curator, and a music director, as well as six medical staff.

Although the title is not described as sold or printed by Marie-Jeanne-Christine Hérissant, she retains publishing rights, as also found on the title-page is the statement "Madame veuve Hérissant est seule propriétaire-éditeur".

One volume, 10.5 cms. x 5.7 cms. in binding, 48mo., pp. 216. Signed: [1]-18⁶. Bound in red long-grained goatskin, Duchess's armorial to covers, gilt fleur-de-lys at each corner, gilt patterned roll to spine, blue waxed-paper pastedowns and endpapers, all edges gilt. Light or medium browning, waterstaining to final endpapers, contents loosening, loosening also at bottom hinge.

9. [Same title] [...] *pour l'année 1827.* Paris, Le Doux-Hérissant [c.1827]. **£550**

The household of the Duchesse de Berry is listed at pp. 74-77, with pp. 77-79 listing the staff of her son the Duc de Bordeaux, and 79-80, her daughter.

One volume, 10.7 cms x 5.7 cms in binding, 48mo., pp. 225 [1]. Signed: [1]-19⁶. Bound in red long-grained goatskin with Duchess's armorial to covers, gilt patterned roll to spine (a variation on the last), green waxed-paper pastedowns and endpapers, all edges gilt.

10. [Same title] [...] pour l'année 1829. Paris, chez Le
Doux-Hérissant [c.1829]. **£550**

The Duchess's household is listed at pp. 83-86, with the staff
of her son the Duc de Bordeaux at pp. 86-88, and of her
daughter at pp. 89-90.

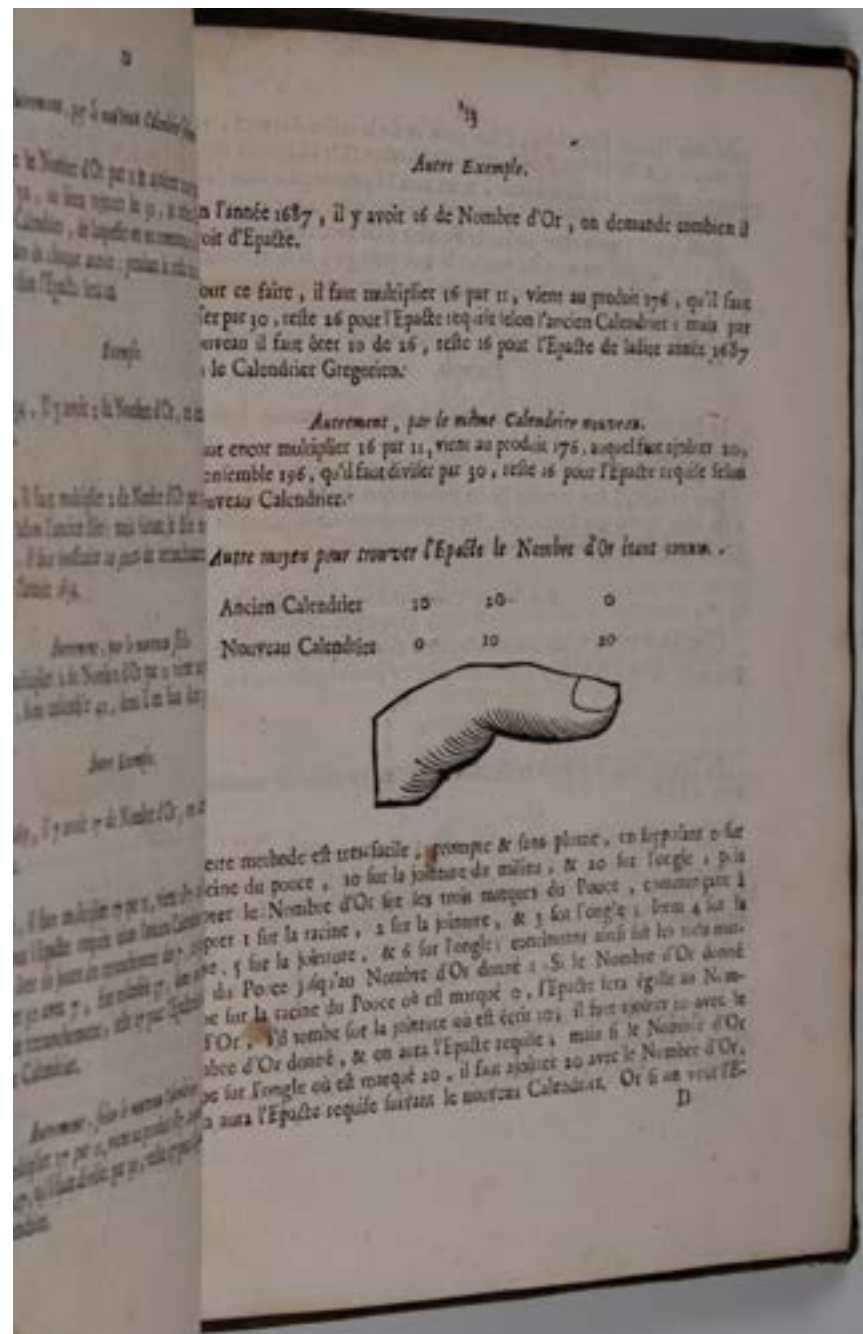
*One volume, 10.5 cms. x 5.7 cms., 48mo., pp. 225 [1]. Signed:
[1]-19⁶. Bound in red long-grained goatskin, Duchess's gilt
armorial to covers, gilt tooling, gilt fleurs-de-lys to spine, grey
blue silk pastedowns and endpapers and ribbon, all edges gilt.*

CALENDAR CALCULATIONS

11. Blondel Saint-Aubin, Guillaume: *Le grand arsenal des
tems, contenant l'origine et l'usage du Nombre d'Or, de
l'Epacte, du Cycle Solaire, de la Lettre Dominicale, des
Fêtes Mobiles, & les moyens de s'en servir à perpetuité.
Avec un traité de la sphère & les Principes de la Navigation.* A
Rouen, chez Jean-B. Besongne, ruë Ecuyere, au Soleil
Royal. 1693. **£1850**

Rare first edition of this layperson's guide to early modern
calendar science, explaining such concepts as golden
numbers, epacts, dominical numbers, and solar cycles,
and offering instructions on how to calculate the date of
Easter, and the occurrence of new moons. The calculation
methods presented include mnemonics, and counting
tricks using thumb or hands. These last are illustrated. The
book ends with a short introduction to marine navigation.
A preface to the reader covers subjects including the
numbers of days in the month, and when the day starts.

*One volume, 24.7 cms. x 19.4 cms. in binding, quarto, pp. [12]
124 [4]. With final blank. Signed: ā2 [ē]2 ī2 A-Z2 A-Dd2 Dd2.*



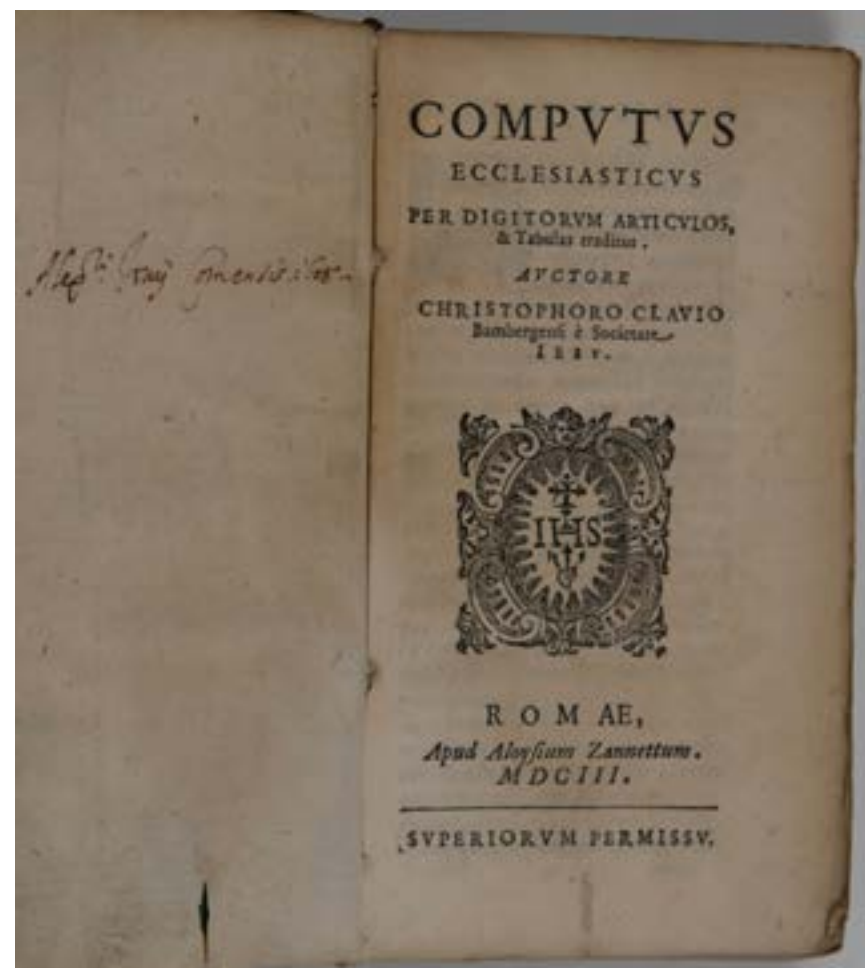
Ff-Hh2 []2. Headpieces mostly of typographical decoration (the first with woodcut armorial at centre), woodcut initials. Woodcut thumb at p.13, two woodcut hands at p. 62, tables throughout. Light or medium browning, some foxing and light staining, bound in contemporary mottled calf, spine with five raised bands, spine and sides decorated with gilt, label of red goatskin stamped with gilt, marbled pastedowns and endpapers, edges mottled red. Binding rubbed, slightly worn, with dent to top cover, cracking to top joint, and loss and peeling at head of spine. Provenance: armorial bookplate, "Ex Libris Dom Le Planquois".

Houzeau & Lancaster 13109. OCLC shows copies at Musée d'Histoire des Sciences (Switzerland) and Massachusetts Institute of Technology. CCFr shows four copies in French libraries (Aix, Rouen (two), St-Omer and Le Mans), but Bibliothèque Nationale has only the second edition (1701).

GIOVIO OF COMO? (AND THEN TOMASH)

12. Clavius, Christoph, S.J.: *Computus ecclesiasticus per digitorum articulos, & Tabulas traditus. Auctore Christophoro Clavio Bambergensi è Societate Iesu. Romae [Rome], apud Aloysium Zannettum, 1603.* **£950**

Early edition (first: 1597) of this handbook to calculations of the date of Easter and other movable feasts, by the highly influential mathematics professor at the Jesuit-run college the Collegio Romano, Christoph Clavius SJ (1538-1612). It follows the Gregorian calendar reform, of which Clavius was a key supporter. The copy is cheaply bound for use, in a simple contemporary vellum binding, and was inscribed in 1608 by one Alexander Govius of Como, very possibly Alessandro Giovio and related to the famous historian and prelate of this same city, Paolo Giovio (1483-1552). (We note that in perhaps the



generation prior to our owner, Paolo's nephew was called Alessandro, so the family used the name.) The copy was later in the celebrated library of Erwin Tomash (1921-2012) on the history of computing.

"As implied by the title, Clavius explains two ways of performing the calculations, one using the fingers and another by means of the extensive set of tables included in the work" (Tomash).

One volume, 15.8 cms. x 9.2. cms., duodecimo, pp. 107 [25]. Signed: A-E12 F6. With F5 and F6 (blanks). 17 pages of tables. Roman and italic letter, printed side-notes, two decorative initials (one factotum), woodcut Jesuit device to title-page and colophon. Medium browning, bound in contemporary vellum wrappers, ties removed, final blank of book used as end pastedown, lettering to spine (old repair to spine, binding separating from text block at top joint). Inscription to front free endpaper verso: "Alex.ri Govij Comensis 1608". Bookowner's label of Erwin Tomash. Modern box.

USTC 4029873. SBN: IT\ICCU\BVEE\022376. Tomash C 97 (this copy).

FABULOUSLY BOUND WOMAN'S INVENTORY

13. [Drexelin, Rebecca Maria, née Forster]: *Inventarium u: resp.e verkauf-register, welches auf Seelig erfolgtes absterben der weyland Salv. Tit. Frauen Rebecca Maria Drexelin, der Salv. Tit. Herrn Georg Magnus Drexels, Kauff- und Handelsmanns Allhier zu Nürnberg, gewesenen Eheliebsten, gebohrnen Forsterin, die Plen. Tit. Herren Vormuendere Ihrer hinterbliebenen Kindere und Erben [...] haben erzeugen und aufrichten lassen.* [Nuremberg] Anno 1782. Et 1783. [-1786]. **£4,000**



Beautifully bound inventory and sales register of the possessions of Rebecca Maria Drexelin, née Forster, following her death. She had been wife to the merchant Georg Magnus Drexel. The goods include jewellery and objects, clothes, musical instruments, art (77 items) and books. The books include the illustrated art history the 'Teutsche Academie' of Joachim von Sandrart (1606-1688), and works of scholars and theologians (Pufendorf, Ernesti, Spalding). The musical instruments include three clavichords and two pianos. Clothes include items made in "Manchester cotton".

At end are recorded disbursements of money and objects to the couple's three sons and daughter (who are called respectively Wolfgang Tobias, Georg Tobias, Johann Georg and Maria Helena). Maria Helena only receives slightly more than a quarter of what Wolfgang Tobias (the highest earner of the four) is paid. The business of liquidating the inventory was completed in 1786.

While information on Rebecca Maria Drexelin is difficult to come by, research into her husband shows a family of culture and wealth - as the inventory suggests. Georg Magnus' father Wolfgang Tobias was a Nuremberg banker, who celebrated his 50th wedding anniversary with his wife Maria Helena (née Müller) in 1777. There is an armorial bookplate found in two bookplate collections for Georg Magnus Drexel and he was a subscriber for a book of music for clavichord and voice (Nuremberg, 1780). Georg Magnus was a correspondent of the celebrated book collector Ubaldo Zanetti of Bologna (1698-1769), writing to him on occasions from Nuremberg and Rovereto (then in Austria) (SBN). The family had property in Rovereto (his parents celebrated their 50th wedding anniversary here also, as a different gratulatory publication attests, and Georg Magnus (or perhaps his heirs) were party to a property law suit of Rovereto, 1781). Nuremberg's Ger-

manisches Nationalmuseum holds a printed advertisement for Georg Magnus's business. It is quite possible that our Drexels were related to the Drexels of Dornbirn, also in Austria, progenitors of the famous Drexels of Pennsylvania (bankers and founders of the eponymous university).

Manuscript on paper, 35.6 cms. x 22.4 cms. in binding, 225 unnumbered fols. + 2 blank endpapers at each end. Duty stamps to top margins. Two wafer seals to final page. Light or medium browning, well-preserved, bound in half-vellum over boards with bronzed brokatpapier, with blue, green, red and orange squares under a floral pattern, title to spine (Inventarium Rebecca Maria Drexelin). Binding slightly worn and soiled but very good.



14. [Fabarel, Abbé (1707-1793, member of the Académie de Dijon)] *Partage des meubles et effets dépendants de la succession de feu M. l'Abbé Fabarel, lesquels ont été divisée en quatre lots qui ont été tirée au sort, dont deux appartiennent à M. de Flamerand, un à Mad.e de Cléry et un à M.me Gerard.* [Dijon] [c.1793]. **£1500**

Record of division of goods between three heirs (two women and a man), of Dijon art collector, amateur astronomer and building director the Abbé Fabarel (1707-1793). The abbé organised the construction of an astronomical observatory in Dijon, engaging William Herschel for the purchase of its telescope, and supervised the building of the Dijon-area folly the Château de Montmusard.

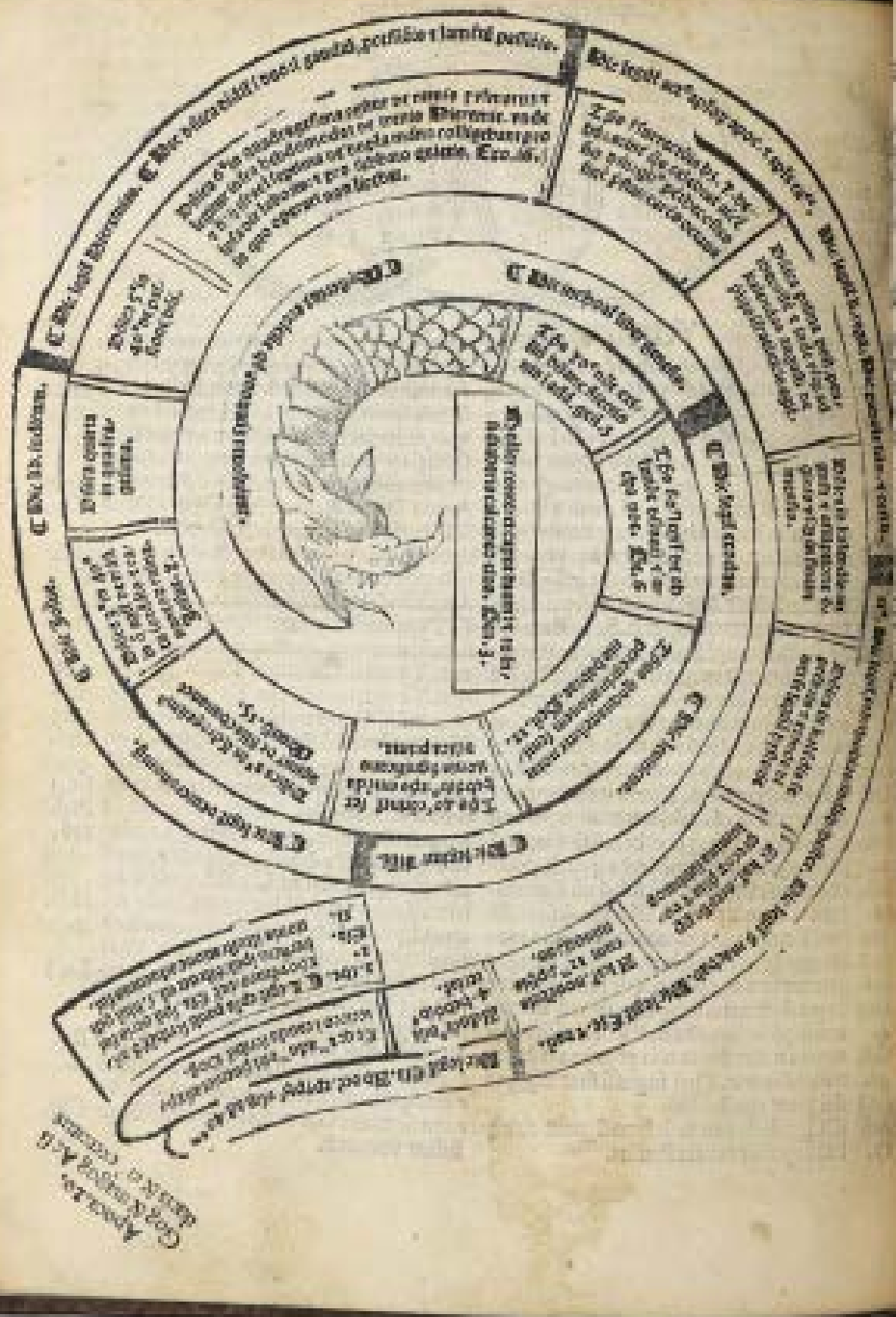
The goods recorded in our manuscript include an architectural model for the château in black and gold, chemical equipment, an electrical machine, mirrors, microscopes, prisms, a magic lantern, and more objects reflecting this scientific and architectural interest. 130 items are in a section titled "paintings, bronzes and prints". An inventory item titled "two views of Montmusard painted in oil by Lallemant" may include the item sold at Christie's London, 9 July 2021, lot 162, a painting of Montmusard by Jean-Baptiste Lallemant (1716-1803). Lallemant is probably the best-represented named artist in the list. Others who appear include Charles de Wailly (1730-1798) and Sébastien Bourdon (1616-1671). With also its lists of furniture, wines and spirits, it is a rich document, evocative of an interesting life.

Manuscript, 39.5 cms. x 26.4 cms., pp. 41 [3]. Final leaf blank. Signatures at end. Light/medium browning, very good condition overall, in modern half-vellum & marbled boards.

15. Joachim, Abbot, of Fiore (pseudo-) [Meuccio, Silvestro]: *Hec subieta in hoc continentur libello. Expositio magni prophete loachim: in librum beati Cirilli de magnis tribulationibus & statu Sancte matris Ecclesie* [...] [Venetiis per Bernardinum Benalium] [after 4 April 1516]. [Bound with:] **[Id:]** *Interpretatio preclara Abbatis Joachim in Hieremiam Prophetam.* [Impressum Venetiis, per Bernardinum Benalium, 1525, die 20 Novembris]. **£3750**

Second editions of these prophetic books including works falsely attributed to Joachim of Fiore (1135-1202), both publications have illustrations not included in the first editions (Venice, Lazzaro de' Soardis, 1516) - and point to the rich textual and visual history of the Italian prophetic books genre. In the first, a collection of works in fact ascribed to different authors besides Joachim, a programme of **75 woodcut textual illustrations** of varying sizes (Sander; similar, to and using woodcuts from, a programme of 73 illustrations found in the first edition) is supplemented by **a splendid full-page woodcut with textual labels, of a seven-headed dragon (Leviathan from the Book of Job)**. It had appeared in an another spurious work by "Joachim" on Isaiah (Venice, Lazzaro de' Soardis, 1517). Common to both editions, besides the textual illustrations, are woodcut initials, and a woodcut figure to the title-page of a scholar sitting at his desk.

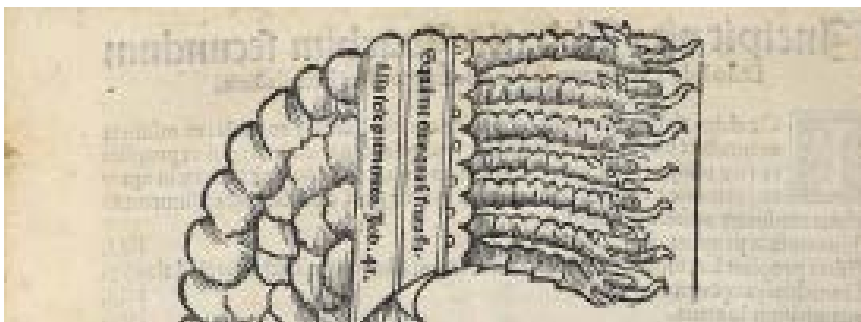
Our second work is a prophetic commentary on the book of the prophet Jeremiah. In our edition, the representation of Leviathan, that we see in the previous book, reappears (now with side-notes also identifying it with the seven-headed beast of Revelation). It was not printed in the prior edition. It is supplemented on **five more pages** by further **schematic woodcut illustrations** - comprising text and diagram (in one case incorporating the **serpent from Genesis**). None



of these, again, were printed in the first edition - although they had also appeared at the beginning of the 1517 pseudo-Joachim on Isaiah that we have mentioned. Appearing twice in our edition is a pictorial woodcut border showing the Passion, with, in the first case (title-page), the arms and initials of the dedicatee, Paolo Angelo, and in the second, the arms and initials of the editor, Silvestro Meuccio. The first edition of this second work had in fact only been illustrated on its title-page, with the woodcut of the scholar at study which we have on the title-page of our first book.

Our printer, Bernardino Benali, may actually have printed the first edition of the first book (Rhodes) - although it doesn't carry his name. In any case, there is a continuous development between the two editions, which is seen also in the text. Our edition of the first book now has (sig. A4rb) a new letter, from the dedicatee, Anselmus Bochartus of Vicenza, to the editor, Meuccio. It also has, besides the new diagram, a new three-page table, and life and bibliography of Joachim taken from Johannes Trithemius. The second book has, besides the illustrations, a new twenty-six page table, as well as errata, and, replacing a letter to the reader from the deceased old publisher, the new dedicatory letter (13 June 1525) from the editor.

Two publications in one volume, 21.5 cms. x 16.2 cms., quarto, fols. I-IV [2] V-LXXVIII (i.e. 80 fols.); [20] 62. Collation of first work: A⁶ B-S⁴ T⁶ (A2 missigned A3). Collation of second: A⁸ a¹² b-c⁴ d⁸ e-f⁴ g⁸ h⁴ i⁸ k-l⁴ m⁶ n⁴. Roman letter, two columns, printed side notes, woodcut illustrations as discussed above. Light or medium browning, some spotting, foxing and staining, small hole to first title-page (legibility unaffected), slight damage to outer margin of final prelim. in second work, including a hole touching a printed sidenote (no actual loss of text), headlines shaved. Bound in 18th-cent. calf, spine and sides decorated



in gilt, label of red gilt-stamped goatskin, pink patterned pastedowns and endpapers. All edges blue. (Binding rubbed, slight wear to corners, wormholes to spine). Old stamp possibly incorporating a chalice to first title-page. 20th-cent. pencil inscription to front free endpaper, E.A. Berger Levrault, pencilled shelf mark (60B) probably of the same. Early reader's marks and underlinings, the odd early annotation.

1. Adams J 208. CNCE 32569. Essling 1896. Dennis E. Rhodes, *Annali tipografici di Lazzaro de' Soardi* (Florence, 1978), 111. Sander 3607. USTC 802138. Copies located in US or UK at: Cambridge, BL, National Library of Wales; Cornell, Harvard, NYPL, Penn State, SMU, Columbia, Illinois, Boston Public Library, UCLA.
2. Adams J 211. CNCE 32570. Essling 1899. Sander 3612. USTC 800579. Copies located in US or UK at: BL, Cambridge; Fuller Library, Yale, Newberry, Chicago, Wisconsin-Madison, Princeton, Harvard.

On Joachimite prophetic literature, see Marjorie Reeves, *The influence of prophecy in the later middle ages [...]* (Oxford, 1969); Sharon Ann Leftley, *Millenarian thought in Renaissance Rome [...]*. PhD, Bristol University, 1995.

SIGNED AND PUBLISHED BY A PROPHETESS

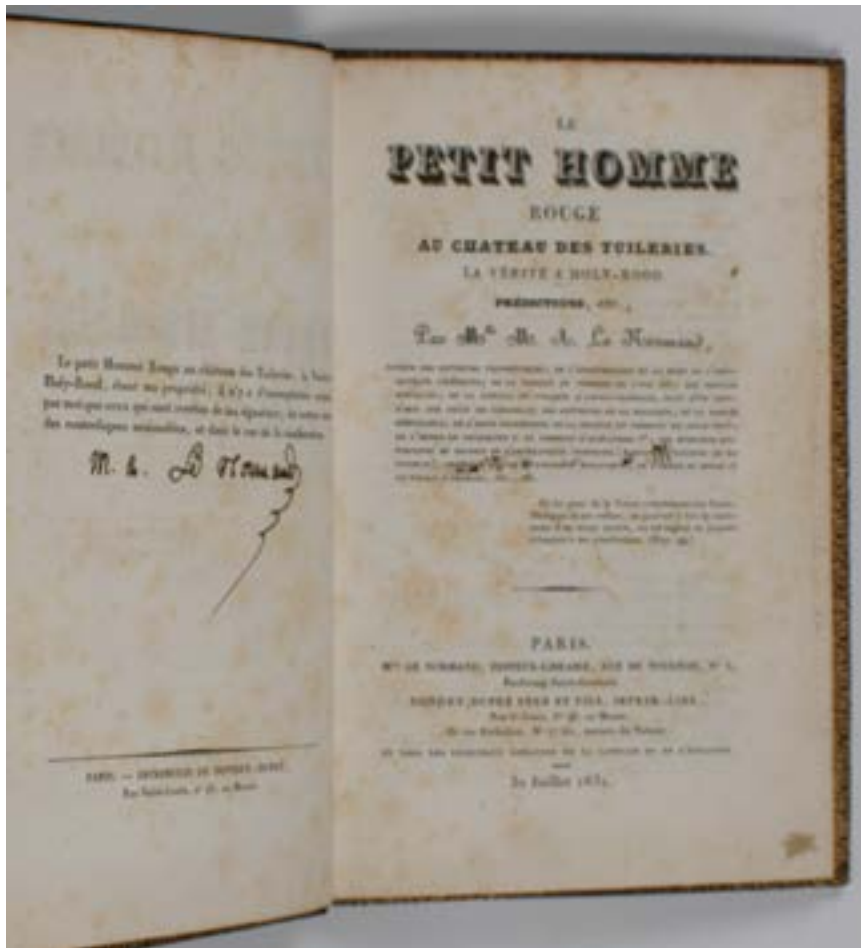
16. Lenormand, Marie Anne Adélaïde: *Le petit homme rouge, au Château des Tuileries. La vérité à Holy-Rood. Prédications, etc.* Paris, Mlle. Le Normand, éditeur-libraire, Rue de Tournon, No 5, Faubourg Saint-Germain [...] 30 Juillet 1831. **£1400**

Fine copy of the first edition - signed - of this book of political prophecy by the celebrity fortune teller Marie-Anne Lenormand (1772-1843). The book's sweep extends to the British royal palace of Holyroodhouse in Edinburgh, where French king Charles X was living at this time in exile. Lenormand was officially a bookseller, issued with a licence (brevet) in 1812, that was renewed in 1820. The verso of the title-page has a catalogue of her book publications, for sale and forthcoming. As a fortune teller she counted amongst her clients the Empress Joséphine, Robespierre and Marat. She left a fortune on her death and is remembered today for the tarot cards that are named after her.

Through the book, Lenormand shows interest in quoting (mostly in translation) Shakespeare, and occasionally Oliver Goldsmith.

One volume, 20.4 cms. x 13.9 cms. in binding, octavo, pp. [4] 106 [2]. Signed: [J2 1-68 74 82. Bound with half-title. Roman and italic letter, half-title and title-page include a large scored and shadowed outline capital type (used in both for words "Petit Homme"). Foxing, bound in contemporary brown long-grained goatskin, covers filletted in gilt, and with a gilt grecian border, gilt decoration to spine, gilt sides and dentelles, marbled pastedowns and endpapers, all edges gilt (binding rubbed and slightly worn). Manuscript author signature to verso of half-title (offsetting of ink onto title-page).

For an early account of Lenormand, see J. P. Jewett, Remarkable women of different nations and ages (Boston, 1858) 207-217.



17. [Ferdinand Maria, Elector of Bavaria] *Von Gottes Gnaden Wir Ferdinand Maria in Ob- und Nidern Bayern auch der Obern Pfaltz Hertzog Pfaltzgraf bey Rhein dess H. Römischen Reichs Ertztruchsess und Churfürst Landtgraf zu Leuchtenberg [...] Geben in Unserer Statt München den 26. Junii Anno 1656. [Munich, 1656].* **£550**

The broadside shows four coins banned from local circulation (one of the Holy Roman Emperor Ferdinand II, one of Ferdinand III, and two of Louis XIV), and others whose exchange was allowed.

Broadside, c.40.4 cms x 32.7 cms.. Letterpress title (four lines), 31 lines letterpress text including woodcut decorative initial, intaglio illustrations in two blocks, the first, two plates of low height side by side with letter press title above; below this, letterpress title (two lines) and a plate of greater height. A good margin below. Light or medium browning, short tears to margins, else well-preserved.

VD17 12:128823E.

18. [Augsburg] *Demnach bey diesen indes H. Reichs-Stadt Augspurg gehaltenen Müntz-probations-Convent neben andern sich gezeigt und hervorgethan daß von zeit ihrer Käys. Mäjestät den 15. Junij vorigen Jahrs ergangenen [...] Datum in des H. Reichs-Stadt Augspurg den 11. 21. Junii 1677. [Augsburg, 1677].* **£550**

Illustrated edict on exchange from the regional interstate body the Coinage Consortium of Franconia, Swabia and Bavaria, concerning coins issued by four potentates (the Margrave of Brandenburg-Ansbach, the Prince of Oettingen, the Count of

Montfort and Count Fugger).

Broadside, 34.2 cms. x 41.1 cms., 10 lines of letterpress (c.135 words) with intaglio print almost flush below (18.8 cms. x 28 cms.), well-margined to top and sides. Light or medium browning, central vertical fold-line, small tears to edges, a clean copy.

OCLC 635172884. Not located in VD17.

19. [Nuremberg] *Demnach man sich bey diesem von der drey im Müntzwesen correspondirenden löbl. Fränck- Bayer- und Schwäbischen Craissen wegen in dess heyl. Reichs Stadt Nürnberg abermals angestellten Müntz-Probations-Convent, in krafft dess den 15. Jun. 1676 [...] Datum in dess Heyl. Reichs Stadt Nürnberg bey noch fürwährendem Müntz-Probations-Convent, den 22/12 Decembr. 1679. [Nuremberg, 1679]. £700*

Edict of the same coinage consortium, it concerns 36 coins (depicted), including three from Anna Sophia II (1638-1683), the Princess-Abbess of Quedlinburg (Landgravine Anna Sophia of Hesse-Darmstadt).

Broadside, 58.9 cms x 45.3 cms., 22 lines of letterpress, with below, intaglio illustrations from 7 plates printed tightly together, and together covering an area in total c.32 cms. x c.41.8 cms. Light or medium browning, slight soiling, a small extra piece of paper attached at bottom left-hand corner, some very small tears in blanks of margins.

VD17 75:705347Q.

20. [Maximilian II, Elector of Bavaria] *Von Gottes genaden wir Maximilian Emanuel in Ob: und Nidern Bayrn auch der Obern Pfaltz Herzog Pfaltzgraff bey Rhein dess Heyl. Röm.*

Reichs ertztruchsess und Churfurst Landgraff zu Leuchtenberg &c. Entbieten allen und jeden unsern Hof-Raths Praesidenten, Vicedomben, Reñtmaistern, Pflegern, Richtern, und deren Berwaltern [...] Geben in unserer haubt- und Residentz Statt München den 11. Jenner 1694. [Munich, 1694]. £500

Shows twelve coins.

Broadside, c.60.4 cms. x c.42.5 cms., made of two sheets pasted together, the top with title (three lines) and 44 lines of letterpress text with printed sign-off below, the bottom with intaglio plate, 28 cms. x 38.5 cms. within plate mark. Fold-lines, damage to title at top. Docketed on verso.

VD17 12:663537C.

21. [Same author] *Von Gottes genaden wir Maximilian Emanuel in Ob: und Nidern Bayrn auch der Obern Pfaltz Hertzog Pfaltzgraff bey Rhein dess Heyl. Röm. Reichs Ertztrucksess und Churfurst Landgraff zu Leuchtenberg &c. Entbieten allen und jeden Unsern Hoff-Raths Praesidenten, Vicedomben, Renntmeistern, Pflegern [...] Geben in unserer Haubt- und Residentz-Statt München den 26. Junii 1694. [Munich, 1694]. £750*

Unlocated broadside, showing sixteen coins.

Broadside, c.64 cms. x c.42.5 cms., letterpress title (three lines) including woodcut initial; 40 lines text body, with some further letterpress text below. Below this, on a separate but attached sheet, intaglio illustrations from two plates, the whole printed area here c.27.9 cms. x c.39.6 cms. Broadside has light browning, fold-lines, causing loss to one or two words, otherwise minor damage. Docketed in manuscript to verso.

No comparable broadsides from 26 June located in libraries.

22. [Joseph I, Emperor] *Müntz-verrueff. Demnach sich be-
zigt dass allerhand gross- und kleine theils Reichs-schrott
und Korn ungemässe theils gar falsche und beygeschlagene
Müntz-sorten [...]* München, den 20. April Anno 1707. [Mu-
nich, 1707]. **£600**

Decree identifying bad currency with illustrations of 30 coins.
These are printed by way of seven ribbon-like intaglio plates,
interspersed with letterpress titling, above or alongside.

*Broadside, c.54.5 cms x c.42.2 cms, made of two sheets past-
ed together. Top sheet: title and 20 lines text, all in letter press.
Two woodcut decorative initials. Bottom sheet, c.31.7 cms.
x c.41.2 cms. As described above. Includes one small further
decorative letterpress initial. Small tears to margins, fold lines,
well preserved. OCLC 165487475, 214481772.*



WALLET

23. [Wallet] *[Green silk wallet containing financial re-
ceipts and printed tax forms of M. François Lachâtre
of the town of La Souterraine in the département of La
Creuse]. [Central France] [c.1794-1816].* **£750**

Wallet containing miscellaneous records including tax
forms, belonging to one person and spanning over twenty
years. A vivid illustration of haphazard record manage-
ment and a fine purse as well!

*Concertina wallet, 13.6 cms. x 9.8 cms. x c.4.6 cms. containing 26
small pieces of paper of which 6 are filled-in printed forms and 20
are manuscript. The wallet made of green silk over thick material,
bordered in white cloth, the enclosing fold-over with scalloped
edge. White patterned silk inside. Four compartments inside with
three separators made of card, each bordered on both sides at top
with coloured floral paper. The sides of the wallet in grey silk. Faded,
slightly worn and stained, loss to the grey silk sides.*



PRINTED BY THE COMMENTATOR'S STUDENT

24. Aristoteles: *Libri artis logice Porphyrii et Aristotelis cu[m] explanatio[n]e magistri Johan[n]is de Lapide* [Basel, Johann Amerbach, [not after 1495]]. **£27,500**

An attractive and interesting copy - with a contemporary binding from an identified workshop in Basel and a later (16th-century) Swiss ownership inscription - of a rare landmark in the history of editions of Aristotle, the first printing of the Aristotelian logical corpus (*Organon*) with new commentary, by the humanist, philosophy professor, and printing entrepreneur Johann Heynlin von Steyn (Johannes de Lapide, 1425-1496).

With Aristotle, the publication has the famous medieval textbooks the *Isagoge* of Porphyry (d.305), and the *Liber*

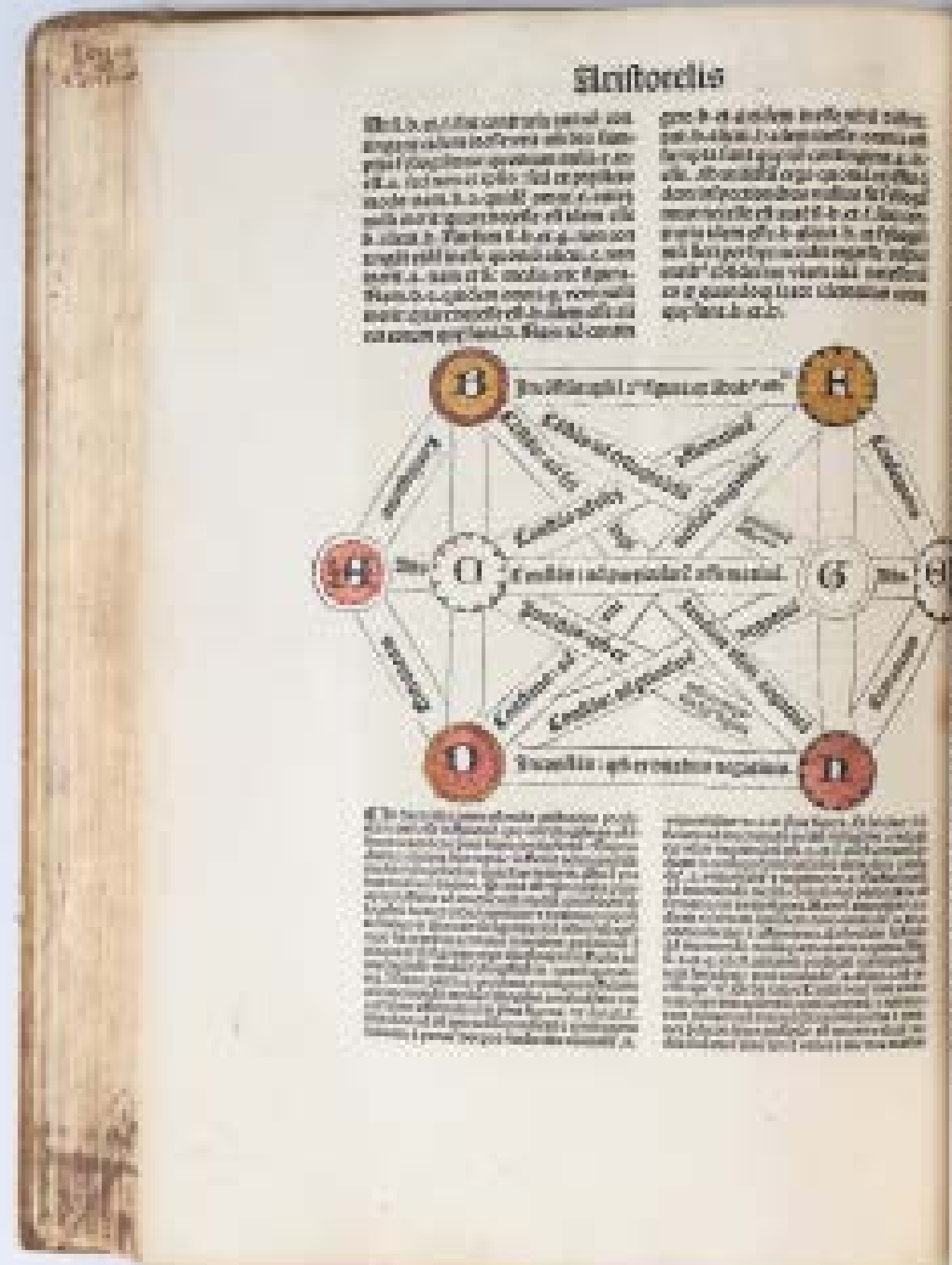


Our copy has been neatly annotated by different early readers and provided by them with pink underlinings and some additions of colour to diagrams. It has been sparsely rubricated by a professional - there is a fine nine-line strapwork initial in red ink at the beginning (sig. a2 recto), and the same worker may have struck through, in red, small printed capitals and paragraph marks on the same page. Possibly (although not certainly) by the same worker (rather than readers) is a seven-line red initial at sig. a5 recto and a 3-line initial at sig. b4 recto. The rubricator otherwise leaves initials blank. A window into book preparation practices in Basel.

The copy also has a hitherto unrecorded printing variation: at sig. t1 recto the gathering signature 't' is provided in manuscript where it is printed in the two other copies we have inspected, Bayerische Staatsbibliothek shelfmark Res/2 A.gr.b. 95 and British Library shelfmark IB.37523. This indicates, at the least, that that gathering of our book was printed at an early time in the edition's printing history.

One volume, 29.2 cms. x 21.4 cms. in binding, folio, 290 leaves, double column, signed a⁸ b⁶ "cde" f⁶ g⁸ h¹⁰ i⁶ k⁶ l⁸ m¹⁰ n⁶ o⁸ p⁶ q⁸ r⁶ s⁶ t⁶ v¹⁰ A⁸ B⁶ C⁸ D⁶ E-F⁶ G⁸ H⁶ I⁸ K⁶ L⁸ M⁶ N⁸ O⁶ P⁸ Q⁶ R⁸ S⁶ T⁶ V⁸ a⁸ b¹⁰. Double column, printed in black letter, printer's statement in roman letter at sig. U8 recto. Woodcut printed diagrams to 13 pages. Light or medium browning, slight spotting and staining, worming to outer margins (blank) at very end.

Bound in contemporary blind-stamped and blind-ruled pigskin over wooden boards, partly bevelled at sides, covers with outer frame and central trellis design, spine with four raised double bands. Binding decorated with tools identifiable as from the 'Punktquadrat' bindery of Basel (active 1481-1500)





(EBDB workshop w000026; Christ monogram s001512, shrub stamp s001513, rosette stamp s001514). One clasp of two intact. Contemporary dual-colour end bands. Titled horizontally to bottom edge “Explanatio organi Johann. de Lapide”, similar labelling also to top edge and top of fore edge. Titled vertically to bottom edge (close to and parallel with spine) “Logica Aristo.lis cu[m] com[men]t[ari]o Jo. de Lapide”. (Binding slightly rubbed, worn and stained, slightly wormed, a small puncture in lower cover).

Provenance

- Marginalia to c.119 pages, in different early hands; underlinings in black and pink ink; occasional decorations by owners including in red to diagram at sig. b4 verso; also likely by them rather than professionals, colouring in reddish-pink (repeating the colour found in underlining) and gold-brown to large diagram at sig. q8 verso.
- 16th-cent. inscription, “Ex libris Gu’berti à Salicib. nec nô amicorum”, to title-page. This is likely to be a Swiss nobleman, Gubert von Salis. Gubert was a name used

by several generations of the von Salis family, who also periodically used the Latinised form “a Salicibus”. One contender for our copy’s owner would be Gubert von Salis (1511-c.1591). See Paul Herrmann, *Namensliste der Familie von Salis* (Chur, 1999), cited and linked to by S.J. Baty (giving him the dates 1512-1591) at www.wikitree.com/wiki/Salis-45 (last accessed 21 January 2025). The same owner wrote an identical inscription to a 1563 Zürich illustrated edition of Virgil (see *Liber Antiquus*, online stock at www.liberantiquus.com, viewed 7 January 2025).

- Later owners: Bernard Quaritch Ltd. (collation note, November 1998); B.M. Rosenthal (description laid inside dated Feb. 2000); T. Kimball Brooker.

Bibliography

ISTC ia01014100. BMC III 756. ISTC shows copies in UK and US at: Cambridge (University Library), Oxford (Pembroke College), British Library; Michigan, Johns Hopkins, Mrs. Alexander P. Rosenberg (Christie’s, NY, 23 April 2021, lot 25), Huntington. Rare Books Hub only records ours and the Rosenberg copy at auction.

Valentina Sebastiani, ‘Die Kulturelle, geistige und materielle Bedeutung des Bündnisses zwischen Humanismus und Druckwesen in Basel von 1477 bis 1523’. In Christine Christ-von Wedel, Sven Grosse, Berndt Hamm, eds., *Basel also Zentrum des geistigen Austauschs in der frühen Reformationszeit* (Tübingen, 2014), 79-95.

Articles on Amerbach, Heynlin and Froben in Michael Suarez and Henry Woudhuysen, eds., *The Oxford companion to the book* (2 vols., Oxford 2010).

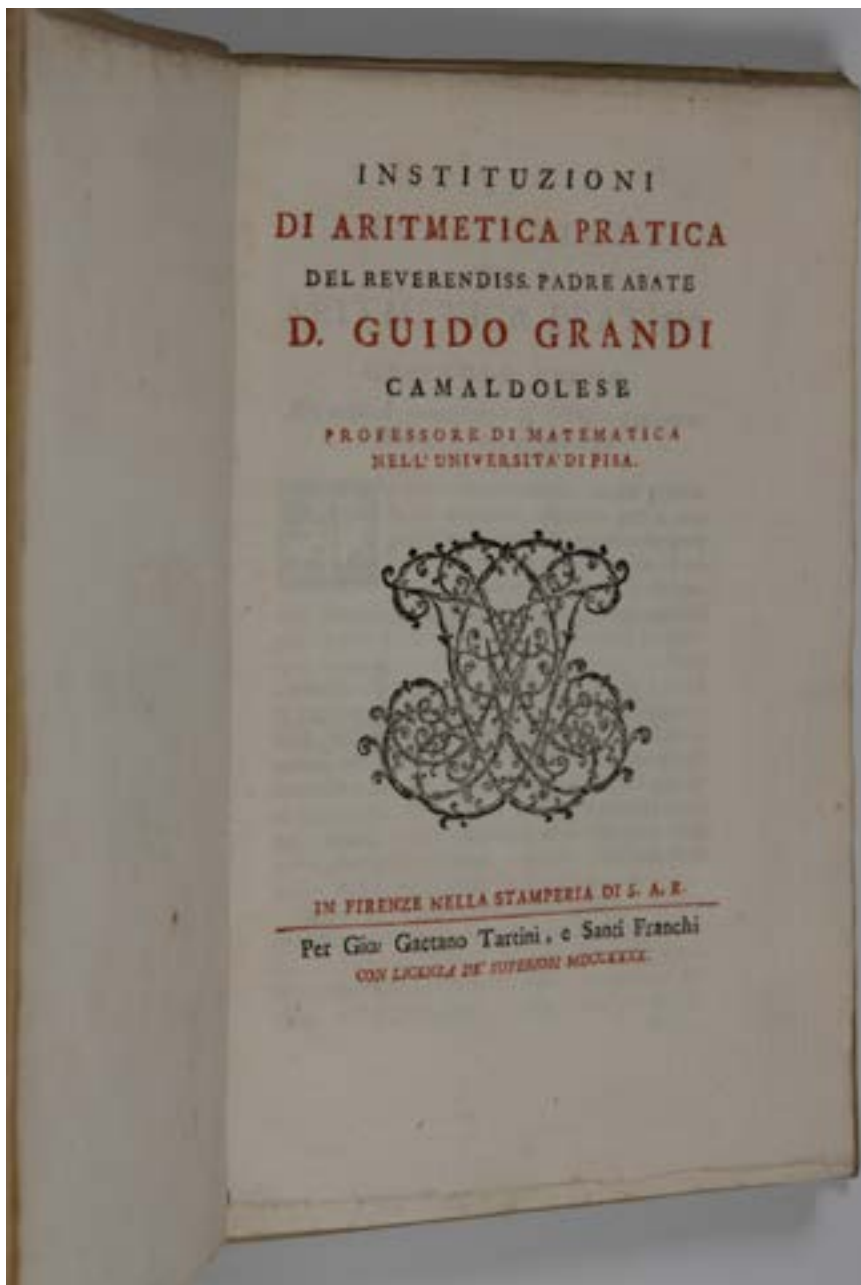
COLLEGE LOGIC

25. Aubert, Georges (d.1723) [Hamelin Dectot, Jean-Baptiste]: Ego Joannes Baptista Hamelin Dectot hanc logicam accepi a Dno Georgio Aubert Philosophiae Professore in Collegio Artium nec non celeberrimae Academiae Cadomensis Rectore, Anno Domini 1700 [Caen, 1700]. **£1100**

Lecture notes in logic by a student at the 15th-century foundation the Collège des Arts of Caen. There is, uncommonly, bound in an otherwise unlocated broadside advertising the student's examination on the subject. This exam was scheduled for 20 February 1700 at 2 pm. The student, Jean-Baptiste Hamelin Dectot, is said here to be from Wallonia (the French-speaking area of modern-day Belgium). He has, in his volume of notes, plates including a depiction of Pythagoras in early modern dress, looking like a Reformation-era theologian. Other printed illustrations include a logical diagram set within laurels, and an adorable young John the Baptist - **the saint after whom the student is named!**

Manuscript, one volume, 8.2 cms. x 4.9 cms. in binding. Ms title-page + generic intaglio-printed title-page for a philosophy manuscript (cartouche left blank), + 2 blank leaves + pp. 22 [2] 1-112, 115-186 + 3 further plates within text + letter-press broadside bound in at end. Plates by Jollain and Moncornet (both Paris). Broadside (titled 'DEO conclusiones philosophicae') printed by Jean Cavalier, Caen. Broadside with break along most of horizontal central fold (affecting text). Front free endpaper and a few blanks at end excised (endpapers still present at both ends). Bound in contemporary brown calf, spine with five raised bands, gilt decoration to spine and sides, edges mottled red (binding rubbed, loss at heads and tails of joints).





INTRODUCTION TO PRACTICAL ARITHMETIC

26. Grandi, Guido: *Istituzioni di aritmetica pratica*. In Firenze, nella stamperia di S.A.R. per Gio: Gaetano Tartini, e Santi Franchi, 1740. **£800**

Fresh copy of this beautifully-presented guide to practical arithmetic, one of the last publications of the mathematician, professor at Pisa and Camaldolese monk Guido Grandi (1671-1742). It covers a breadth of material in text, sums and tables, chapter 16 even concerning the mathematics of lottery combinations (in Genoa, Milan and Rome). Grandi was a leading mathematical light of contemporary Italy. He identified a curve that was later researched by Maria Gaetana Agnesi (1718-1799). His international correspondents included Leibniz and Newton.

First edition. One volume, 21.7 cms. x 14.5 cms. in binding, octavo, pp. [2] 132. Signed: [] 1 A-H8 12. Roman and italic letter, tables and sums throughout. Title in red and black with large woodcut monogram at centre. Light browning, bound in vellum over boards, remains of label to spine (another may have fallen off). Provenance: Bookplate of R. de Rosa, bookseller's label of C.E. Rappaport, Rome.

Riccardi I 627, #46. OCLC shows copies outside Italy at UCB, Michigan, Oklahoma; Oxford, Cambridge.

Ugo Baldini, 'Grandi, Guido'. Dizionario biografico degli italiani, 58 (2002), consulted online; J.J. O'Connor, E.F. Robertson, 'Luigi Guido Grandi'. MacTutor (University of St. Andrew's online mathematics resource). Article last updated January 2014, located at <https://mathshistory.st-andrews.ac.uk/Biographies/Grandi/> (15 March 2025).

LECTURE NOTES IN CONSTITUENT PARTS

27. [Student lecture notes] [A nine-item collection of early modern lecture notes]. [Spanish Netherlands, c.1700]. **£3200**

The group appears written in seven hands. Besides valuable content (mostly rhetorical and literary - with one item, on biblical genealogy, illustrated) they are a good lesson in the use of the exercise books that were usually used to construct bound volumes of lecture notes. The individual booklet - itself a modifiable object (item three is an example of this) is found here in groups, unstitched, and stitched together, and by itself in wrappers and not. The collection came from the Spanish Netherlands. Item eight is a speech in praise of Spanish king Carlos II (1661-1700). Items one and nine are on paper with arms of regional paper-producer Amsterdam. Full physical descriptions are available.

1. *Annotationes in Titum Livium, seu synopsis historiae Romanae.*
2. *Stemma Christi chronologicum dictum per annos progenitorum Christi vitae ius successorumque pontificum.* Contains two small maps, one of Earthly Paradise, the other a map showing places of habitation of Christ's ancestors.
3. *Praecepta Tragedie.*
4. *Ad novas rhetoricae alumnos.*
5. *Periodus Monocolos.* [Lessons in rhetoric].
6. *Annotationes in P. Virgilium Maronem, in Eclogam primam*
7. *Annotationes in libros Tristium Ovidii cognomen Nasonis poetae eruditissimi.*
8. *Caroli Secundi Regis Catholici elogium.*
9. *Proprietates characterum.*





28. Pescetti, Orlando: *Orazione [...] dietro al modo dell' istituire la gioventù, alla magnifica, et inclita città di Verona. Indiritta al molto illustre signor il signor Conte Giulio Cesare Nogarola degnissimo proveditore della detta comunità.* In Verona, appresso Girolamo Discepolo, 1592. **£2500**

First and only edition of a forward-looking proposal for public education in Verona. The author was a teacher, a member from 1603 of the linguistic academy the Accademia della Crusca, and a celebrated writer, on such topics as the use of the letter Z, the poet Tasso, and Julius Caesar, about whom he wrote a play that may have been a source for (or had common source with) Shakespeare's.

Pescetti presents detailed plans for his hometown, including a board of four people to run the education he proposes and to select and examine prospective teachers; school fees set according to ability to pay (with the poorest paying nothing); and proceeds from fees used to set up a free library. He proposes nothing less than a restoration of youthful purpose and vigour in the city (see pp. [28]-[29]). Perhaps inspired by Pescetti's treatise, in 1607 the city of Verona enacted a reform that set up a board of three citizens to oversee schools.

Although this is a work written for adults, our copy may have been in the hands of schoolchildren. While they left it clean internally, the covers feature some quite charming early modern doodles and caricatures which I imagine to be juvenile.

One volume, 20.5 cms. x 15.1 cms. in binding, quarto, pp. [40]. Signed: A-E4. Roman and italic letter, woodcut initials, title-page with woodcut device showing, within oval frame, genius of industry saving fortune from the water (CNCM 228).

Light browning, the odd small stain but a generally clean copy, in early grey cartonnage boards with cord thongs, more recent pastedowns and endpapers but early lettering to spine (Pesce Orazi.e) shows the binding to have long been with the book. Covers with caricatures, doodles and some writing (including perhaps the name Camara[?]). Label removed from tail of spine, a modern pencilled '2' and underlining of author surname to title-page.

USTC 847756. CNCE 36339. USTC and OCLC show copies outside Italian peninsula at Paris Mazarine, British Library, Berlin SB; UCLA, Yale, Newberry.

Marina Garbellotti, 'PESCETTI, Orlando'. Dizionario biografico degli italiani, 82 (2015).



LOGICAL COMMENTARY

29. Crockaert, Pierre, O.P. [Peter of Brussels]: *Summularum artis dialetice. Utilis admodum interpretatio fratris Petri de Bruxellis in sacra theologia bachalarii formati meritissimo sacri ordinis fratrum predicatorum super textum magistri Petri Hispani eiusdem ordinis: una cum fructuosis quibusdam quotlibetis ab eodem fratre Petro compilatis in conventu Parisiensi. Anno tertio reformationis eiusdem.* Venundantur sub Pellicano vici Sancti Jacobi, Paris[iis] [impreste per magistrum Andream Boucard, impensis [...] Gotefridi de Marnef [...] 1508. Die vero mensis Junii vigesima octava]. **£6500**

Remarkably authentic copy of the rare first edition (unlocated outside mainland Europe) of this illustrated Aristotelian logical commentary by the Flemish Dominican and Paris university professor Pierre Crockaert (d.1514). The book is still quite fresh inside and has not been materially changed in the more than 220 years since it left the Dominican monastery which was probably its first home. The work is a commentary on the famous 13th-century logic textbook by the scholar (and possibly, as John XXI, Pope), Petrus Hispanus. It is an example of an important late flourishing of medieval logic at the university of Paris.

The Paris scholasticism of which this is an example had global influence, particularly through Spanish students in the city. Crockaert was teacher (and a publishing collaborator) of Francisco de Vitoria (1483/86-1546), a Dominican who went on to be a leading professor in Salamanca and a pioneer of international law. Crockaert himself had been a prominent student of the celebrated Scottish nominalist philosopher and Paris professor John Mair (1467-1550). He was however (as Vitoria was to become) "a leading Thomist" (Ashworth). An interesting prefatory letter advertises his allegiance to the teachings of St.

Thomas Aquinas and names other scholars of note.

Copy from the library of the Dominican convent of Rottweil in southwestern Germany. This thirteenth-century foundation was dissolved, with its library alienated, in 1803. Almost certainly from its time in the institution, there is some manuscript gloss at the beginning, and further underlinings and numberings used for breaking paragraphs of the original Petrus Hispanus text into different sections for teaching or study.

One volume, 21.5 cms. x c. 16 cms. in binding, quarto, fols. [214]. Signed: a-b8 c4 d8 e4 f8 g4 h8 i4 k8 l4 m8 n4 o8 p4 q8 r4 s8 t4 u8 x4 y8 z4 Aa8 Bb4 Cc8 Dd4 Ee8 Ff4 Gg8 Hh4 Ii8 Kk4 Ll8 Mm-Nn4 Oo6. Title in red and black, with woodcut printer's device (Renouard 'Marques Typographiques' 713). Type in two sizes. Printed decorative initials (possibly woodcut and metalcut). Four illustrative logical diagrams. Light or medium browning, title-page soiled, first gathering loosening, final endpaper torn (no endpaper present at front). Bound in limp vellum with fore edge cover extensions (loosening from text block at top joint). Fore edge fastenings removed.

Provenance: inscriptions to title-page, "Pro fratre Wilhelmo [?] Pietoso ex conventu Rottwilano", and "Conventus Roetwil-lensis fr[atru]m praedicatorum" (with "apud praedicatores" crossed out). c.36 pages with underlining and/or marginalia, ink hand-colouring to the printer's device. Manuscript shelf marks (to spine, on labels, I 44 and Ab.34, the latter over an older label; to inside front cover, 317).

Moreau I 272:56 (copies in Munich UB, Salamanca BU, Tübingen UB). USTC 182845 ("lost book"). OCLC adds to Moreau's tally copies at UB Leipzig, Bibliothèque Nationale, ULB Sachsen Anhalt, and Biblioteca Nacional de España.

E.J. Ashworth, 'The eclipse of medieval logic'. In Norman Kretzmann, Anthony Kenny, Jan Pinborg, eds., The Cambridge history of later medieval philosophy (Cambridge, 1997), 787-796. A large literature on Vitoria regularly mentions Crockaert as his teacher. On the convent of Rottweil see Winfried Hecht, 'Dominikanerkloster Rottweil - geschichte' on the site 'Klöster in Baden-Württemberg' (<https://www.kloester-bw.de>), last accessed 19 October 2025.



HOUSE OF CONVERSION

30. [Catechumens] *Costitutioni, ordini e leggi della Casa de' Catecumeni di Bologna, riformati l'anno MDCXCIII.* In Bologna, per Giacomo Monti, 1662. **£1500**

Clean and very authentic copy of this edition of constitutions for the *Casa dei Catecumeni* of Bologna, a house for Jews seeking Christian conversion. It is in its original binding and has a presentation inscription to a member of the congregation which governed it. Our edition follows ones of 1595 and 1641, neither located outside Italy. (Ours has indeed only been found in one library outside that country).

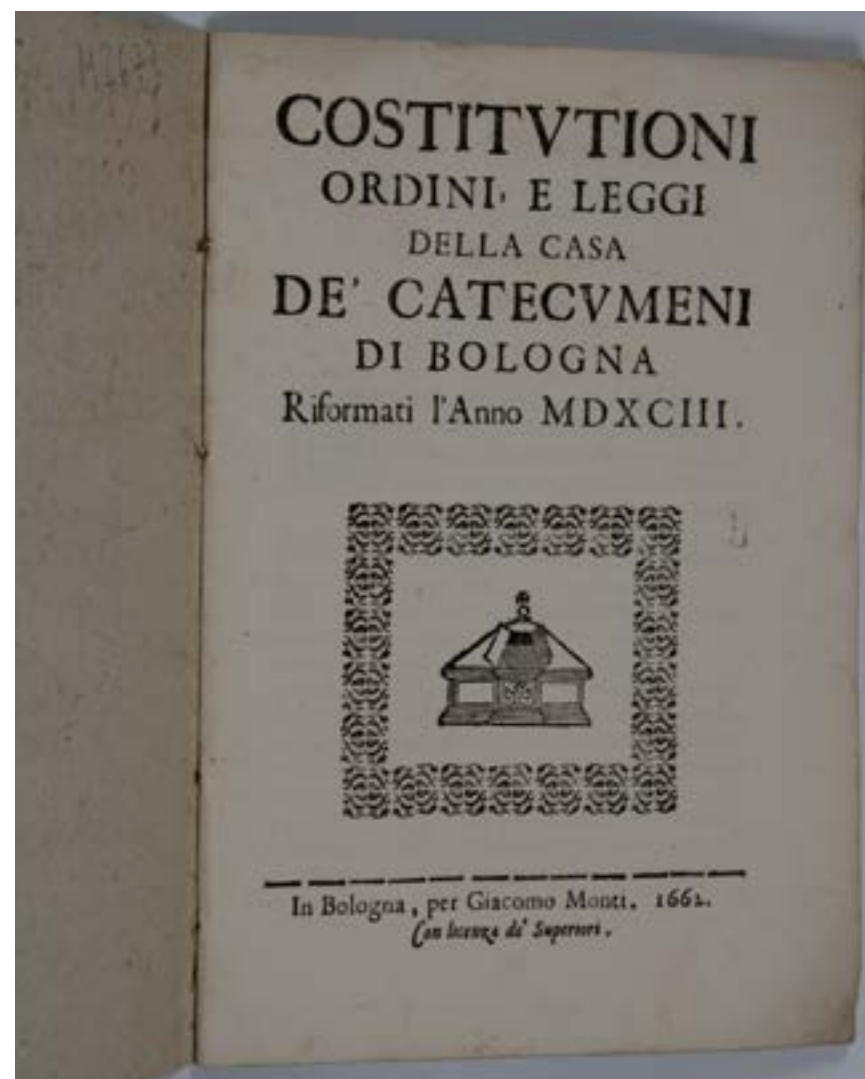
Subjects covered include (XI) the noblewomen of the governing congregation and their roles relating to looking after women in the institution; (XIV) how adults in the house are specifically disallowed from having any traffic, commerce or correspondence with the wider Jewish community; (XVI) how young women may take orders or marry as they wish, but may only marry a person of Christian mother and father rather than another convert; (XVII) the dowries of young women, with instruction on what happens to it if having married they subsequently engage in sex work.

The copy was used for presentation nearly seventy years after it was printed.

One volume, 22.9 cms. x 16.2 cms., quarto, pp. 23 [1]. signed: A12. Roman and italic letter. Title-page with woodcut device of the institution, surrounded by typographical decoration. Light browning, slight foxing, a very clean copy in a grey cartonnage wrapper with stitching to spine, covers slightly soiled. Inscription to front cover, "Statuti della Congregazione de' Catuchemeni[sic.] trasmessi dell Sig. Priore alla Persona dell'

dell' nobil Huomo Sig:r Marchese Filippo Banci in detta Pia Congregazione accettato ed eletto l'Anno 1730". Offsetting to inside front cover from title-page.

SBN: IT\ICCU\UBOE\077359. One copy of this title (this edition only) located outside Italy (at Penn).



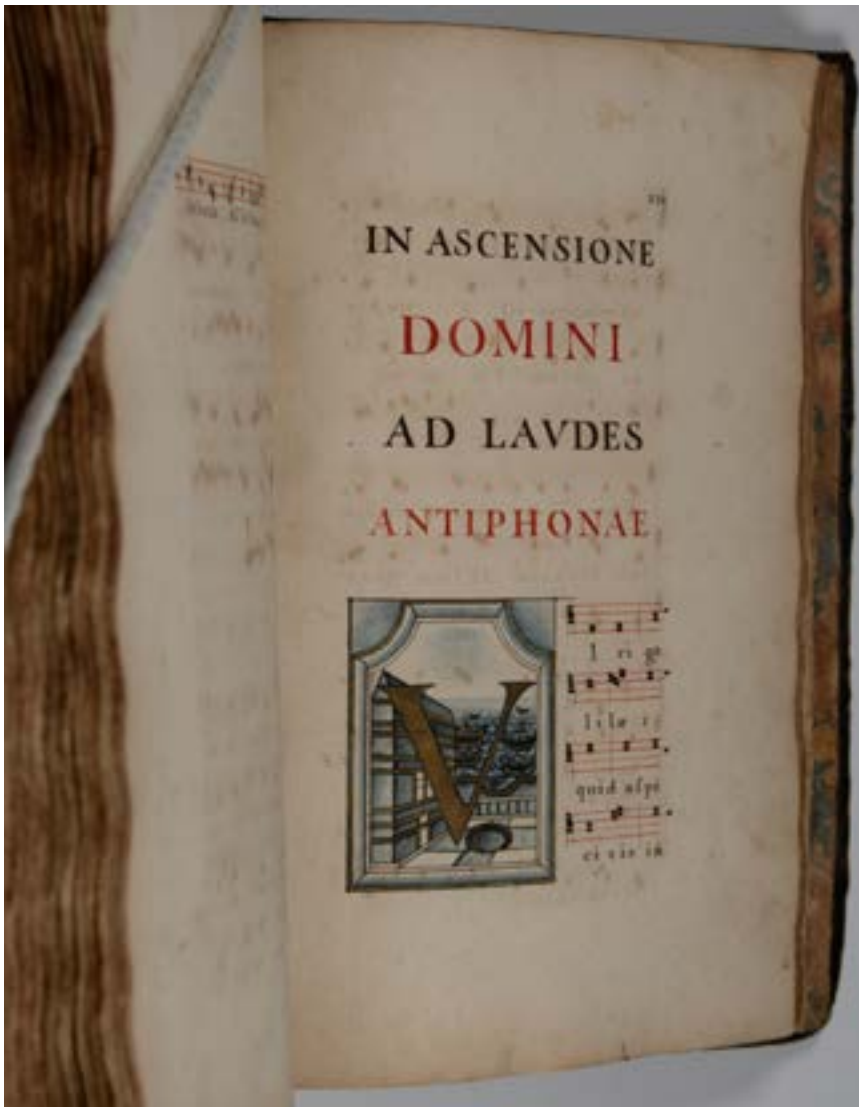
FINE ARCHITECTURAL INITIALS

31. [Antiphonal]: *In nativitate Domini ad matutinum invitatorium.* [Lyon, 1669]. **£2400**

Striking antiphonal manuscript for feast-days in the Christian year, with 13 carefully drawn and coloured initials, c.6 cms. x 5 cms., all focussed on architecture and perspective. Inspired by Renaissance models, their appearance can head into the fantastical and even “post-modern”.

The manuscript is signed by a member of the Blauf family, who were prominent in 17th-century Lyons. “F.I.P. Blauf” could be Françoise (1642-1717), daughter of consul (échevin) Antoine Blauf. She would be using her surname at birth, as she had married François Jannon, counsellor to the présidial of the city, in 1662.

There is music for 12 feast-days in the antiphonal: “*In Nativitate Domini*” (1-30); “*Feria quinta in coena Domini*” (31-65); “*Feria sextea Parasceves*” (66-94); “*In die Sabbati Sancti*” (95-123); “*Dominica Resurrectionis*” (125-150); “*In Ascensione Domini*” (151-154); “*In Die Sancto Pentecoste*” (155-174); “*In Festo Corporis Christi*” (175-178); “*In Epiphania Domini*” (179-182); “*In Assumptione Beatae Mariae*” (183-188); “*In festo Beati Augustini*” (193-198); “*In festo Omnium Sanctorum*” (199-202).





Manuscript, 25 cms. x 18.4 cms., one volume, pp. 1-63, 65[!]-94, 94[bis], 95-148, 151-202. Pp. 149-150, probably blank, excised. Text in red and black, with some headings gold perked with blue, music in red (staves) and black (notes). Thirteen architectural initials, in blue and gold. Some smaller initials, in same colour scheme.

Light or medium browning, some soiling and staining, paper repairs to front free endpaper, and to top inner corner (blank) of pp. 66-67, a few leaves with loss or damage to bottom margin (blank), and a few blanks excised at end. Some of bottom margin of pp. 201-202 cut away (blank, but removing an ownership note on p.202).

Bound in black blind-ruled goatskin, covers with central panel with blind tooling to each corner, spine with four raised bands with blind-stamped rosette to each compartment, marbled pastedowns, all edges red (binding rubbed, worn, carefully repaired).

Provenance: 1. Maker F.I.P. Blauf (name blocked in red ink at pp. 31, 65 (MDCLXIX), 94 (MDLXIX) (!), 123, 154 (Lugduni MDCLXIX). 2[?]. To p. 1, "Ex libris" written in left hand margin and an owner's signature (excised) to right. The date 1751, possibly part of this ownership inscription, written in first initial. (There is also an inscription scribbled out at top of p. 1 and another removed at p. 202). 3. etc. Inscriptions of Billion, crossed out on p. 1, but visible at end, (including on pastedown), also dates (at end), 1780, 1782.

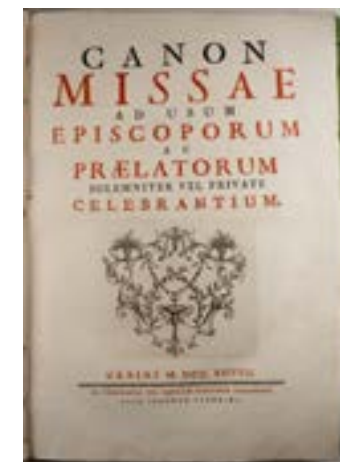
FINE ILLUSTRATIONS

32. [Canon of the Mass] *Canon Missae ad usum Episcoporum ac Praelatorum solemniter vel private celebrantium.* Urbini [Urbino] ex typographia Ven. Cappellae Sanctissimi Sacramenti, apud Joannem Guerrini. 1798.

£1200

Beautifully-bound copy of an attractive edition of the Canon of the Mass, with full-page illustrations after old-fashioned artists including Pier Leone Ghezzi (1674-1755), Guido Reni (1575-1642), Carlo Maratta (1625-1713), Antonio da Coreggio (1489-1534), Annibale Caracci (1560-1609), and Raphael (1483-1520). It also has some fine intaglio vignettes and initials.





One volume, 41 cms. x 28.5 cms., folio, pp. [4] 167 [1] + 2 plates at front. Half-title. Signed []² A-X⁴. 13 further full-page plates in text. In-taglio initials, vignettes, and borders. Letterpress printing in red and black, printed music. Light browning, some foxing and staining, repairs to some gutters, slight worming to bottom margin at beginning, repair to outer margin (blank) at pp. 1-2, candle wax stains in book. Bound in brown diced calf, elaborately decorated in gilt, black oval at centre of covers, decorated in gilt, with initials M.M. Marbled pastedowns and endpapers. All edges gilt, green silk navigation tabs. Bound in at end, an undated bifolium (Romae, Ex Typographiae Rev. Cam. Apostolicae), titled "Ritus et formula benedictionis apostolicae".

Provenance: taped to front free endpaper recto, a bifolium, page-size 15 cms. x 10.5 cms., with 2 pp. a letter to Mme. la Vicomtesse, sending best wishes to her husband the ambassador, and to Charlotte. Laid in loosely at sig. L2, a note from a Soeur Léonide sending good wishes on her feast day to Charlotte (the same person?) Illustrated prayer card from Munich laid in at sig. F2.

SBN: IT\ICCU\TO0E\152753. OCLC shows copies outside mainland Europe at British Library; USC, Ave Maria University, MFA Boston, and Mount St Mary's (Ohio).

ILLUSTRATED OVID

33. Ovid: *La Metamorphose figurée*. A Lyon, par Jan de Tournes, 1557. **£1850**

First edition (copy with facsimile title-page) of this illustrated version of Ovid's *Metamorphoses*, with French-language summary verses. The illustrations, some of which had been used in earlier publications (Mortimer), have been attributed to Bernard Salomon (c.1508-c.1561), as have the borders, some of which are decorative and others with lively figurative scenes. The de Tournes press later added further illustrations and produced versions in Italian and Flemish; "the [...] Ovids are among the most attractive volumes produced at Lyons" (Mortimer). Salomon was father-in-law of the famous type-designer Robert Granjon, who designed the book's italic (Grivel, Mortimer).

Ovid's hugely influential *Metamorphoses* tell stories involving sex, violence, myth, magic and much more. The illustration to the story of Salmacis and Hermaphrodite (d4 recto) shows Salmacis (a woman) throwing herself upon Hermaphrodite (a young man) in the foreground of the picture and in the background their subsequent fusion into a person both male and female. The story of Pygmalion (h8 verso) is shown in words and image for the very basic tale that it is (a man developing a relationship with a doll). The eight-line verses have been variously ascribed to Barthélemy Aneau, Charles Fontaine and Jean de Vauzelles (see cataloguing of Bibliothèque Nationale, FRBNF310469540000007).

One volume, 16 cms. x 10.9 cms. in binding, octavo, 90 (of 92) leaves, signed a-l⁸ m⁴. **With a1 (title-page) here in facsimile**, and without m4, which is described as blank in USTC (although see copy at Montpellier, Mediathèque Emile Zola C0189 (digitised on Gallica) for M4 with a verso of decorative woodcut lozenge, and Mortimer, who cites Brunet saying this leaf can be blank or can have a de Tournes bookseller's device). 178 woodcuts, attributed to Bernard Salomon; woodcut decorative borders, attributed to the same. Image captions in roman with eight-line verse below each image, in a small italic attributed to Robert Granjon (Mortimer). Sig. a2 recto with decorative headpiece and initial. Light browning, slight staining, four single wormholes to sig. a2, careful repairs throughout the rest of the book.

Bound in 19th-cent. green goatskin, tooled in gilt, gilt sides and dentelles, all edges gilt, covers with central initial B, with tree, stars, coronet and motto "Robur et lumen", all edges gilt, green silk ribbon. The binding for the du Bois de Beauchesne family; see Ferri, Paris, 3 July 2019, Lot 87, and Gustave Chaix d'Est-ANGE, *Dictionnaire des familles françaises anciennes ou notables à la fin du XIXe siècle*, V (Evreux, 1906), 45. Other provenance: neat note in early red crayon to bottom margin (blank) of sig. d8 verso; book label of Eric de Bellaigue (his by descent from du Bois de Beauchesne).

USTC 41491. Mortimer, Harvard (French), II, #403. Gültlingen, 'Lyon', IX, 388.

Grivel, Marianne, "Salomon, Bernard". Grove Art Online. Entry published 2003; retrieved 30 May 2025.



“FAY CE QUE VOUDRAS”

34. [Wilkes, John, owner] Rabelais, François [Urquhart, Thomas, tr.]: *The works of F. Rabelais, M.D. or, The lives, heroic deeds and sayings of Gargantua and Pantagruel. Done out of French by Sir Tho. Urquhart, Kt. and others. With a large account of the life and works of the author, particularly an explanation of the most difficult passage in them. Never before publish'd in any language.* London, printed for Richard Baldwin, near the Oxford Arms in Warwick-Lane, 1694.

[Vol. II:] [Urquhart, Thomas, tr.]: *The third book of the works of Mr. Francis Rabelais, Doctor in Physick. Contain- ing the heroick deeds of Pantagruel the son of Gargantua. Now faithfully translated into English, by the unimitable pen of Sir Thomas Urwhart [sic], Kt. & Bar. The transla- tor of the two first books. Never before printed.* London, Baldwin, 1693.

[Vol. III:] [Motteux, Peter, tr.]: *Pantagruel's voyage to the oracle of the bottle. Being the fourth and fifth books of the works of Francis Rabelais, M.D. With the Pantagruel- ian prognostication, and other pieces in verse and prose by that author: also his historical letters. Compleating all his works that are extant. Never before printed in English. Done out of French by Mr. Motteux. With explanatory re- marks on every chapter by the same hand.* London, Bald- win, 1694. **£6,000**



Fascinating complete set of the first English translation of *Gargantua and Pantagruel*. It has books one and two in second English edition (following the first of 1653 which was reissued in 1664), and books three, and four and five, in first English edition. Our three volumes from 1693-4 were however sold together (Pforzheimer) and thus together arguably make the **first complete English edition**.

The volumes have an **excellent association**, belonging to journalist, radical politician and friend of American liberty John Wilkes (1725-1797). Prior to falling out with its patron, Wilkes was a member of the notorious libertine Hellfire Club of Sir Francis Dashwood (1708-1781). The club was based at Medmenham Abbey, Buckinghamshire and had as its motto the phrase “fay ce que voudras”

(do what you will), **as found in Rabelais**, who, in his novel, gave the motto to the utopian Abbey of Thélème. What precisely was the value of Rabelais to Wilkes, and his (learned, libertine) friends? Was it just the source of an opportune phrase, or more? This is an association worthy of exploration, as well as an important book.

*Three vols., 16.6 cms. x 10.2 cms. in binding, duodecimo, pp. [8], clvi, [38], 230, viii, 9-208; [2], 430, [12]; [6], xiii, [4], xii-cxxxix, clx-cxlv, [40], 272, [14], 262, 34, [14]. + intaglio portrait plate at beginning of vol. I. Signed: A⁴ a-f¹² g⁶ chi¹ *⁶(-*⁶) h⁸ B-L¹²; 2A-2H¹² 2I⁸; A-S¹² T⁶; A¹² b-f¹² a¹² B-N¹²; ²A-L¹² ²M⁶ ³A-B¹². Title-pages to each volume and to each book of the novel. Woodcut bottle to (second) p. 209, vol. III. Light or medium browning, occasional light staining, loss to headline in last leaf of vol. I, bound in early dark calf, filleted in blind, roll-tooled in blind at inner margins, and with gilt decoration to sides; rebacked (possibly in the 19th century) with old label panels (oval of red goatskin, stamped in gilt, with gilt-tooled calf around) laid on. Bindings rubbed, slightly worn, chipping to spine at head of vol. II. Marbled pastedowns and endpapers.*

Provenance: 1. Inscription to title-pages of Holleton. 2. Inscription to front free endpapers verso of John Wilkes. 3. Wilkes sale, Leigh and Sotheby, London, June 1 1799, lot 39, 5/- to [?]Sturges. 4. C.E. Kenney, F.S.A., F.R.I.C.S. 5. Kenney's sale, Sotheby's, London, 18 October 1965, lot 1045, to Charles W. Traylen, his catalogue entry for the book pasted to vol. III, final endpaper recto. 6. Eric de Bellaigue, his book labels and purchase note. Folded in, letter to him from Traylen giving Kenney provenance (confirmed with auction records).

ESTC R29255; R26911; R2564. Pforzheimer 816 (2nd vol.) and 817 (3rd vol.); see also Pforzheimer 815.

Arthur H. Cash, John Wilkes: the scandalous father of civil liberty (New Haven, 2006); Seamus Deane, ed., Sale Catalogues of Libraries of Eminent Persons Volume 8, Politicians (London, 1973).

PATTERN BOOK

35. [Clothes]: *[Book of tracing paper with patterns for fabric].*
England, 19th century. **£450**

Volume of fabric patterns inked in the nineteenth century on tracing paper. It includes three loose folded-in sheets, one a small one with a pattern marked "the pocket of an apron". The connection of the book with women's industry and consumption is shown in a page found in it, of small patterns intertwined with women's names (Agnes, Selena and Sophia). We find folded in the book a small sheet with a printed pattern, titled "[...] Square, Newgate Street, London, Copyright No. 1". This is a delicate piece of print ephemera, which is lucky to survive.

Found at the end of the book are three pages with pencilled sketches from the early twentieth century for women's couture. It is interesting that the item had such a long life on dressmakers' shelves.

One volume of tracing paper, 25.1 cms. x 18.6 cms. in binding, c.118 pages with inked patterns (versos blank). + three folded in loose sheets (two discussed above) + 3 pp. with 20th-cent. pencilled drawings. Bound in half-green leather and marbled paper over boards, marbled pastedowns and endpapers (binding very deteriorated). Inscription erased on front free endpaper verso.