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Catalogue 1456
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Prologus

Excellētissimi sacre theologie doctoris vniuersitatis Romani archiepiscopi Bonifacii octidisi fratrum beatorum vniuersitatis Augustini super secundo libro Sententiarum opus preclarissimum incipit.



Magnifico Principi suo domino speciali domino Roberto dei gratia illustrissimo Regi Sicilie: deuotus eius frater Egidius: dei et apostolicę sedis gratia Burturicensis archiepiscopus: cum humiliter commendatione seipsum. Quoniam quilibet ratio nalis substantia: cui ad deum facta esse dicitur: eorum dicitur habere iniquitatem: in deo finali requiescat: profecto si naturali origine nostra cognitio a sensu videtur incipere: oportet in hęc nature cursum: per hoc sensibilia ad intelligibilia peruenire: sic in deum per intellectum cõscendere: ad quę omnia intelligibilia ordinantur: adeo quę insubilia dei per ea que facta sũt a creatura mundi: id est homine intellecta: conspiciantur sempiterna quoque virtus eius et diuinitas: et apostolicus potestatis ad Romam. Per ipsas ergo creaturas: in quibus reuolunt vestigia creatio: insubilia dei: tñ non perfecte: quia non possumus dei vestigia comprehendere: nec vřas ad perfectissimum eius et altissimũ peruenire: aliquantulum saltem nostro intellectui pateant. Itaque secũdi Sententiarũ materia: vbi de creaturis vniuersaliter agitur: de operibus sex dierum: in aliis nos eleuat: ad dei insubilia manuducit. Quare huiusmodi opus: quod de dei suscipimus auxilio confidetes: tñ magis vestre celsitudinis presentandum fore conspeximus: quãto intra notitiam cogitationis: crebro eximius admirari: vestre celsitudinis naturale ingenium: et industriã intellectus: per quam ab his qui intellecta deservant: per amplius et perfectius eleuati: vobis largiente potestis quadam habilitate laudabili: per hoc sensibilia ad intelligibilia: et ad dei insubilia cõscendendi. Ea propter clementissime Dominice dignemini oblati manus accipere placite et benigne: scientes ac firmiter autimantes: nõ erit hoc excellẽtis vestre: cui nos obnoxios reputamus et vniuersi obligatos: velle equalitẽs red dere: sed deumtaxat erga ipsam nostre mentis af fecus claritas aperire. Per vos ergo bec edino limata: polita et tersa: sub vestre celsitudinis titulo in publicũ redactam: et sic in cõmune redacta: ad asseruendum in laudem et notitiam creatiois: parere valeat legentibus incrementum: vbi de omniũ indulgentiã postulamus: de inuicem vero deo et vobis gratie referantur.

Magnifici tunc species et creature cogno scibiliter poterit creator hanc videri. In vbiis p:positis que le guntur Sapientie. cui. designantur quatuor fin que possunt accipi quatuor cause secundi Sententiarum: cuius nunc expositionem intendimus altissimo annuente. Nam primo i antiquitate prefata: homo se a deo auertit rōnabiliter incipit: in quo se cudi libat et patebit designantur causa formalis. Secundo tota creatura vniuersaliter describit in quo habetur causa materialis. Tertio ipse deus creator omniũ manifeste declarat: in quo habetur bonus secudi libri et totius scripturę causa efficiens principalis. Quarto et vltimo cognitio creatiois p creaturã nobis aperte p:ponitur in quo habetur causa finalis. Primo quidem i verbis p:positis hō se a deo auertit rōnabiliter incipit: et hoc in tota auctoritate p:posita. Nam si auctoritas p:posita referatur ad intentionẽ auctoris et ad verba p:cedentia: exponet hoc modo: auctor libat Sapienter rōnabiliter incipit omnes homines a deo auer tentes et idola colentes: Itaque in eodẽ ca dicit: Ignē aut spiritum. i. superiorem aerem: aut citatim aerē. i. inferiorem aerē vento agitatim: aut gyrum stellarũ i. celũ stellarum sine octauã speram: aut nimiam aquam. i. congregatiõẽ aquarum que in scripturis appellantur maria: aut solem et lunam. i. post planetas sive stellas erraticas: re ciores orbis terrarum: deos putauerunt. Hoc g homines sic se a deo auertentes incipit p:fer nus auctor rōnabiliter dicens: quia magnitudie speciei rē. quasi dicitur: Rationabiliter incipit quicunq; alii deum putant nisi te deus summũ et verum: quia hoc omnis creatura clamat: hoc ista sensibilia nos docent. Nam a magnitudine spũs et creature: qui sensibilibus videmur: videri poterit cognoscibiliter. i. patenter et manifeste: creator horum. i. deus verus et summus. Hoc etiã nõ Paulus in eplã ad Rom. ca. p:ncepat se a deo auertentes dicens. Quod notũ est dei. i. quod de deo scire possumus ductu naturali rōnis: manifestũ est in illis. i. in ipso homine. Quilibet enim impetissimũ est a deo quoddã intellectuale lumẽ in quo potest videre et scire: quod notũ est de deo ductu rōnis. In illis g. i. in ipso cordibus homi nũ est hoc notũ et manifestum. Ideo in eadẽ aucto ritate subditur: Inuisibilia enim ipsi dei. i. p: qui specialiter dicit inuisibilia: quia nõ apparuit sic in natura vñlibi sicut filius: qui apparuit in carne: et spũs sanctus i spẽ columbea creatura



ANNOTATIONS ON ANGELS AND DEMONS

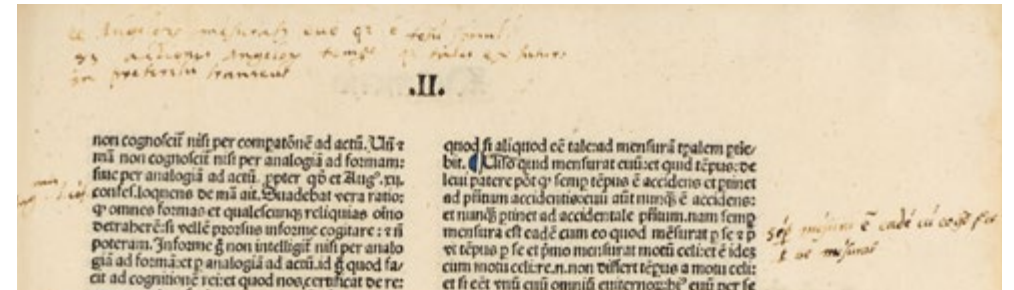
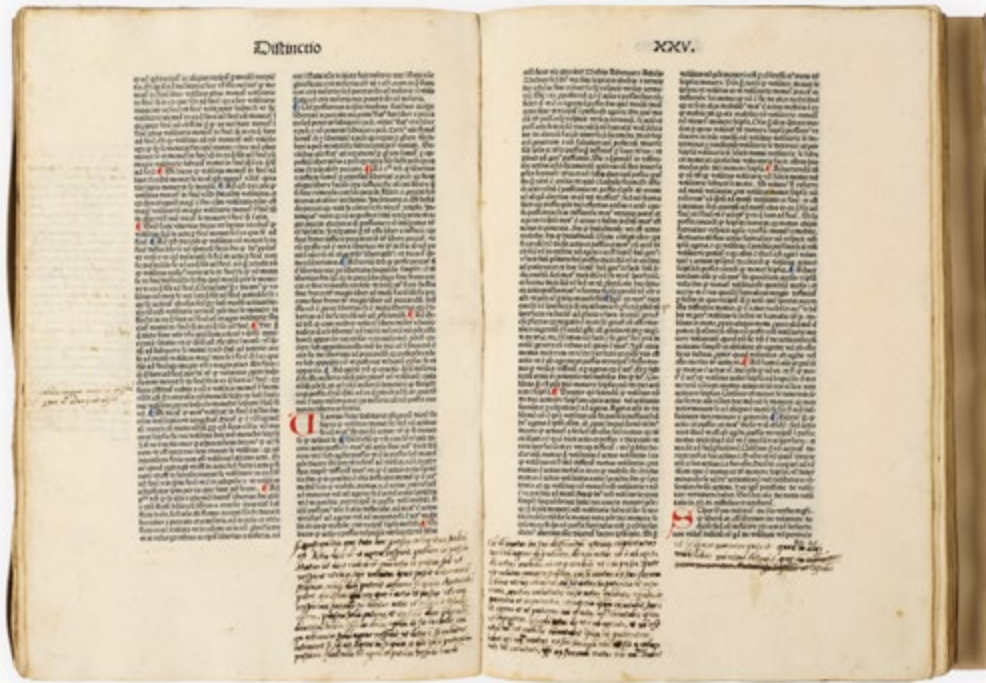
1 AEGIDIUS ROMANUS (GILES OF ROME). In Petri Lombardi sententiarum lib. II commentum (ed. Jacobus Grasolarius). Venice, Lucas Dominici, 4 May 1482.

One vol. bound in two, folio, ff. [519] of [520], wanting the initial blank leaf; ar^r with 2 contemporary illuminated initials and partial borders at head and foot, the latter incorporating coat of arms; aa^r with contemporary illuminated initial and partial border at head, lower margin excised and nineteenth-century copy of border incorporating same arms as on ar^r added; capital spaces, most with guide letters, capitals and paraphs supplied in alternating blue and red; a little light marginal foxing and damp-staining, occasional small ink marks, bifolium I4.5 browned; overall very good in twentieth-century limp vellum, earlier gilt morocco labels pasted to spines, yapp fore-edges; vol. I upper hinge split and front flyleaf loose, vol. II lower hinge split; marginal annotations in 3 early hands to c. 550 pp., partly obscured inscription at end of first vol. 'Hic liber est ad usum mei fratris cruciani de [Sancto] Genesio...', ink inscription before colophon '1545. iste liber e[st] fr[at]ris Andreae d[ic]ti cucuzio^{tius} d[e] S[anc]to genesio or[di]nis S[anc]ti Aug[usti]ni que[m] dono d[e]dit fr[at]er Crucianus d[e] S[anc]to gen[esi]o', bookplates of Lucien Allienne (1950). £12,000

First (and only incunable) edition of Giles of Rome's commentary on the second book of Peter Lombard's *Sentences*, dealing with all-important questions on Creation and sin, this copy with attractive contemporary illumination and with annotations by three early and attentive readers.

Giles of Rome (d. 1316), an Augustinian theologian and philosopher who studied under Thomas Aquinas and served as Prior General of his Order and Archbishop of Bourges, was 'one of the most productive and influential thinkers active at the end of the 13th century, who played a major role also in the political events of his time' (*Stanford Encyclopedia of Philosophy*). Giles's commentary on Peter Lombard's hugely influential theological compendium, known as the *Sentences*, dates from the early 1270s. In this work, Giles tackles, among other topics, God and Creation, angels and demons, the earth and the heavens, animal life, the soul, paradise and sin (including original sin), free will, divine grace, and good and evil.

Decoration: the handsome decoration to ar^r and aa^r – comprising initials on gold grounds coloured in blue, green, pink, and brown, with acanthus decoration; partial borders with coloured flowers and circles on intricate gilt penwork grounds; and a central bar between the two columns of text – was likely executed in Ferrara or Venice. The fruit/bud-bearing branches within the bodies of two of the initials are very distinctive. Might the decoration perhaps be connected with the workshop of the Master of the Pico Pliny, who was trained in Ferrara and active there and in Venice from c. 1460 to c. 1505?

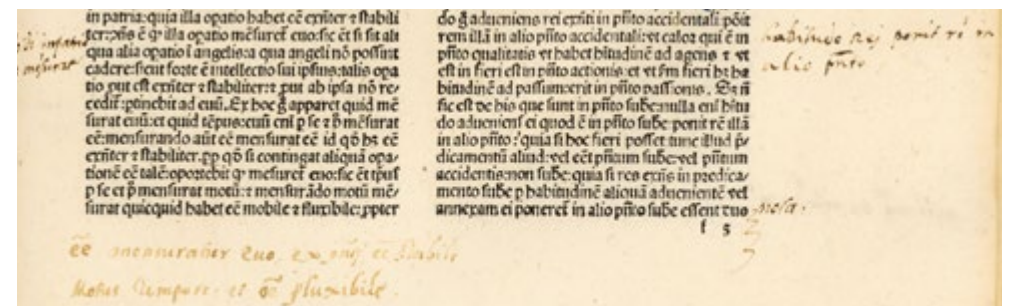
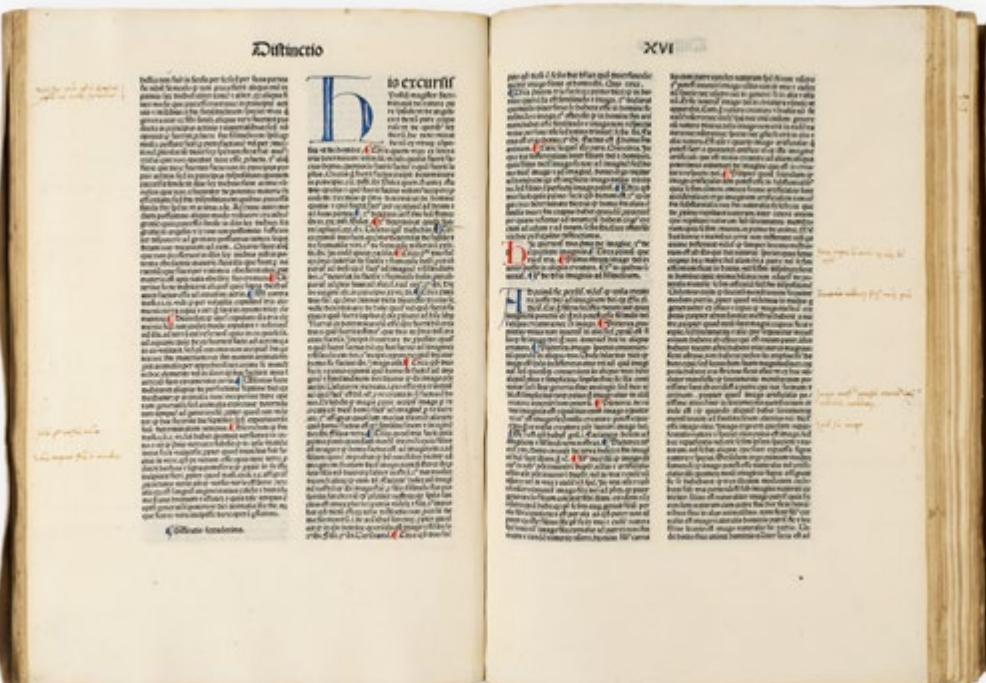


For examples of this workshop's output see *A catalogue of western book illumination in the Fitzwilliam Museum and the Cambridge colleges: part five, illuminated incunabula, volume one, books printed in Italy* (2017) nos 39 and 44.

Annotations: the annotations in this copy display a particular interest in angels, demons, motion, time, freedom of action, and wrongdoing. One of the annotators, who writes in pale brown/red ink in a very small and elegant hand, clearly enjoyed summarising passages of interest in list form, listing five qualities of demons, for example, at p6^v. A second annotator, writing in a bold Humanist hand, closely engages with passages with free will. The marginalia reference various authorities along the way, including Aristotle, Pythagoras, Origen, Augustine, Averroes, Avicenna, and John Chrysostom.

Provenance: We have been unable to firmly identify the arms that appear at the foot of ar^r, although they resemble those of the Brancalione and Simoni families. In 1545, the book was presented by friar Crucianus to friar Andrea known as 'Cucutus', two Augustinians of the unidentified convent of 'Sanctus Genesis'.

BMC V 280; Goff A84; BSB-Ink A-56; ISTC ia00084000. **ISTC lists only 1 copy in the UK, at the British Library, and only 4 copies in the US (Lilly, Huntington, St. Bonaventure University, Clark University).**



AGAINST ASTROLOGERS –
PRESENTED BY THE PUBLISHER

2 ANGELI, Alessandro degli. In astrologos coniectores libri quinque ... Nunc primum prodit [*sic*] in lucem. Cum indicibus pernecessariis, iisque copiosissimis. Lyons, Horace Cardon, 1615.

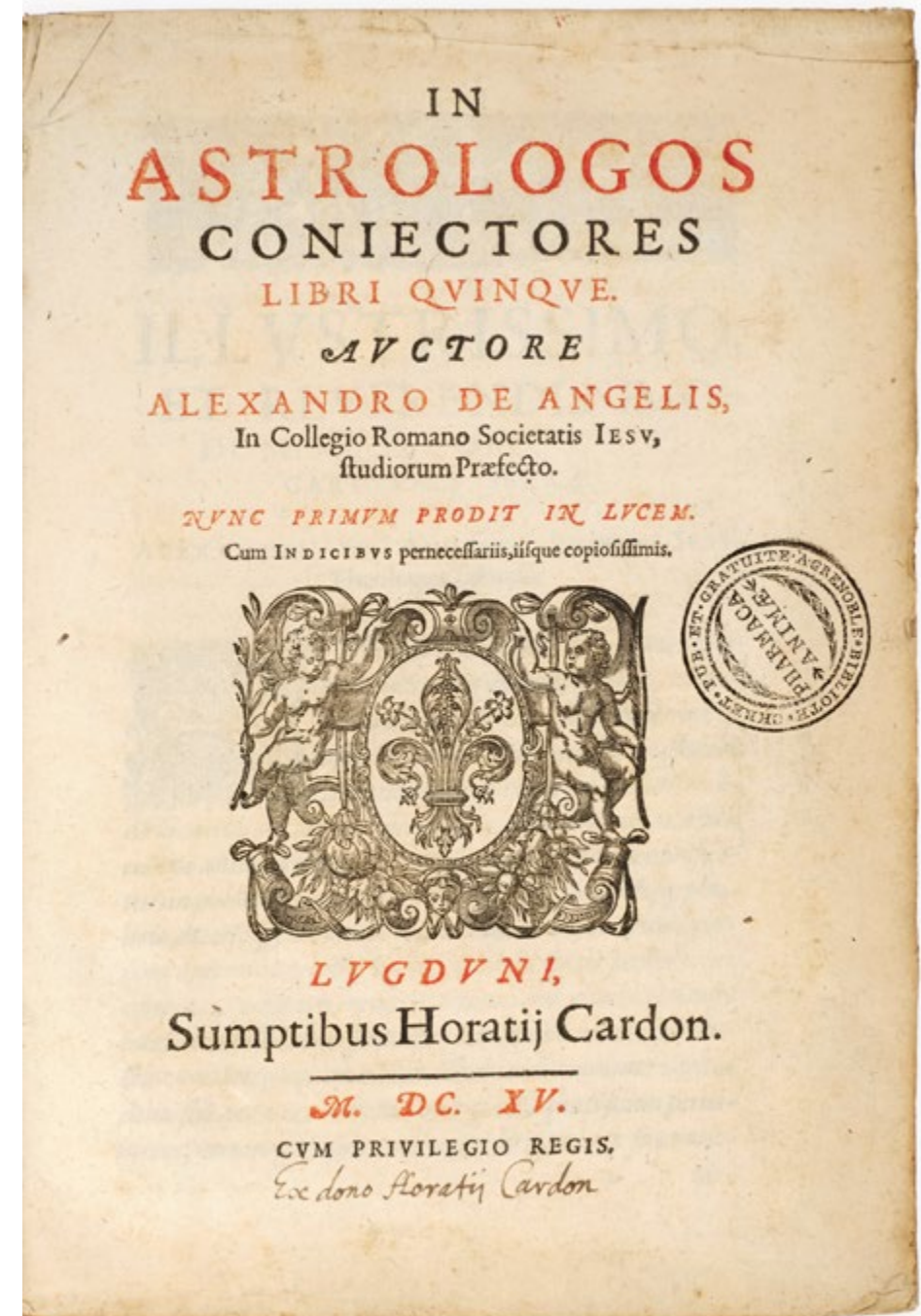
4to, pp. [xxviii], 351, [33, index]; title in red and black with woodcut device, woodcut initials, head- and tailpieces, woodcut diagrams to pp. 250, 259, and 260; some light foxing and toning, a few marginal paper flaws; very good in contemporary limp vellum; some stains and creasing to covers, lacking ties; inscribed at foot of title 'Ex dono Horatii Cardon', old circular ink stamp to margins of title-page and p. 1 'Biblioth. chret. pub. et gratuite à Grenoble'. £1600

First edition of this thorough attack on astrology by degli Angeli (1542–1620), head of the Jesuit college at Rome, this copy with a presentation inscription by the Lyons publisher and printer Horace Cardon (1566–1641).

Targeted in particular at Gerolamo Cardano (1501–1576), *In astrologos* is divided into five books, the first three of which examine the alleged influence of the heavens on the terrestrial world, on conception and the foetus, and on birth and delivery. Along the way degli Angeli ridicules the attribution of marvellous events or monstrous births to the stars, dismisses the distribution of the parts of the body under the twelve zodiacal signs as mere fable, and argues that the human mind and will are free. In the fourth book 'astrology is attacked through its own tenets ... De Angelis is indignant that astrologers predict concerning the pope and that Christians listen to them. Indeed, they can deduce nothing from the stars concerning future honors, prosperity and adversity, or life and death' (Thorndike). In the fifth and final book, he cites various Church Fathers and notes dissensions among astrologers themselves. A second edition was published at Rome later the same year.

Provenance: Given to an unknown recipient by the printer and publisher Horace Cardon. A native of the Italian city of Lucca, Cardon moved to Lyons as a child with his father, a silk worker. He became a significant figure in both Lyonnais publishing and politics, and was ennobled by Henri IV. With the ink stamp of the 'Christian, public and free library at Grenoble' (*trans.*), with its motto 'Pharmaca animae' (medicine of the soul), founded in 1818 and operational until c. 1830.

Sommervogel I, 387; USTC 4022052; Wellcome I, 313. See Thorndike, *A History of Magic and experimental Science* VI, pp. 202–204.





'A POLITICAL THINKER OF THE HIGHEST CALIBRE'

3 **AUGUSTINUS TRIUMPHUS** [*i.e.* **AUGUSTINUS de Ancona**]. *Summa de potestate ecclesiastica*. Augsburg, [Johann Schüssler,] 6 March 1473.

Folio (311 x 206 mm), ff. [470]; [a–p]¹⁰, [q]¹¹, [r–z]¹⁰, [A–E]¹⁰, [F]¹², [G]¹¹, [H–Y]¹⁰, [Z]⁶, [2a]¹⁰; with the initial blank [a]₁, and a small printed slip at [q]3^r (*see below*); 35 lines, gothic letter, capital spaces six, three, and two lines deep, all filled with handsome initials in red, paragraph marks and capital strokes in red throughout by a contemporary rubricator; several annotations in red and black ink in a contemporary hand; a little worming (mostly marginal) to final leaves, a few inconsequential marginal wormholes elsewhere, closed paper flaw to lower margin of [E]9 (touching one character on each side), but an excellent, crisp copy preserving several deckle edges; bound in contemporary South-German blind-stamped sheepskin dyed red over wooden boards, the stamps including a large rosette, a small rhomb containing an eagle, an acorn, and a second small rhomb with the face of Christ, title in calligraphic gothic lettering on lower edges, sewn on 4 split tawed thongs, vellum guard within each quire, spine lined with leather and manuscript waste; rebaked and restored to style, clasps and catches renewed; book-label of Hans Furstenberg. £22,500

First edition of this highly important and influential *magnum opus* of political theory, a defence of papal supremacy.

The author's principal work, completed in 1326, it runs to nearly half a million words and went through four further editions before 1501; it was repeatedly printed throughout the following century, with the last edition appearing in 1582. It was also the last (and most substantial) book printed by Schüssler, the Augsburg printer so admired by William Morris for his presswork, who later in 1473 sold his five presses to the Monastery of SS. Ulrich and Afra, also at Augsburg.

Augustinus had taught philosophy and theology at Paris (lecturing on Peter Lombard's *Sentences*) and Padua, before serving as chaplain to Charles, son of Robert, King of Naples. He engaged with the most crucial philosophical issues of his age, writing extensively on logic (including a commentary on Aristotle's *Prior analytics*), psychology, and metaphysics, as well as composing several theological treatises and biblical commentaries. The *Summa on the authority of the Church* was dedicated to Pope John XXII (whose court at Avignon was engaged in an enduring stand-off with the Holy Roman Emperor) and was completed by 1326, two years before Augustinus's death. It was a timely publication. Two years earlier Marsilius of Padua, with his *Defensor pacis*, had stated a wholly anti-papal theory: though also positing a single seat for supreme spiritual and temporal authority, he had placed it with 'the Christian people' rather than with the pope. Another, more complex, challenge to the supremacy of papal authority came at the same time from William of Ockham, who spectacularly became the first Western theologian to break with a reigning pope on matters of faith by pointedly leaving the Avignon curia and escalating his long-standing anti-papal dissent in 1328. Several of what would be Ockham's lines of attack (for example the possibility and mechanics of deposition of a pope who has fallen into heresy) are tackled early on in Augustinus's first *quaestiones*, showing an awareness of the urgency of such arguments, as well as displaying legal and theological heft in their handling. Particular openness and sensitivity are shown in *quaestio* 7, on the possibility of censure or correction of the pope: here Augustinus supports such censure, even in public, when it is done for the protection and welfare of church and society, to some extent anticipating, perhaps, conciliarist positions later adopted by Ockham and others.

Augustinus is the central figure in M.J. Wilks's *The problem of sovereignty in the Later Middle Ages: the papal monarchy with Augustinus Triumphus and the publicists* (Cambridge, 1963): 'The *Summa de potestate ecclesiastica* of Augustinus Triumphus has been described as **one of the half dozen most influential and most important books ever written on the nature of the papal supremacy in the Middle Ages, and to disregard his work is to neglect and obscure some of the outstanding features of a crucial moment in the genesis of modern political ideas**. Not only was Augustinus Triumphus a **political thinker of the highest calibre**, but it is also perhaps true to say that he alone amongst the publicists of the thirteenth and fourteenth centuries gives a really complete and adequate account of the maturer stages of papal-hierocratic doctrine' (p. 2).

utru' aduocati teneant ex precepto dei negare pacianiu i causa iusta
 Quarto utru' aduocati sine peccato cot' aduersariu possint uti iudicij
 et fallacijs. Quinto utru' aduocati teneant ad restitutionem recepti stipē:
 vij si ex eor' negligentia peat causa qua assumunt. Sexto utru' aduo-
 cati accipietes salariu vlt' qnitate i iure taxata teneant ad restitutionem
 Septimo utru' aduocati sine peccato possint paduz face cu litigatore
 de media uel quarta portioe litig.

Ad-j-g sic procedit videt' eni q' cleric' absq' peccato non possunt
 aduocatiōis officiu' exercere. Si enim cleric' possent esse aduocati
 ubiq' et in qualibet causa possent aduocare. Sed scribit' ex de postu-
 latione q' cleric' qui cont' ecclesiaz a qua beneficiu' obtinet p' excois aduocatu'
 vel pcurator esse psumit tanq' ingratus debet eiusdem ecclesie beneficio
 expoliari. **P**reterea aduocatio nō pot' fieri sine litigatioe. **S**ed scri' iij.
 thimo iij. q' hui' dei nō debet litigare h' mā fuerit esse ad oēs. **C**leric' g'
 qui ad dei seruiciu' assumunt inchoitū est aduocare. **P**reterea scri'
 ex de postu. **C**leric' a sbopaconi et sup' i' ordmbo q' minoib' h' stipē:
 vj' ecclesiasticis sustinet' corā seculari iudice aduocati fieri nō psumat
In contrariu est q' aduocare p' iusticia est op' pietatis de quo ope-
 beat' Job se comēonbar cu' dicebat Job. xxiij. pater eram paupum et
 causa quaz nescieba diligētissime inuestigaba credebaz molas iniq'
 et de dentib' illis auferēba pōam tale autē op' exerce' maxime ouert
 clericis. **R**esolūto **D**icendum q' clericos aduocatiōis officiu' sine peccato
 posse exercere duplici p' intelligi. **P**rimo q' sint aduocati corā iudice
 seculari et sic planū est eis vniuersalit' inchoitū esse ut patet ex decre-
 tibus inuicta nisi p'paz causa vel eor' cōie psequant' ad tale officiu'
 assumāt p' miserabilib' psonis q' p'paz causas administrare nō possunt
Scdo q' fiat aduocati corā iudice ecclesiastico et sic puto q' possint hui'
 modi officiu' sine peccato exercere quatuor modis duntaxat huati'
Primo q' dimum officiu' cui debuit p' talem aduocatiōem in nullo
 impediat **S**cdo q' tal' aduocatio sine lite et clamore et sine nullo ar-
 dore spualis lucri exercet'. **T**ercio q' nullum negotiu' seculare in tali
 aduocatiōe assumat **Q**uarto q' de licētia superioris tale officiu' exerce'
Ad p'mum q' est dicēdum q' sic aduocatur' h'ci cont' h'ciu' aduocare
 nō debet sic beneficiat' in aliqua ecclia siue laic' sit siue cleric' bñficiu'
 illi' ecclesie expoliari pot' si cont' illaz dēphensus fuerit aduocare. **S**i

Chytrius in dicitur est aduocatus

Aduocatus p' iusticia op' pietatis

per ipius ciuitatis nātūm
 no hūc indulgentie non debet
 to in quib' vel reus honorat
 iana p'mouet. **A**d p'mum
 pto corripe delinquentē et cō-
 tē reuocetōem seu p'ntum vlt'
 indulgentie nō p' illis. **A**d
 status in quo sufficiēt soluit
 n' inuiget q' fiat et indulgentia
 imp'ctōis inuiget vel potest
 ? bonū q' ire vlt' mare non
 to impugnat. **A**d t'ciū est
 ra scripta p'ate intelligeret
 rem et exponētib' scrip'turam
 entib' ficem quāreog' inuolū-

Si nos nob' spūalia seminam? nō magnū est si nra spūalia metam?
 Pro temporalib' aut ut p' ipa spūalia bona acquirunt uel ipa p'ca
 p' satisfactōib' delent' vel milti eāe sustinent' licet potest fieri inuol-
 gentia. **A**d p'mū ergo est dicēdū q' p' spūalib' bonis nō fit iou-
 gentia finaliter relaxat' sed solū instrumentalit' et cōtinuatiue. **E**t ideo
 nō omittit' sp'monia. **A**d scdm est dicēdum q' temporalia possunt
 esse mercedia in quantum p'cedunt ex voluntate informata cant-

*Præterea in vetori lege promittebant temporalia iuxta illud p'sa. i. Si vo-
 lueritis et auerteris me bona terre comedetis. In noua vero p'mittit'
 tur spūalia iuxta illud math. vij. Primum querite regnū dei Ergo ma-
 gis indulgentia debet fieri p' spūalib' q' spūalib' bonis.*

fit et p' spūalib' ut ad ipa spūalia cōtinuant'. i. veni lege p'mittent
 spūalia iuxta illud p'sa. i. Si volueritis et auerteris me bona terre co-
 medetis. in noua vero lege p'mittunt' spūalia iuxta illud math. vij
 p'mū querite regnū dei ergo magis indulgentia debet fieri p' spūa-
 lib' qm spūalib' bonis.

Ad t'ciū sic procedit videt' eni q' p' habentib' voluntate dandi
 aliquo spūale debet dare indulgentiam sicut dantib' qm mui'
 est vita eterna qm indulgentia h' bona voluntate informata meret
 quia vitam etiam ergo multo fortius meret indulgentiā. **P**reterea
 si ex sola voluntate dant' nō quis consequeret' indulgentiā paup'
 qui nō hnt' quid daret essent p'ctōis condōis qm dimitto et ita pauper
 tas esset vitupabil' q' est abhūratū. **P**reterea dare est cupiale velle
 aut dare est spūale si maxis est dare indulgentiā p' spūalib' qm p'

The value of the effort to understand and define the relationship between church and state which underpins the work of Augustinus and his contemporaries did not remain confined to their time: their arguments went on to influence the theorists of the conciliar movement of the fifteenth century, the reformers of the next century, Althusius and Grotius, and in turn the early modern political thought of Hobbes and Montesquieu.

GW has distinguished no less than six variants of the printed slip tipped in at [q]3. Our copy has variant 5; the slip contains two lines of omitted text (printed over four lines). The binding stamps are unrecorded by Kyriess and Schwenke, but the Einbanddatenbank gives them to a workshop possibly based in Munich and active circa 1465–1475 (München Cgm 393 *).

Provenance: From the library of the Augustinian Hermits of Seemanshausen, Bavaria, with eighteenth-century ownership inscription on front pastedown 'Ad usum Fr. Angeli Ord. Erem. S. Augustini ... iam ad Conuentum Seemanshusanum'; from the library of Hans Furstenberg; formerly item 7 in Martin Breslauer Catalogue 106.

Hain 960; GW 3050; BMC II p. 329; Goff A-1363; IGI 1062; Bod-Inc A-499; ISTC ia01363000.

A MANUAL FOR THE DUKE OF FERRARA'S ARCHITECT

4 BARTOLI, Cosimo. Del modo di misurare le distantie, le superficie, i corpi, le piante, le provincie, le prospettive, & tutte le altre cose terrene, che possono occorrere a gli huomini, secondo le vere regole d'Euclide, & de gli altri piu lodati scrittori. Venice, Francesco Franceschi Sanese, 1564.

4to, ff. [iv], 141, [3], with 2 folding woodcut plates; title printed within allegorical woodcut border, woodcut portrait to f. [ii]r, 160 woodcut diagrams printed in text, woodcut initials throughout; letterpress table of square roots on f. 138 continued in manuscript in outer margin and on additional folding leaf pasted to fore-edge; occasional very light stains, but a very good copy; bound in twentieth-century half vellum with marbled sides, gilt black morocco lettering-piece to spine, retaining old free endpapers; early ink ownership inscriptions to title of Giambattista Aleotti (1546-1638) and Alberto Penna (1621-1691), Aleotti's manuscript notes to front free endpaper and occasional corrections to the margins in the text, further seventeenth-century ink inscription to front free endpaper from Francesco Bracciolini's La croce racquistata, 'Chi l nemico non può (quando l'offende) | superar di valor, vinca d'inganno', perhaps by Penna. £4500

First edition, a copy with remarkable provenance, of an influential treatise on applied mathematics and mensuration. For his work Cosimo Bartoli (1503-1572) relied directly on ancient and modern sources, from Euclid, Archimedes, Vitruvius and Ptolemy to Leon Battista Alberti and Albrecht Dürer. The text is thoroughly illustrated to show the use of instruments, surveyors doing their field work, and objects set into geometrical perspective. The title-page border is 'a reduced, reverse copy of the folio border on the 1550 Florence Torrentino edition of Bartoli's translation of Alberti, and a number of Bartoli's cuts showing the use of the astrolabe are reverse copies of the woodcuts in Michel de Vascosan's 1550 Paris edition of Rojas's Commentariorum' (Mortimer, Harvard Italian Books 45).

This copy was owned and inscribed by two notable scholars from Ferrara with a close practical interest in the subject matter, Giambattista Aleotti (1546-1638), an architect in the employ of the Este family who closely followed Palladio, and Alberto Penna (1621-1691), who wrote geographic treatises on the duchy of Ferrara. Aleotti's surveying expertise did not go unnoticed, and earned him work for the Papal court as well as commissions for theatrical scenes.

BM STC Italian, p. 73; Cicognara 421; EDIT16 4299; Riccardi I/I col. 90; USTC 81241I. See Smith, Rara arithmetica II, p. 135 (for the 1589 edition).



POCKET NEW TESTAMENT

5 [BIBLE, in Latin, New Testament.] Sanctum Iesu Christi evangelium. Secundum Matthaem. Secundum Marcum. Secundum Lucam. Secundum Ioannem. Acta apostolorum. [with: Pauli Apostoli epistolae ... Epistolae Catholicae ... Apocalypsis Beati Ioannis]. Antwerp, Joannes Steelsius, March 1537.

Two parts in one vol., 16mo, ff. 264, 193, [23, index]; part II with own title, colophon before index, woodcut initials; capitals highlighted in red, underlining and occasional flourishes in red, hand-colouring to c. 27 initials, occasional faces drawn in red ink within smaller initials; some light marginal dampstaining, small paper flaw to outer margin of part II f. 4; overall a very good copy in contemporary southern German calf over wooden boards, covers roll-tooled in blind to a panel design incorporating cherub's faces and foliate tools, and with repeated circular bell stamp, two engraved brass catches and clasps (lower clasp wanting), several contemporary fore-edge tabs, the first three with knotted red leather heads, the others of coloured vellum, vellum pastedowns from a medieval manuscript (see below), flyleaves of blank vellum, sewn on 3 double cords laced in and pegged, spine painted green at an early date; textblock detached from binding, some splitting to joints and small losses to spine, some wear to corners and rubbing to boards; seventeenth-century ink ownership inscription 'Nicolaus à Statthardt' at foot of title, erased inscription to front free endleaf. £3500

A very rare pocket-sized Latin New Testament in the Vulgate version, printed at Antwerp by the Belgian printer and bookseller Joannes Steelsius (c. 1500–1562).

This copy is enhanced with bold contemporary hand colouring to the engraved initials which occur at the principal divisions within the text. Faces in red ink also occasionally occur within smaller initials, within an O and a Q in the Epistle to the Hebrews for



example (part II ff. 121^v–122^r). The pastedowns are taken from a thirteenth-century manuscript of Philip the Chancellor's *Summa de bono*, a major philosophical work composed in the 1220s–1230s. The Nicolaus Statthardt whose inscription appears on the title is probably the Bavarian courtier and councillor of that name elevated to the peerage in 1627.

No copies traced in the UK or US. USTC 400602 records only 1 copy, at the Stiftsbibliothek Xanten. OCLC adds 1 other copy, at the Württembergische Landesbibliothek.



WITH CONTEMPORARY ILLUMINATIONS AND MARGINALIA

6 [BIBLE.] [Sanctum Iesu Christi Evangelium secundum Matthaeum secundum Marcum secundum Lucam secundum Ioannem. Acta apostolorum] [gospels only]. [Paris, Simon de Colines, ?1525.]

16mo, ff. 2-105' [recte 205]; a⁸ (-a1), b-z⁸, &⁸, 2a⁸, 2b1-5, without the title-page (possibly never included, *see below*), misfoliated in places; hand-coloured and gilt miniature woodcuts of the four Evangelists, hand-coloured initials, rubricated in red and blue throughout; first leaf soiled and worn at edges, one or two stains and smudges, a few letters of the last leaf slightly shaved by the binder; eighteenth-century binding of pink pastepaper over thin boards, spine lettered in ink, marbled pagedowns; a little worn and chipped, endcaps neatly repaired; faded early ink ownership inscriptions to a2^r ('Ex libris Claude Cochet ...', 'Guil[...]'), inverted ownership inscription to 2b5^v 'Guilielmus Carme Sacerdos et Canonicus Regularis. Un jour d'environ six heures du matin j'ay este donne tres liberalement au susdit', with many marginalia throughout, including doodles.

£4000

A distinctive copy of this small-format Colines Vulgate edition of the Gospels, with contemporary hand-colouring and decoration, inscribed and annotated.



Simon de Colines' 16mo Bible project was groundbreaking. It applied Aldus Manutius's eloquent lesson on the intellectual power and popularising potential of pocket editions to the most sacred body of texts. The project began in 1522 with the printing of the Pauline epistles, and completed by 1526, although the most popular books – including the Gospels – had already been reprinted in 1524. The various volumes went through no fewer than fifty editions by the 1540s.

Although published in 1523 as a separate volume, the Gospels were subsequently printed with the Acts of the Apostles; it appears, however, that an early owner of this copy preferred to keep the two apart, with ownership inscriptions to a2^r and 2b5^v suggesting that these have been the first and final leaves at least since the sixteenth century.

'The extreme practicality and secular dress of Colines's miniature Bible series undoubtedly startled theologians and others' (K. Amert). Evidence, in fact, of explicit antagonism and disapproval on the part of clerical hierarchies comes from two sources. The involvement of Robert Estienne at the outset of this project and the reactions it provoked are inferred from an incidental observation Estienne wrote as part of the response to the censures of the Paris theologians which he published much later, in 1552: while setting out the history of his trials with theologians over his Bibles, he



writes that years earlier there had been objections to a miniature Bible edition published in series by Colines from 1522. Estienne asserts that his involvement with the press at a high editorial level induced theologians to threaten to send him to the stake. Whether the weight of Estienne's part in this project was as decisive as he retrospectively asserted (unlikely, and more plausibly functional to the rhetoric of his *narratio*), the information regarding theologians' objection is valuable.

The involvement, from at least 1524, of Jacques Lefèvre d'Étaples, humanist and proto-Protestant, as evidenced in the volume of Psalms of that year and in the larger-format edition curated by him for Colines at the same time, must also have contributed to the climate of distrust or outright hostility in ecclesiastical ranks.

Our copy bears a relatively lengthy early ownership inscription, penned upturned on the last leaf by one Guilielmus (Guillaume) Carme, a canon regular, who sketches a record of how he came into the possession of this book: 'One day, round about six in the morning, I [the book is imagined to speak] was generously given to the aforementioned man [Guillaume Carme]' (*trans.*). We are induced to imagine the circumstances of such an exchange: a canon entertaining a rendez-vous at a crepuscular hour to receive a version of the Gospel severely frowned upon by the Church hierarchy at the onset of the Protestant upheaval.

Renouard, *Colines*, pp. 32–34ff; see USTC 180975; see Pettegree, Walsby, and Wilkinson 57286; see Moreau III 765; see F. Schreiber *Colines* 20. K. Amert, 'Intertwining Strengths: Simon de Colines and Robert Estienne', in *Book History*, Vol. 8 (2005), pp. 1–10.



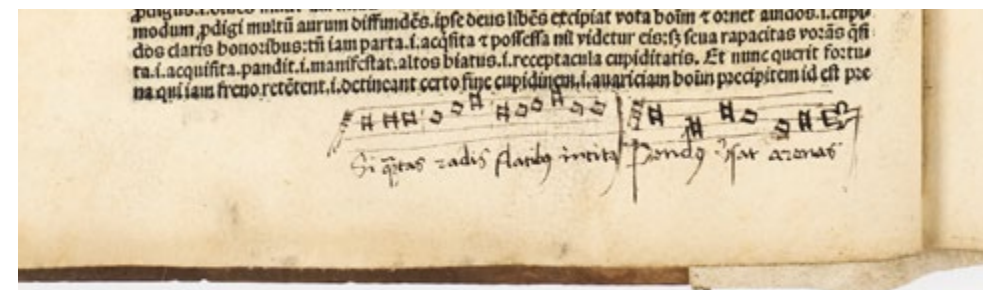
CONSOLATION INDEED

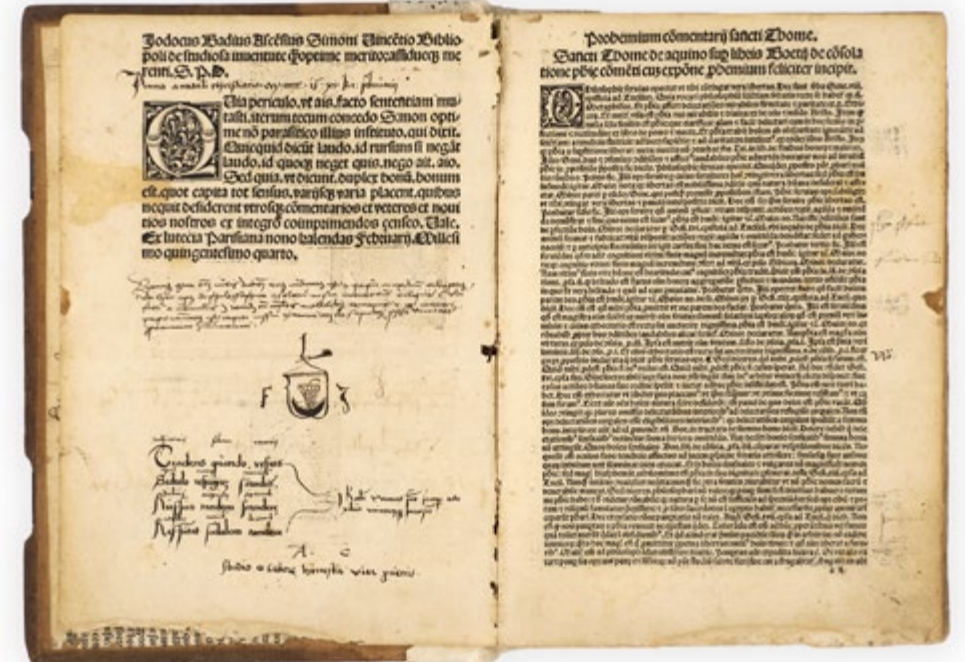
7 **BOETHIUS, Severinus.** [De consolatione] Duplex commentatio ex integro reposita atque recognita in Boetium. [*Lyons, Claude Davost for Simon Vincent, 1506.*]

4to, ff. [132], [28]; printed in blackletter, commentary printed in smaller font surrounding the text, title printed in red and black with two printer's woodcut devices and large white-on-black woodcut initial, printer's woodcut variant device at end showing Peter and Paul holding the Shroud, woodcut initials and printed marginal indices throughout; extensive sixteenth-century inscriptions and notes on title and final leaf, including an astrological chart, marginal annotations in two early hands to the text, and a brief phrase of musical notation, many other inscriptions carried over on the pastedowns; bound in contemporary German oak boards, brass catchplates to fore-edge (leather clasps perished), the original tanned spine replaced in the seventeenth century with German allum-tawed pigskin, sides roll-tooled in blind, eighteenth-century gilt-lettered red morocco label to spine, pastedowns reusing printed waste from a sixteenth-century canon law text, spine lined with vellum manuscript waste; worming to spine, lower board sometime split and neatly repaired; with much evidence of early ownership (*see below*). £7000

Annotated copy of a scarce edition of Boethius's *De consolatione philosophiae* edited and commented on by Jocodus Badius Ascensius, with another commentary once attributed to Thomas Aquinas. The annotations, contemporary with the book, are carried out by two hands, one in brown and one (more succinct) in red ink. They pertain to the monastic ownership period of this book, with evidence from inscriptions on the title-page placing it at the Benedictine monastery of Garsten in Austria.

The book abounds in evidence of provenance and early ownership. On the title-page, among several notes, an inscription dated January 1516 records the incarceration and trials of one brother Leopoldus; it is followed by the ownership inscription of Benedictine monk Urban Marzin of Garsten Abbey (Austria), who received the book in 1556 from a fellow monk named Michael; a later inscription belongs to one brother Sixtus Laurentius.





On the rear free endpaper the evidence suggests the passing of the book into the hands of a **married man, who touchingly uses the book to record, in Latin, the salient events in his family life.** There is a note of rejoicing and ‘supreme praise’ that the plague of sterility should have been vanquished, dated 1558; there follow joyful and proud notes of births: ‘a daughter named Sibylla was born to me ... 9 October between 1 and 2 in the afternoon 1559 as Aquarius was growing’, ‘a daughter called Susanna was born to me between three and four in the morning, 16 May 1561 under Gemini’, and the sombre final note ‘My wife, my dearest Barbara left earthly things to rejoice in heavenly life, 10 May at 3 in the afternoon’, with zodiac signs sketched and named in the upper part of the page; the pastedown records special acts of piety performed by the same person, with dates, including a service of blessing for his then-barren wife. Other scattered inscriptions attest to a lively succession in early ownership of this very successful classic.

Gültlingen II, p. 18: 16; Pettegree, Walsby, and Wilkinson, 58363; Renouard, *Badius II*, p. 201. Library Hub finds a sole copy of this edition in the UK (Cambridge), and OCLC returns a sole copy in the US (Amherst).

THE EDUCATION OF THE SOUL THE PREFOND-BRÖLEMANN COPY

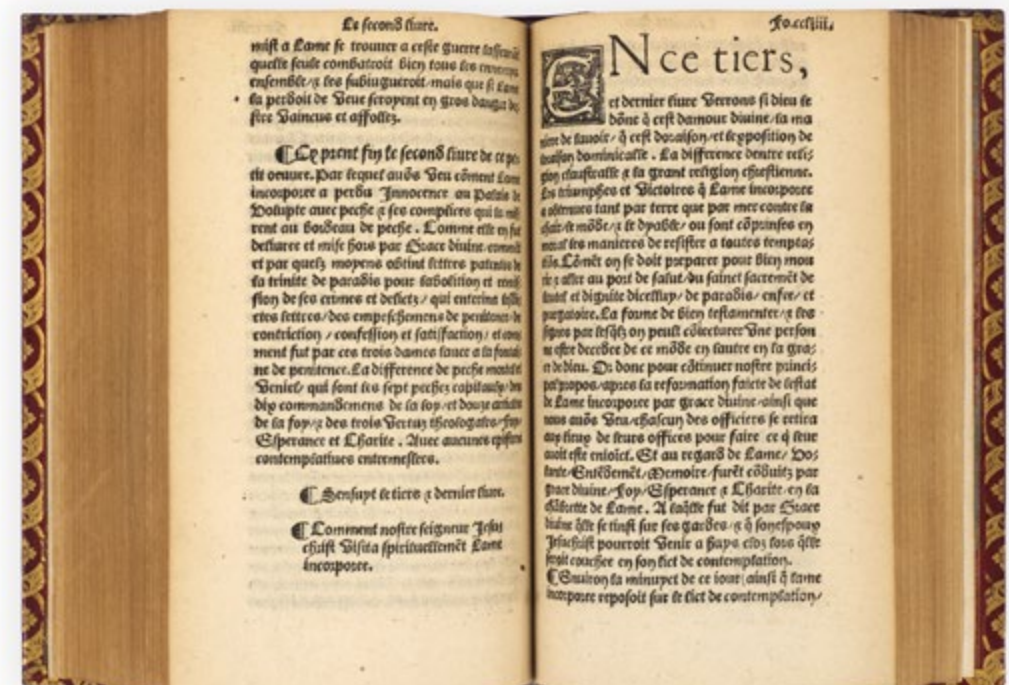
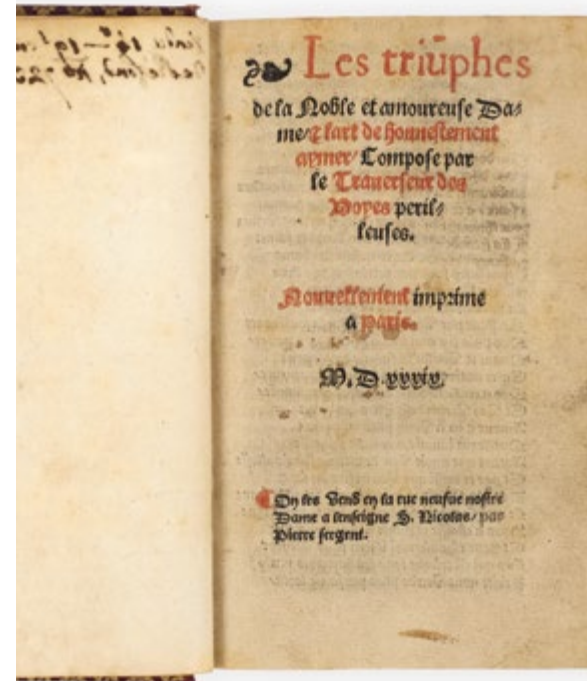
8 [BOUCHET, Jean.] *Les triu[m]phes de la noble et amoureuse dame, et l'art de honnestement aymer, compose par le Traverseur des voyes perilleuses. Nouvellement imprime a Paris. Paris, Estienne Caveiller for Pierre Sargent, 6 June 1539.*

8vo, ff. [12], CCCXC (*recte* 392); printed in *bâtarde* type, title-page printed in red and black, *criblé* woodcut initials throughout; trimmed closely at head in places but with no loss of text; a handsome copy in nineteenth-century French red morocco, spine gilt-ruled in compartments and lettered directly in gilt, turn-ins roll-tooled in gilt, edges stained yellow and speckled red, marbled endpapers; a few scuffs to boards, light wear to joints; armorial bookplate of Arthur Brölemann, numbered '318' in manuscript to front pastedown; eighteenth-century inscription to front flyleaf 'Vendu 16-19s en 1757, Girardot de Préfond, no. 723'. £4500

Unrecorded issue of Jean Bouchet's contemplative work of moral theology in prose and verse explicitly intended for a female readership, following the personified Soul in dialogue with several virtues as she attempts to combat the forces of earthly temptation with the power of divine grace.

A friend of Rabelais and Louis de Ronsard, Jean Bouchet (1476–c. 1558) was a solicitor's clerk who obtained the position of *procureur* for the important La Trémouille family in 1510 and in January 1520 arranged the entry of Francis I into Poitiers. Much inspired by the works of Jean Gerson and St Antoninus of Florence, *Les triumphes de la noble et amoureuse dame* traces the Soul's entry into the world (when she is betrothed to Christ at baptism). Accompanied by Understanding, Will, Memory, Reason (her governess) and Sensuality (her chambermaid), the Soul receives a moral and physical education at the hands of Theology and the four cardinal virtues before encountering challenges in the form of the 'Prince of Pleasure' and the 'Brothel of Obstinacy' in the realm of Youth, and Flesh and the Devil in the land of Old Age. 'The very final section is a discussion between the author and Theology after the Soul has disappeared into the straits of death; it is not revealed to us whether or not the Soul is saved, instead we must be content with the hope and the positive signs that she has probably been saved, and Theology explains predestination, God's prescience, and free will' (Britnell, 'Religious instruction in the work of Jean Bouchet' in Pettegree, *The Sixteenth-Century French Religious Book* (2017)).

Dedicated to Eleanor of Austria (1498–1558), Queen of France and wife of Francis I, Bouchet's narrative of the Soul's journey addresses a female readership and emphasises the necessity of producing such a work in the vernacular: his primary objective is to distract women from reading the Old and New Testaments in potentially 'dangerous' translations, as well as 'certain short treatises by some German heretics translated from



Latin into French, which under the sweetness of the evangelical doctrine there are interposed several errors too scandalous and pernicious to Christianity' (a5^v, *trans.* Kem, *Pathologies of Love* (2019), p. 44). The discourses between the Soul and various virtues touch upon such topics as anatomy, hygiene, dietetics, raising children, chastity, and the relationship between husband and wife.

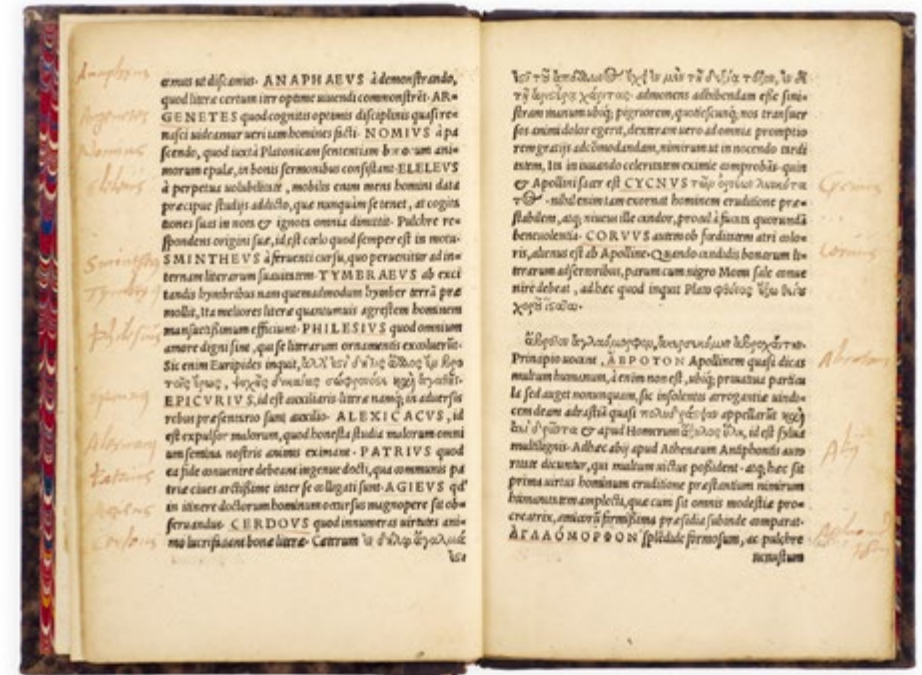
This edition was printed by Etienne Caveiller and distributed by several Parisian booksellers, among them Jean Longis, Denis Janot, Oudin Petit, and Simon Colinet. In all such copies, the colophon (mentioning only Caveiller) remains the same. We have found only one other copy of the 1539 edition distributed by Pierre Sergent at auction. The *imprimeur-libraire* Pierre Sergent, based at the Sign of St Nicholas, appears to have specialised largely in chivalric romances and published editions of *Les triumphes de la noble et amoureuse dame* in 1536 and 1545.

Provenance:

1. Sold at the Girardot de Préfond sale (De Bure, *Catalogue des Livres du Cabinet de Monsieur girardot de Prefond*, 1757, lot 723). 'Paul Girardot de Préfond was a timber-merchant who fell into an apathetic state on retiring from active business. His physician, Hyacinthe Baron, was an eminent book-collector, and he advised the patient to take up the task of forming a library. So successful was the prescription that the merchant became renowned during the next half century for his superb bindings, his specimens from Grolier's stores, and the Delphin and Variorum classics which he procured from the library of Gascq de la Lande ... Some of his rarest books were sold in 1757' (Charles and Mary Elton, *The Great Book-Collectors*, 1893, pp. 198–99).
2. With the bookplate of Arthur Brölemann (1826–1924), grandson and heir to the library of the prolific manuscript collector Henri-Auguste Brölemann (1775–1854), who amassed a collection of over four thousand volumes.

Neither OCLC nor CCfr find copies printed by Caveiller for Sergent.

On the 1539 Caveiller edition distributed by other booksellers, see BM STC French, p. 77; USTC 14858. Adams B 2583; Brunet I, col. 1162; Gay II, p. 47; *Index Aureliensis* V, p. 45; Pettegree & Walsby, *French Vernacular Books* I: 6759; Renouard, *Bibliographie des éditions de Simon de Colines*, pp. 303–4 (citing Petit, Janot, Sertenas, and Longis but not Sergent); Tchemerzine II, p. 70.

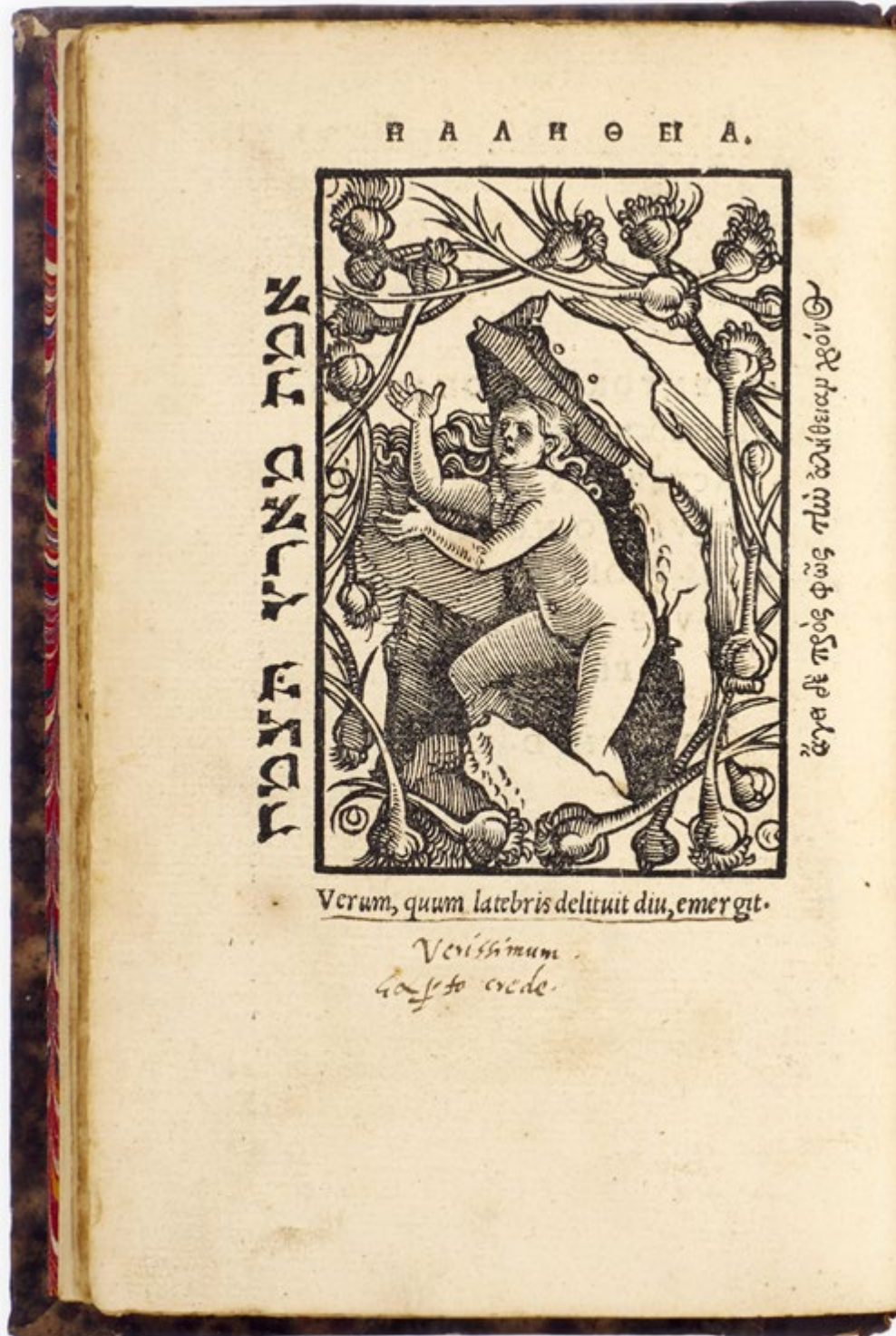


'CABBAGE' PRINTED BY 'GARLIC'

9 **BRASSICANUS, Joannes Alexander.** Hymnus in Apollinem, studiorum pariter ac studiosorum omnium exemplar, ordine conscriptus alphabetico ... conversus, atque scholiis neutiquam aspernandis illustratus. *Strasbourg, Johann [I] Knoblauch, 1523.*

8vo, ff. [24]; text in Latin and Greek, title printed within woodcut border (incorporating a bunch of garlic bulbs for 'Knoblauch'), woodcut Knoblauch device to C8^v (Truth emerging from a cave, within a frame of garlic) with mottos in Greek, Hebrew, and Latin, large woodcut initials; very lightly browned, small marginal loss to upper outer corner of title; late nineteenth-century calf-backed boards with marbled sides, spine gilt in compartments and lettered directly in gilt, marbled endpapers; short splits to joints, but a very good copy; contemporary annotations and reading marks in brown ink to 21 pp., nineteenth-century French acquisition ('Achete sur les quais de Colmar, étant écolier [...]') and bibliographical notes to endpapers, unidentified nineteenth-century bookplate to front pastedown, old French bookseller's catalogue entry tipped onto front free endpaper. £1450

First and only edition, rare, of this close analysis of a Greek hymn to Apollo, by Johannes Alexander Brassicanus (1500–1539), professor, precocious poet, and friend of Erasmus.



Brassicanus (latinised for Kōl, *i.e.* 'cabbage') graduated M.A. at Tübingen in 1517 and was named poet laureate by Maximilian I in 1518, aged only seventeen or eighteen; he succeeded Johann Reuchlin as professor of philology at Ingoldstadt in 1522 but, suspected of being Lutheran, his position became untenable and in 1524 a post was found for him as Professor of Rhetoric (and later of Greek) at Vienna by Johann Faber (1478–1541), to whom the present work is dedicated. Faber served as chaplain and confessor to Ferdinand I and was in 1530 appointed Bishop of Vienna, becoming – with Brassicanus – a staunch opponent of Lutheranism.

Brassicanus here cites the likes of Pindar and Callimachus alongside paraphrases of Erasmus, whom he had visited in Antwerp in 1520. He is honoured by Erasmus in the colloquy *Apotheosis Capnionis*, printed the year before the present work. The present copy shows signs of close reading by an early reader, with extensive marginal notes and underlining.

OCLC finds only one copy in the US, at Hebrew Union College.

USTC 664542; VD16 H 4650. Not in Adams, BM STC, or Brunet. See *Contemporaries of Erasmus I*, pp. 191–2; Flood, *Poets Laureate in the Holy Roman Empire* (2006), pp. 230–1.





MEETING OF MINDS AT THE COUNCIL OF TRENT

10 **CASAL, Gaspar do.** *Axiomata christiana ex divinis scripturis & sanctis patribus.* Coimbra, João da Barreira and João Alvares, 1550.

4to, ff. [vi], 196, [6]; woodcut armorial woodcut to title with Portuguese Royal arms of King João III, woodcut armillary sphere on verso, woodcut initials; occasional light browning, barely noticeable gnawing along the fore-edges in a few quires, but a very good copy on thick paper, bound in seventeenth-century stiff vellum, edges stained blue, remains of paper library shelfmarks on spine; ownership inscription of Giovanni Antonio Delfini (*see below*) on title, and of Giacomo Soranzo, dated 1724, on the front free endpaper. £2500

First edition of Gaspar do Casal's major work of theology, which informed his participation in the Council of Trent, from the library of another participant in the Council.

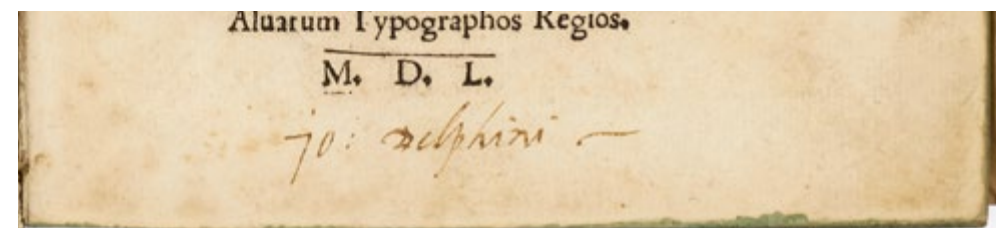
The Augustinian Casal (1510–1584) Professor of Theology at Coimbra, had been appointed as Royal preacher and preceptor and confessor to the heir by King John III. He distinguished himself for his fine philosophical mind, and was appointed to attend the Council of Trent in the second and third sessions, 1552 and 1561, as bishop and theologian of the King of Portugal. There he expounded especially on the doctrine of the Eucharist and the Real Presence in the Mass.

This copy eloquently speaks of the atmosphere of dialogue and reciprocal influence among exponents of Catholic orthodoxy at Trent. **It bears the ownership inscription of Giovanni Antonio Delfini (1506–1561), another prominent friar (Vicar General), professor at Bologna and Inquisitor, who had been invited to the Council in 1545 by Paul III.** There 'he attended the opening of the first session, and then participated as a consultant in the preparation of the decrees of the fourth, fifth and sixth sessions, dedicated in particular to the Holy Scripture, definition of the nature of original sin and justification. In Trento [he] spoke on 26 June 1546 on justification and on 27 January 1547 on the Sacraments, reaffirming the thesis of justification through grace, and earning the attention and esteem of all the Council fathers. This is demonstrated, for example, by the fact that, at the close of the first part of the council, in Bologna on 15 May 1548 the pontifical legates granted him a certificate of praise for the work carried out in favour of the cause of the Church. From 1550 to 1558 [he] was regent in the convent of S. Francesco in Bologna, and in this role he always appears present at the congregations of the convent for the period in question. In 1551 he returned to Trento, on the occasion of the reopening of the second part of the council, and on 23 December he spoke on the mass, focusing in particular on the value of the Eucharist' (*DBI*).

The gift of this book may well have been a token of the encounter between the two theologians. Delfini's views, though more pugnaciously anti-Lutheran than Casal's (see his *Opus eximium* of 1552), were rooted in the same outlook as the one prospected in the *Axiomata*.

The book's illustrious line of ownership continued when it became part of the library of Giacomo Soranzo (1686–1761), the renowned Venetian bibliophile and statist.

Anselmo no. 267; USTC 343277; Wilkinson, *Iberian Books* 2824.

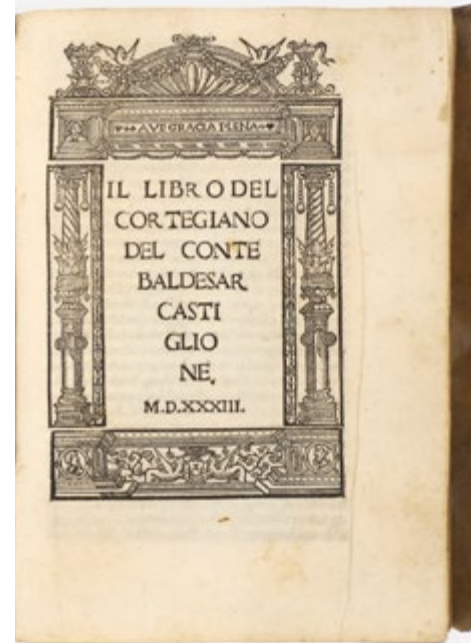


RARE CORTEGIANO BY A MYSTERY PRINTER

11 **CASTIGLIONE, Baldassarre.** *Il libro del cortegiano del conte Baldesar Castiglione.* [(Colophon:) Venice], 1533.

8vo, ff. [200]; a-i⁸, K⁸, l-z⁸, &⁸, [con]⁸; title printed within a four-part woodcut architectural border, featuring bedecked columns at the sides, birds, leafy swags, and motto 'Ave Gracia Plena' in lintel, and two dragons holding a coat of arms with the monogram 'AT' at the base, woodcut initials; occasional very light foxing, but an excellent, wide-margined copy retaining a few deckle-edges; bound in contemporary limp vellum, sewn on two tawed thongs, endbands sewn on cores of the same, all four laced through external leather reinforcing strips (the ones at head and tail partially perished), yapp fore-edges with tawed thongs, spine neatly lettered in ink, endguards of manuscript waste on vellum (seemingly a gloss on Justinian, Italy, second half of the thirteenth century); slightly worn with a few light marks, a few thongs split at joints, 3 ties partially perished, rear guard and endleaf seemingly gnawed; glue-stain from old bookplate to front flyleaf. £2850

Extremely rare edition of Castiglione's *Il Cortegiano* (the *Courtier*), first published in 1528, the prototype of the 'courtesy book' and the classic picture of the ideal Renaissance courtier, prince, and enlightened ruler.



'*The Courtier* depicts the ideal aristocrat, and it has remained the perfect definition of a gentleman ever since. It is an epitome of the highest moral and social ideals of the Italian Renaissance, many of them inspired by classical examples [...] Another section provides similar rules for the conduct of a lady and the book ends with the celebrated pronouncement on platonic love by Bembo' (*Printing and the Mind of Man* 59).

Published in the same year of the second Aldine edition, the printer of this edition is as yet unidentified; the initials 'AT' (Alvise de Tortis?) incorporated in the woodcut border of the title could offer a clue as to their identity but could equally be the initials of the creator of the woodcut border.

Not in Adams, EDIT 16, USTC, or Library Hub. OCLC finds only four copies, all in the US, at the Huntington, UCLA, Newberry Library, and University of Michigan. See Peter Burke, 'Editions of the *Courtier* 1528–1850', in *Fortunes of the Courtier*, p. 158, no. 11 (locating a single copy, at the Bibliothèque nationale).





MARRIAGE MATERIAL THE SEVEN AGES OF WOMAN

13 CATS, Jacob. Houwelyck. Dat is De gansche gelegentheyt des Echten staets. Middelburg, Jan Pietersz van de Venne, 1625.

4to, pp. [xxxii], 38; [ii, part-title], [viii], 67, [I, blank]; [xxxii], ff. 35; pp. [xx], [ii], ff. 133; pp. [xvi], '72' (recte 64); [xx], 76, 39, [I, blank], [24, index]; six parts in one volume, with woodcut printer's device depicting a print shop to main title, woodcut printer's device to titles of all other parts, woodcut initials, head-, and tailpieces throughout, additional engraved general title, additional engraved title to part III, and 34 engravings in the text; closed tears repaired to gutter of engraved title, I(*)2-3 in first part, and last leaf, and to the lower margin of Ll2 of fourth part, the odd light spot, but overall a beautiful copy; bound in contemporary mottled calf, spine in compartments, red morocco lettering-piece in one, the others richly gilt; front joint cracked but holding, small chip at head of spine, corners repaired; contemporary manuscript annotations to the margin of 8 pp. (mostly in the fourth part). £3500

First edition of Jacob Cats's moral poems on the virtues and duties of women during all stages of their lives, illustrated with stunning emblematic engravings.



Houwelyck (the 'Marriage') was written by the Zeeland politician, lawyer, and popular poet Jacob Cats (1577–1660), known to his countrymen as 'Vadertje [Father] Cats'. His popular emblem books, most of which were richly illustrated, became the source of many proverbs and sayings, of which some are still in use today. *Houwelyck* itself, reprinted countless times, was second in popularity only to the Bible in the seventeenth-century Netherlands; by the middle of the century over 50,000 copies had been sold and by 1700 one in four Dutch citizens who owned books were in possession of a copy. An extensive manual on marriage, aimed at young women and presented with a civic ethic designed to complement a variety of religious persuasions, *Houwelyck* presents Cats's guidelines in verse arranged according to the stages of life, and weds them with fine emblematic illustrations by Adriaen van de Venne (1589–1662), setting the standard for marriage manuals until well into the following century.

'When composing *Houwelyck*, Cats followed the established format of the *Lebenstreppe* [lit. 'steps of life']. In representing the female life cycle, Cats distinguishes seven phases, dedicating a chapter to each. These chapters are organized into four parts, addressing the young woman, wife, mother, and elderly woman respectively. Cats starts each part



as well as each chapter with an emblem, adapting the format to fit his requirements. Whereas an emblem's *pictura* usually presents an allegorical image, Cats's version shows scenes of everyday life similar to those painted by contemporary genre-painters. Instead of the customary single *subscriptio* or explanatory comment, this text offers several, presenting each topic from different angles. These verses often refer to different aspects of life, differentiating between a personal perspective, societal requirements, and religious musings. These innovations contributed to the success of the manual: the layering of explanatory verses enhanced the didactic effect, while the illustrations appealed to the lower social strata' (Tilburg, 'Becoming a Woman in the Dutch Republic: Advice Literature for Young Adult Women of the Seventeenth and Eighteenth Centuries' in *The Youth of Early Modern Women*, (2018), pp. 255–274).

Folger IV, p. 676 (lacking typographical title). Not in Praz, not in Landwehr (*Low Countries*).



ORATION FOR AN ORATOR

14 **CROTTI, Giovanni Giacomo.** Oratio Jo. Jacobi Crotti iureconsulti Cremonensis qua deflet Nicolaum Lucarum oratorem facundissimum. Pavia, Jacobus de Burgofranco, 1518.

4to, ff. [7], [I, blank]; woodcut border to title composed of 4 blocks, woodcut initials; light damp-staining to fore-edge, toned; very good in modern dark brown morocco, upper cover lettered in gilt; a little rubbing to extremities; early marginal ink annotation to A5^v.

[offered with:]

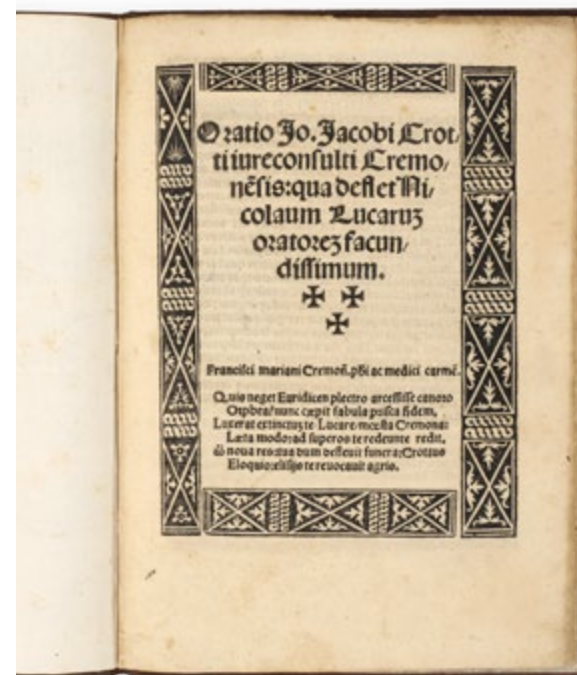
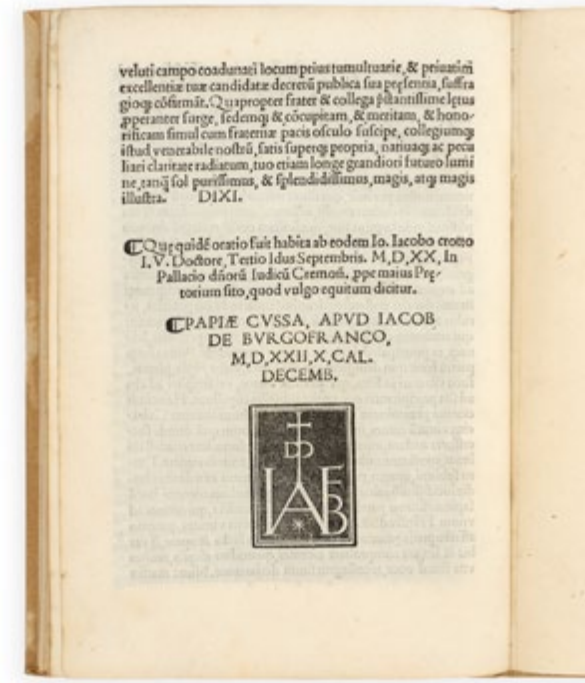
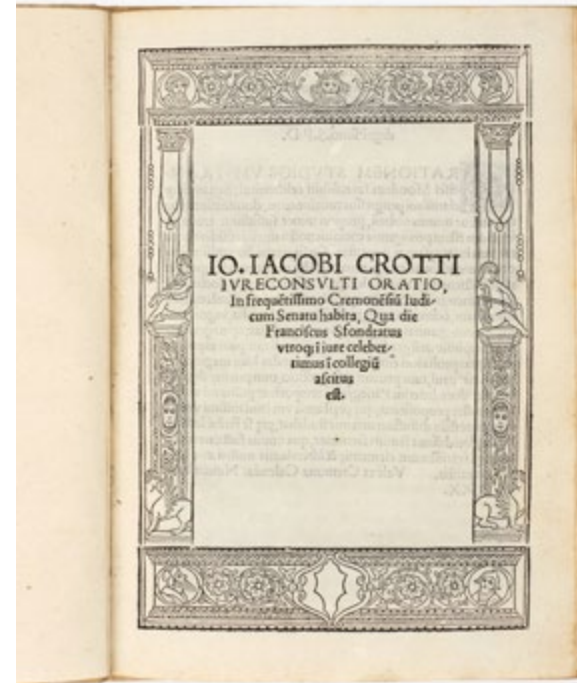
CROTTI, Giovanni Giacomo. Io. Iacobi Crotti iureconsulti oratio, in frequentissimo Cremonensium iudicum senatu habita, qua die Franciscus Sfondratus utroque iure celeberrimus collegii ascitus est. Pavia, Jacobus de Burgofranco, 1522.

4to, ff. [8]; title within elegant woodcut border composed of 4 blocks, woodcut initials, woodcut printer's device to last page; a few light marks; a very good clean copy in modern dark yellow boards; boards slightly bowed. Together £2750

Two rare orations by the Cremonese jurist Giovanni Giacomo Crotti; a funeral oration in praise of Crotti's former mentor and friend, the distinguished teacher, orator, and writer Niccolò Lucari (or Lucaro) of Cremona (d. 1518), offered with the first edition of a speech to mark the admission of Francesco Sfondrati (1493–1550) to Cremona's legal fraternity in September 1520, with a handsome four-block architectural border to the title.

The first *Oratio* provides a most interesting account of Lucari's life, from birth to death, naming his most notable pupils, including the humanist and poet Marco Girolamo Vida, and listing his friends and collaborators, among them Giorgio Merula, Aldus Manutius, Filippo Beroaldo, and Pomponio Leto. Crotti also describes Lucari's works, as well as his way of life and qualities, noting, for example, that he never slept more than five or six hours a night, ate and drank sparingly, and never missed an opportunity for study. In addition to several speeches, ISTC records Lucari's editions of Petrarch's *De remediis utriusque fortunae* and of Dio Chrysostom's *De Troia non capta*, both published at Cremona in 1492.

Francesco Sfondrati, subject of the second *Oratio*, was in his early career a renowned lawyer, professor, and diplomat, teaching at Padua, Pavia, Bologna, Rome, and Turin, and serving as political advisor to the Dukes of Savoy and Milan and to Emperor Charles V. Following the death of his wife Anna Visconti (one of their children was the future Pope Gregory XIV), Sfondrati entered the church, rising to become a cardinal and bishop of his native Cremona.



Jacobus de Burgofranco (1490–1538), also known as Giacomo Pocatela, served as printer and publisher to the University of Pavia, where he collaborated with Filippo Mantegazza. He was also active in Venice, working in association with Lucantonio Giunta.

I: BM STC Italian, p. 205; EDIT16 13828; Sander 2253. Only 1 copy traced in the UK (British Library) and 2 in the US (UCLA and Library of Congress).
II: EDIT16 14444; USTC 825036. No copies traced in the UK or US; only 2 copies are recorded on EDIT16 and USTC, at the Biblioteca statale di Cremona and the Biblioteca nazionale Marciana in Venice.



ONLY ONE OTHER COPY RECORDED

15 [DEVOTION.] Heures de Noſtre Dame à l'usage de Rome. Avec plusieurs belles et devotes oraisons, tant en Latin qu'en François. Reueues et corrigees de nouveau, et mises en meilleur ordre qu'auparavant. Paris, Gilles Robinot, 1613.

[bound with:]

Le formulaire de prieres, et oraisons, et instructio[n]s Chrestie[n]nes et Catholiques co[n]tena[n]t ce que le vray Chrestien doit dire tous les iours. Extraict des saincts escrits des saincts peres et docteurs de l'eglise. Ensemble les prieres et oraisons de P. D. Porte, Abbé de Tiron, qui n'ont esté veues ny imprimées, avec la creance en François. Paris, Gilles Robinot, 1613.

Two parts in one vol., 8vo, ff. [xvi], 216; printed in red and black, engraved title vignette of Christ and the Virgin, 12 engraved vignettes to the calendar, 13 full-page engravings (one pasted in); ff. 95, [1, blank], engraved arms to title, 3 full-page engravings; some marginal damp-staining and toning, occasional marks, title a little dusty; overall good in contemporary dark brown morocco, spine and borders elaborately gilt à petits fers (gilt mostly gone), two brass clasps and catches, gilt edges; some wear to extremities and marks to covers, upper board partly split at fore-edge, lower board bowed; inscription to rear pastedown 'Ce livre apartien a Pierre Le Riche de la paroisse de Saint Jean de Cheux 1711'; engraved title-pages of *Francisci Toleti ... De instructione sacerdotum* (Lyons, 1606) and *La cour sainte ... par le R. P. Nicolas Causin* (Rouen, 1651) pasted to front flyleaves.

£1750

Very rare and handsomely illustrated edition of the Hours of the Virgin for the Use of Rome together with a collection of French prayers, extra-illustrated with two engraved title-pages from seventeenth-century religious works.

The illustrative programme is especially appealing. The twelve vignettes to the calendar mostly feature two saints per month: Saints Genevieve and Sebastian in January, for example, and Saints Nicholas and Stephen in December. The sixteen full-page engravings, illustrating scenes from the life of Christ and the Virgin, as well as King David and the Tree of Jesse, mostly bear the names of the printer and publisher Jean Messager (1580–1649) and of the German engraver Léonard Gaultier (1561–1635?). Others are signed by the Dutch engravers Jaspar Isaac and Jan Swelinck, and by the German Michael Foute.

The second part includes morning and evening prayers; prayers for confession and Communion; prayers for the king; a prayer for virtue by Thomas Aquinas; the prayer of Manasseh; and verses on Daniel 3 by the poet and *abbé* Philippe Desportes.

Not on OCLC or Library Hub. CCfr records a single copy of both parts at the Médiathèque de Troyes.

L. gaultier sculp,

J. Messager excud.

RARE SPANISH INCUNABLE
FROM THE DOHENY COLLECTION

16 **DEZA, Diego de.** In defensio[n]es Sancti Thomae ab impugnationibus magistri Nicolai Magistrique Mathie. *Seville, Meinardus Ungut and Stanislaus Polonus, 4 February 1491.*

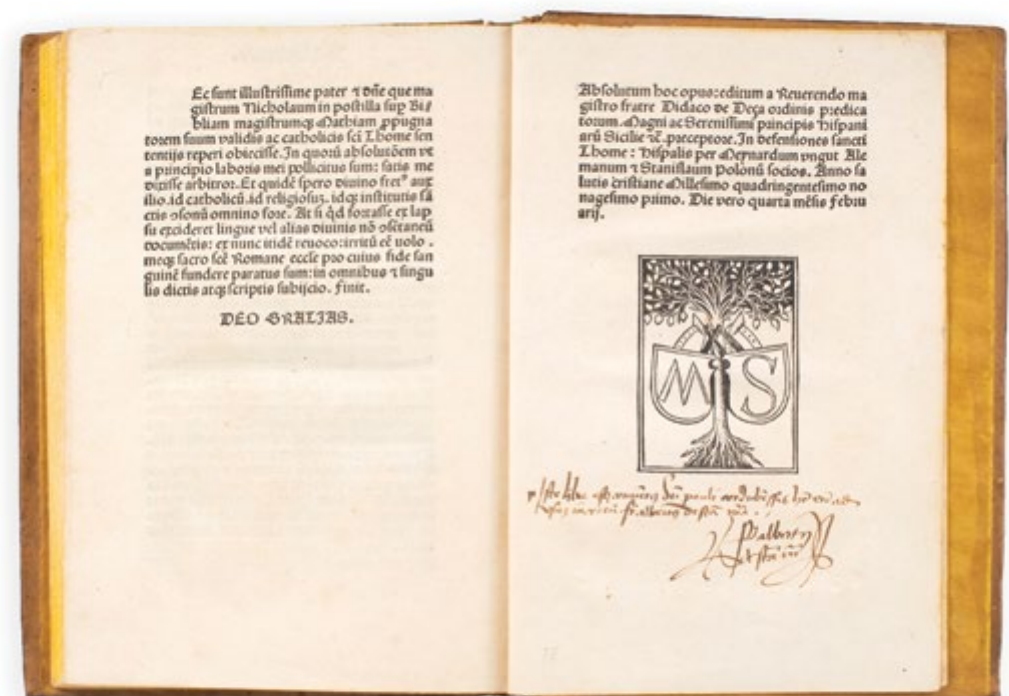
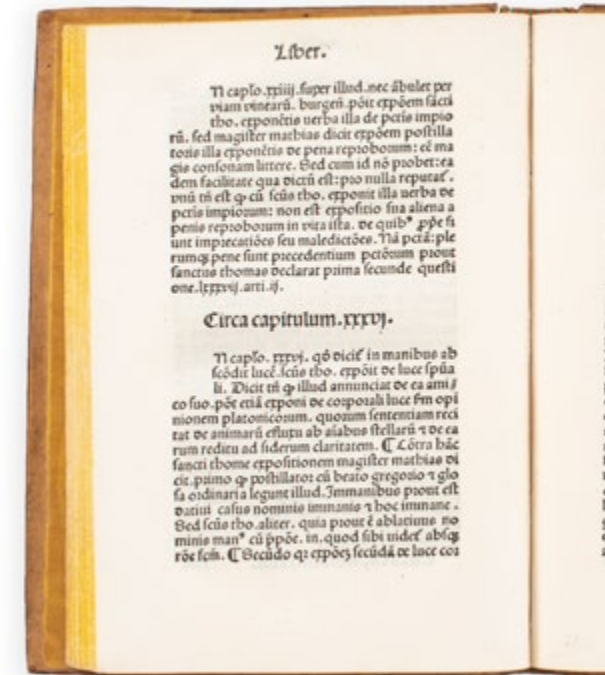
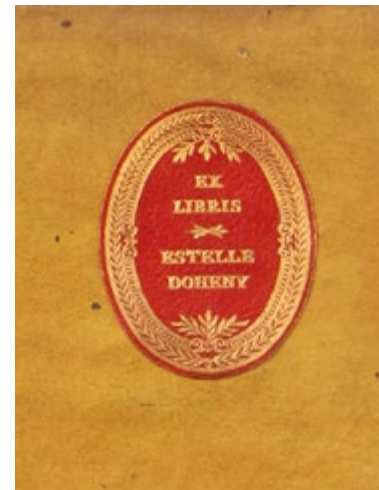
Small 4to, ff. [80]; a–k⁸; a1 and k8 blank; printed running titles, initial spaces, drop-title on a2^r printed in red, woodcut printers' device to colophon; running titles slightly shaved on b4–6, but a fine copy; bound in nineteenth-century Spanish tree sheep, spine decorated in gilt with gilt red paper lettering-piece, edges stained yellow, ochre endpapers; minor rubbing to joints, corners lightly bumped, unobtrusive stain to lower board, endbands renewed; contemporary inscription to the last leaf (*see below*); Estelle Doheny's copy, with her gilt morocco bookplate to upper pastedown.

£50,000

First edition, institutionally rare and the only copy to have appeared at auction for at least the last half century, of the influential main work of theologian Diego de Deza y Tavera (1444–1523), a towering figure in the Spanish Renaissance.

A brilliant young Dominican, Deza quickly gained several prominent ecclesiastical and academic posts, tutored Prince Juan, son of King Ferdinand and Queen Isabella (to whom Deza was confessor), and was instrumental in granting Christopher Columbus access to the monarchs and thus the commission of one of the most momentous journeys in history (as Columbus' own letter to Deza in 1504 declares 'And it is to be given to the Bishop of Palencia, [Deza] has always, ever since I came to Castile, favoured me and desired my honour ... He who was the cause of Their Highnesses' presence in the Indies'). Later in life, Deza would go on to succeed Tomás de Torquemada to the post of Grand Inquisitor, a role he executed with single-minded zeal and cruelty. His ruthless persecution of Jews failed to protect him from damaging accusations of practicing Judaism, likely spurred by political rivalries and founded upon his Jewish maternal line of descent.

Deza's most lasting influence in philosophy finds its roots in the present work, published whilst he held the post of Bishop of Zamora, and was preparing – not least through this contribution to the body of the Second Scholastic school – for the post of Bishop of the university city of Salamanca (1494–1498). 'Salamanca was also the site of the Dominican priory of San Esteban (St Stephen), located just steps away from the university. San Esteban, under the headship of Diego de Deza, propelled a theological reform of the Dominicans across Spain. Deza inhabited the Prima Chair of theology at the University of Salamanca during the 1480s where he improved the study of Aquinas both at the university and at San Esteban' (D.M. Lantigua, in *The Oxford Handbook of the Reception of Aquinas*, OUP, 2021, p. 174). Notably, Deza redressed the teaching of St Thomas Aquinas on Peter Lombard's *Sentences* against Scotist and nominalist interpretations;



Fratris Didaci de Deza ordinis predicatorum
uite regularis: Serenissimi ac magni Hispaniarum
principis preceptoris. In defensionibus sancti Tho-
me ab impugnationibus magistri Nicholai ma-
gistri ad huc ppugnatoris sui. Ad Illustrissi-
mum ac Reuerendissimum dominum: dominum
Petrum Mendocę archiepiscopulę Toletanę. Hispanie
totius primatem. sanctę Romane ecclesie car-
dinalem dignissimum. Epistola.

Illustrissimo ac Reuerē-
dissimo in cristo patri dño: do-
mino Petro Mendocę archiep-
suli Toletanę. Hispaniarum prima-
ti: sanctę Romane ecclesie car-
dinali dignissimo. frater Dida-
cus de Deza ordinis predicatorum
uite regularis S. P. D. Non
satis cōstat pater optime an ve-

ritas plures habeat sectatores an impugnatores
Et quidam ambigū non est q̄ a prima rerū cō-
ditione: vix traherit veritas sine aduersante mo-
rula. ipsa teste veritate vbi de prima ac pulcher-
rima inquit creaturarum. Ille homicida erat ab
initio ⁊ in veritate non stetit. Verum q̄ alij sola
obsistunt ignorantia. Nam crebro: ut Seneca di-
cit. mendacium specie veritatis obcludit. Et si //
cut tristem frontem amicus ⁊ blandam adulator
ostendit: sic verisimilitudine ut vel fallat vel sur-
ripiat: coloratur veritas. Hoc erroris exēplo ga-
late reprehensi sunt: quibus Apostol⁹ ait. Om-
nia if

his aim was to defend Aquinas from charges made by Franciscan thinkers. Following Deza's publications and reforms, it was indeed the Dominican current that prevailed in what would soon become the School of Salamanca, one of the most luminous and fecund centres of Renaissance philosophical thought: within a couple of decades, Deza's much-cherished Thomistic renewal came to its culmination, standing as the most highly regarded proponent of advancements in philosophy, ethics, law, and economics.

The German printer Meinhard Ungut and the Pole Stanislaus had worked with Mathias Moravus (Matthias of Olmütz) at Naples, before setting up business in Seville, having carried punches and type models from Naples. Their publications excelled in elegance, as well as covering a variety of subjects, from liturgical to legal, to editions of classics – notably Seneca in the vernacular. Their partnership continued until Ungut's death in 1499. Stanislaus carried on, first alone, then in partnership with Jakob Cromberger, and independently as the founder of a printing workshop in Alcalá de Henares, until 1504.

Provenance: Contemporary inscription to colophon placing the book in the use of Brother Albertus de Sancta Maria at the Royal Dominican monastery of San Pablo in Córdoba, who, unusually, adds a stylised signature to the inscription. The Royal monastery of San Pablo in Córdoba was endowed by Ferdinand III in 1236, only twenty years after the foundation of the order. It became an important centre for study and was the formative house of missionaries such as Fr. Francisco de Córdoba, protomartyr of the evangelization of America, and Fr. Jerónimo de Loaysa, the first Archbishop of Lima. San Pablo closed in 1835. Later in the celebrated collection of Estelle Doheny (1875–1958), sold at Christies New York, The Estelle Doheny Collection part I, 22 October 1987, lot 131. **This is the only copy to be recorded at auction by Rare Book Hub.**

HCR 6040; Polain (B) 1242; Proctor 9527; BMC X 37; GW 8259; Goff D145; ISTC id00145000. ISTC finds two copies in the UK (BL, Rylands) and four in the US (HAS, The Morgan, Huntington Library, St Bonaventure).

FROM THE LIBRARY OF A CELEBRATED PHYSICIAN

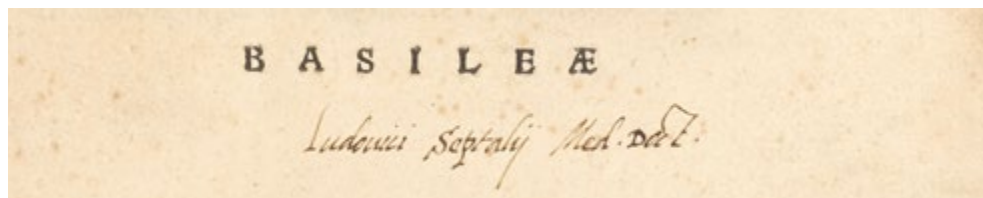
17 **DIODORUS Siculus.** Bibliothecae historicae libri XV. Hoc est, quotquot Graece extant de quadraginta quorum quinque nunc primum Latine eduntur ... Adiecta his sunt ... fragmenta quaedam, Sebastiano Castalioni totius operis correctore, partim interprete. Praeterea interiecta est Dictys Cretensis & Daretis Phrygii de Bello Troiano historia. *Basel, Heinrich Petri, August 1559.*

Folio, pp. [xxxvi], 715, [1]; woodcut Petri device to final page, large historiated woodcut initials; light uniform toning, but a very good copy; in contemporary vellum, yapp fore-edges, vestigial ties, ink titling to spine and top-edge, sewn on 3 leather thongs, spine lined with vellum manuscript waste; vellum a little soiled, a few inconsequential repairs; Castellion's name censored from title in ink at an early date, early seventeenth-century ink ownership inscription of Ludovico Settala ('Ludovicoi Septalii Med. Doct.', see below) to title. £2500

Important edition, the first to be overseen by Sébastien Castellion, of Diodorus's influential 'Historical library'. Although Diodorus's text, published in Greek for the first time by Estienne in the same year, offers a history of the world from its inception until Caesar, it came down to the Renaissance with considerable lacunae; the sections on ancient geography, the Trojan War, and the successors of Alexander the Great, however, have remained a staple of ancient history. In this Latin edition, the Trojan War portion is supplemented with the texts of Dictys Cretensis and Dares Phrygius. The translation is a selection of some of the best available to the printer: Poggio Bracciolini's, Marc Hopper's, Angelo Bologna Cospì's, and Castellion's.

*Provenance: from the library of the Milanese polymath Ludovico Settala (1552–1633), whom Alessandro Manzoni cites in his novel *The Betrothed* as 'one of the most active, intrepid, and ... most highly esteemed editors'. A scientist, art collector, philosophy professor, and highly regarded physician, Settala wrote extensively, distinguishing himself especially in the medical field.*

Adams D 473; BM STC German 244; Brunet II, col. 715; Graesse II, p. 395; Hoffmann I, p. 560; USTC 637599; VD16 D 1829.



FINELY BOUND DOMINICAN DIURNAL

18 [DOMINICANS.] Diurnum sacri Ordinis Praedicatorum auct. apost. approbatum. Venerabilis P. F. Nicolai Rodulffii eiusdem ord. generalis magistri iussu editum. *Rome, Manelfo Manelfi, 1638.*

8vo, pp. [xvi], 432; engraved title-page, text in red and black in double columns, 3 full-page engravings (facing p. 1, on pp. 166 and 280); a little marginal worming and damp-staining, small losses to upper outer corners of final few leaves due to worming; overall very good in contemporary calf, spine and covers richly gilt to panel design composed of fillets, dentelle, floral rolls and stamps, central stamps depicting St Dominic and Christ to upper and lower covers respectively, two brass catches and clasps to fore-edges, all edges gilt; a little wear to spine ends, corners, and edges, a few small wormholes and marks, upper catch somewhat corroded; bookplate of Docteur P.-A. Créhange to front pastedown, some pencil notes to front free endpaper. £2500

An apparently unrecorded edition of a Dominican service book, with attractive engraved plates (possibly appearing here for the first time), in a handsome contemporary Dominican binding.



Comprising a calendar, readings from the Psalms, hymns, the temporale, and sanctorale, this edition of the *Diurnum* was issued by Niccolo Ridolfi (1578–1650), Master of the Order of Preachers from 1629 to 1642, and printed at Rome by Manelfo Manelfi (1587–1649), who had begun printing on his own account only the year before. The title-page shows St Dominic flanked by Dominican friars and nuns, including St Catherine of Siena, while the three engravings marking the principal divisions of the text depict the martyrdom of St Peter of Verona, shown with a cleaver in his head after being ambushed, St Dominic restoring Napoleone Orsini to life after a fatal fall from his horse, and St Raymond of Penyafort sailing on his Dominican habit to Barcelona, watched by astonished spectators.

The splendid gilt binding features a block of St Dominic, with lilies in his right hand and a book in his left, to the upper cover, and a block of Christ, with crown of thorns, holding lilies and a flaming heart, to the lower cover. We have not been able to find a similar Dominican binding.

No copies traced on OCLC or OPAC SBN. OPAC SBN records editions dated 1606 (a single copy recorded), 1647 (also known in a single copy), and later.

PRINCE BONAPARTE'S COPY

19 **DUNS SCOTUS, John.** *Questiones quodlibetales ex quattuor Sententiarum voluminibus ... nunc prime revise ... a ... Antonio de Fantis.* Pavia, Giacomo Pocatela, 1517.

8vo, ff. 118, [I], [I, blank]; title-page with woodcut portrait of John Duns Scotus within architectural frame, title and surrounding woodcut putti bearing printer's monogram printed in red, woodcut printer's device at end, text in blackletter in two columns, running titles, shoulder notes; stain to f. 38^r, trimmed rather close, else a very good, clean copy, in early nineteenth-century stiff vellum, gilt green morocco lettering-piece to spine; early inscription along upper edges, bookplate of Prince Roland Bonaparte (1858–1924) to front pastedown. £2500

Uncommon Pavia-printed edition of Duns Scotus's *Questiones on Peter Lombard's Sentences*, edited by the Padua-based theologian Antonio de Fantis and first published two years earlier.

The thirteenth-century Franciscan friar, philosopher and theologian John Duns Scotus was formed and taught at the Universities of Oxford, Cambridge, and Paris. His lectures on Peter Lombard's *Sentences* earned him Europe-wide renown and was the best-known vehicle for his thought. Although Scotus had prepared his lectures for publication, the work was still unfinished upon his death in 1308. Many of his pupils and followers tackled its completion, ordering material and adding reported versions of his lectures ('reportationes') to varying degrees of reliability. This body of work and the underlying philosophical assumptions became known as Scotism and exerted great influence on late-medieval culture and Scholasticism.

This edition was edited by Antonio de Fantis, a pupil of Trombetta at Padua, one of the most effective Scotists of the sixteenth century. His work is significant in bridging Scotus' Scholasticism and, more generally, Aristotelianism through to the height of the humanistic era, and was regarded with admiration by Renaissance thinkers such as Pomponazzi. The printer, Jacob de Paucis Drapis de Burgofranco, or Pocatela in the vernacular, operated in Pavia for two decades, publishing juridical, medical, philosophical, and literary texts. Anna Giulia Cavagna points to the year 1517 as the apex of the mature flourishing of Pocatela's activity.

EDIT16 17866; USTC 827872. See Cavagna, *Libri e tipografi a Pavia nel Cinquecento*, Pavia, 1981, pp. 174ff. **Rare outside Italy:** we find only 3 copies only in the UK (BL, Bodleian, CUL), 2 in Canada, and none in the US.



IN PRAISE OF FOLLY: ILLUSTRATED BY HOLBEIN

20 **ERASMUS, Desiderius.** *Morias egkomion. Stultitiae laus* ... Cum commentariis Ger. Listrii, et figuris Jo. Holbenii. E codice academiae Basiliensis ... *Basel, typis Genathianis, 1676.*

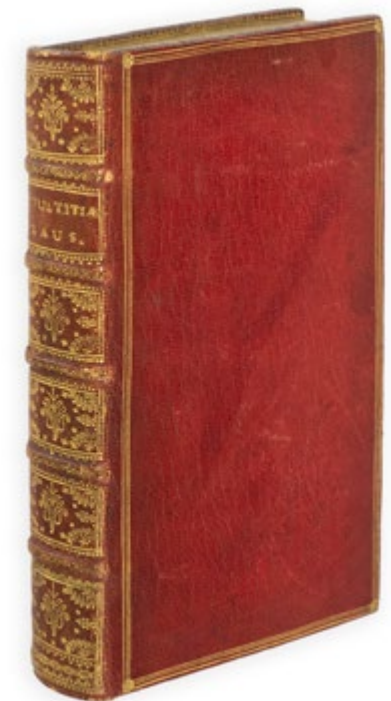
8vo, pp. [lxxx], 336, [II, index], [5, blank]; additional engraved title-page, 4 full-page engravings (portrait of Erasmus, two portraits of Hans Holbein, Erasmus's epitaph), and 81 small engravings within the text (of which 6 pasted in and folding), engraved device to title, initials, headpieces, margins ruled in pale red ink; occasional light browning; very good in contemporary red morocco, triple gilt fillet border to covers, spine richly gilt in compartments with title direct lettered, gilt edges, red morocco doublures with gilt borders, marbled flyleaves; extremities slightly rubbed, light marks to covers; 'ex libris Jean Ferligot' inscribed to front free endpaper, bookplate of Robert Barclay of Bury Hill. £750

A charming edition of Erasmus's *In Praise of Folly* with engravings by Caspar Merian reproducing the wonderful drawings by Hans Holbein the Younger and Ambrosius Holbein in the margins of a 1515 Froben edition of the same work owned by Oswald Myconius.

Edited by Charles Patin and dedicated to Jean-Baptiste Colbert, this edition comprises short biographies of Erasmus and Hans Holbein with lists of their works, illustrated with portraits, the text of *In Praise of Folly* with notes by Erasmus' pupil Gerardus Listrius, and correspondence between Erasmus, Thomas More, and Martinus Dorpius.

The Holbeins' witty illustrations to the *Moriae encomium* are here reproduced in over eighty engravings, several of which, unusually, are pasted in and folded. They include depictions of Polyphemus, Moses, the devil and St Bernard, Mars and Venus surprised in bed by Vulcan, Minerva emerging from Jupiter's head, St John the Baptist, and King David, alongside numerous fools, scholars and kings, breastfeeding mothers, nuns, hunters, dice players, an artist painting a naked lady, a boy receiving a spanking, a woman weaving, a chimera, a glutton, and a defecating cherub.

Brunet II, col. 1037.





THE CHATSWORTH COPY OF A REMARKABLE MONUMENT OF HUMANISM

21 FAVORINO, Guarino. Μέγα και πάνυ ωφέλιμον λεξικόν, όπερ Γαρίνος Φαβωρίνος Κάμηρης, ο Νουκερίας επίσκοπος, εκ πολλών και διαφόρων βιβλίων, κατά στοιχείον συνελέξατο. Magnum ac perutile dictionarium, quodquidem Varinus Phavorinus Camers Nucernus episcopus ex multis variisque auctoribus in ordinem alpha beti collegit. Rome, Zacharias Kalliergis, [1523].

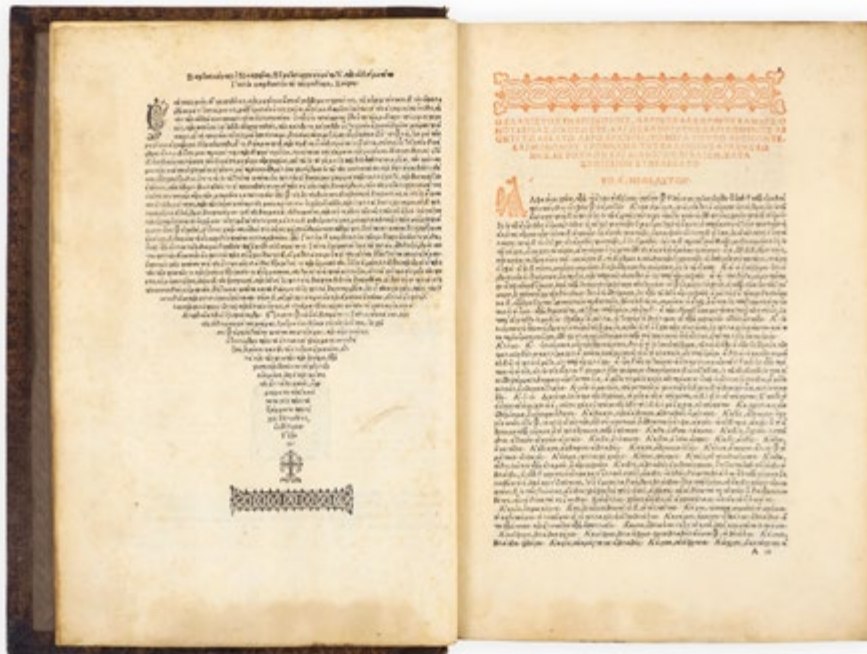
Folio, ff. 544; Kalliergis's woodcut device of double-headed eagle on title, repeated at end, f. 1^r printed in red and black, all text printed in Greek; some light waterstaining to the outer lower corner of several quires, title a little soiled, occasional light foxing, last leaf with a paper lacuna just touching a letter of the register and some fraying around the edges, the whole leaf laid down, one or two further small paper infills; bound for William Cavendish, 6th Duke of Devonshire, in early nineteenth-century panelled calf by Charles Hering (his label on front free endpaper), sides tooled in blind with central Devonshire arms in gilt, panelled spine tooled in blind in compartments, gilt morocco lettering-piece, rebacked with the original spine laid down, sides somewhat rubbed, corners bumped; contemporary manuscript note to colophon, a handful of marginalia in the same hand in the text, and the occasional textual ink correction; later ownership inscription to title ('Liber [...] Jacob'); Chatsworth bookplate to front pastedown.

£7500

First edition of an outstanding work of Greek lexicography, the last book printed by Zacharias Kalliergis; the imposing Chatsworth copy, annotated in a contemporary hand.

In his research, the humanist and lexicographer and Medici librarian Guarino Favorino, a pupil of Chalcocondyles, Joannes Laskaris and Angelo Poliziano, was able to avail himself of the immense manuscript deposit of the Vatican Library. There he collected an exceptional number of words and phrases, which he then ordered alphabetically, and edited and corrected through careful collation. His work was printed by Kalliergis, whose first publication, in 1499, had been the *Etymologicum magnum*.

The *Dictionarium* filled a large gap in Renaissance culture. It was the first tool which made the most important elaborations in late antiquity and Byzantine Greek lexicography available to scholars in an accessible form. In including a large number of previously unpublished texts, it also quickly became vital to the work of philologists. The work was extremely well received by contemporary scholars (with the exception of a severe review by Philippe-Jacques de Maussac), and its success resulted in a new edition, edited by Camerarius, in 1538, soon to be republished with indexes.



IN A CONTEMPORARY 'NAILED' BINDING

23 HOMER. Homeri opera Graeco-Latina, quae quidem nunc extant, omnia. Hoc est: Ilias, Odyssea, Batrachomyomachia, et Hymni: praeterea Homeri vita ex Plutarcho, cum Latina item interpretatione ... Basel, Nikolaus Brylinger, 1561.

[bound with:]

HYGINUS, Gaius Julius et al. C. Iulii Hygini Augusti liberti fabularum liber, ad omnium poetarum lectionem mire necessarius, et nunc denuo excusus. Eiusdem Poeticon astronomicon libri quatuor. Quibus accesserunt similis argumenti ... Basel, Johann Herwagen, March 1549.

Two works in one vol., folio; Homer: pp. [xx], 292, 317, [3, blank], text in two columns of parallel Greek and Latin, woodcut device to title, woodcut initials, small paper flaw to upper margin of pp. 27-8, closed tear to upper margin of pp. 29-10; Hyginus: pp. [viii], 261, [25, index and errata], [2, blank], woodcut device to title, initials, numerous woodcut illustrations within text (Virgo hand-coloured, Scorpio partly so), tears to pp. 93-94 (old tape repairs, no loss), small wormhole to outer margin of final leaves, a few small ink stains to fore-edge; both works with occasional marginal damp-staining, light foxing and browning; overall very good copies in contemporary German half pigskin over couched boards with vellum sides of manuscript waste from a fourteenth-century glossed Latin Bible (with part of Proverbs 28-29) with some initials and paraphs in red and blue, boards seemingly lined on both sides with printed waste, pigskin panelled in blind, lettered 'H V G' and dated '1562' in blind, one panel roll-tooled with scenes from the life of Christ, four raised bands to spine each with metal nail at centre, manuscript title at head; corners worn and consolidated in places with adhesive, a little rubbed at extremities, a few stains; inscription in red ink to Homer title 'Innumeros libris M. Bartholomaei Heccii Uueyssacensis', inscriptions of Dr Ludovicus Jeschar (1807) and Otto Castner (1908, in German) to front free endpaper, bookplate to verso of Homer title partly removed.

£3750

A handsome volume containing the first Castellion edition of Homer's works alongside the second Herwagen edition of Hyginus, illustrated with attractive woodcuts, in a contemporary binding of pigskin and manuscript waste.

A great defender of religious tolerance and freedom of thought, Sébastien Castellion (1515-1563) was professor of Greek at Basel University. His Latin translation here of Homer's Iliad and Odyssey, of the mock-epic Batrachomyomachia ('Battle of the frogs and mice'), and of the Homeric Hymns, is praised as 'very elegant and accurate' by Dibdin.

Edited by the German humanist Jacob Micyllus (1503-1558), the second work collects the fables and astronomical manual of Hyginus, Spanish freedman of Augustus, librarian of the Palatine library, friend of Ovid, and a great scholar, and is illustrated with 48

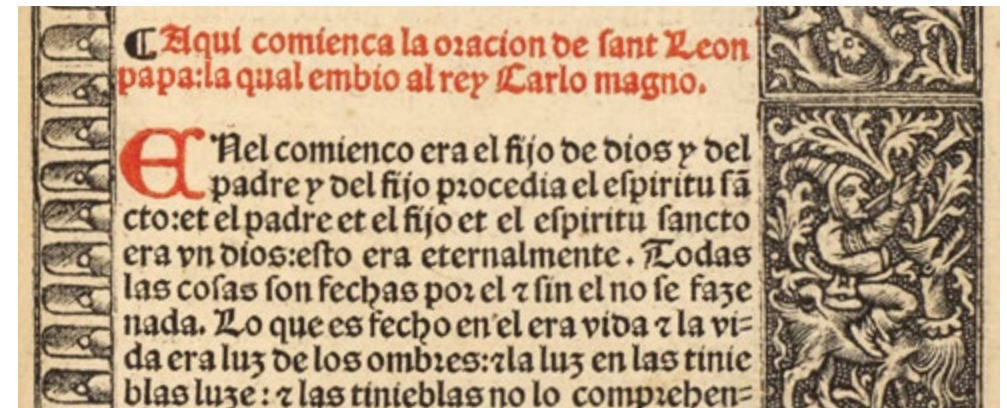




delightful woodcuts depicting the Milky Way, the constellations, and the planets. Other works on the same theme are thrown in for good measure, including Aratus' *Phaenomena* and the *De Sphaera* attributed to Proclus, both in facing Greek and Latin.

Provenance: owned in the late sixteenth century by one Bartholomaeus Heck of Weissach, (southwest Germany), who graduated M.A. from the nearby University of Tübingen in 1592. The 1908 inscription by Otto Castner states that he received the book from Professor Sengebusch of Berlin and that he is donating it to the Catholic parish library of Gross-Lichterfelde.

Homer: Adams H 759; VD16 H 4598. *Hyginus*: Adams H 1252; VD16 H 6480.



UNRECORDED HOURS FOR THE SPANISH MARKET WITH A PRAYER TO CHARLEMAGNE

24 [HOURS, *Use of Rome.*] Hore intemerate dei genitricis virginis Marie s[e]c[un]d[u]m usum Romane ecclesie. Paris, Thielman Kerver, 7 December 1507.

8vo (162 x 110 mm), ff. [112], gothic letter, printed in red and black **on paper**, text within engraved historiated and ornamental borders, many with *criblé* backgrounds, illustrated with two circular diagrams featuring St Peter and St James, 19 large cuts (one repeated), and 35 smaller cuts of the Passion, Evangelists and saints, large Kerver device on title; prayers in Latin added in a contemporary Spanish hand on blank verso of final leaf; upper margins trimmed close with slight loss to extremities of upper border on a few leaves, some carefully repaired marginal wormholes at beginning and end of volume (some at beginning slightly affecting ornamental borders), extreme lower margin of one leaf (K8) and fore-margin of another (M7) neatly strengthened, some minor soiling and staining, but generally in very good, fresh condition; twentieth-century flexible vellum using old materials, edges stained red. £13,500

An unrecorded Kerver Book of Hours of Roman Use, printed for the Spanish market. A prayer in Spanish, purportedly sent by Pope Leo III to Charlemagne and titled 'Aquí comienza la oracion de sant Leon papa: la qual embio al rey Carlo magno', is printed on O3^{r-v} here. Charlemagne was venerated in several towns of northern Spain. At the foot of O7^v are the remains of an ownership inscription in Galician including the date 17 October 1518 and mentioning the owner's mother and niece, and the Latin prayers added in a contemporary hand on the verso of the final leaf include one 'facta p[er] sanctu[m] vince[n]tiu[m] ferrarii', *i.e.* the Spanish Dominican St Vincent Ferrer (1350–1419).



The extraordinarily rich decorative programme here employed includes nineteen near full-page engravings, depicting the kiss of Judas, Christ and the instruments of the Passion (repeated), the martyrdom of St John, the tree of Jesse, the Annunciation, the Visitation, the Nativity, the shepherds, the Magi, the Presentation, the Flight into Egypt, the Coronation of the Virgin, the Holy Trinity, the resurrection of Lazarus, the anointing of David, Pentecost, the Crucifixion, and the attributes of the Virgin. The calendar is illustrated with the signs of the zodiac and occupations of the months, and the borders throughout comprise a remarkable array of profane and sacred scenes: musicians, mermaids, harvesting, hunting, jesters, grotesques, sea creatures and animals, and the dance of death; stories from the Old and New Testament including typological scenes, the Creation, the Apocalypse, and scenes from the life of Christ and various saints. Most of the large cuts are from Kerver's 'larger set' characterised by 'greater freedom from convention in the treatment of the designs, there being an appearance of relief or modelling in comparison with the older cuts: cross-hatching and other forms of shading are introduced' (Davies).

Not in Bohatta, Brunet, or Lacombe. See Davies, *Catalogue of early French books in the library of C. Fairfax Murray* 267. Bamberg Staatsbibliothek holds a 1507 Kerver *Horae* with the same number of leaves as ours, but it is not clear if it is the same edition – the title is apparently abbreviated slightly differently.

PRINTED FOR THE ENGLISH MARKET
WITH ENGLISH VERSE PARAPHRASES

25 [HOURS, *Use of Sarum.*] Enchiridion p[rae]clare ecclesie Sarum : devotissimis precationibus ac venustissimis imaginibus et iis quidem non paucis refertum. Paris, widow of Thielmann Kerver [Jolanda Bonhomme] [for Ansardt Plomier], [2 September] 1528.

Printed on vellum, 16mo in 8s, ff. xxxvi, xxxviii–lxi, lxi–cvi, cviii–cx, [cxi–cxii], cxiv–clxviii, [clxix–clxx], ‘clxxii’ [recte clxxvi], clxxvii–ccxxviii, [4]; a–d⁸, e⁷, f–g⁸, h⁷, i–n⁸, o⁷, p⁷, q–v⁸, x–y⁴, z³, &⁴, A⁴, B–G⁸, without e5, h6, o3, p1, and z3–7; blackletter, printed in red and black throughout, with (metalcut?) Kerver device to title, ‘Arma Redemptoris Mundi’ device to colophon, 43 large cuts (of 52) each with 4-line letterpress caption (of which 42 in English) and 19 smaller cuts (including repeats), all hand-coloured and heightened in gold, woodcut initials, initials painted in gold on blue and red grounds; several leaves stained or rubbed, colophon very worn; early calf, clasp to fore-edge, edges gilt; worn, losses to spine, upper joint partially split, sewing loose in places; near-contemporary ink inscription ‘Mattias’ to lower margin p2, seventeenth-century(?) hand-coloured engraving pasted to front pastedown, nineteenth-century ink stamp ‘Collections P.M. Saguz, Amiens’ to front pastedown, inner rear board, and G8^r.

£15,000

An exceedingly rare small-format Salisbury Primer on vellum, printed in Paris by Jolanda Bonhomme, widow of Thielmann Kerver, for the English market, with a rich suite of hand-coloured and gilt illustrations captioned in English verse.

The cuts accompanying the calendar feature the signs of the zodiac but, in the place of the labours of the months, a sequence showing the stages of life, from a youth depicted by scenes of playing, studying, and hunting, to courting and marriage, the raising of children, old age, and death. Each illustration is captioned by four lines of verse, dividing a man’s lifespan into twelve six-year periods analogous to the months, from January:

‘The first vi. yeres of mannes byrth and aege
May well be compared to Janyuere
For this moneth is no strength nor courage
More than in a chylde of the aege of vi. yere’;

to December:

‘The yere by Decembre taketh his ende
And so dooth man at thre score and twelve
Nature with aege wyll hym on message sende
The tyme is come that he must go hym selve’.



Further sequences of cuts accompany the Hours of the Virgin and the Hours of the Cross, the Penitential Psalms, and the Office of the Dead, in addition to the Harrowing of Hell and the Resurrection and a pair showing the Three Living and Three Dead on facing pages. All but one are captioned with Biblical paraphrases in English verse or, in one case, a macaronic rendering of the Judgment of Pilate.

The cuts seemingly first appeared in François Regnault's 1526 *Hore beatissime virginis Marie* (STC 15943), accompanied by Latin verses. The first use that we can trace of the English verses, however, is in another Regnault edition of the following year (STC 15954), albeit with a completely different scheme of decoration. The present edition is the first to combine the two elements from Regnault's editions.

Is it possible that the 1528 *Enchiridion*, evidently intended for an English audience, was not only printed for export to England but commissioned by an English bookseller? Already in 1817 Dibdin observed the international reach of the Kerver business, with the 1534 *Prymer of Salysbury* 'emprynted in Paris ... at the Expences of Johan Growte, Bookseller in London', but questions 'could any Englishman's name have been *Growte*?' (he was in fact a native of Normandy, but took out letters of denization on 1 October 1535). We find no trace of an Ansardt (or Alard) Plomier except in the *Enchiridion*'s colophon – is it a French misrepresentation of an English name?

Subsequent editions of the *Enchiridion* were printed by Germain Hardouyn in 1530 and 1532 (with his own set of woodcuts). Jolanda Bonhomme printed an *Hore Marie Virginis ad usum Sarum* in 1532 and an English *Prymer of Salisbury* in 1532, both for Growte (or Browte).

We find copies in the UK at the BL, Bodley, CUL (lacking two leaves and five initials), Emmanuel College Cambridge (bequest of Archbishop Sancroft), Keble College Oxford, and Liverpool Cathedral. OCLC finds only one copy in the US (Huntington) and one in France (BnF). Since the sale of the now-Huntington copy by Sotheby's in 1936, we trace only one copy at auction (Bloomsbury Auctions, 2008, lacking twenty-nine leaves mostly containing cuts).

Adams L 1104; Dibdin, *The Bibliographical Decameron* I, pp. 92–93 note ('a beautiful little volume ... one of the finest specimens of thick white vellum that I ever beheld'); Erdmann, *My Gracious Silence: Women in the Mirror of 16th Century Printing in Western Europe*, p. 250; ESTC S109467; Hoskins 83; Moreau, *Inventaire chronologique des éditions parisiennes du XV^e siècle* III, 1513; STC 15957; USTC 181115. See Brunet V, 204. Not in Lacombe.

THE GREAT ENCYCLOPÆDIA OF THE EARLY AND HIGH MIDDLE AGES

26 ISIDORE OF SEVILLE. *Etymologiae* [and] *De summo bono*. Venice, Peter Löslein, 1483.

Two parts in one vol., folio, ff. [1, blank], 101 (of 105, bound without table of chapters at beginning); [2], 28; text in double columns, capital spaces with guide letters, first part with full-page woodcut tree of consanguinity to f. 48^v, woodcut world map to f. 68^v, and other small woodcuts; blank at laid down, small loss to inner margin of f. 1, old repairs to gutter margins of quire c, small holes to e10, h10, k10, and A7 (touching a few letters), fore-edges of f6–7, 15–6 and C1 excised (remargined, not touching text), some marginal wormholes (partly repaired), occasional ink marks, light foxing; overall a good copy in nineteenth-century quarter calf, marbled paper sides, vellum tips, red edges; spine worn, joints split, some wear to corners and edges; 'Joannis Petri Pascutii Bodiani et amicorum ...' at head of first page of text (washed), 'J. Henryson' to a1^v, bookplates of James Alexander Henryson-Caird (1847–1921) and Joseph M. Gleason (1869–1942), number stamped in blue at foot of first page and f. 33^r; a few marginal annotations (some washed and trimmed), occasional manicules and underlining. £4500

Fourth edition of Isidore's enormously influential *Etymologiae*, here with the third appearance in print of the *De summo bono*.

First published by Günther Zainer at Augsburg in 1472, Isidore's encyclopaedic *Etymologiae* was read and referred to throughout Europe for centuries, providing medieval and Renaissance scholars with a vast wealth of ancient scientific knowledge and lexicography, and establishing itself as one of the main routes for the transmission of classical learning to the Middle Ages.

'An encyclopedic dictionary is too disconnected to present a scientific world view; but Isidore carefully and quite accurately preserved much of the scientific lore current late in the Roman period, when original work had long since ceased and facility in Greek had perished. If he was no Aristotle, he was a great improvement on Pliny, and his scientific content compares very favorably with that of Lucretius' (*DSB*). Mathematics, astronomy, geography, meteorology, geology, botany, agriculture, human anatomy, and medicine are amongst the domains explored by Isidore alongside language, law, and the liberal arts, in his pioneering endeavour to produce a single, all-encompassing, and logically accessible source.



FIRST CROATIAN MISSAL

27 [KASIC, Bartol, or Bartholomaeus CASSIUS.] *Rituale Romanum Urbani VIII Pont. max. Iussu editum illyrica lingua. Rome, Congregatio de Propaganda Fide, 1640.*

[issued with:]

KASIC, Bartol. *Ritual Rimski Istomaccen Slovinski. V Riimu, Iz Vtistenicae Sfet; Skuppa od Razplodyenya S. Vierrae, 1640.*

Two parts in one vol., 4to, pp. [xxxiv], 82; 450, [2]; I: text printed in red and black, diagrams to text, engraved vignette on title, typographic tailpiece; II: text printed in red and black, printed musical notation, large engraved vignette on title and several engraved vignettes throughout; very light toning to pages, but a very good copy, in contemporary stiff vellum, ink titling on spine; a few pencil annotations in the margins in Croatian; stamp of Cardinal Gabrielli to first title and p. 1, paper printed exlibris of C. Lacy Hulbert-Powell to front pastedown. £5,000

First edition, rare, especially complete with both parts as here, of the first Roman Missal in Croatian, an important association copy from the library of a Prefect of Studies of the Propaganda Fide. The Missal is printed in Shtokavian (or Štokavian), the prestige dialect of the pluricentric Serbo-Croatian language and the basis of its Serbian, Croatian, Bosnian and Montenegrin standards. The Missal is adorned with many woodcuts and includes musical notation.

As well as publishing the first such translation of the Missal, Jesuit Bartol Kašić (Bartholomaeus Cassius, 1575–1650) published the first Croatian/Illyrian grammar and produced (but did not publish) a translation of the Bible. After his formative years in Pag (then Republic of Venice, now Croatia) and Rome, and his ordination in the Society of Jesus, Kašić embraced the Catholic and Pan-Slavic propaganda activities of Aleksandar Komulović. He lived in Dubrovnik 1609–1612, and in 1612–13, disguised as a merchant, went on a mission to the Ottoman provinces of Bosnia, central Serbia, and eastern Slavonia, whence he reported to Pope Paul V. A second mission was carried out in 1618–19; details of both were included later in his (incomplete) autobiography. After a second stay in Dubrovnik (1620–1633) he returned to Rome, where he spent the rest of his life. There he published several works, the most remarkable being the long and detailed *Ritual rimski*, running to over four hundred pages, and soon used by all Croatian dioceses and archdioceses except for Zagreb, which also accepted it in the nineteenth century.

Provenance: from the personal library of Cardinal Giovanni Maria Gabrielli (1654–1711), esteemed theologian, Qualificator of the Inquisition, and Prefect of Studies at the Urbanian College of the Propaganda Fide in Rome, who famously defended François Fénelon during his Inquisition trial for sympathies to Quietism.

Sommervogel IV, col. 937. Though library records are sometimes unclear regarding the presence of one or both parts, OCLC shows 3 copies for the Latin part (BL, Glasgow, and NSW) and together 5 in the UK and US for the *Ritual rimski* (CUL, Yale, Harvard, Ohio, and Utah); some other copies are held in institutions in Continental Europe.



respuendum. Quis mihi interdicare potest ne legam institutionum eius libros: quibus contra gentes scripsit fortissime. Qui de ira quoque dei: & de officio hominis duo volumina edidit: quos si legere uolueris: dialogum Ciceronis excerptum reperies.

① Hieronymus in eodem libro.

② Firmianus: qui & Lactantius Arnobii discipulus sub Dioclitiano principe accitus cum Flabo grammatico: cuius de medicinalibus uersibus compositi extant libri: Nicomediæ rhetoricam docuit: Ac penaria discipulorum ob gratiam uidelicet ciuitatem ad scribendum se contulit. habemus enim Simphosium quod adolescentulus scripsit affricæ: & Odopiciu de affrica usque Nicomediæ exametris scriptum uersibus. Et alium librum qui inscribitur grammaticus. Et pulcherrimum de ira dei. Et institutionum diuinarum aduersus gentes libros septem. Epitomen eiusdem operis in libro uno. Asecalon & Aselepiadem libros duos de persecutione librum unum. Ad publicum epistolarum libros quattuor. Ad senex epistolarum libros duos. Ad Demetrium auditorem suum epistolarum libros duos. Et ad eundem de officio dei uel formatione hominis librum unum. hic in extrema senectute magister Cesaris Crispi filii Constantini in gallia. Qui postea a patre interfectus est.

③ Leonardus Arctinus ad dominam Constantiam uxorem Illustris. d. Alexandri Sphortij.

④ Maxime uero inter omnes qui de christiana religione scripserunt longe eminet & excellit nitore quodam ac copia Lactantius firmianus uir omnium christianorum proculdubio eloquentissimus. Cuius libros lege quæso si litteras amas.

Ex dono s. r. Thome donati ueneti.

① Coelii Lactantii Firmiani diuinarum institutionum aduersus gentes liber primus de falsa religione ad Constantinum imperatorem. Quanti sit & fuerit semper cognitio ueritatis: & quæ nec sine religione sapientia: nec sine sapientia sit probanda religio. Ca. primum

Magno & excellenti ingenio uiri cum sese doctrinæ pernitus deditissent: quicquid laboris poterat impediri: contemptis omnibus publicis & priuatis actionibus: ad inquirendæ ueritatis studium contulerunt: existimantes multo esse preclarior humanarum diuinarumque rerum inuestigare ac scire rationem: quam in fruendis opibus aut cumulandis honoribus inherere. Quibus rebus quoniam fragiles terræque sunt: & ad solius corporis pertinet cultum: nemo melior nemo iustior effici potest. Erant quidem illi ueritatis cognitione dignissimi: quam scire tantopere cupuerunt: atque ita ut eam rebus omnibus anteponerent. Nam & abiicisse quosdam res familiares suas & renuntiasse uniuersis uoluptatibus constat: ut solam nudamque uirtutem nudi expeditique sequerentur: tantum apud eos uirtutis nomen & auctoritas ualuit ut in ea omne summi boni præmium predicaret. Sed neque adepti sunt id quod uolebant: & operam simul atque industriam perderunt: quia ueritas id est arcana summi dei qui fecit omnia ingenio ac propriis non potest sensibus comprehendere. alioquin nihil iter deum hominemque distaret: si consilia & dispositiones illius maiestatis æternæ cogitatio assequeretur humana. Quod quia fieri non potuit: ut homini per seipsam ratio diuina notesceret: non est passus hominem deus lumen sapientie requirentem diutius oberrare: ac sine ullo laboris effectu uagari per tenebras inextricabiles: aperuit oculos eius aliquando: & notionem ueritatis munus suum fecit: ut & humanam sapientiam nullam esse monstraret: & erranti ac uago uiam consequendæ immortalitatis ostenderet. Verum quoniam pauci utuntur hoc celestis beneficio ac munere: quod obuoluta in obscuro ueritas lateat: eaque uel contemptui doctis est: quia idoneis assertoribus eget: uel odio indoctis ob insitam sibi austeritatem: qui natura hominum procliuus in uitia pati non potest. Nam quia uirtutibus amaritudo permixta est uitia uero uoluptate condita sunt: illa offensa: hæc delinunt: feruntur in præceps: ac bonorum specie falsi mala pro bonis amplectuntur. Succurrendum esse his erroribus credidit: & docti ad ueram sapientiam dirigantur: & indocti ad ueram religionem. Quæ professio multo melior: utilior: gloriosior: putanda est illa oratoria in qua diu uersati: non ad uirtutem sed plane ad argutam malitiam iuuenes erudiebamus. Multo quippe nunc rectius de præceptis celestibus disseramus: quibus ad

FROM THE FIRST VENETIAN PRESS

28 LACTANTIUS. Opera. [Venice,] Vindelinus de Spira, 1472.

Folio, ff. [196]; [a]²⁻¹², [b]¹², [c]¹⁰, [d-y]⁸, [z]¹¹, without the first and final blanks [a]1 and [z]12, and without the appendix [A]8 ([A]8 blank); 41 lines to a page, roman letter (with some Greek type, incipit [b]2^r) decorated with six-line initial M in gold with white vine decoration on a coloured ground of blue, red, and green, other initials and paragraph marks supplied in red and blue alternately, quire signatures added in manuscript in an early hand (mostly trimmed); repaired tear to lower margin of [a]10, some slight stains (mostly marginal), light dampstain to upper margin of final 20 ff., a very good, wide-margined copy; bound in eighteenth-century tree sheep, rebaked with the original spine relaid, borders roll-tooled in gilt, spine gilt in compartments with gilt lettering-pieces, marbled endpapers; a few light surface abrasions, neat repairs at extremities; contemporary gift inscription 'Ex dono fratris thome donati Veneti' to [b]1^v (see below), numerous early marginalia in a fine humanistic hand; reportedly from the Crevenna Library (nineteenth-century inscription to the front endpaper); from the library of the English art collector William Fuller Maitland (1813-1876), with his armorial bookplate on the front pastedown. £25,000

Magnificent incunable edition of the works of Lactantius, a fine product of the first Venetian press, established in 1469 by Johannes de Spira and continued by his brother Vindelinus from 1470 until 1473. This was the fifth impression of the works of Lactantius, the hugely successful North African early Christian writer.

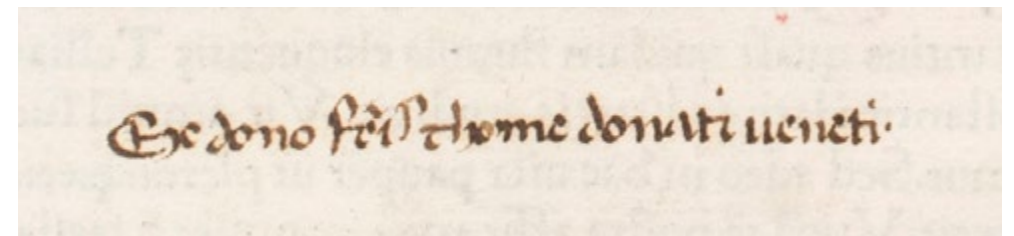
Lactantius's writings, composed mainly during years of poverty and persecution following Diocletian's ban on Christianity, were held up in the Renaissance as exemplary, both as apologetic works and as stylistic models, and acclaimed as exceptionally elegant and persuasive, earning the author the title 'Cicero Christianus'. Though dismissed as heretical in the turbulent early centuries when Christianity was wrestling towards some univocal orthodoxy, these works were singled out by humanists (they are among the very first works to have been printed upon the invention of the printing press) in their search for a quality of reasonableness in Christianity, which embraced aspects of pagan antiquity.

The poem 'The Phoenix', included in this edition, can be described as Christian only in the most cryptic and indirect way, the story of the death and rebirth of that mythical bird echoing Eastern mythologies; it appears to have been the main source for the Old English poem 'The Phoenix' in the Exeter book.



Provenance: gift inscription of Tommaso Donati (or Donà, 1434-1504), Patriarch of Venice from 1492 to 1502, eminent theologian who published extensively (including a commentary on Aquinas), and one of the first disciples of Peter of Bergamo. MEI finds an identical presentation inscription in a copy of Saint Ambrose's De officiis (Milan, Christophorus Valdarfer, 1474) now at Glasgow University Library (Sp Coll Hunterian Bw.3.23), which was possibly donated to the Dominicans of San Domenico in Castello, of which Donati was Prior, when he was made Patriarch of Venice.

HC 9810*; Pell Ms 6988 (6940); Pr 4040; BMC V 160; GW M16566; Goff L5; BSB-Ink L-5; Oates 1612; Bod-Inc. L-006; ISTC il0005000.



THE ANTI-SPANISH REVOLT OF MESSINA

29 **LANCINA, Juan Alfonso Rodríguez de.** *Historia de las reboleciones del Senado de Messina, que ofrece al sacro, Catolico, real nombre de D. Carlos Segundo nuestro Señor.* Madrid, Por Julian de Paredes, impresor de libros, en la Plaçuela del Angel, 1692.

Folio, pp. [xii], 522, [14], with an engraved portrait of the author by Diego de Obregón; title within typographic frame; light waterstain to upper margin of last few leaves, paper flaw to E3 with no loss, otherwise a very good copy; bound in contemporary Spanish limp vellum, title in elegant manuscript to spine, rear endpapers of contemporary Spanish printed waste; *errata-corrige* paper slips correcting 'Junio' into 'Julio' pp. 154 and 161; from the library of Giovanni Leonardo Sanna (1680–1741), bishop of Ampurias and Civita and later of Bosa, in Sardinia, with his ownership inscription to front flyleaf (where he describes himself as 'canonico cagliaritano', a canon from Cagliari), title, p. 1, and last page (with purchase note dated 1712); contemporary ownership inscription 'Ignacio Cordilla' to p. 155. £2500

First and only edition of this rare account of the anti-Spanish revolt of Messina, in Sicily, which broke out in 1674 and lasted until 1678, by Juan Alfonso Rodríguez de Lancina (c. 1649–1703). Lancina, a judge of the Grand Court of the Vicaria, the highest criminal court of the Kingdom of Naples, witnessed first-hand the events as at that time he was stationed in nearby Calabria as Superintendent tasked with fighting conspiracies and smuggling, specifically in relation to the riots of Messina.

Riots in Messina had already started in 1672, orchestrated by the local Spanish captain-general, Luis de Hojo, who, feeling the mounting hostility against Spanish rule from the local patrician government (the senate), covertly incited the lower class and skilled workers against the nobility. The plan, initially successful, eventually backfired and in 1674 the working class joined forces with the patricians in a revolt against the Spanish, who were driven out of the city, thanks also to the support the rebels received from the French. Following the end of the Franco-Dutch War and the signing of the Anglo-Dutch treaty of alliance, though, the French decided to withdraw from Sicily and the Spanish soon regained control.

'A rare work which is little known even in Spain. There is no copy in the Salvá collection' (Quaritch, catalogue 1884–1885, n. 27319).

OCLC finds three copies each in the US (Illinois, Harvard, and Michigan) and in the UK (BL, Cambridge, and NLS).

Palau y Dulcet, 130926; Simón Díaz, *Bibliografía de la literatura hispánica*, XII, 546r. Not in Moncada Lo Giudice or Mongitore.





APPARENTLY UNRECORDED

30 [LANDSCAPES.] Suite of hand-coloured landscape engravings. [*Low Countries*, c. 1600.]



Oblong 4to (c. 200 x 270 mm), comprising 22 unsigned copper engravings (2 loose, the final one mounted on a blank leaf) with skilful contemporary hand-colouring and highlighting in gold; some wear to edges and light staining to margins, a few juvenile marginal pen trials, some old repairs to blank verso of penultimate leaf, some loss to blank lower margin of final mounted engraving; bound in contemporary limp vellum, sewn on 3 tawed thongs laced in (one absent), faint ink notes in French in an eighteenth-century hand to covers; some staining; first front endpaper inscribed in a juvenile hand 'ce beau cayer de peinture appartient a pierre dangeny etudiant en rhetorique sous la discipline de mr picard lan de grace 1776', second front endpaper inscribed with the names 'Monsieur D'abernat', 'Busquelles', 'Busqueilhe', and 'De Cyrot'. £8500

A seemingly unrecorded set of twenty-two engravings of idealised landscapes, beautifully hand-coloured and highlighted in gold, unsigned but likely executed in the Low Countries at the beginning of the seventeenth century.

The engravings depict various towns, villages, and ports within rural settings. Castles, towers, gatehouses, churches, loggias, water- and windmills, bridges, and farms are set within landscapes of woods, fields, mountains, caves, rivers, and coastlines. Sailing ships and rowing boats can be seen on the water, with humans and animals animating each scene: a man playing bagpipes, a hunter taking aim at a wading bird, a circle of six naked dancers, fishermen, shepherds, graceful swans, and hungry chickens and squirrels. The hand-colouring and gilding are skilfully done, the artist adding occasional swirls to the skies.

This charming album belonged in the 1770s to a young Pierre d'Angeny, who was studying rhetoric under Mr Picard. A Mr Picard is recorded as teaching rhetoric at the Collège d'Aurillac, in south central France, between the years 1763 and 1782.

We have been unable to identify the artist(s) of the engravings or to locate other copies.



EXCEPTIONALLY RARE LITHUANIAN GOSPEL

31 [LITHUANIAN PRINTING – GOSPELS.] [Evangelië Napreštol'noe. *The Altar Gospel.*] Vilna [Vilnius], Mamonichey brothers, 1600.

Folio, ff. [395] [of 408?]; lacking first leaf and 12 further leaves at front and end, final leaf partially preserved (lower half restored), ff. [181] and [182] supplied in old (nineteenth-century?) manuscript; printed in red and black, with four full-page woodcuts illustrating the Evangelists, small marginal woodcut of the Instruments of the Passion, woodcut head- and tailpieces, woodcut initials; nineteenth-century and later restorations and reinforcements mostly to the margins (with manuscript integrations where affecting text), particularly to the first twenty and the last ten leaves, short closed tears at head of two woodcuts, two woodcuts shaved at outer margin, oilstain and browning to early and last quires, dampstaining and scattered stains throughout, a few closed tears and chips to the edges; bound in eighteenth- or nineteenth-century velvet and leather over wooden boards, lined with canvas, large *repoussé* metal centre- and corner-pieces to front board showing the Evangelists in the corners and the Crucifixion at centre, leather clasps to fore-edge (largely perished); joints partially split but holding, velvet worn (exposing the canvas in places), a few chips and abrasions to the surface. £20,000

An outstanding and very rare specimen of Slavic early printing: a Gospel for liturgical use in Old Church Slavonic published in Vilna (Vilnius) in the house of Mamonichey, the publishers who re-ignited printing activities in the Duchy of Lithuania after the closure, fifty years earlier, of the Vilnius printing house run by the Belarussian Francysk Skaryna.

Alive with multiple ethno-cultural and ethno-confessional strands, Vilna was home to an active Orthodox merchant class, organized in wealthy fraternities and committed to the resumption of printing. Merchants Kuzma and Luke Mamonichey invited the collaboration of Pyotr Timofeev Mstislavets, a colleague of the Russian prototypographer Ivan Fyodorov and began work in 1574. In the course of a three-year partnership three books were produced. The Altar Gospel was the first to see the light, in 1575. Its new simple, elegant, and solemn font became a paragon in Orthodox sacred text printing.

After 1576 the partnership ended with a court case and the disappearance of Mstislavets. When the Mamonichey resumed printing in 1583, new types were commissioned, and a determined expansion policy was pursued 'with religious and secular content, intended for the needs of both the Eastern Orthodox and the Uniates, not only on the territory of the Polish-Lithuanian Commonwealth, but also for Muscovite Russia, as well as for the Southern Slavs in the Balkans. ... The publications of the Mamonichi brothers ... were

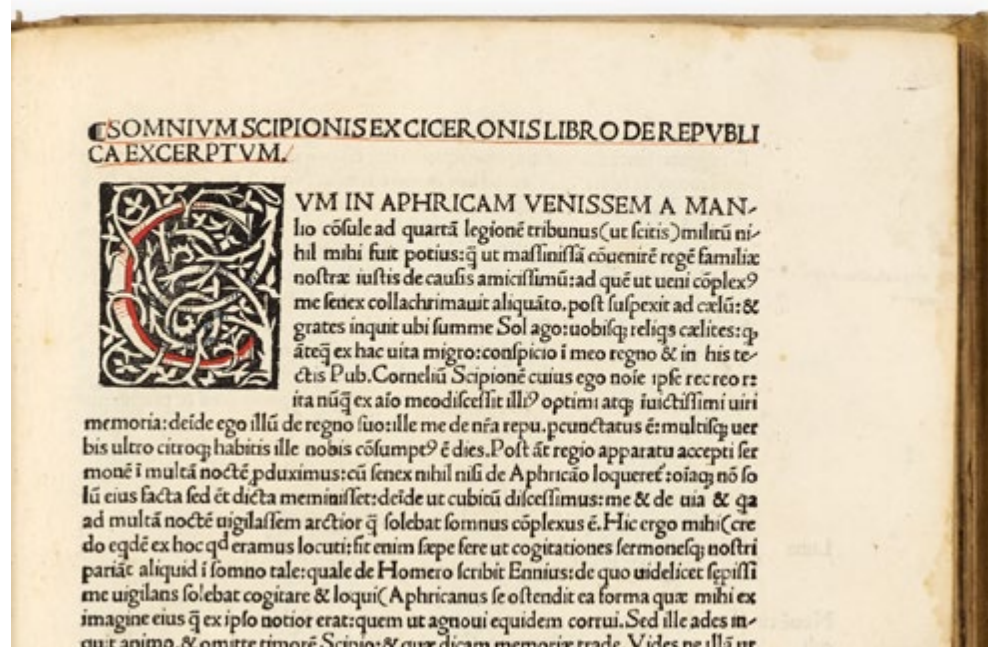




addressed to: “the regions of Muscovite Russia, Wallachian, Serbian and Bulgarian” (Polimirova, p. 269). Their activity was decisive in making Vilna the main typographic centre of Cyrillic printing in Eastern Europe, yet their productions are now rare on the market.

Our copy of this 1600 edition bears the hallmarks of a Gospel book designed for liturgical use: the elegant, well-spaced types, the iconic rich intensity of the four woodcut representations of the Evangelists, and the absence of markings in the margins are both functional and symbolic. The sacredness of the object is enhanced by its almost sculptural outer appearance – to be manifest to the whole congregation during the elevation and procession – with an encasing of dark velvet, and exuberant metal relief corner-pieces showing the Evangelists at work around a Crucifixion centrepiece.

Guseva, *Izdaniya kirillovskogo šrifta vtoroj poloviny XVI veka*, 168; Nemirovskij, *Slavjanskije izdaniya kirillovskogo (cerkovnoslavjanskogo) šrifta 1491–2000*, 264. See Polimirova, ‘Vilnius Editions from the End of the 16th and the Beginning of the 17th Century in Bulgaria’, in *Knjgotyra*, 80 (2023), p. 269. Apparently European, British, and American institutions rely exclusively on microfiches from the copy held at the Lomonosov Moscow State University Library.



MACROBIUS WITH MARGINALIA

32 **MACROBIUS, Ambrosius Theodosius.** *Somnium Scipionis* ex Ciceronis libro *De republica* excerptum; Macrobius ... primi diei *Saturnaliorum* liber primus. Venice, Filippo Pinzi, 29 October 1500.

Two parts in one vol., folio, ff. [II]–XXXVI (wanting the first leaf, blank except for 'Macrobius'); LXXXVI; roman letter, woodcut initial, half-page woodcut world map (e6^r), and 7 woodcut diagrams to first part, capital spaces with guide letters with initials supplied in red and blue in a contemporary hand, some passages in Greek; some browning, occasional light marks and light marginal damp-staining; overall very good in eighteenth-century vellum over boards, yapp fore-edges, manuscript title and imprint on spine, remains of nine earlier fore-edge tabs to text block; marginal annotations in a neat early sixteenth-century hand to c. 164 pp. and a 15-pp. manuscript index, in double columns, in the same hand, bound in at end. £9500

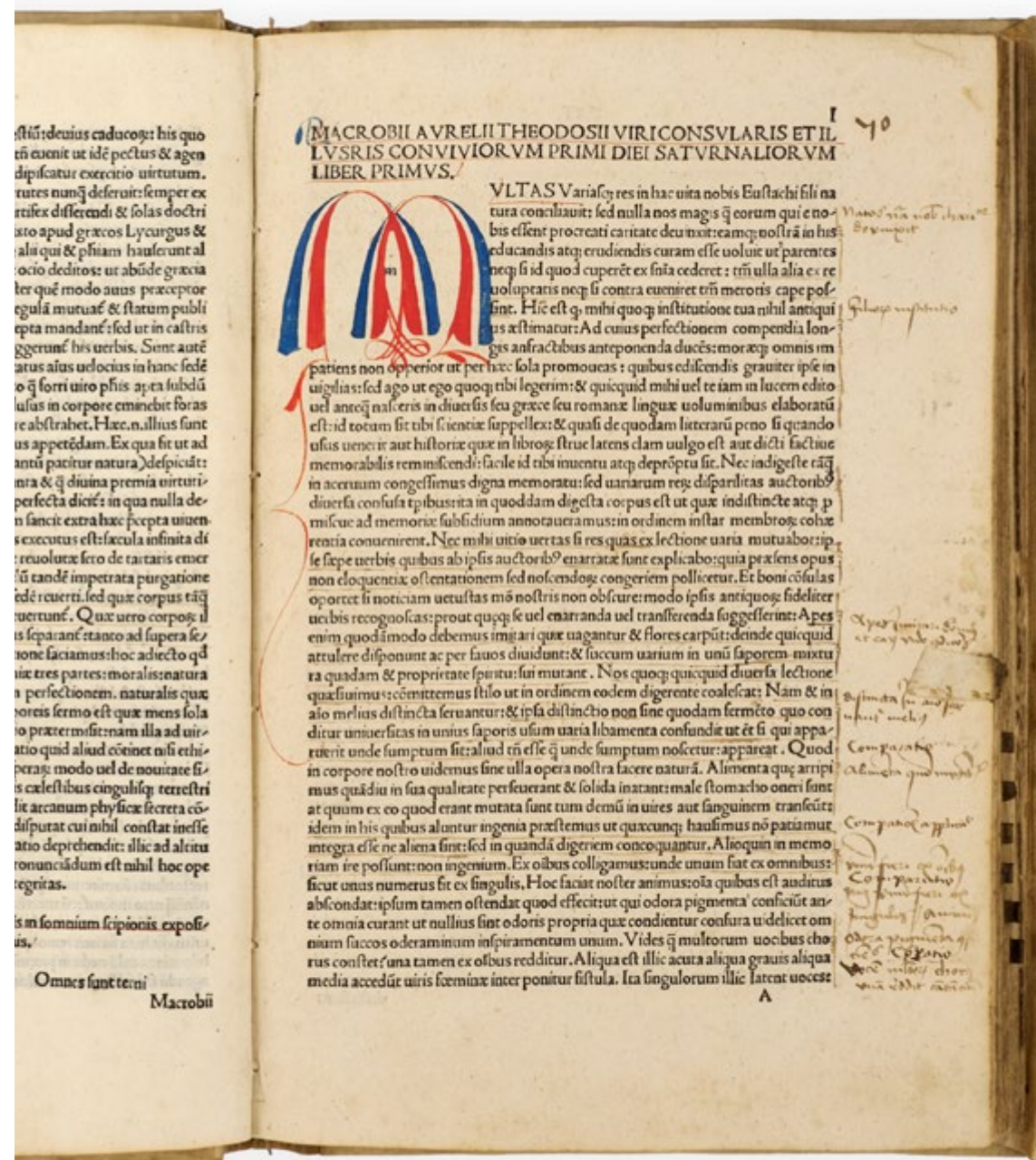
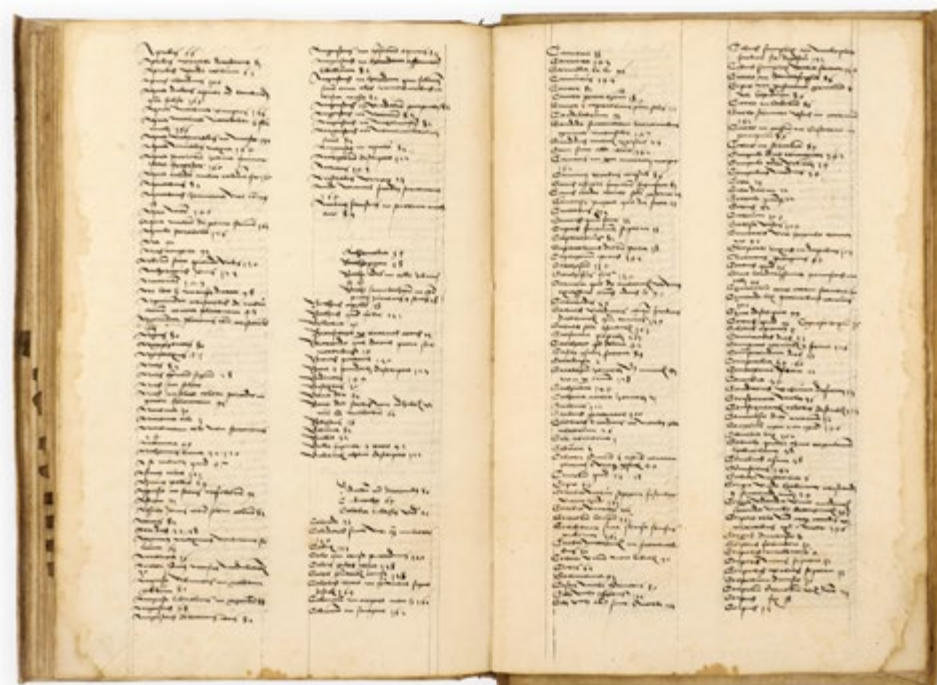
Sixth and last incunable edition of Macrobius, illustrated with a world map, with extensive early marginalia. The volume comprises Macrobius' two principal works, his important Neoplatonist commentary on Cicero's *Somnium Scipionis* (the otherwise lost sixth book of the *De Republica*), and his *Saturnalia*, a significant contribution to Virgilian scholarship.



Influenced by Porphyry and Plotinus, Macrobius' commentary on the *Somnium* 'examines the enigma of the soul and its destiny in the light of Neoplatonism and of the astronomy and mathematics of the day (incidentally covering many topics including music and geography), and tends to reinforce the doctrine of the "Dream", of the immortality and divine quality of the soul, from a pagan standpoint. Macrobius' commentary was attentively studied in the West during the Middle Ages, thereby transmitting much ancient science and Neoplatonic thought' (*Oxford Companion to Classical Literature*). Framed as conversations at a banquet during the Saturnalia festival, the second work contains much discussion of Virgil, including his power of expression, and his debt to Homer, Ennius and others; 'he is gradually built up to be the unique scholar and poet in a way which foreshadows the medieval view of him as a wonder-working magician' (*ibid.*). For the woodcut world map, see Shirley's *The mapping of the world*, no. 13. The present rendering differs slightly from the earlier versions found in the Brescia editions of 1483 and 1485 and the Venice edition of 1492.

An early reader of this copy has picked out numerous passages of interest with neat marginal notes, and has added a thorough alphabetical subject index at the end, so neatly executed that it must have been copied from another manuscript or printed source.

BMC V 499; Goff M13; Bod-Inc M-005; ISTC im00013000; Essling 1232; Sander 4075.





ELKS AND ARTILLERY,
SNOWFLAKES AND SEA-SERPENTS,
WATERMILLS AND WEREWOLVES

33 **MAGNUS, Olaus.** *Historia de gentibus septentrionalibus* ... sic in epitomen redacta, ut non minus clare quam breviter quicquid apud septentrionales scitu Dignum est, complectatur. *Antwerp, Christoph Plantin, 1558.*

8vo, ff. [viii], 64, '67-74' [i.e. 65-72], 73-192; woodcut Plantin device to title, 135 woodcut illustrations in text (each c. 37 x 62 mm, 5 with the monogram of Arnold Nicolai), woodcut initials; occasional light damp-staining, minute wormhole to title (barely touching one character), small paper flaw to a2 (touching a few characters without loss of sense), withal a very good copy; in contemporary vellum, sewn on two pairs of rolled tawed thongs laced in, yapp fore-edges, tawed ties (one pair perished), spine lettered in ink, top-edge lettered 'S' in ink; near-contemporary ink ownership and acquisition inscription 'Matthei Stockingerj / constat 7 [...]' to title, subsequent ink inscriptions 'Mutzl' to title and 'Wolfgangg Summerhang [?] [...]' A'o salutis 71' to front endpaper, eighteenth-century ink notes in French to front endpaper. £2000

First abridged edition of the magnificent description of the North and its marvels by the exiled last Catholic archbishop of Uppsala.



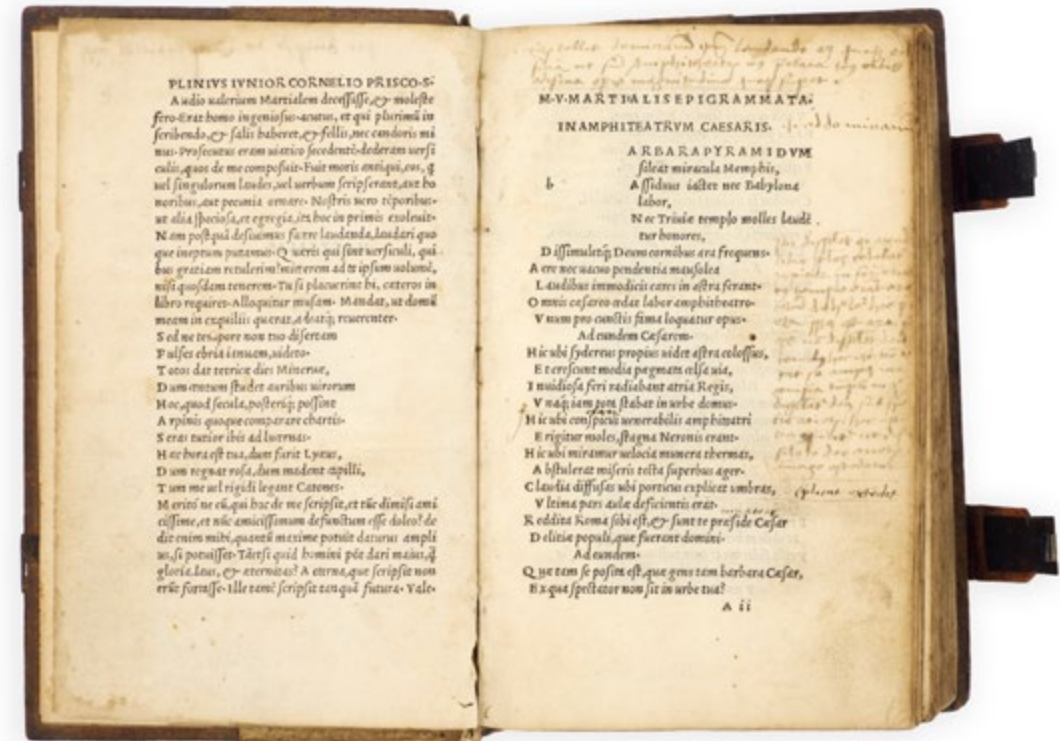
Exiled from Sweden during the Reformation, Olaus Magnus (1490–1557) in 1544 succeeded his brother Johannes as Archbishop of Uppsala *in partibus*, though he would never return to his titular province. Having settled at Rome in 1537, he attended the early years of the Council of Trent before returning to the Swedish monastery of Santa Brigitta at Rome, where he published several of his own and his brother's writings. The most important of these, the *Historia* is an extensive account of Swedish culture and customs, trade and industry, and myths and legends, presenting Scandinavia – traditionally seen as a frozen and desolate land – as a region worth returning to the Catholic Church.

'It is rightly regarded as an ethnographic essay on an encyclopedic scale, touching on a vast variety of topics, snowflakes and sea-serpents, elks and artillery, sabres and saltpetre, watermills and werewolves. Much of it was culled from ancient authorities – it was a matter of patriotic pride to identify the Swedes as the only legitimate descendants of the Goths – but much of it was derived from the author's personal observations, especially those made on his early travels in north Sweden. His pioneering and sympathetic account of the Lapps and their way of life has attracted particular attention. Olaus Magnus's immense store of fact and fantasy ... remained the chief fount of knowledge about the North for 200 years; and modern scholars, not least in the fields of material culture, social history and folklore, must still turn to the *Historia* as a prime source of information about conditions and beliefs in pre-Reformation Sweden and Scandinavia as a whole' (Foote).

Having published his famous *Carta marina* of the Baltic Sea and Scandinavia in 1539, Magnus was greatly concerned with the instructive value of illustration, which he exploits throughout with his profuse illustrations, which portray a vast range of subjects, including weddings, funerals, siege weapons, skiers, reindeer-drawn sledges, whalers, geysers, polar bears, and mythical creatures.

The *Historia* was first published in Rome in 1555 in folio, from which the present abridgement was prepared by Cornelius Graphaeus, *griffier* or town recorder of Antwerp, with the intention of reducing the diversions and digressions which fill the original version. Although Graphaeus's name is modestly omitted from the present edition, he was identified by Plantin in the preface to the French translation, published shortly after his death in 1561.

Voet 1811. See Magnus, *Description of the northern Peoples* (ed. Foote, 1996–98).



ALDINE COUNTERFEIT

34 MARTIAL, Marcus Valerius. *Martialis*. [Lyons, Balthazar de Gabiano, 1502.]

8vo, ff. [190], [2, blank]; text in italic, capital spaces with guide letters, I3 mis-signed H3 and text transposed; some light foxing and marginal damp-staining, small wormhole to quires A–H and to fore-edge of last few leaves; overall very good in contemporary pigskin-backed wooden boards, vellum to covers decorated in blind with repeated circular tool of six-petalled flower, three raised bands to spine, two brass clasps and catches to fore-edges of boards; a little rubbed and marked; a few early marginalia, juvenile drawings to rear endpapers of soldiers in Western (with halberd) and Ottoman (with scimitar and bow) dress; book label to front pastedown 'au Cte Chandon de Briailles'. £3750

L Lyons piracy of the Aldine edition of Martial's *Epigrams* of December 1501, here in its first state, with the Greek passages simply left blank. In a second later state these are partly supplied in Latin and partly in Greek.



Pirated Lyons editions of Aldine octavo classics proliferated from 1502, much to the understandable annoyance of Aldus Manutius, not least because they were riddled with errors. Aldus's 1501 edition of Martial ends with a threat to would-be counterfeiters: 'Be damned and held accountable ... Don't say you haven't been warned. Beware!' Not that this did any good, as this little volume bears witness. The piracy is attributed to Balthazar de Gabiano, who established himself at Lyons in the 1490s and worked in league with his Venice-based uncle Giovanni Bartolomeo de Gabiano.

This copy includes a few annotations by an early reader: to the beginning of 'De spectaculis liber', on the Colosseum; and to 9:73 ('Dentibus antiquas solitus'), Martial's amusing rant against an uneducated shoemaker who had inherited a rich estate, ending 'break your puny pens and tear up your little books, Thalia, if a shoe can give all that to a cobbler'.

Adams M 690; Renouard 306:6; USTC 142821.

ON ANCIENT GREEK DANCE

35 **MEURSIUS, Johannes.** *Orchestra. Sive, de saltationibus veterum, liber singularis.* Leiden, Govert Basson, 1618.

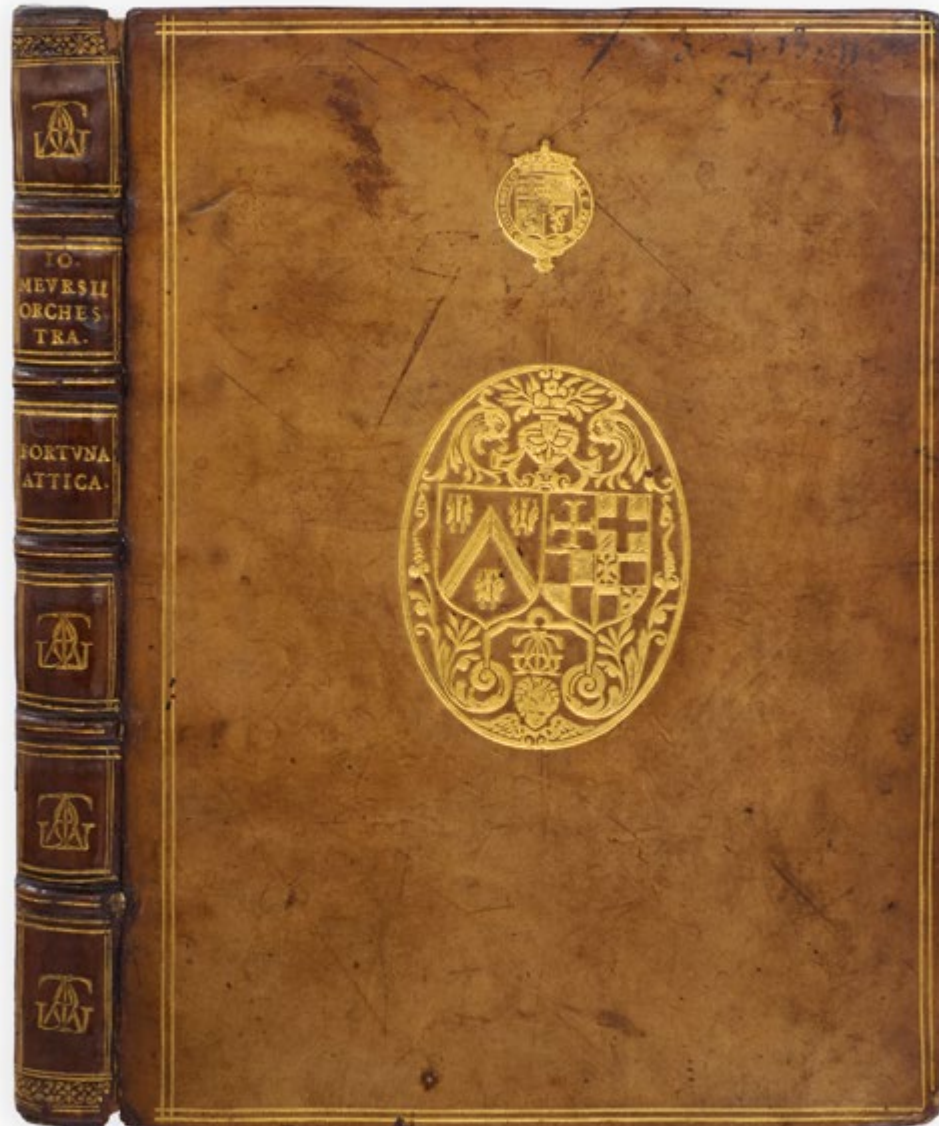
[bound with:]

— *Fortuna Attica. Sive, de Athenarum origine, incremento, magnitudine, potentia, gloria, vario statu, decremento, et occasu, liber singularis.* Leiden, Govert Basson, 1622.

Two works in one vol., 4to, pp. [viii], III, [1, blank]; [viii], II4, [14, index]; text in Latin and Greek, woodcut device to titles, initials, headpieces; slightly toned; very good, clean copies in seventeenth-century calf, double gilt fillet border to covers, spine gilt in compartments, lettered in two; upper joint cracked but still holding, short cracks at head and foot of lower joint, wear to corners, a few marks to covers; gilt arms of Jacques Auguste de Thou impaling those of his second wife Gasparde de la Chastre to covers (Olivier pl. 216 fer 8) and gilt monogram to spine compartments (fer 9), '3. C. P. T. 4. B. II' inscribed in ink to front pastedown, gilt arms of the 1st Duke of Sutherland to upper cover, bookplates of the Vaernewijck family, old bookseller's description to front pastedown. £1850

First editions of two works by the eminent Dutch classical scholar and antiquary Johannes Meursius (1579–1639). The first is a pioneering study of ancient Greek dance, arranged as an alphabetical lexicon running from *Αγγελικη* to *Ωραι*, the text drawing upon an impressive range of source material. The second is devoted to ancient Athens, discussing its pure air, library, laws, navy, temples, philosophy schools, and much else besides.

Provenance: from the library of the noted historian and bibliophile Jacques Auguste de Thou (1553–1617); since both works post-date de Thou's death, the volume was no doubt acquired by his widow or by his sons François-Auguste and Jacques-Auguste. De Thou's library numbered around thirty thousand books and was famed as the most splendid of its time. The bulk of the library was sold by his heirs to the Marquis de Ménars (1644–1718) in 1680, then acquired by Armand Gaston, Cardinal de Rohan (1674–1749) in 1706 and inherited by the Cardinal's nephew, the Prince of Soubise, whose manuscript shelfmark is on the front pastedown. Later in the library of the wealthy politician and landowner George Granville Leveson-Gower, 1st Duke of Sutherland (1758–1833).



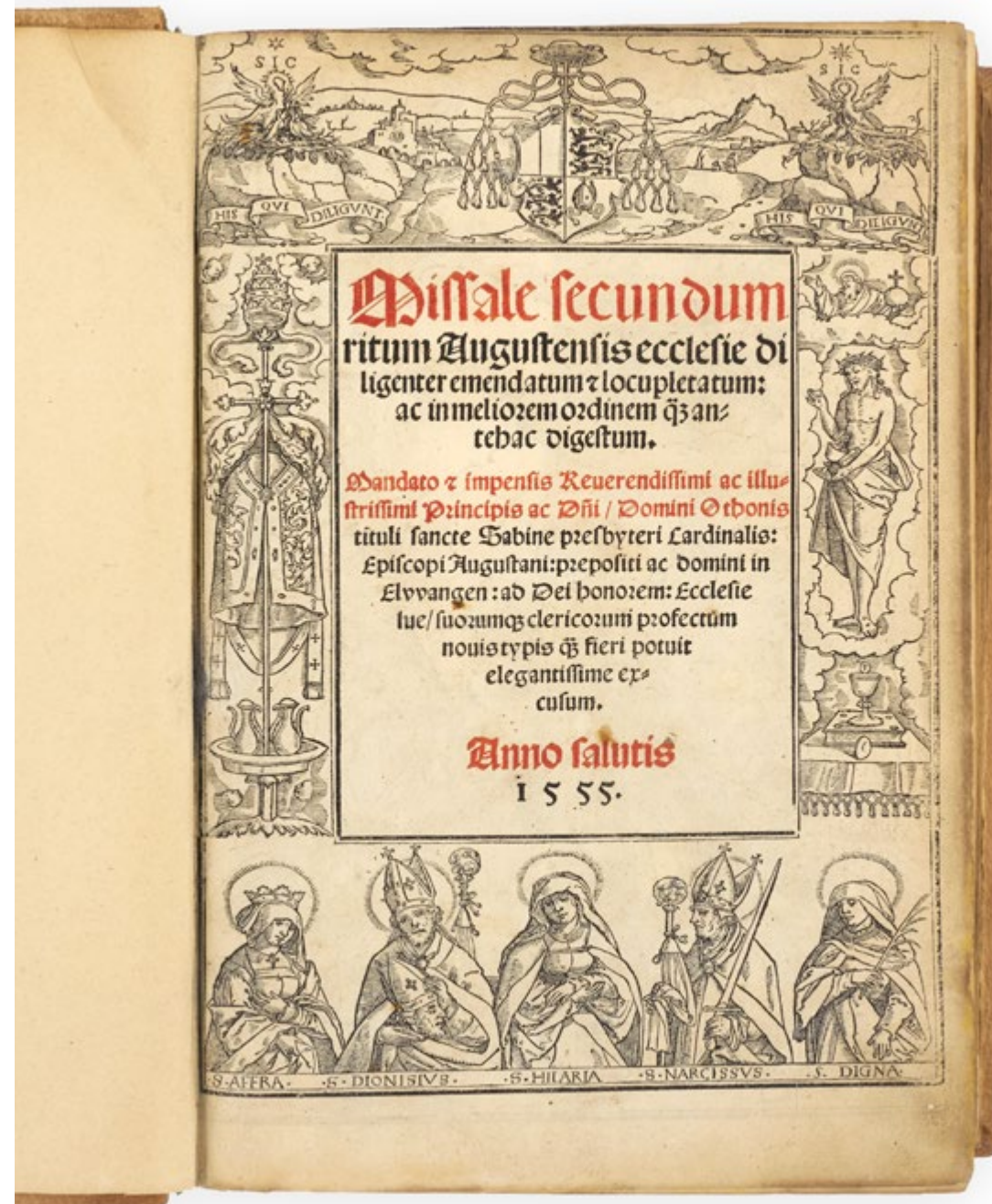
WITH THE CANON PRINTED ON VELLUM

36 **MISSAL, Use of Augsburg.** Missale secundum ritum Augustensis ecclesie diligenter emendatum et locupletatum: ac in meliorem ordinem q[uam] antehac digestum. [Dillingen, Sebald Mayer,] 1555.

Folio, ff. [xxviii], 471 (without the final blank leaf), gothic letter, printed in red and black throughout, title within woodcut border incorporating the arms of the Prince-Bishop of Augsburg, full-page woodcut of the Virgin and Child with Saints Ulrich and Afra and the arms of the Prince-Bishop on title verso, woodcut of the adoration of the sacrament of the altar within full architectural woodcut border on f. xxviii verso, the same border repeated on 10 other pages, numerous large and small woodcut historiated initials, printed music, **the eight-leaf canon section printed on vellum**, including full-page woodcut crucifixion opening the canon, large woodcut initial 'T' (*Te igitur*) depicting bread falling from heaven, and small Pascal lamb within roundel; title closely cut at top slightly affecting black line around border, a couple of other borders just shaved at top, closed tears at lower margin in c. 20 leaves, half of which somewhat crudely repaired with sixteenth-century manuscript fragments, minor wormholes at the beginning, light small waterstain to top edge, nevertheless a very good copy, bound in twentieth-century panelled tan pigskin over boards, brass catches and clasps, black roan lettering piece to spine; Foyle bookplate to front pastedown (see below). £6500

A beautiful copy of this imposing and richly illustrated Missal, the masterpiece of the prototypographer of Dillingen.

In 1540 the last Catholic printer of Augsburg, Alexander Weissenhorn, had departed for Ingolstadt, forcing the bishop of Augsburg to turn to printers in the episcopal seat of nearby Dillingen for the printing of liturgical books. Cardinal Otto Truchsess von Waldburg, Prince-Bishop of Augsburg from 1543 to 1573, called the printer Sebald Mayer to Dillingen in 1549, and Mayer and his successors dominated printing there well into the seventeenth century. Truchsess commissioned Matthias Gerung (c. 1500–1568/70), a pupil of Hans Schäufelein who had recently switched religious allegiance, to produce five fine woodcuts to illustrate the present Missal. Dodgson also attributes the canon initial and pascal lamb to Gerung, but this is not confirmed by Hollstein.



IN A BOHEMIAN BINDING
WITH A MINIATURE ON VELLUM

37 [MISSAL.] *Missale romanum. Venice, Giorgio Arrivabene, 29 May 1499.*

Folio, ff. 1–110, 112–287, without the first quire ✕8 (including the woodcut of St Francis of Assisi), o3, and 110, p4 supplied in manuscript on vellum in a sixteenth-century hand, 6 blank leaves at end with extensive manuscript additions (*see below*); a–l^s, m–n¹⁰, o^s (-o3), p^s (p4 in manuscript), q–z^s, ʀ^s, ʁ^s, [rum]^s, A–G^s, H¹⁰, I¹⁰ (-110); printed in blackletter in red and black throughout, four- and eight-line woodcut initials, printed musical notation throughout in black on red four-line staves, woodcut Arrivabene device printed in red to f. 287^r, verso of p4 containing a splendid full-page miniature depicting the Crucifixion with the Virgin Mary and St John, all three with gilt haloes, against a background of Jerusalem and Golgotha, dated 1562 and signed with the monogram 'MSV', the woodcut on the facing page hand-coloured; very old repairs to margins (mostly to quire o and later leaves) occasionally obscuring a few characters, sometimes supplied in manuscript, repaired loss to lower corner of 19 affecting woodcut device and a few words to verso (register), wax stains to ff. 148^r and 271^r; handsomely bound in Bohemian calf over bevelled wooden boards dated 1562, richly tooled in Zwischgold and blind, upper board lettered 'MISSALE', lower board 'D. Michaelis / 15 [·] Litmanni M. 62', on the upper board five and on the lower board three panels depicting Biblical scenes, border comprising one foliate and one portrait-medallion roll, brass cornerpieces (one lacking from lower board), vestigial brass clasps, edges gilt and gauffered, a few copper tabs to fore-edge, sewn on 5 double cords; upper joint partially split (with remains of an old repair), some chipping to spine; extensive manuscript additions to final blanks and rear endpapers, sixteenth-century annotations to 18 pp., neumes added throughout in two hands. £12,000

A rare and attractive incunable missal in a Bohemian binding, enhanced by a splendid signed and dated full-page Canon miniature on vellum, with manuscript additions and annotations.

The 1499 *Missale* is the first to utilise Arrivabene's new music type, characterised by a 'slightly pointed virga with a long stem and at least four variants for different heights' (*Italian Music Incunabula*), as well as several woodcut initials, including the large initial 'B' depicting the Virgin Mary. Our copy was sumptuously bound for one Michael Litmann, likely in Bohemia (a Lorenz Litmann was mayor of the town of Graupen, now Krupka in the Czech Republic, in 1523, followed by a Franz Litmann, raised to the peerage in 1582 and mayor in 1589). The lower board bears three central panels, depicting the Transfiguration of Christ with Moses and Elijah ('LUCE VIII'), the Resurrection ('SVREXIT DOMINUS VERA'), and Paul on a horse ('ACTA VIII'). The first two are attributed by Bohumil Nuska to the Bohemian workshop 'Heilige mit Baumkrone',





active in the late 1550s and early 1560s (NUSK Datenbank der Blinddruckverzerrungen von Bucheinbänden, nos. P000378 and P000377, *online*); the third later appears in bindings by the 'Kranzmacher I' workshop, active in Bohemia from 1576 to 1602 (P000302). The panels on the upper board depict several figures with musical instruments ('NVDVS EXIVI EX MATRE / NVDVS [REDEAM] ILLIC [*sic*]', Job 1:21) and the Crucifixion ('OS NON COMINVETIS EX [EO]', John 19:36), with three smaller panels below representing the Fall from Eden ('GENESIS III'), the Sacrifice of Isaac ('GENESIS XXII') and David kneeling with a lyre ('TV ES SACERDOS IN ETE'). Also dated 1562 are the striking miniature on vellum depicting Christ on the cross flanked by Mary and St John in place of p4, painted in a range of soft pinks and blues, and an inscription by one 'P.L.N. frater' following his transcription of the 'Mittit ad virginem'; was Litmann the patron of the binding and the fine miniature on behalf of a local church?

In the hand of Brother P.L.N. we also find introits to Saint Cordula (a companion of St Ursula), on the translation of Saint Ludmila (the patron saint of Bohemia and grandmother of St Wenceslaus), and the Five Martyr Brothers, Polish hermits whose relics were transferred to Prague in 1038. He is also perhaps responsible for several of the annotations throughout the missal, including those with musical notation on four-line staves (111^v, 119^v) and f. 120^r (the verso containing the aforementioned Canon miniature on vellum). His contributions are the last in a series of manuscript additions to seven final blank leaves in five or six other sixteenth-century hands.



Provenance:

1. Manuscript additions in five or six sixteenth-century hands to blank leaves bound at end, and 18 pp. of mid-sixteenth-century annotation throughout.
2. Ownership inscription of 'Frater P.L.N.', dated 18 December 1562.
3. Bound for Michael Litmann in the same year, with miniature on vellum likewise dated 1562.
4. Initials 'F.B.I.F.', dated 1582, to rear pastedown; '1582' in the same hand to f. 229^r.
5. Stamp of the Bundesdenkmalamt (the Austrian Federal Monuments Office) to front pastedown, dated 1926 in pencil, with further pencilled bibliographical notes.
6. Gilhofer & Ranschburg (Vienna): *Incunabula: Illustrated Books of the XVI & XVIII. Cent.* (Catalogue 195, 1939, no. 77), with code 'S.L.B. 1415' to front pastedown. The missing leaves were already absent by this time.

HCR 4214; Meyer-Baer 165; Pellechet 8098 (8028); GW M24006; Goff M716; CIBN M-469; ISTC im00716000; Sander 4779; Weale, p. 143; Weale-Bohatta 950.

ISTC finds eleven copies in Italy, one at the Vatican, and one at the BnF (on vellum). We find a single copy in the US (University of Michigan), and none in the UK.

ANNOTATED HEBREW GRAMMAR

38 MÜNSTER, Sebastian. מלאכת הדיקדוק [Melech ha-Dikduk]. Institutiones grammaticae in Hebraeam linguam FR Sebastiani Munsteri Minoritae, Ingelnhemensis, in quibus quid per ordinem tractetur, sequens indicabit pagella. [Basel], Johann Froben, 1524.

[with:]

[—.] יונה נביא בארבעה לשונות [Yonah nevi be-arba'ah leshonot]. Ionas propheta in quatuor orbis principalioribus linguis, Graeca, Latina, Hebraea atque Chaldaica, pulchre sibi correspondentibus columnellis.

Two parts in one vol., 8vo, ff. [128]; [16]; in Hebrew and Latin, read left to right, r1^v–s7^r printed in two columns with parallel Greek, Latin, Hebrew, and Aramaic text, woodcut Froben device within ornamental frame to title-page and verso of last leaf, musical notation to p2 and p3, decorated woodcut initials and headpieces (several hand-coloured in red); lightly toned, occasional marginal damp-staining, subtle modern repair to e5, earlier repair to f2; **contemporary annotations in red and black ink to 189 pp., with manicules, underlining, and markings to a further 49 pp.**; contemporary ownership inscription 'Bibliotheca C.R.S. Vincentij Placentie' [*i.e.* Clericorum regularium S. Vincenzo Piacenza] and of ?Lucas (faded) to title-page.

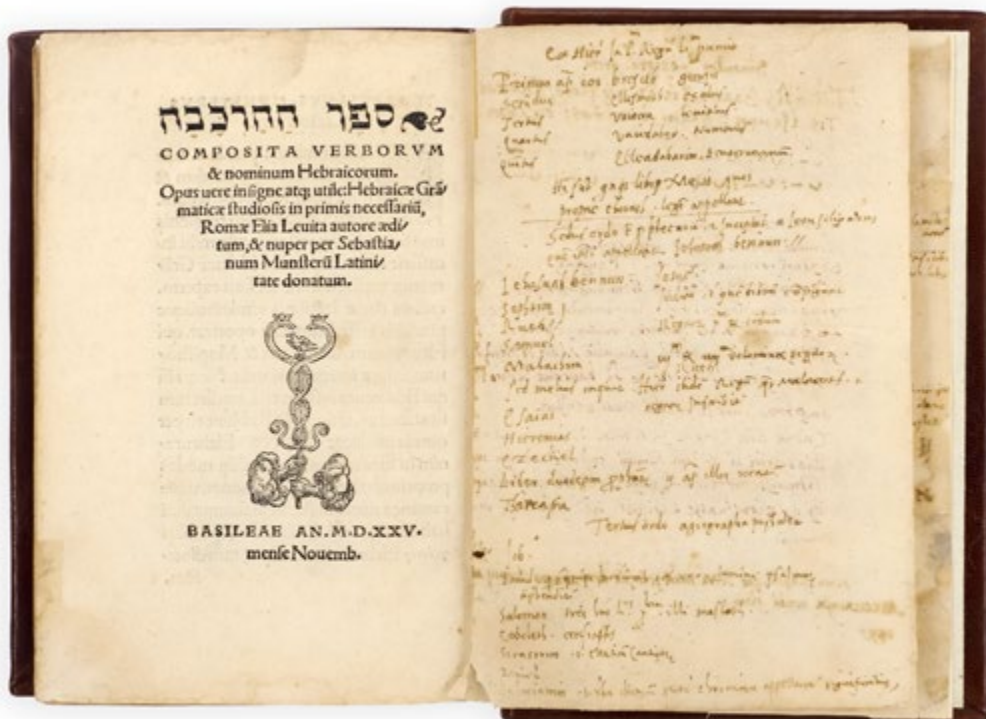
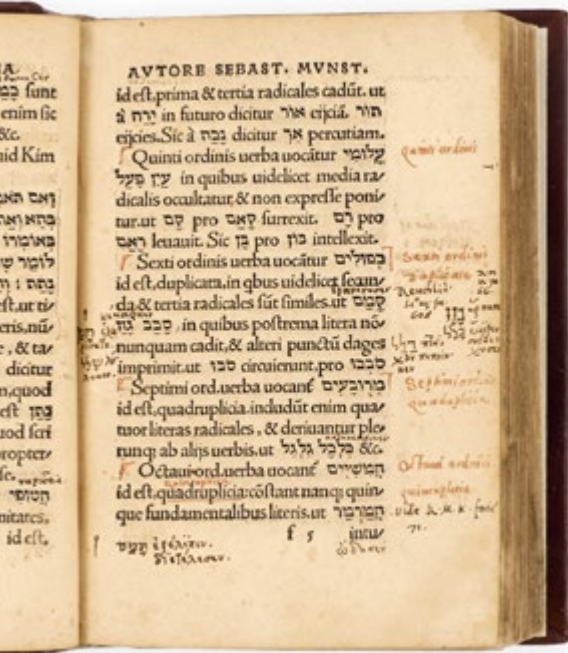
[bound with:]

LEVITA, Elia, and Sebastian MÜNSTER (*translator*). ספר ההרכבה [Sefer ha-Harkavah]. Composita verborum & nominum Hebraicorum. Opus vere in signe atq[ue] utile: Hebraicae Gra[m]maticae studiosis in primis necessarium, Romae Elia Levita autore aeditum, & nuper per Sebastianum Munsterum[m] Latinitate donatum. Basel, Johann Froben, November 1525.

8vo, ff. [84]; in Hebrew and Latin, read right to left, preface in facing translation; woodcut Froben device to title-page and verso of last leaf, printed manicules throughout; modern marginal repair to title-page, light marginal damp-staining; **contemporary annotations in dark brown ink to 17 pp. in a single hand, markings and underlining to a further 4 pp.**

Bound together in blind-tooled panelled modern calf, raised bands, spine tooled in blind; a very attractive volume; **rear endpapers copiously annotated in Latin, Hebrew, and Greek.** £7000

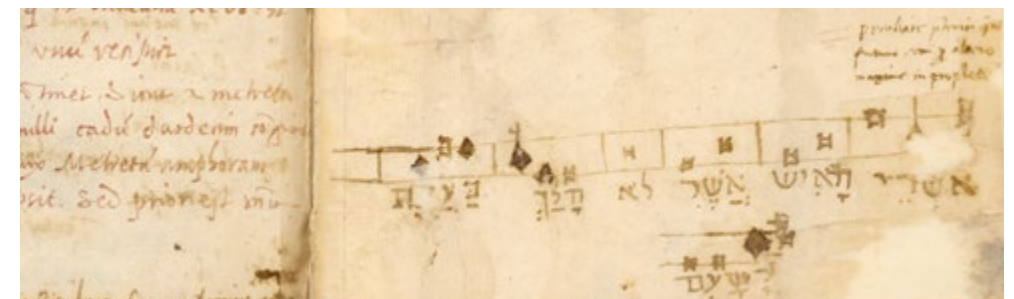
First edition of Sebastian Munster's (1488–1552) important Hebrew grammar for students, bound with the first Latin edition of his translation of Elia Levita's *Composita verborum*, both critical to the Christian scholarly reception of Hebrew grammatical works and here enhanced by extensive contemporary annotations in Hebrew, Latin, and Greek.



'Of greatest importance in the sixteenth century were the works of Sebastian Münster (*Epitome Hebraica grammaticae*, 1520; *Institutiones Grammaticae*, 1524), who, following Elijah Levita, perfected the science of Hebrew grammar as regards both its material and its methods of presentation' (*Jewish Encyclopedia*). The printer Johann Froben and Beatus Rhenanus, the cosmographer, mathematician, and professor of Hebrew at Heidelberg, prompted Münster to produce his first introduction to Hebrew grammar, in which he includes a list of common Hebrew abbreviations, notes on cantillation, an appendix on the Book of Jonah and a section on 'the vernacular written in Hebrew characters', or Yiddish, with a brief Yiddish-Hebrew-Latin glossary. With the encouragement of Simon Grynaeus, Münster was the first to translate into Latin the Hebrew works of the Neustadt-born lexicographer and grammarian Elia Levita (1469–1549), author of the popular Yiddish epic *Bovo-Bukh*; his *Sefer ha-harkavah*, which alphabetically addresses compound and foreign terms in the Hebrew Bible, was written in 1517 and appears here in Latin for the first time.

Our copy has been extensively annotated in a single hand, particularly the *Institutiones grammaticae*. Most heavily annotated are the sections on vocalisation, conjugation, and declination, and word order, in which our reader imitates the printed Hebrew text and produces several elaborate tree diagrams on *hiphil* and *hithpael* verbal stem formations and parts of speech, frequently citing the grammatical works of Levita, Reuchlin, Abraham de Balmes, and David and Moses Kimhi. The rear endpapers contain, in the same hand, Latin descriptions of different varieties of Greek vases, copied in red ink from Joannes Cruceus's 1558 annotations to Justinian's *Pandects*, and an epigram by Simonides. In another early hand we find the opening line of Psalm 1 in Hebrew (*Ashrei ha'ish*), with musical notation; and a list of the books of the Prophets and of the Torah (the latter in Latin and in transliteration).

Institutiones grammaticae: Adams M 1931; BM STC German, p. 633; Graesse IV, col. 623; USTC 661237; VD16 M 6685. *Composita verborum*: Adams E 110; USTC 661383; VD16 E 1000. See *Contemporaries of Erasmus II*, pp. 329 and 143; Weil, *Élie Lévitā humaniste et massorète (1469–1549)* (1963), pp. 227–8.



BREAKING STAGE AND VERSE CONVENTIONS

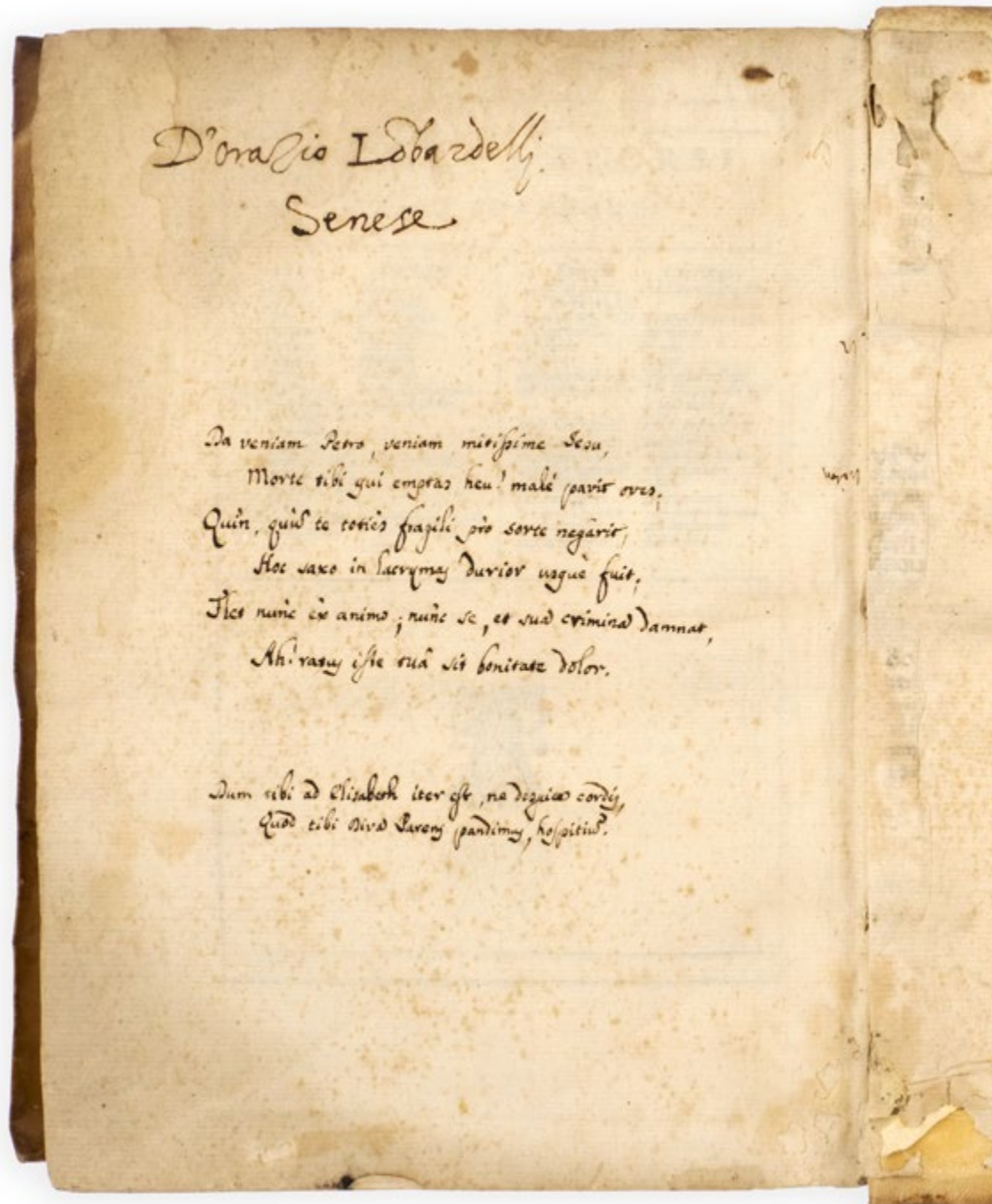
39 **PATRICIUS, Franciscus** (*Croatian: Franjo Petriš or Frane Petrić, Italian: Francesco Patrizi*). Della poetica di Francesco Patrizi. [*Part I: La deca istoriale, nella quale ... oltre a poeti e lor poemi innumerabili ... si fan palesi tutte le cose compagne e seguaci dell'antiche poesie. Part II: La deca disputata. Nella quale, e per istoria e per ragioni e per autorita de grandi antichi, si mostra la falsita delle piu credute vere opinioni che di poetica a di nostri vanno intorno. Et vi e aggiunto il Trimerone del medesimo in risposta alle appositioni fatte dal signor Torquato*]. Ferrara, Vittorio Baldini, 1586.

Two parts in one volume, 4to, pp. [lxiv], 407, [1]; [viii], 250, [6]; a couple of quires a little browned and foxed, but a very good copy in contemporary limp vellum; ownership inscription of Orazio Lombardelli (*see below*) to the verso of the rear free endpaper, followed by a devotional poem in Latin couplets. £1250

First edition, a copy with contemporary provenance, of a major Renaissance rejection of Aristotelian literary aesthetics. Patricius was born in Cres, off the coast of Dalmatia, and is sometimes described as Croatian, sometimes as Italian. 'Francesco Patrizi of Cherso (1529–1597) was a leading critic of the dominant Aristotelianism of the times. Not to be confused with the earlier humanist and political theoretician, Francesco Patrizi of Siena (1413–1494), Patrizi of Cherso focused his attention on a wide variety of philosophical, scientific, artistic and literary issues, providing in his "New Philosophy" a major alternative to earlier schools of thought and a model which later thinkers such as Galileo Galilei no doubt found valuable in developing the mathematized physics which would prove the dominant force in the rise of early modern science' (Purnell in *Stanford Encyclopedia of Philosophy*).

This treatise on poetics rejects the rules and restrictions that had applied to most genres since Aristotle, in favour of an openness to inspiration. This copy was owned by Orazio Lombardelli (1545–1608), a man of letters and pedagogue from Siena, author of several works on punctuation, educational primers, and treatises on rhetoric. It is possible that the Latin verse compositions penned on the rear free endpaper are his own inventions. One is a six-line set of couplets of devotional and penitential sentiments beginning 'Da venia Petro, veniam mitissime Iesu', and the other is a single couplet in praise of the Virgin, 'Dum tibi ad Elisabeth iter est, na dequies cordis, Quid tibi dicit Saroni pandimus, hospitium?'

BM STC Italian, p. 493; EDIT 16 30129.



OWNED AND ANNOTATED BY ULISSE ALDROVANDI

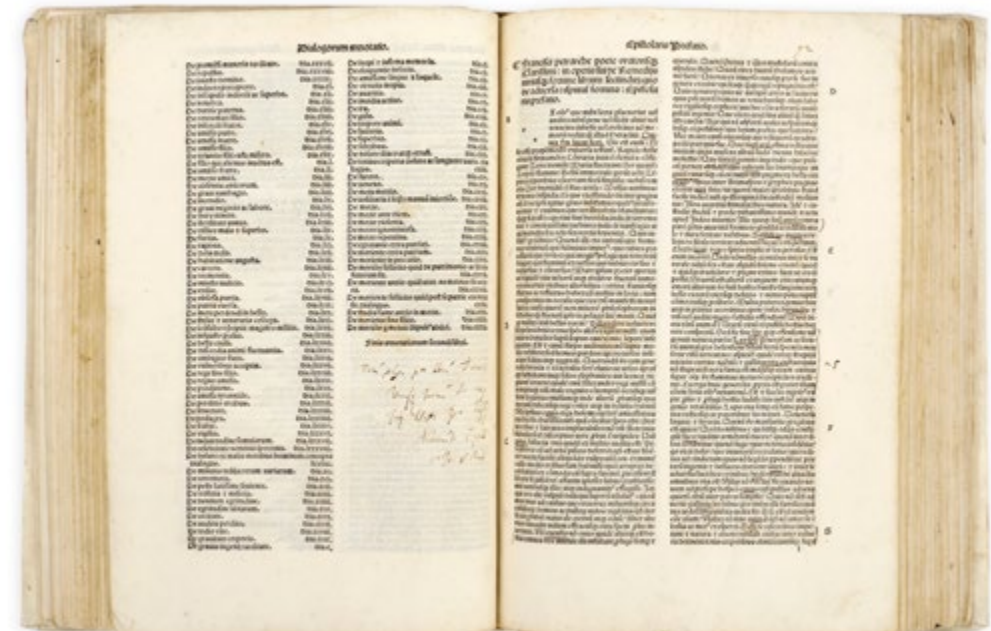
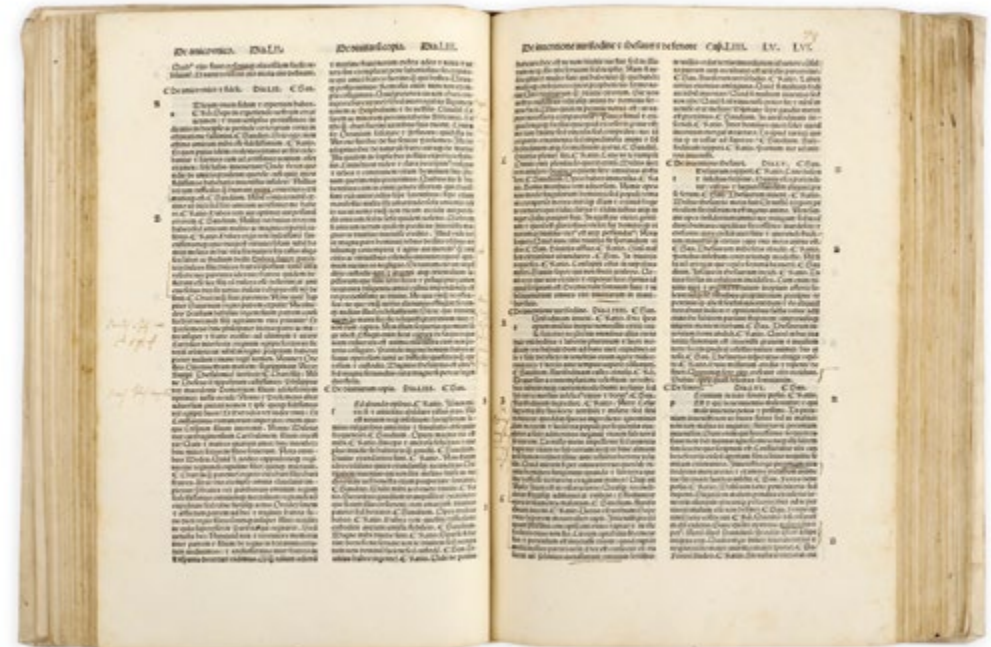
40 **PETRARCH, Francesco.** *Librorum Francisci Petrarche impressorum annotatio. De ignorantia sui ipsius et multorum liber I. De ocio religiosorum liber I ... Venice, Simone da Luere for Andreas Torresanus de Asula, 27 March 1501.*

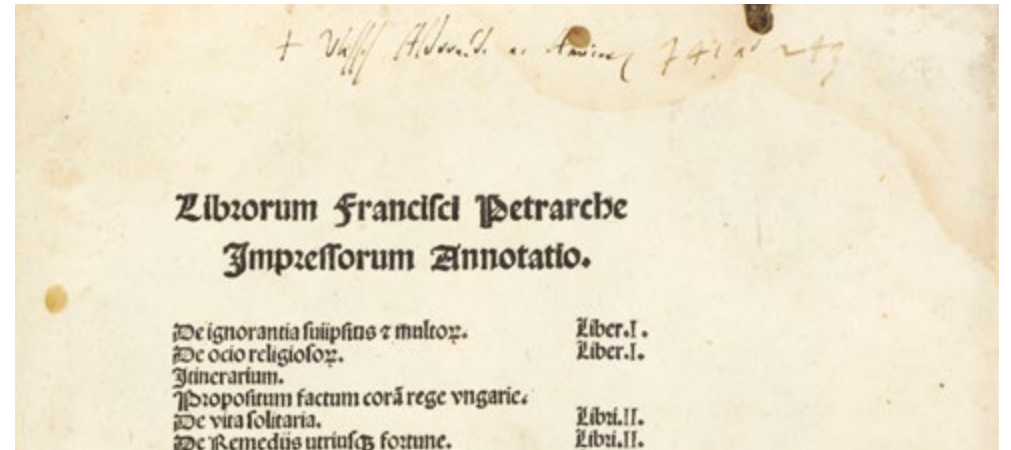
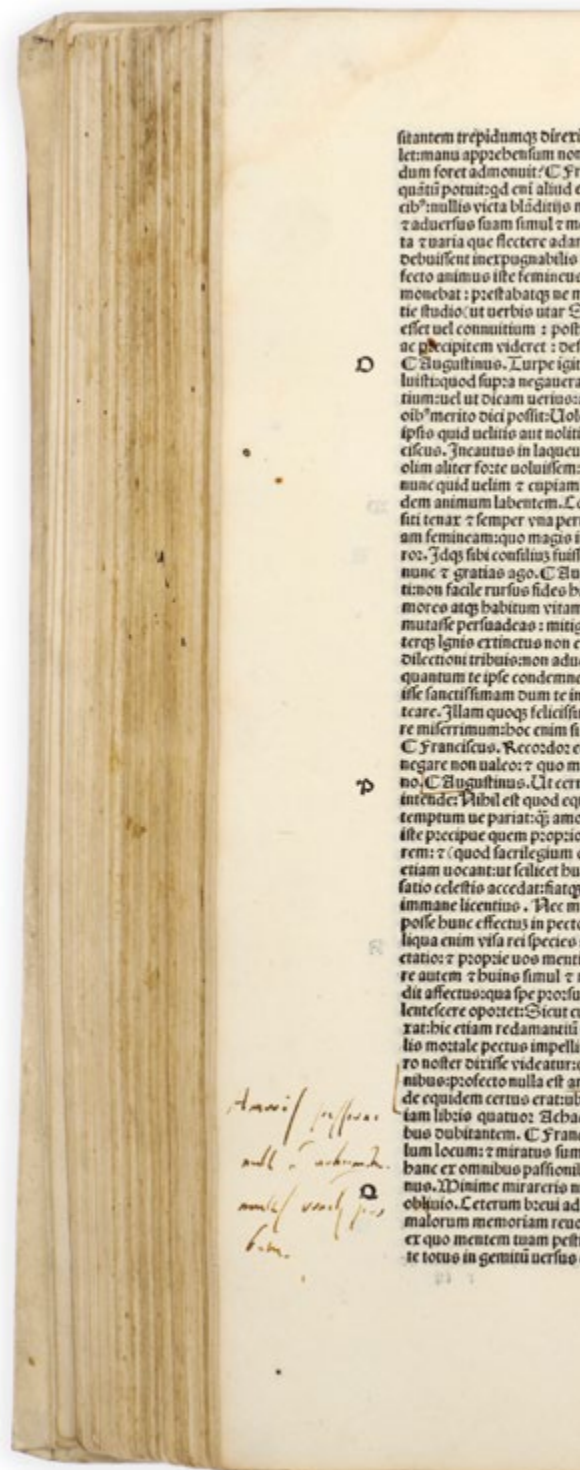
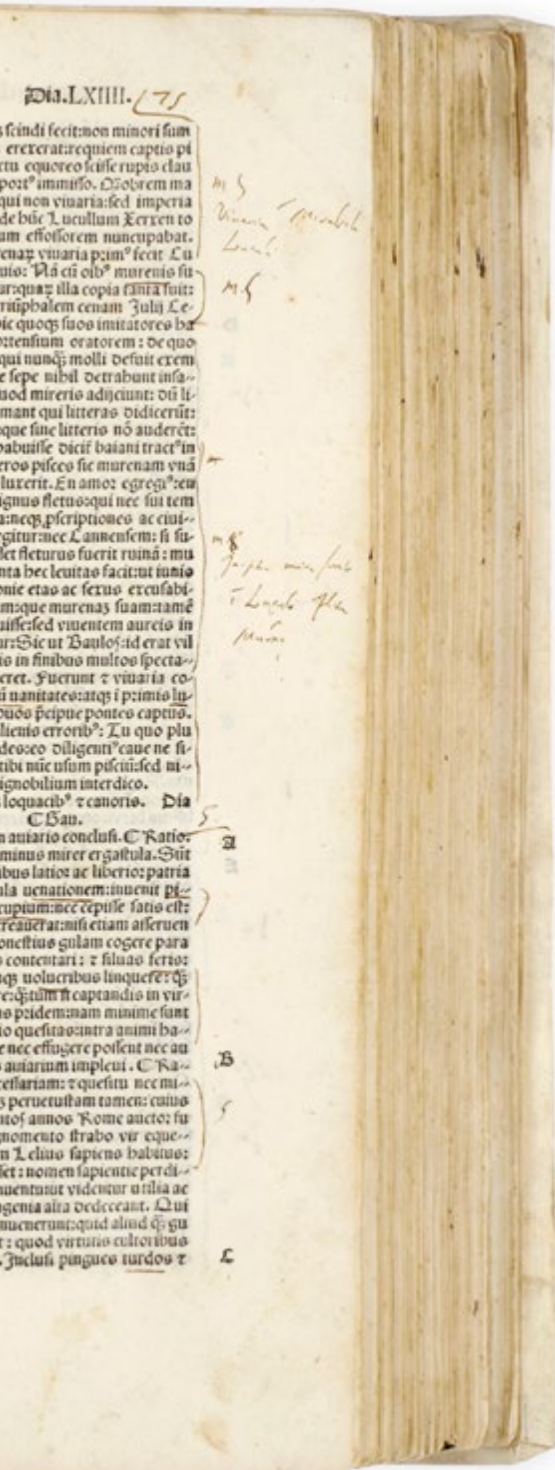
Part one of two, folio, ff. [305], without final blank leaf; text in 2 columns, capital spaces with guide letters; occasional light marginal damp staining, a few ink marks, small adhesions affecting a few letters to e8^v and fr^r; very good in recent stiff vellum, manuscript title and date on spine; **ownership inscription of Ulisse Aldrovandi to head of first title** ('Ulisses Aldrovandi ac Amicorum'), with manuscript shelfmark, his annotations to c. 44 pp., occasional underlining and marginal marks to a further c. 131 pp; author and title manuscript to lower edge (as in many books from Aldrovandi's library), notes to i5^v and to last leaf in two later hands. £15,000

Part one of the second collected edition of Petrarch's Latin works (first Basel 1496), owned and annotated by the great Italian naturalist and physician Ulisse Aldrovandi (1522–1605).

A prime example of the Renaissance polymath, Aldrovandi studied mathematics, Latin, law, philosophy, and medicine in his youth, before becoming a pioneering professor of natural history at the University of Bologna, where he also founded and curated an important botanical garden. 'His work as a teacher and as the author of volumes that constitute an irreplaceable cultural patrimony earns him a place among the fathers of modern science ... he was among the first to attempt to free the natural sciences from the stifling influence of the authority of textbooks, for which he substituted, as far as possible, direct study and observation of the animal, vegetable, and mineral worlds' (DSB).

It is clear from his annotations here that Aldrovandi carefully read several of the Latin works of Petrarch: the polemical *De sui ipsius et multorum ignorantia*, upholding the human values of literature inspired by Christian truth (a8^v: 'Totum perlegi die 14 Septembris 1571 ego Ulisses Aldrovandi'); the *Itinerarium*, a pilgrim's guide to the Holy Land (c7^v: 'Totum perlegi'); the *Propositum factum coram rege Ungarie* (c8^v: 'Totum perlegi'); the philosophical *De vita solitaria*, celebrating the secluded life, in the company of a few friends and many books (f10^v: 'Totum perlegi ruri Sti Jo. Pauli 23 Julii 1551 Ego Ulisses Aldrovandi'); and the first book of the *De remediis utriusque fortunae*, a dialogue intended to help the reader face both good and bad fortune alike (k8^v: 'Totum perlegi ... 29 Julii 1551 Ego Ulisses Aldrovandi in agello St. Jo. Pauli'). A few of Aldrovandi's notes can also be found in the second book of the *De remediis*, in the *Secretum* (Petrarch's self-examination of his moral and spiritual failings), and to the *Rerum memorandarum libri*.





Aldrovandi's notes reveal his diverse interests, referring, *inter alia*, to Cicero (a5^r), the papacy (f1^r), the tomb of the prophet Muhammad (f3^r), the form of the human body (ff3^v), sleep (g1^v), Plato (g4^v), horses (g5^{r-v}), hunting (g6^r), parents and children (h5^v), fish ponds and vivaria (h8^r), crows and magpies (h8^v), love sickness and remedies therefor (i2^{r-v}), ingratitude (i7^v), ballistas (k2^r), earthquakes (o6^r), blindness (o8^r), and death (p9^v).

A later (late-seventeenth-century?) owner has added a note of a devotional nature to the margin of 15^v, while another note at the end of the index reads 'Omnia quae nobis notatu digna uisa sunt ex hac excerpsimus tabula'.

After his death in 1605, Aldrovandi's books and museum continued to be housed in his home until around 1617 when, in accordance with his 1603 will, the collections were transferred to the Palazzo Comunale of Bologna (although the reduced number of books in the 1657 inventory suggests that the library may have been subject to some neglect). In May 1742 all the collections were transferred to the newly founded Istituto delle Scienze, but while the manuscripts were kept together, the printed books were dispersed throughout the Istituto's holdings. Another blow to the collection arrived in 1797 when several books and manuscripts were removed by the Napoleonic commissioners and sent to France. The books and manuscripts that returned after the Restoration were returned to the Istituto's library (now the Biblioteca Universitaria di Bologna). Some duplicates and other books have since been sold or exchanged and have 'ended up in local and foreign libraries, while others made their way onto the antiquarian book market, where they still occasionally surface' (Duroselle-Melish & Lines). *For another volume from Aldrovandi's library, see also item 43.*

Adams P 773; EDIT16 31762; USTC 847783.



Guil. Godolphin

ANCIENT SLAVERY:
WITH SPANISH AND ENGLISH PROVENANCE

41 **PIGNORIA, Lorenzo.** Laurentii Pignorii Patavini de servis, et eorum apud veteres ministeriis, commentarius. In quo familia, tum urbana, tum rustica, ordine producitur et illustratur. *Augsburg, ad insigne pinus, 1613.*

4to, pp. [xii], 280, [10], [2, blank]; woodcut device to title, initials, woodcut illustrations to 28 pp.; a little light foxing, a few small marks; very good in seventeenth-century maroon morocco, gilt border and cornerpieces to covers, spine in compartments lettered and decorated in gilt, all edges gilt; some wear to extremities, rubbing and light marks to covers, upper hinge split, some worming to pastedowns; upper cover with elaborate gilt arms of Ramiro Núñez de Guzmán, lower cover with his gilt personal emblem; signature to title 'Guil. Godolphin'; purchase note to rear free endpaper 'In Madrid a 10 8bra 1698 da la libra. dal Embr. da Inglata. quatro Rs.' £5750

First edition (one of two variants) of an important study on slavery and domestic life in antiquity by the Italian historian and antiquary Pignoria (1571–1631), this copy with notable Spanish and English provenance.



Following an introduction to ancient slavery, including its legal aspects, Pignoria provides a detailed analysis of the various occupations of urban and rural slaves, including doctors, bath attendants, food tasters, musicians, actors, scribes, booksellers, teachers, tightrope walkers, midwives, sunshade carriers, mule drivers, gardeners, bakers, sheep shearers, anglers, and bird catchers. His sources range from classical authors (Cicero, Juvenal, Martial, Ovid, Seneca, etc.), to the New Testament, to Saints Bernard, Isidore, and Jerome. The numerous woodcuts variously depict a strigil, statues, musical instruments (lyres, pipes, sistra, cymbals, etc.), keys, coins, jewellery, and wine barrels.

Provenance: This handsomely bound copy bears the arms of Ramiro Núñez de Guzmán, Duke of Medina de las Torres (c. 1600–1668), a Spanish nobleman who served as viceroy of Naples (1637–1644) under Philip IV of Spain. Many of the Duke's books subsequently passed into the ownership of Sir William Godolphin (1635–1696), friend of John Locke and Samuel Pepys, who served Charles II as ambassador to Spain from 1671, and whose ownership inscription is boldly written here on the title. Following his conversion to Catholicism, Godolphin was accused of being a popish agent by Titus Oates; he wisely stayed at Madrid, where he died unmarried and childless in July 1696. A note to the rear endpaper states that this volume was subsequently purchased in Madrid 'from the library of the English Ambassador' in October 1698 for four *reales*.

VD17 3:314573E.

PARTRIDGE-PATTERNED PLAUTUS

42 **PLAUTUS, Titus Maccius.** M. Accius Plautus ex fide, atque auctoritate complurium librorum manuscriptorum opera Dionys. Lambini Monstroliensis emendatus ab eodemque commentariis explicatus. Nunc denuo plurimis ... mendis repurgatus ... Additi quoque sunt duo indices ... Geneva, Samuel Crespin, 1622.

4to, pp. [viii], 920, [52]; title printed within woodcut border, woodcut initials, head- and tailpieces, original imprint 'Coloniae Allobrogum' obscured with type and replaced with 'Geneva'; some foxing, browning, and marginal dampstaining, small inkstain to upper outer corners of pp. 551–708; in contemporary tan sheep, central arms possibly of Le Doulx de Melleville blocked in gilt to boards within a gilt *semé* border of alternating partridge heads and 'BDM' monograms (see below), spine richly gilt in compartments of the same, one compartment lettered directly in gilt, edges gilt; some scuffs to boards and light wear at extremities, very neat repairs to upper corners and endcaps, endpapers renewed at an early stage, tailband renewed; seventeenth-century (?) ink ownership inscription 'P. Le Couteulx' to head of title. £1850

Atttractive edition of the plays of Plautus edited by the great French classical scholar Denis Lambin (1520–1572) and completed after his death by the Parisian professor of Greek, Jacques Hélie (d. 1590). Lambin's edition was first published at Paris in 1576.

Full of 'exuberant word-play, coarse jokes, alliteration, puns, and boisterous humour', Plautus' plays 'are almost the only evidence we have for the Latin language at that period. They were greatly admired in the late republic and under the early emperors ... Plautus was rediscovered and widely translated in the Renaissance, and his influence is traceable in much sixteenth-century English comedy. Henry VIII had two of the comedies performed to entertain the French ambassador in 1526. Shakespeare used the plot of the *Menaechmi* in *The Comedy of Errors* (1594), and Molière's Harpagon in *L'Avare* (1668) is taken from Euclio in *Aulularia*' (*Oxford Companion to Classical Literature*).

Provenance: Olivier tentatively attributes the arms to Jacques Le Doux de Melleville (d. 1680) of Evreux (Olivier pl. 2157).

USTC 6702279.



FROM THE LIBRARY OF ULISSE ALDROVANDI

43 **PONTANO, Giovanni.** *De rebus coelestibus.* Naples, 'ex officina Sigismundi Mayr Germani : summo ingenio artificis Ioannetto Salodio : Antonio Vuerengrunt : Evangelista Papiensi : Petro Kirchberg : & Io. Philippo Nanio ministris', 1512.

[bound with:]

— *De fortuna.* Naples, 'per Sigismundum Mayr Germanum singularis ingenii artificem : Antonio Vuerengrunt : Hieronymo Taegio : Petroque Kirchberg ministris', 1 July 1512.

[and:]

— *Commentationes super centum sententiis Ptolemaei.* Naples, 'ex officina Sigismundi Mayr Germani : summo ingenio artificis : Ioannetto Salodio : Hieronymo Taegio & Petro Kirchberg ministris', 1512.

Three works bound in one vol., folio, ff. *De rebus coelestibus*: [182], *De fortuna*: [42], *Commentationes*: [80]; one small wormhole with old restoration to first two leaves (touching a few characters without loss of sense), the odd spot and a few minute wormholes to inner margins, but overall very good, crisp copies; in a near-contemporary (Bolognese?) binding of vellum manuscript waste over boards (reusing a bifolium from a fifteenth-century Italian (probably Florentine) codex, the outer side with only a fine white vine initial C left unscraped, another initial and original text visible to verso), spine in compartments with 3 exposed split tawed thongs, vestigial ties to fore-edge; some neat restoration to spine, front free endpaper renewed; ownership inscription of Ulisse Aldrovandi to head of first title ('Ad usu[m] Ulissis Aldrovandi') with manuscript shelfmark, a single annotation at the end of the second work in a slightly later hand (a hand also found in other books owned by Aldrovandi), author and title in manuscript along lower edges (as in many books from Aldrovandi's library). £11,000

First editions of three works on cosmology, ethics, and astrology by the Neapolitan humanist, poet, and polymath Giovanni Pontano (1426–1503), an important sammelband from the celebrated library of Ulisse Aldrovandi (1522–1605), professor of natural philosophy and natural history at the University of Bologna, and a witness to his most cherished endeavour, the bridging of the gap between collection and classification through a new, observation-based science.

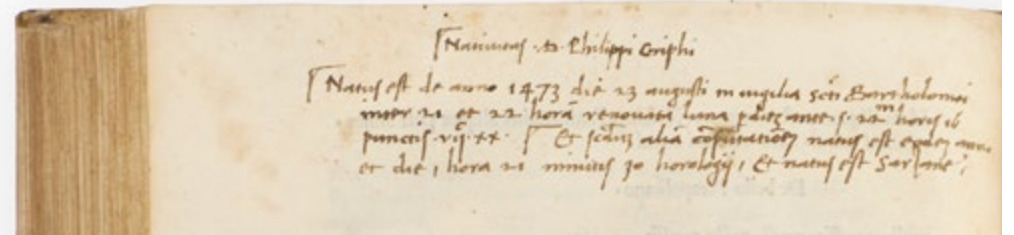
Considered by Linnaeus and Buffon the founder of modern natural history, Ulisse Aldrovandi was among the leading collectors of his day, assembling vast collections of animal, plant, and mineral specimens which formed the nucleus of the first natural history museum open to the public. Aldrovandi was sought out by students, scholars, princes, and cardinals from all over Europe who wished to visit his *Wunderkammer*, as well as his extensive library, which housed thousands of printed books and a collection of manuscripts. 'Aldrovandi's taste in books was extremely varied ... The encyclopedic scope of [his] interests makes him a hard individual to classify: he was a university



professor charged with teaching philosophy, and as such he had to have a secure command of Aristotle's works and the commentary tradition (from ancient to contemporary times); yet he was also interested in observation and collecting, was capable of reading Aristotelian and other texts in the original Greek and had deep friendships with humanists working at Bologna's university' (Duroselle-Melish & Lines).

The presence of these works by Pontano in Aldrovandi's library is highly significant: firstly, as Aldrovandi's own work aimed at integrating and consolidating the knowledge of all processes occurring on Earth, Pontano's emphasis on the influence of cosmological matters upon earthly phenomena, including biology and pathology, must have supplied an important possible framework. Secondly, Pontano's methodology aligned closely with Aldrovandi's: for the Neapolitan polymath, knowledge of astrological phenomena was based on the relationship between established patterns and observation, uniting measurement and calculation with conjectural reasoning.

Even more compellingly, Pontano's use of biological analogies for the formulation of a theory of the heavens highlighted the potential for a scientific approach which harmonised natural sciences with cosmology. 'The most notable aspect of Pontano's astrological treatise is his constant use of analogies drawn from his or "our" terrestrial experience ... He likens the relation of the superior determining realm to the inferior determined one to "that between males and females in the very act of the generation of





mankind” ... Pontano’s analogy of sexuality and reproduction suggests also the close connection of astrology with medicine in the Renaissance. This connection leads him to a further biological analogy, one that is central to his conception of the heavens. The commanding and fostering role of the heart and the flow of the blood in the human and animal organism is used to illuminate the role of the sun in relation to the moon and the other bodies in the heavens, and through them to the earth and its creature’ (Trinkaus, pp. 450–452).

In the second work, an ethical treatise on the relationship between virtue and fortune, Pontano presents a naturalistic, anti-religious, and astrological theory of fortune, stating that fortune depends on the influence of the stars, and is therefore unaffected by the exercise of virtue, before trying to reconcile the influence of the stars with the freedom of will and the action of providence. The third and final work comprises Pontano’s extensive commentary on Ptolemy’s *Centiloquium*, a standard set text for medical students at the University of Bologna in the fifteenth and sixteenth centuries. It includes, for each proposition, Pontano’s translation of the text from the original Greek.

Following his death in 1605, Aldrovandi’s books and museum continued to be housed in his home until around 1617 when the collections were transferred to the Palazzo Comunale of Bologna. In 1742 all the collections were transferred to the newly founded Istituto delle Scienze, and the printed books were dispersed throughout the Istituto’s holdings. At the end of the eighteenth century several books and manuscripts were removed by the Napoleonic commissioners and sent to France; those that returned after the Restoration were returned to the Istituto’s library (now the Biblioteca Universitaria di Bologna). Some duplicates and other books have since been sold or exchanged and have ‘ended up in local and foreign libraries, while others made their way onto the antiquarian book market, where they still occasionally surface’ (Duroselle-Melish & Lines). *For another volume from Aldrovandi’s library, see also item 40.*

On Aldrovandi’s library, see Duroselle-Melish & Lines, ‘The Library of Ulisse Aldrovandi (†1605): Acquiring and Organizing Books in Sixteenth-Century Bologna’ in *The Library* (June 2015), pp. 133–161; see also Bacchi, ‘Ulisse Aldrovandi e i suoi libri’ in *Archiginnasio* (2005), pp. 255–365; and Tavoni, ‘Nel laboratorio di Ulisse Aldrovandi: un indice manoscritto e segni di lettura in un volume a stampa’ in *Le paratexte* 6 (2010). On Pontano, see Trinkaus, ‘The Astrological Cosmos and Rhetorical Culture of Giovanni Gioviano Pontano’ *Renaissance Quarterly* 38, no. 3 (1985), pp. 446–472.

ONE UNRECORDED
AND TWO VERY RARE IMPRINTS:
THE JESUITS AT PONT-À-MOUSSON

44 [PSEUDO-] PHOXYLIDES. Φωκυλίδου Ποίημα νουθετικόν. Phocylidis poema admonitorium. *Pont-à-Mousson, Melchior Bernard, 1600.*

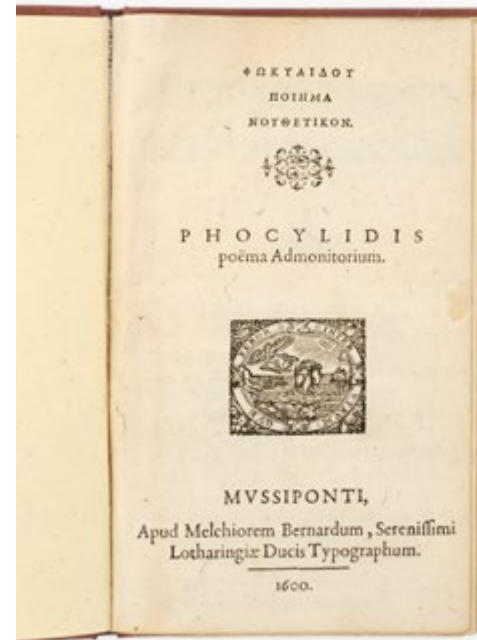
8vo, ff. [6]; allegorical woodcut device on title, woodcut initial and head-piece, text printed in Greek type; very light marginal waterstaining to the last leaf, but a very good copy, formerly bound with two other contemporary works (*see below*), all three works now separately bound in uniform recent boards and offered together. £2000

An apparently unrecorded edition and two very rare editions: an unassuming yet complex and eloquent witness to a remarkable cultural moment.

This edition of the pseudo-Phocylides, around 250 aphorisms in hexameters which enjoyed particular popularity in the Renaissance, and which has more recently been identified as Jewish, was produced in the Lorraine town of Pont-à-Mousson, a thriving centre since at least the 890s and beneficiary of the rights and privileges of an imperial town since 1356. Its reach and prosperity were greatly increased with the foundation, in 1572, of a Jesuit University, which for two centuries produced outstanding scholars. Pursuing the preservation and promotion of the Catholic faith, the Jesuits at the University provided formation in humanism, theology and philosophy, and opportunities for printers. Marchand and Melchior Bernard were among these.

This work appears to be the only imprint in Greek produced by Bernard. It is very likely that the onus of the editorial care would have fallen upon the most prominent professor of Greek available locally. In the absence of certain evidence, the Jesuit Fronton du Duc (Bordeaux 1558 – Paris 1624) stands out as an eminent candidate: though now mostly known as a playwright, author of the tragedy *L'histoire tragique de la Pucelle d'Orléans* (1580), he was a distinguished expert in Greek and ancient texts, and taught theology and rhetoric for many years at Pont-à-Mousson. When Henry IV of France planned the publication of manuscripts of the royal library, Fronton du Duc was chosen to undertake the revision of the Greek Fathers – hence his publication of the works of St. John Chrysostom and the comprehensive *Bibliotheca veterum Patrum*. His presence at Pont-à-Mousson at the time of printing makes his involvement – be it as an editor, a corrector, or the commissioning party – more than possible.

It is interesting to note that the two other works offered here (*see below*: an edition of the *Tablet of Cebes* and one of the *Sayings of the Seven Sages*) were once bound together with the pseudo-Phocylides: the stitching marks and the faint waterstaining correspond. Regrettable as their recent physical separation may be, they remain, as a group, a powerful



witness to a clear intent: the joining of three works of ancient Greek wisdom in very rare editions. The humanist who taught at Pont-à-Mousson would have managed to obtain access to these Parisian editions of two of the texts (Prevosteau was at the time the heir of the 'Grecs du Roi' types), but, through lack or ready alternatives, would have found it necessary to have the pseudo-Phocylides produced in situ.

The Pseudo-Phocylides is seemingly unrecorded, and is here offered with two very rare imprints:

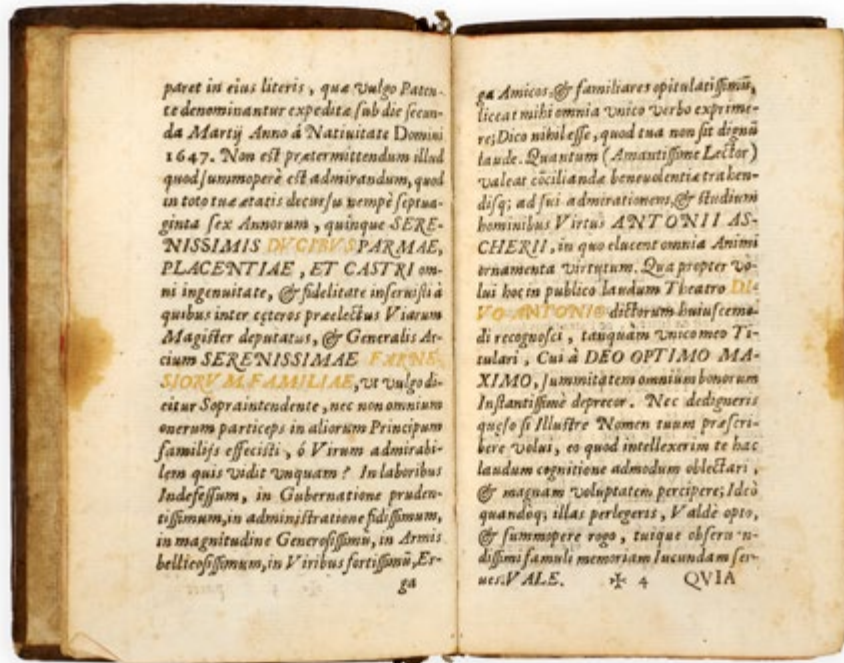
- i. **CEBES of THEBES (attributed).** Κεβητος Θηβαίου Πίναξ. Cebetis Thebani Tabula. *Paris, Prevosteau, 1588.* 8vo, pp. 48; printed in Greek, with woodcut printer's device on title, woodcut initial and head-piece, running titles; a very good copy. Very rare. OCLC finds 3 copies worldwide: 2 in France (BnF and Bibliothèque Sainte-Geneviève) and 1 in the US (Indiana).
- ii. **SEVEN SAGES (attributed).** Τῶν Ἐπτὰ Σοφῶν ... Ἀποφθέγματα... Dicta setem [sic] sapientum. *Paris, Prevosteau, 1600.* 8vo, pp. 46, [2, blank]; printed in Greek; woodcut device to title, typographical headpiece; light marginal waterstaining. A single copy apparently recorded, at the BnF.

PRESENTATION COPY PRINTED IN GOLD

45 **RAYNAUD, Théophile.** *Symbola Antoniana ignis B. Antonio appictus multipliciter expressus. Coetera eiusdem imaginis hieroglyphica perstricta ... Rome, Giovanni Pietro Bona (and Lodovico Grignani), 1648.*

8vo, pp. [xvi], 213, [1]; some words to title-page and preliminaries printed in gold, woodcut arms to title, woodcut of St Anthony to p. 181, initials, head- and tailpieces; bound without last leaf (with contents to verso), illustrated with 2 engraved plates (arms of Odoardo Farnese, portrait of Ranuccio II Farnese dated 1648) bound in before p. 1, the same 2 plates bound in again at the end, together with another copy of the title-page and preliminaries printed just in black; small hole to pp. 59–60, some foxing, marks, and marginal damp-staining, occasional tiny marginal worm track; bound in contemporary calf, gilt double fillet border and cornerpieces to covers, spine gilt in compartments, red edges; some losses and wormholes to spine, lower corners worn, some marks and abrasions to covers, hinges split; gilt supralibros to covers with arms of Camillo Francesco Maria Pamphili. £3000

Scarce first edition (one of three variants) of this work on St Anthony the Great by the French Jesuit Théophile Raynaud (1583–1663), with the title and preliminaries partly printed in gold and with an intriguing provenance.



The Egyptian monk St Anthony the Great (c. 251–356) was one of the most important of the Desert Fathers, his legacy to Christian monasticism earning him the sobriquet ‘the father of all monks’. He gave his name to St Anthony’s fire, historically used to designate a number of skin diseases. In the *Symbola Antoniana* Raynaud discusses the depiction of St Anthony with fire and various theories on the meaning thereof, including that it represents the saint’s ‘fervent virtue’ and ‘flagrant charity’. He then considers other symbols associated with the saint (a pig, a book, a staff, a bell, and a Tau cross), ending with a short biography, complete with a woodcut depicting St Anthony with several of his attributes.

This copy would appear to have been presented to Ranuccio II Farnese (1630–1694), sixth Duke of Parma and Piacenza and Duke of Castro. His engraved portrait appears twice in the volume, alongside the arms of his father Odoardo Farnese (1612–1646), and in the preliminaries the names of Odoardo and of Francesco Maria Farnese (1619–1647), Ranuccio’s uncle, are printed in gold, along with the names of St Anthony and of Pope Paul V.



The arms on the covers are those of Camillo Francesco Maria Pamphili (1622–1666), cardinal-nephew of Pope Innocent X, who renounced his cardinalate to marry Olimpia Aldobrandini (1623–1681). The presence of Pamphili arms on a volume with Farnese connections is most interesting since the two families fought each other in the Wars of Castro, which ended with Farnese defeat and the destruction of the ancient city of Castro in 1649.

Sommervogel VI, col. 1532. OPAC SBN records three variants of which ours appears to be variant B. Only 1 copy traced in the US (Boston College) and 1 on Library Hub (Trinity College Dublin).



WITH REUSED FIFTEENTH-CENTURY WOODCUTS

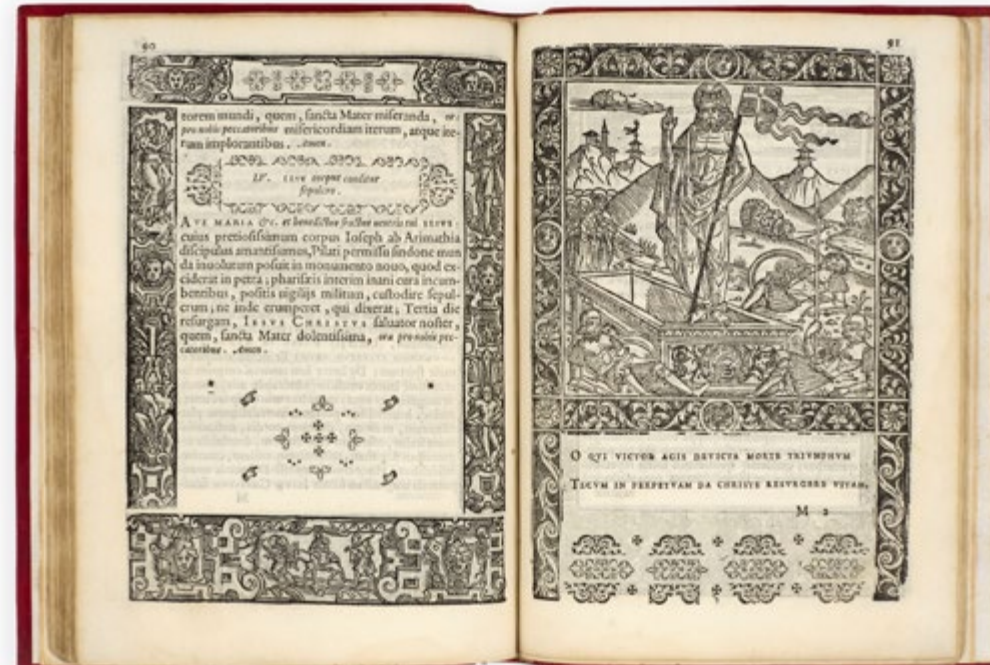
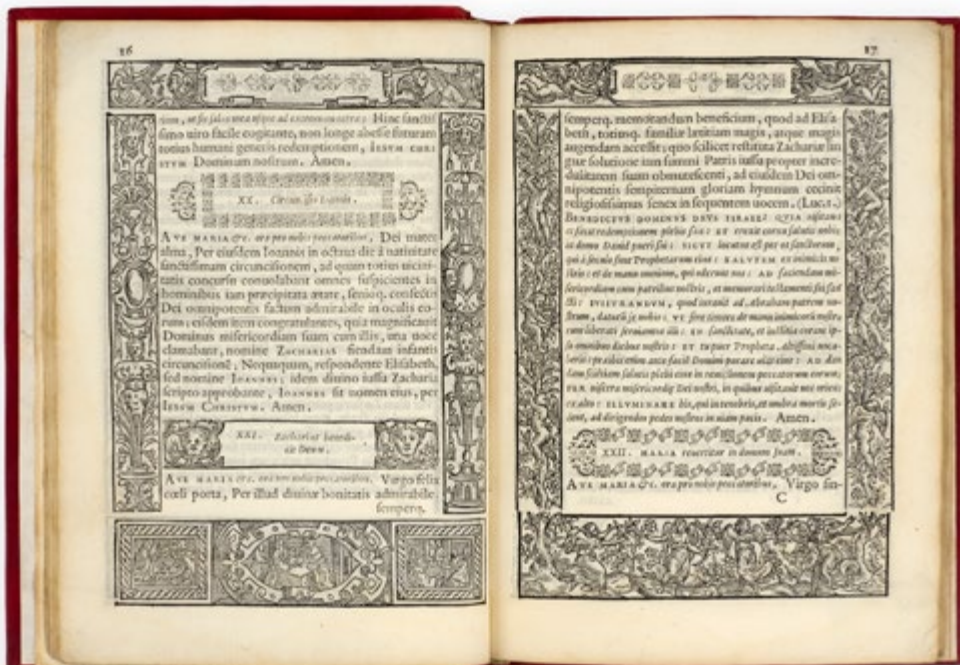
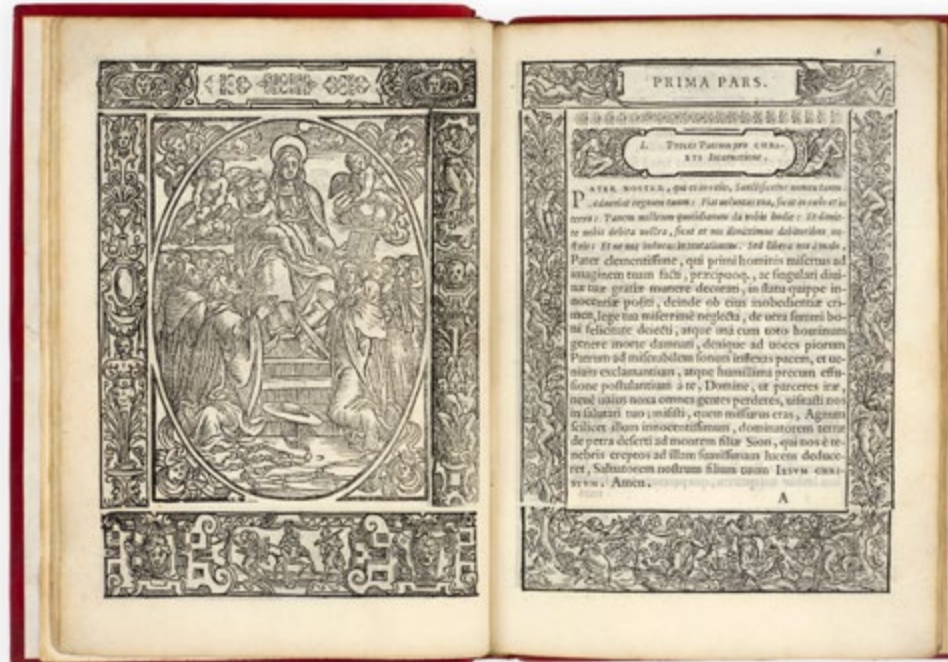
46 **SCALVO, Bartolomeo.** Rosariae preces ad gloriosam Dei genitricem Mariam Virginem meditationibus auctae ad vitae Christi eiusdem[ue] matris repetendam memoriam. *Milan, Pacificus Pontius, 1569.*

4to, pp. [xii], 131, [5]; title within four-part woodcut frame composed of nine panels depicting scenes from the Old and New Testaments (including the temptation of Adam and Eve, Moses receiving the Ten Commandments, the Nativity, and the Resurrection), large woodcut initial C containing bird's-eye view of Cremona on second leaf, with large woodcuts of the Virgin Mary in the garden of delight (f. 3*5^r), the Virgin and Child enthroned before two groups of religious and lay men and women kneeling in prayer (f. 3*6^v), the Crucifixion (p. 45) and the Resurrection (p. 91); each text page (except for the dedication and index) set within one of four different decorated and historiated woodcut frames composed of four blocks incorporating scenes from the life of Christ and the Virgin, cherubs, leafy branches, caryatids, masks, and flower vases; typographic ornamental cartouche and decorations (including manicules) throughout; traces of red wax and pin pricks at the four corners of the leaf with the woodcut depicting the Crucifixion (*see below*); faint water-stain in lower outer margins, nevertheless a very good, clean copy in twentieth-century red roan, rear board tooled 'Burlamacchi' in gilt within a circle; spine sunned. £5500

First edition of this Marian book of prayers for the use of Rosary societies, lavishly illustrated reusing late fifteenth- and early sixteenth-century woodcuts.

Published in the same year of Pius V's bull *Consueverunt Romani Pontifices*, in which the pope finally established the devotion to the rosary in the Catholic Church, and dedicated to Charles Borromeo, Archbishop of Milan, this edition was soon followed by an Italian translation, published also in Milan and by the same printer, employing an almost identical layout and reusing all the woodcuts except for the one (Virgin Mary in the garden of delight) which appears only in this edition.

Rava, in his *Supplement à Max Sander 'Le livre à figures italien de la Renaissance'*, dedicates a long entry to the three woodcuts included in both the Latin and Italian editions: the Crucifixion is described as 'coming from an impression of an earlier date (probably from a missal)' and 'in the most typical Lombard style', while the Resurrection and its white-on-black frame 'obviously come from a much older impression, undoubtedly dating back to the first years of the 16th century' and 'belong to the best period of Lombard woodcutting'. For the latter, Rava finds strong similarities with the large woodcut in Melchior da Parma's *Dialogi de anima* (1499), that in Nanus Mirabellus's *Polyanthea* (1503), one in the *Vita della Vergine Maria* (1499), and those in Ferraro's *Tesaurus Spirituale* (1499),



agreeing with Paul Kristeller in attributing the woodcut to an artist dubbed the 'Master of Melchior da Parma' or his school (see Kristeller, *Die lombardische Graphik der Renaissance*, pp. 48–57). The first woodcut, depicting the Virgin Mary in the garden of delight surrounded by scrolls bearing some of her epithets (for an unknown reason present only in this edition and not included in the Italian translation), is also earlier in date: it had appeared in the *Officium Romanum* printed by Gregorius de Gregoriis in Venice in July 1516 (see Essling 483) and quite possibly before that.

In this copy, the page with the woodcut depicting the Crucifixion (p. 45) presents traces of red wax and signs of pinpricks to the four corners, suggesting the possible presence at some point of some sort of veil or cover which would have hidden, at least in part, the image.

Library Hub, OCLC, and USTC find no copies in the UK. OCLC finds 5 copies in the US, at UCLA, Notre Dame, Dayton, Bridwell Library, and Yale, to which USTC adds one more at NYPL.

EDIT16 50068; USTC 855398. See *Rava, Supplement à Max Sander 4342 bis* (for the Italian translation), 6891 *bis* (for the Latin edition, with no mention of the first woodcut), and plates 50 and 51.



FROM THE LIBRARY OF THE GREATEST EIGHTEENTH-CENTURY BIBLIOGRAPHER

47 SCHELSTRATE, Emmanuel. *Dissertatio de auctoritate patriarchali et metropolitana adversus ea, quae scripsit Edvardus Stillingfleet decanus Londinensis in libro De originibus Britannicis ... Rome, Domenico Antonio Ercole, 1687.*

[bound with:]

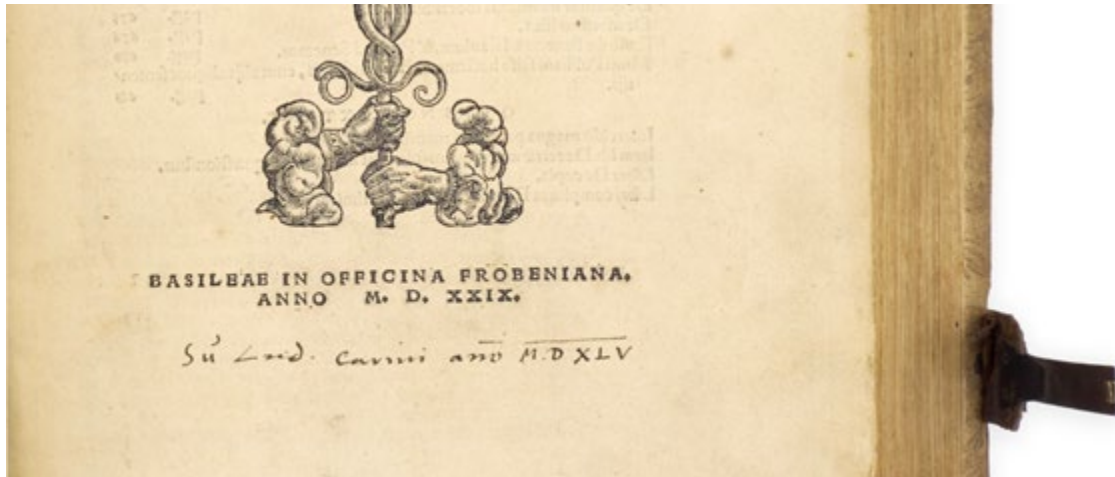
— *De disciplina arcani contra disputationem Erneſti Tentzelii dissertatio apologetica ... Rome, Sacra Congregatio de Propaganda Fide, 1685.*

Two works in one vol., 4to, pp. [xii], xxiv, 114, [4, index]; [18], 160, [8, index]; woodcut vignette to first title, woodcut initials, head- and tailpieces; a little light marginal damp-staining to first work, small stain to p. 97 of second work; very good in contemporary vellum over boards, red edges; some marks to spine and covers, small wormholes to lower board; 'Jo. Alberti Fabricii' inscribed in ink to first title. £950

First editions of two works by the Belgian church historian and Vatican librarian Schelstrate (1649–1692), this copy owned by the German bibliographer and classicist Johann Albert Fabricius (1668–1736).

Schelstrate's works in defence of the Holy See earned him the favour of Innocent XI, who made him prefect of the Vatican Library and canon of the Lateran and St Peter's. Dedicated to James II, the *Dissertatio de auctoritate* is a controversial work on the origin of the Anglican Church written against Edward Stillingfleet (1635–1699) when he was Dean of St Paul's. In the second work, the *De disciplina arcani*, Schelstrate 'developed the view that ... the secrecy exacted by Christ, the Apostles and their successors, explained the relative weakness of the evidence for the doctrines of the Person of Christ and the Sacraments in the primitive Church' (*Oxford Dictionary of the Christian Church*).

Provenance: a professor and librarian in Hamburg, Johann Albert Fabricius has been described as the greatest of eighteenth-century bibliographers, justly famous for his pioneering *Bibliotheca Latina* (1697) and for his masterful *Bibliotheca Graeca* (1705–28). His works went through many editions well into the nineteenth century and are still consulted today.



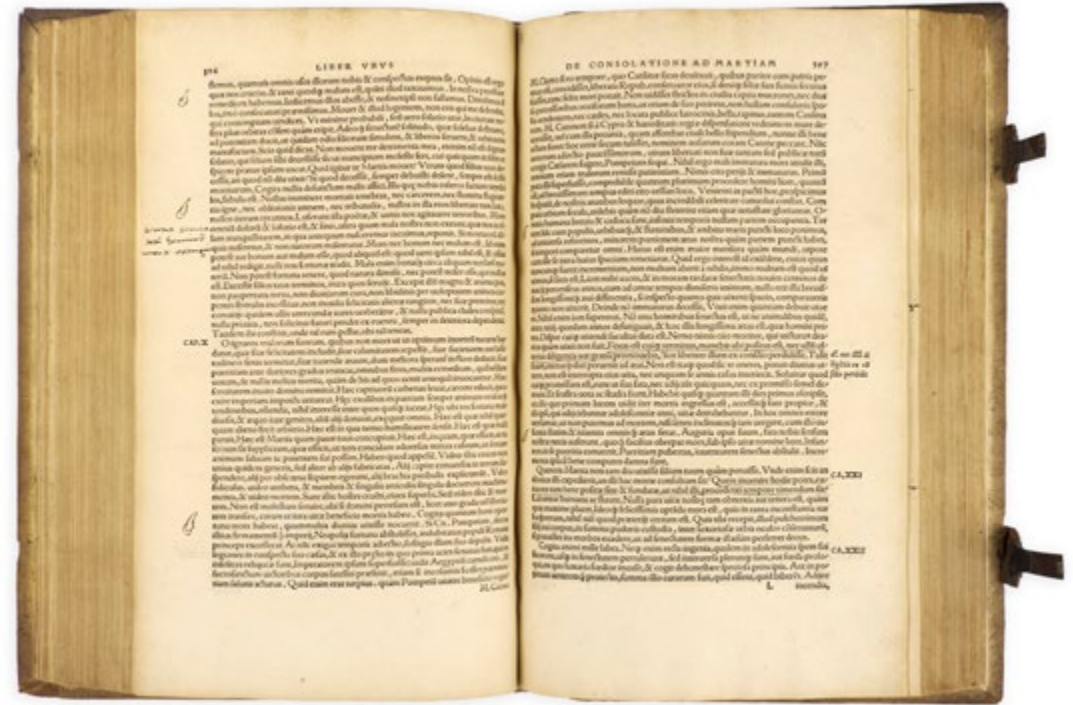
ANNOTATED BY A FRIEND AND FOE OF ERASMUS:
‘THE YOUNG VIPER HE HAD CARRIED IN HIS BOSOM’

48 **SENECA, Lucius Annaeus.** L. Annei Senecae opera, et ad dicendi facultatem, et ad bene vivendu[m] utilissima, per Des. Erasum Roterod. ex fide veterum codicu[m], tum ex probatis autoribus, postremo sagaci non nunqua[m] divinatione, sic emendata ... Adiecta sunt eiusdem scholia nonnulla. *Basel, ‘in officina Frobeniana’, 1529 [(colophon:) Basel, Johann Herwagen, March 1537].*

Folio, pp. [xvi], 690 (i.e. 694), [18, index]; woodcut Froben device to title and Herwagen device to last page, initials; occasional toning, a few light marks; very good in contemporary blind-stamped pigskin over wooden boards, roll incorporating medallion portraits of Erasmus, Luther and Melanchthon (dated 1540), bevelled edges, two brass catches and clasps, four raised bands to spine; small loss to lower cover, some wear to corners and spine ends, rubbed; inscription to title ‘Su[m] Lud. Carini an[n]o MDXLV’, his marginalia and manicules to c. 32 pp. £5000

Second Erasmus edition of the moral essays and letters of Seneca, owned and annotated by Ludovicus Carinus (d. 1569), friend and later foe of Erasmus himself.

Erasmus’s first edition of Seneca was published by Froben in 1515. This edition, jointly undertaken with Beatus Rhenanus, was much improved: ‘The second edition is so greatly superior to the first, that it is said Erasmus would have willingly withdrawn his name from that of 1515’ (Dibdin, *An Introduction to ... Greek and Latin Classics*).



Carinus (or Kiel) first met Erasmus while studying at the University of Basel in 1514, and in 1522 he lived with the great Dutch humanist as his famulus. Erasmus commended Carinus as an exemplary young scholar and included him as a speaker in his 1523 colloquy *Convivium poeticum*. For reasons not entirely clear, the pair fell out in the summer of 1528, after which Erasmus referred to Carinus as ‘the young viper he had carried in his bosom’ (*Contemporaries of Erasmus*). When Carinus died in 1569 ‘he left a library which was purchased by a member of the Fugger family for six hundred florins’ (*ibid.*).

Carinus’s annotations in this volume show that he was principally interested in *De brevitate vitae*, on the value of time and the wise use of it, considered one of Seneca’s best essays, and in the three consolatory works *De consolatione ad Polybium*, *ad Marciam*, and *ad Helviam matrem*, in which Seneca consoles his mother from exile. Given his angry split with Erasmus it is also interesting to find two marginal notes by Carinus to Seneca’s *De ira*.

VD16 S 5759/S 5760. Somewhat confusingly this copy has the colophon of the 1537 reprint, although the text belongs to the 1529 edition since the errata are not corrected.

Ex libris Julij Cæsaris
Ballini.

OWNED BY A FRIEND OF MANUTIUS

49 **SOONE, William and Pomponius MELA.** Gulielmi Sooni Vantesdeni Auditor, sive Pomponius Mela disputator, De situ orbis. *Cologne, Johann Birckman, 1572.*

8vo, ff. [viii], 184 [*i.e.* 186], [2]; woodcut device to title, woodcut initials; text block uniformly lightly toned, lower corner of last leaves water-stained; bound in contemporary limp vellum, ink titling on spine and on lower edge; foot of spine restored and book recased in the original vellum; inscription of Giulio Cesare Ballino to title (*see below*); modern exlibris C. Zuccardi stamped on top margin of title-page. £1750

First edition of English jurist and cartographer William Soone's notes on Pomponius Mela's geography, presented in the form of an imaginary dialogue between the two authors. Soone left England for the Continent upon refusing to conform to the Church of England and deciding to continue to profess Catholicism. This commentary on Mela was produced in Cologne.

Provenance: This copy comes from the library of the Venetian lawyer Giulio Cesare Ballino (d. c. 1592), a friend of Paulus Manutius and Aldus the Younger who acted as a corrector for an Aldine edition of Livy, and the author of *De' disegni delle piu illustri citta et fortezze del mondo* (Venice, 1569), a notable book of urban design for which the reading of Pomponio Mela's and William Soone's cartography will doubtlessly have been of importance.

VD16 2323.



ILLUSTRATING THE SEVEN
CORPORAL WORKS OF MERCY

50 **STENGEL, Carl.** Christianae pietatis idea in VII: operibus misericordiae corporalis, spectanda & legenda proposita. *Augsburg, Sara Mang, 1622.*

8vo, pp. [v], 6–152; engraved title-page with allegorical depictions of Faith and Hope, a further 8 numbered full-page copperplate engravings in-text, printed marginalia, woodcut initials and headpieces; subtle repairs to pp. 11, 15, and 37, not touching text or engravings; sporadic foxing; nonetheless a handsome copy in nineteenth-century blue straight-grained morocco by Charles Lewis, edges gilt, spine lettered directly in gilt, turn-ins triple-filleted in gilt; joints and corners rubbed; **ownership inscription of Lord Ronald Gower** to front free endpaper recto, dated 16 February 1883, with his bookplate to front pastedown (*see below*); 1913 monogrammed bookplate to front free endpaper verso; 'Revd. White', 'binding', 'n° 4744-7' pencilled to first blank. £2500

First and only edition of this uncommon devotional work by the Benedictine abbot Carl Stengel (1581–1663), printed by a female printer and with eight emblematic engravings depicting the seven corporal works of mercy.

The engravings (here unsigned, though attributed in the Beckford Library catalogue to Sadeler, who illustrated several other works by Stengel), depict: feeding the hungry ('pasce esurientes'); giving drink to the thirsty ('da potum sitientibus'); clothing the naked ('operi nudos'); visiting the imprisoned ('redime captivos'); visiting the sick ('invisae aegrotos'); sheltering travellers ('suscipe peregrinos'); and burying the dead ('sepeli mortuos'); a striking final engraving depicts the Last Judgment.

The historian, translator, and hagiographer Carl Stengel (1581–1663), author of nearly one hundred theological and devotional works and brother of the Jesuit philosophy professor Georg Stengel (1584–1651), entered the Benedictine order at the age of fourteen at the monastery of Ulrich and Afra in Augsburg. In 1630 he became abbot of the monastery at

Anhausen an der Brenz; he was forced to flee several times during the Thirty Years' War, during which time he kept an extensive diary. He translated several emblem books into German, including the *Pia desideria* of Herman Hugo (1628) and Benedictus van Haeften's *Schola cordis* (1664). Stengel's *Christianae pietatis* was printed by the Augsburg printer Sara Mang (fl. 1617–24), widow of Christoph Mang (d. 1617); she had printed Stengel's life of Mary Magdalene in the same year.

Provenance:

1. From the library of bibliophile, politician, art collector, and novelist William Beckford (1760–1844), author of the Gothic novel *Vathek* (1786). Likely purchased by Beckford from the library of Henry White of Lichfield.
2. Alexander Hamilton, tenth Duke of Hamilton (1767–1852): '[Beckford's] art collections, together with his books and prints, went to his son-in-law the tenth Duke of Hamilton. When the Hamilton heirlooms were disposed of, the Beckford Library, which had been kept separate, was auctioned at Sotheby's in four consecutive sales' (De Ricci, p. 84).
3. Sold at the third portion of the Beckford Library Sale of 1882–3 (Sotheby's, 12 July 1883, lot 2225), the plates attributed to Sadeler and the binding to C. Lewis.
4. Lord Ronald Sutherland-Leveson-Gower (1845–1916), youngest son of the second Duke of Sutherland, with his ownership inscription to front free endpaper recto: 'I bought this little book at Bains – it belonged to the Beckford Library. R.G. 16.7.83', and bookplate with the initials R.G. and the Sutherland Arms to front pastedown. **Gower is the sculptor of the famous 1888 statue of Shakespeare at Stratford-upon-Avon; Oscar Wilde was a friend of Gower's and spoke at the statue's unveiling. Known as the 'beautiful boy' of the House of Commons and implicated in the Cleveland Street scandal of 1889, he is thought to have inspired the character of Lord Henry Wotton in Wilde's *The Picture of Dorian Gray*. Gower's long-term partner was the journalist Frank Hird (1873–1937).**
5. Monogram bookplate ('G' for Gower?) surmounted by a ducal coronet and dated 1913 to front free endpaper verso, with shelfmark pencilled above.

BM STC German S2719; USTC 2071454; VD17 384:717232B. Not in Brunet. See Praz, *Studies in seventeenth-century imagery*, p. 503. OCLC finds 2 copies in the US, at Illinois and the Benedictine College Library in Kansas. LibraryHub finds 4 copies in the UK, at the BL, Bodleian, University of Glasgow, and Ushaw College.

DE PIETATIS

IDRA. CAP. III.

45

ne bibere non posse
bit.

us ⁊ oppido sitiens
cepit: cumq; pu
rat in vasculo fund
oculum, & Episcop
per importunis ille
bus dari, dicēs: qu
nisi biberet, quo m
ntra minister assen
residuum reliquis
aliud reperire nulla
rgo fortis Episcopi
is, cum & hinc vit
let, illinc autem ali
re impium iudican
; laboranti in neces
cepit ergo pauper
am quo spes biben
o sitis Episcopi atro
davit ministro, v
eret, si forte aliquan
vel perexiguam re
s abnegans, nihil qu
nter affirmans, tan
, sed imperio mag
vas, quod vacu
num nimium admi



Quo-

Quo-

SWISS BINDING, SPANISH FORE-EDGE DECORATION

51 **STRABO.** Strabonis geographicorum lib. XVII ... iam denuo a Conrado Heresbachio ... ad fidem Graeci exemplaris, authorumque ... recogniti, ac plerisque locis deintegro versi. Item, epitomae eorundem decem et septem de geographia librorum. Basel, Johann Walder, 1539.

Folio, pp. [lxxxviii], 549, [27]; text printed in Latin and Greek, title within woodcut architectural border, large woodcut initials and ornaments, woodcut printer's devices to title and final page; neat repairs to outer margins of quire a and to inner margins of quires a–b, marginal paper flaw with old repair to p. 25, some light foxing and toning, occasional marks; overall a very good copy in contemporary Swiss calf over wooden boards, boards roll-tooled in blind to a panel design, two brass catches and clasps to fore-edge (leather renewed), small brass strips to corners (of which three lacking), fore-edge elegantly lettered 'Strabo' in ink in an early Spanish hand with shelf marks and 2 ink sketches (one of a stag, the other of a plumed jousting helm); sympathetically rebacked in calf, first and last quires resewn and pastedowns renewed, a little wear to extremities and a few marks to boards; inscription to title (washed) 'De la libreria de S. Franco. de [?]'.
£2500

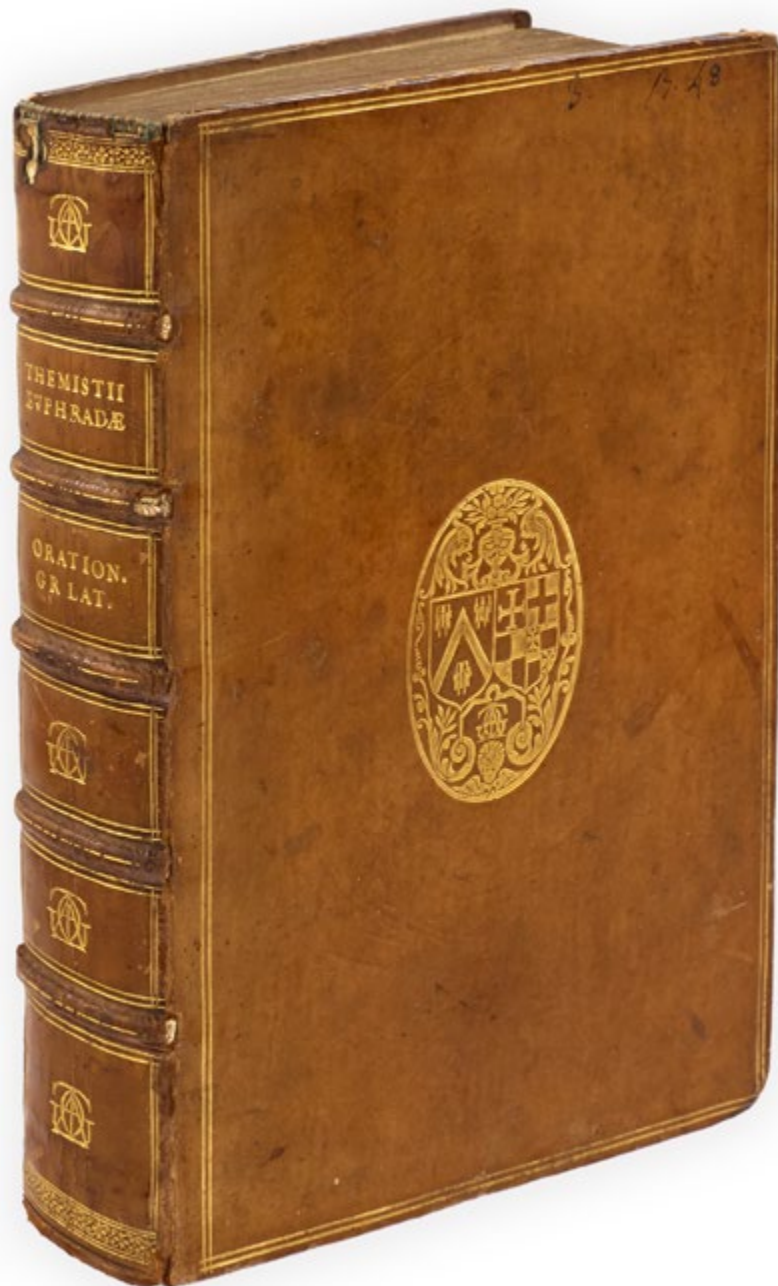
Second edition of Strabo's masterful *Geographica* in the Latin translation of the German Humanist and friend of Erasmus, Konrad Heresbach (1496–1576), here found with the first Latin translation of an epitome of Strabo's work by the Basel professor of physic and logic, Hieronymus Gemusaeus (1505–1543).

Likely completed in the early first century AD, Strabo's work was the first attempt at a geographical encyclopaedia embracing the sum of physical, mathematical, political, and historical knowledge. The book is a description of the countries of the Roman Empire, the Middle East, and India, based both on Strabo's own travels and earlier Greek authorities. It contains many interesting ethnological observations: on the Hanging Gardens of Babylon, for instance, and the whales of the Persian Gulf; how the Indians capture elephants and long-tailed apes, how the Egyptians feed their sacred crocodiles, and how the Arabs get fresh water out of the sea.

Having studied at Cologne, Heresbach worked as a corrector for Johann Froben in Basel before moving to the University of Freiburg to teach Greek. It was here that he undertook his edition of Strabo, first published at Basel by Valentin Curio in 1523, and here published by Johann Walder, who married Curio's widow. Erasmus did much to advance Heresbach's career and they remained in correspondence until the former's death. Heresbach also produced Latin editions of Herodotus and Thucydides.

Adams S 1904; VD16 S 9347.





ORATIONS BY 'THE ELOQUENT'

52 **THEMISTIUS.** Θεμιστιου ευφραδους λογοι ΙΘ. Themistii cognomento Suadae orationes XIX Graece ac Latine coniunctum editae. Dionysius Petavius e Societate Iesu, magnam illarum partem Latine reddidit, reliquarum interpretationem recensuit, notis universas, atque emendationibus illustravit ... Paris, ex officina Nivelliana sumptibus Sebastiani Cramoisy, 1618.

4to, pp. [xxiv], 729, [15, indexes, errata, privilege]; printer's device to title, text in Latin and Greek, initials, headpieces; a little light foxing and browning; very good in contemporary polished calf, double gilt fillet border to covers, spine in compartments lettered and decorated in gilt; some loss at head of spine, a little wear to joints, corners and edges; occasional contemporary underlining and marginal marks; gilt arms of Jacques Auguste de Thou impaling those of his second wife Gasparde de la Chastre on covers (Olivier 216 fer 8), gilt monogram to spine compartments (fer 9), '3. C. P. T. 3. B. 48' inscribed in ink to front pastedown, gilt bookplate of Spyros Loberdos (1925) to front pastedown and his stamp to rear pastedown. £2500

Handsome edition of the orations of the fourth-century Greek rhetorician Themistius, nicknamed 'the eloquent', with the arms of the noted historian and bibliophile Jacques Auguste de Thou (1553–1617).

Themistius opened a rhetorical school at Constantinople in c. 345, and served as tutor to the future Roman emperor Arcadius, son of Theodosius I. Thirty-four of his orations survive, nineteen of which are presented here in parallel Greek and Latin, edited by the French Jesuit Denis Petau (1583–1652) and dedicated to Louis XIII. The compositions here include Themistius' interesting funeral oration on his father, together with pieces on friendship and peace, and in praise of Theodosius and Constantine. Petau's substantial notes follow the text. Petau's edition first appeared in 1613; this 1618 edition was shared between Sébastien Cramoisy, Claude Morel, and Michel Sonnius.

Provenance: since this work post-dates de Thou's death, it was no doubt acquired by his widow or by his sons François-Auguste and Jacques-Auguste. De Thou's library numbered around thirty thousand books and was famed as the most splendid of its time. The bulk of the library was sold by his heirs to the Marquis de Méinars (1644–1718) in 1680, then acquired by Armand Gaston, Cardinal de Rohan (1674–1749) in 1706 and inherited by the Cardinal's nephew, the Prince of Soubise, whose manuscript shelfmark appears at the head of the upper cover and front pastedown.

Sommervogel VI, col. 592. OCLC records only 2 copies of this Cramoisy edition in the US, at Cornell University and the College of the Holy Cross.

ITALIAN IMITATION OF CHRIST

53 [THOMAS À KEMPIS.] Messer Giovanni Gerson. Utile & divota operetta della imitatione di Giesu Xpo ... Florence, Piero Pacini da Pescia, 16 April 1505.

4to, ff. [76]; woodcut of Christ within border to title, woodcut initials, 2 woodcut 'Piscia' devices to last page; small repaired hole at head of title, foot of title repaired, repairs to lower outer corners of [pi]3-4, marginal tears to fi repaired, small worm track to inner margins of quire i, some light foxing, light marginal damp-staining to a few leaves; overall good in twentieth-century dark brown morocco, title and imprint in gilt to spine, gilt turn-ins and edges, marbled endpapers; extremities very slightly rubbed.

£4000

Scarce edition of an anonymous Italian translation of the *Imitatio Christi*, with a striking woodcut of Christ to the title.

One of the most influential works of Christian literature after the Bible, the *Imitatio Christi* was long attributed to Jean Gerson but is now generally ascribed to the German-Dutch ascetical writer Thomas à Kempis (c. 1380–1471). 'The purpose of this famous manual of spiritual devotion is to instruct the Christian how to seek perfection by following Christ as his model. The book is divided into four parts. The first two contain general counsel for the spiritual life, the third deals with the interior dispositions of the soul, and the fourth with the sacrament of the Holy Communion' (*Oxford Dictionary of the Christian Church*).

The *Imitatio* circulated in manuscript from 1418 with the Latin *editio princeps* being printed at Augsburg by Günther Zainer in 1473. Editions in various vernaculars swiftly followed: in Catalan (1482), German (1486), Spanish (c. 1488), and French (1488). An Italian translation was first published in Venice by Johannes Rubeus in 1488, with another version appearing in 1491 in a Florentine edition by Antonio Miscomini. Our Piero Pacini edition is a reprint of that published by Miscomini on 1 July 1494 (ISTC ii00053000).

The title-page carries a woodcut showing the crucified and risen Christ with the cross in his left hand and blood falling from his right hand into a cup. The surrounding white-on-black border incorporates the Greek Christogram flanked by two kneeling angels.

EDIT16 42816; USTC 800051. Only 1 copy traced in the UK (BL) and 3 in the US (Harvard, Library of Congress, Yale).





THE *EDITIO PRINCEPS* OF AQUINAS 'ON EVIL'

54 **THOMAS AQUINAS.** Incipit liber de malo disputatus a ven[er]abili ac illustri docto[r]e s[an]c[t]o thoma de aq[ui]no ... [Cologne], Arnold Ther Hoernen, [c. 1475].

Folio, ff. [175] of [177], leaves [m]5–6 wanting and supplied in contemporary manuscript on slightly smaller paper, the last 3 leaves blank, with corrected cancel leaf g1, and cancelland g1 crossed through and marked 'vacat' to recto (as called for in BMC), incipit and colophon in red, printer's device with initials 'a h' to colophon, text in double columns, capital spaces; chips to fore-edge of first leaf, some marginal browning, foxing, and damp-staining, a few small closed marginal tears; overall very good in contemporary brown pigskin over wooden boards, covers tooled in blind to a panel design, two brass catches and clasps to fore-edge, five bosses to each board wanting, three raised bands to spine, remains of later paper label at head; rubbed and slightly scraped, losses at head and foot of spine, wanting pastedowns; near contemporary inscription at foot of first page 'Iste liber est co[n]ue[n]t[us] ulme[n]sis ordi[n]is fr[atru]m p[re]dicatoru[m]', early marginal annotations to [f]3^r, [i]2^v, [i]3^r, [o]8^v, [q]2^v and [q]3^v, late nineteenth-century note pasted inside front board. £30,000

The rare *editio princeps* of Aquinas's major work on evil, *De malo*, in an unrestored contemporary binding.

'Between antiquity and modernity stands Thomas Aquinas (ca. 1225–1274). The greatest figure of thirteenth-century Europe in the two preeminent sciences of the era, philosophy and theology, he epitomizes the scholastic method of the newly founded universities. Like Dante or Michelangelo, Aquinas takes inspiration from antiquity, especially Aristotle, and builds something entirely new. Viewed through a theological lens, Aquinas has often been seen as the summit of the Christian tradition that runs back to Augustine and the early Church. Viewed as a philosopher, he is a foundational figure of modern thought. His efforts at a systematic reworking of Aristotelianism reshaped Western philosophy and provoked countless elaborations and disputations among later medieval and modern philosophers' (*Stanford Encyclopedia of Philosophy*).

Composed c. 1270, the *De malo* represents some of Aquinas's 'most mature thinking on goodness, badness, and human agency. Together with the second part of the *Summa Theologiae*, it is one of his most sustained contributions to moral philosophy and theology. Aquinas examines the full range of questions associated with evil: its origin, its nature, its variety, its relation to good, and its compatibility with the existence of an omnipotent, benevolent God' (Davies (ed.), *The De Malo of Thomas Aquinas*, (2001)).



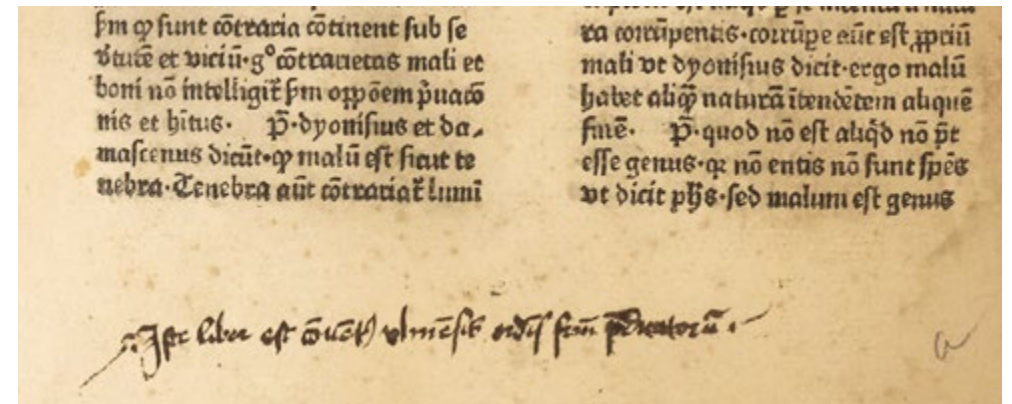
Arnold Ther Hoernen (d. c. 1483) studied at the University of Cologne and appears to have learned printing from Ulrich Zell, the city's first printer. Hoernen set up on his own in 1470 in a house 'prope conventum fratrum praedicatorum' and in 1474 famously printed the first edition of Werner Rolewinck's *Fasciculus temporum*.

This book is Dominican through and through. Aquinas was of course himself a member of the Order of Preachers, and Hoernen printed this edition, appropriately enough, only a few doors down from Cologne's Dominican convent. The first page bears an early ownership inscription of the Dominicans of Ulm, and the repeated scroll tool to the binding, enclosing the word 'mariah', is attributed by the Einbanddatenbank to Vienna's Dominikanerkloster (ref. 5016101).

The binding resembles in several details Goldschmidt *Gothic & Renaissance Bookbindings* no. 4 (plate III), a Vienna binding of c. 1475 attributed to 'Matthias'. This, like our binding, has 'a row of pointed cresting ending in trefoils ... along the edge at the top and bottom only', a motif Goldschmidt describes as 'strictly typical of Vienna bindings', as well as a repeated scroll tool.

A lacuna of two leaves in 'questio decima' has here been made good with the insertion of a bifolium supplying the missing text in elegant contemporary manuscript, in light brown ink, with two two-line initials and paraphs supplied in red. The few marginalia display an interest in venial sin, angels, and human understanding.

BMC I 205; BSB-Ink T-240; Goff T174; ISTC it00174000. ISTC records only 19 holding institutions, of which only 2 in the UK (BL, Cambridge University Library) and 1 in the US (Huntington Library).



THE SERVANT WHO SLAPPED CHRIST

55 **TYRE, William, Archbishop of, and Giuseppe OROLOGGI (translator).** *Historia della guerra sacra di Gierusalemme, della Terra di Promissione, e quasi di tutta la Soria ricuperata da' Christiani: raccolta in XXIII libri, da Guglielmo Arcivescovo di Tiro, & gran Cancellieri del Regno di Gierusalemme. La quale continua ottantaquattro anni per ordine, fin'al Regno di Balduino IIII ... Venice, Vincenzo Valgrisi, 1562.*

4to, pp. [xxvii], [1, blank], 702, [2, colophon, register], Valgrisi serpent device to title-page and verso of last leaf, historiated woodcut initials to the start of each book; marginal damp-staining to last few quires, light foxing and toning throughout, marginal repairs to first and final leaves; a good copy in seventeenth-century vellum over pasteboard, title and calligraphic flourish lettered directly to spine; some staining to upper board, edges gnawed, spine chipped at foot; near-contemporary ownership inscription of Nicandro Petrella to title-page, p. 44, p. 244, and p. 355.

[bound after:]

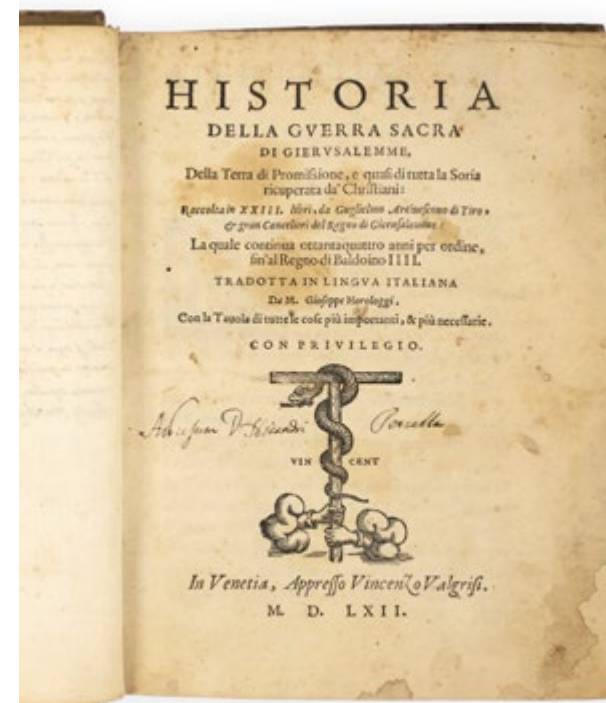
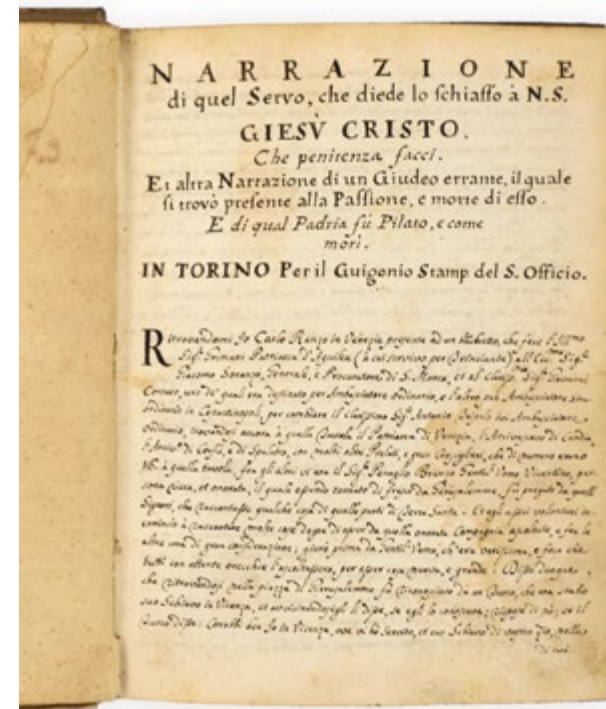
[**RANZO, Carlo.**] **JANNAcone, Domenico Antonio (compiler).** *Narrazione di quel servo, che diede lo schiaffo a N.S. Giesu Cristo, che penitenza facci. Et altra Narrazione di un Giudeo errante, il quale si trovò presente alla Passione, e morte di esso. E di qual Padria fu Pilato, e come morì. In Torino per il Guignonio Stamp. del S. Officio. Italy, c. 1700.*

Manuscript on paper, 4to, ff. [6], [1, blank], [1]; very neatly written in a seventeenth-century Italian hand in dark brown ink in a single column, 28–29 lines to a page; a large dampstain to the first page but nonetheless very well preserved; ownership inscription 'Ex libris Dominici Antonii Jannacone, Terrae Torellae, Philosophiae, Medicinaeque Doctoris' in the same hand to first page. £2800

First Italian edition of William of Tyre's (1130–1186) important account of the first two crusades and of the Kingdom of Jerusalem, with the addition of a seventeenth-century manuscript detailing a uniquely Italian rendition of the tale of the Wandering Jew.

The Latin *editio princeps* of William of Tyre's account was first printed in 1549 in Basel and was instrumental in shaping the perception of the Crusades in the Western imagination, serving as the primary historical source of Tasso's *Gerusalemme liberata* (1581).

Preceding the work is a manuscript copy of a curious work by Carlo Ranzo, who had fought at Lepanto in his youth and travelled through the Balkans to Constantinople with Jacopo Soranzo, the Venetian ambassador to Constantinople from 1576–1581. He kept a journal of his travels, printed in Turin in 1616 as the very rare *Relatione di Carlo Ranzo gentil'huomo di Vercelli, d'un viaggio fatto da Venetia in Constantinopoli*. In his account (which



also appears as an appendix to the equally scarce *La vita di S. Orsola scritta da Sigisberto Monaco gemblacense of the same year*), Ranzo describes an account related to him at a meeting of Venetian noblemen by one Penaglio Branza, newly returned from the Holy Land after an interval of ten years, in which a Turk in Jerusalem leads him into a secret chamber containing a servant who had struck Christ during the Passion and was therefore condemned to wander in circles until the Second Coming. This iteration of the tale of the Wandering Jew circulated widely throughout Italy until the nineteenth century and is here followed by histories of the Wandering Jew in Germany and Italy, and a note on Pontius Pilate, as compiled by Giovanni Francesco Alcarotti in 1596. Our manuscript copy of these works, compiled by one Domenico Antonio Jannacone (of Terra Torella, *i.e.* Torella dei Lombardi in Campania?), is a witness to a seemingly unrecorded edition of these works (Turin, Guigoni, *n.d.*).

Adams W 179; BM STC Italian, p. 322; EDIT16 22407; USTC 835556.

See D'Ancona, 'La leggenda dell'ebreo errante' in *Saggi di letteratura popolare* (1913), pp. 141–190; Gallotta ed., *Carlo Ranzo: Relatione d'un viaggio fatto da Venezia in Constantinopoli* (2017).

THE FINEST BOOK PRINTED BY SONCINO

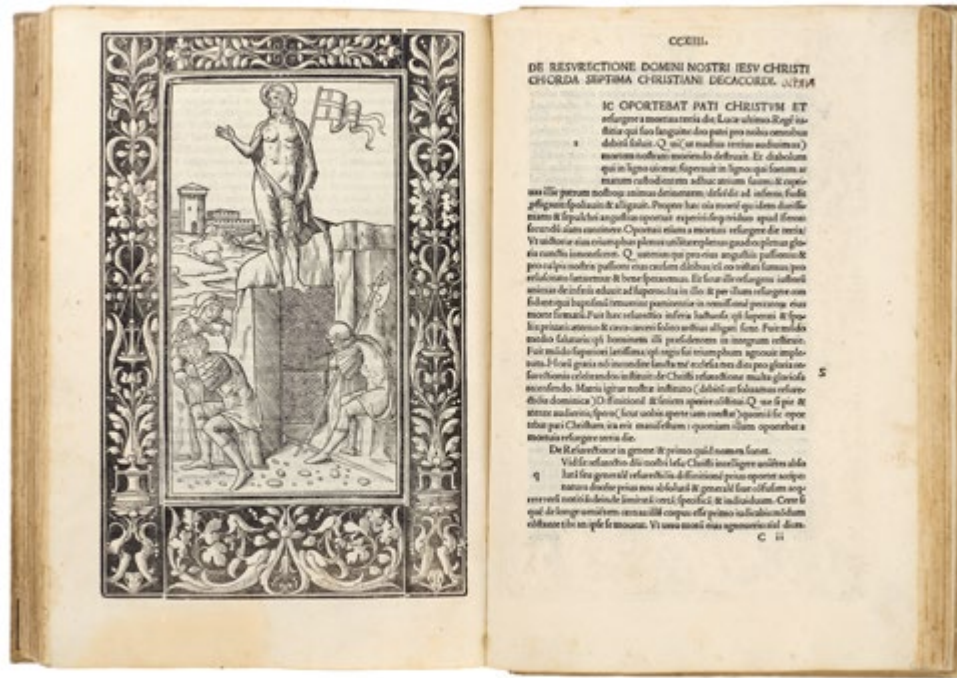
56 **VIGERIUS, Marcus.** *Decachordum Christianum*, Iulio II Pont. Max. dicatum. Fano, Girolamo [Gershon] Soncino, 10 August 1507.

Folio, ff. [viii, with blank aa8], CCXLVI, [16]; engraved title with author's coat of arms within elaborate border, 10 full-page illustrations (metalcuts?) all within white-on-black borders, and 33 mostly criblé images in text (of which 6 repetitions); title leaf re-hinged and re-margined at head, closed tear to foot of f. L (old repair), closed marginal tear to last leaf (repaired), a few small repairs to gutter margins, some light foxing and toning, occasional small marks, light marginal damp-staining towards end; very good in nineteenth-century vellum over boards, gilt-lettered spine label, manuscript title along lower edges; some light wear and marks; book label of Leo S. Olschki and later German shelflabel to front pastedown. £12,000

First edition, a masterpiece of Italian renaissance printing and illustration and the finest product of the Soncino press at Fano.

Despite their fine execution, the attribution of the large engraved scenes (proposed by Mortimer as metalcuts) from the Life of Christ remains controversial. The initials 'FV', which appear in the Pentecost (the final image of the sequence) and in one of the





two alternating designs for borders, have led to attributions to Florio Valvassore. This is rejected by Essling, who points instead to the 'L' in the Nativity and suggests the former initials represent 'Fano urbe'. Some of the blocks were later reused in other works: the Nativity block was reused by Luc'Antonio Giunta for his 1511 Bible, where several new cuts are likewise monogrammed 'L'; the Annunciation block appeared in Adria's *De laudibus virtutibus*, printed in Palermo in 1515 by Giovanni and Antonino Pasta.

The smaller cuts, depicting the Passion with distinctive *criblé* backgrounds, are likely the work of a separate, similarly unidentified hand. Of the thirty-three scenes, six are repeated; curiously, one makes its second appearance with Christ's hand excised and another inserted to show a different gesture; in another the head is visibly a substitution, but does not appear in another configuration elsewhere in the book.

Marco Vigerio della Rovere (1446–1516) joined the Franciscan Order while his great uncle Francesco della Rovere (the future Sixtus IV) was Minister-General of the order. A professor of theology first at the University of Padua and then, from 1474, in Rome, Vigerio was elected Bishop of Senigallia in 1476 before being made a cardinal in 1505 by his cousin, Julius II, to whom this work is dedicated.

Essling part I, vol. II, p. 145, n. I; Mortimer 537 (Soncino's 'finest book'); Sander 7589.

ANNOTATED BY EARLY READERS
INTERESTED IN 'HOMERIC' VIRGIL

57 VIRGIL Maro, Publius. *Bucolica* [with the commentary of H. Torrentinus]. *Strasbourg, Knobloch, 1512.*

[bound with:]

— *Georgicorum P. Vergilij Maronis liber* [with the commentary of H. Torrentinus]. *Strasbourg, Knobloch, 1508.*

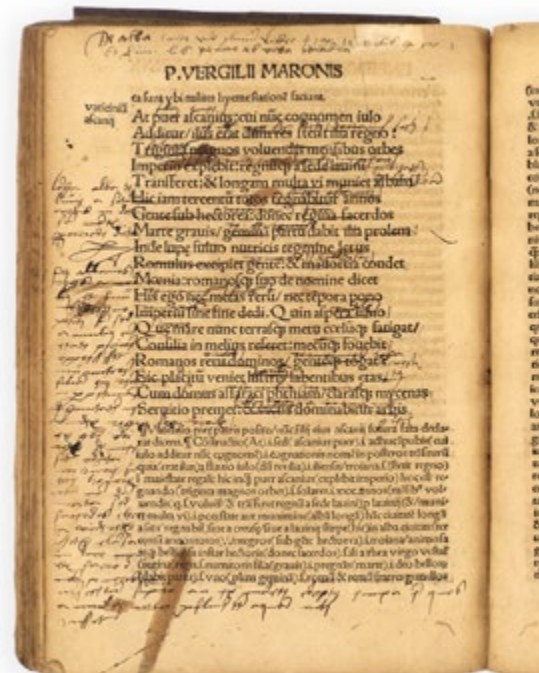
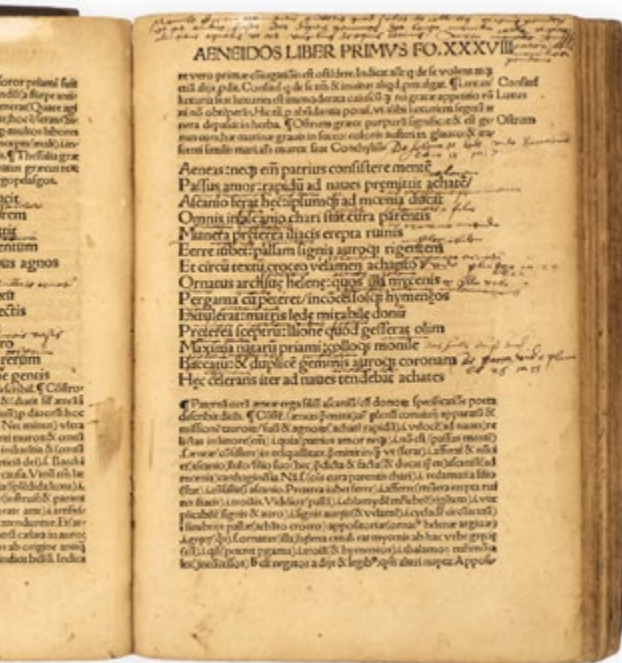
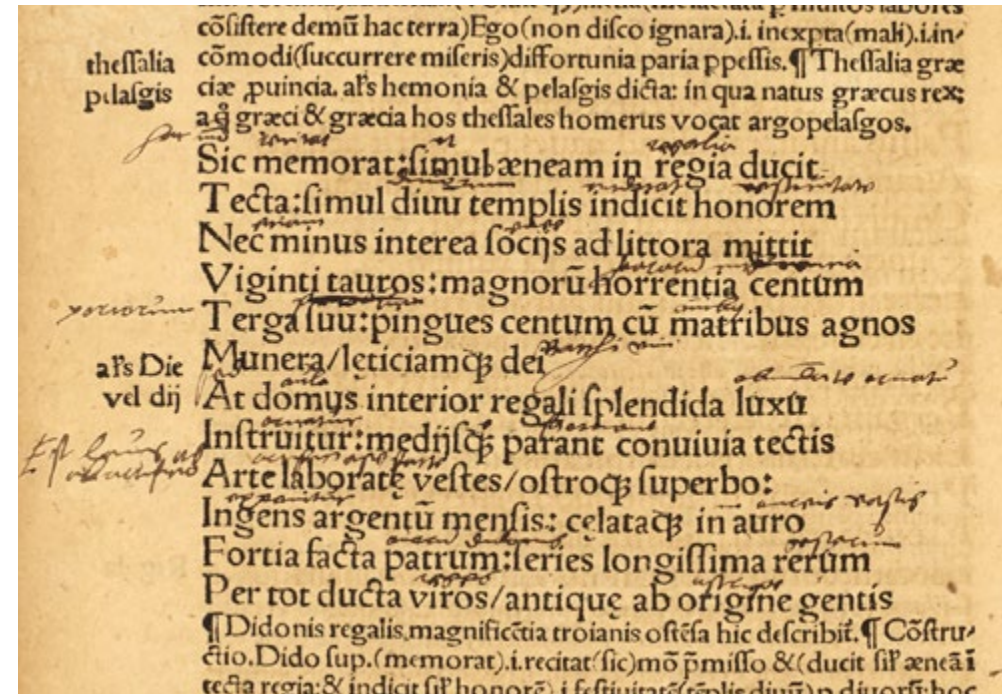
[and with:]

— *Aeneis cum familiari expositione* [with the commentary of M. Vegio]. *Strasbourg, Knobloch, 1509.*

8vo, ff. xlii, [3]; lxxxii, [3]; cccxc, [6]; with woodcut initials, running titles, commentary in smaller font, printed shoulder notes, index; first three leaves of first work torn and extensively strengthened at an early date (not affecting legibility), outer margin of first few quires curled and a little chipped, wormtrack through the text in the last two quires reaching about 20 mm length with loss of a few words (sense recoverable), a few leaves soiled, some damp-staining towards end of volume; bound in contemporary pigskin-backed wooden boards, vellum bands on sides stamped and rolled in blind, panelled spine stamped with series of three interlocking circles; top compartment of spine perished, foot of spine chipped, joints cracked, edges worn, fore-edge of upper board missing, clasps missing, lacking free endpapers; **with extensive marginal and interlinear annotations in at least two contemporary hands**, one of which signs the titlepage with the monogram TS; partly erased name '... Hieronimi ...' to verso of second leaf and almost entirely erased name on title of the *Aeneid*. £5500

Copiously annotated Renaissance *Sammelband* including Virgil's three great works: *Bucolics*, *Georgics* and *Aeneid*. The editions, all produced by the Swiss-born printer Knobloch in Strassburg within a few years, the *Bucolics* in its second (corrected) printing and the other two in their first, are those curated by Hermannus Torrentinus (Herman van Beek or van der Beeke) and, for the *Aeneid*, Maffeo Vegio. Both commentators were immersed in a project that placed Virgil at the centre of the school curriculum, and committed to guiding students through introductions, notes on structures, and minute lexical explanations.

The annotations in this *Sammelband* are in two sixteenth-century hands. They devote particular attention to the *Bucolics* whilst largely ignoring the *Georgics*. The *Aeneid*, however, is where the minds of the readers are most engaged. In Book II a keen interest is shown in the post-Iliadic plot of the Trojan story. Dido seems to go largely unnoticed, whilst plenty of notes are devoted to the games and races in honour of Anchises' death in Book V. This is uncharacteristic: David Scott Wilson-Okamura notes that during the Renaissance Book V did not particularly appeal to popular taste, among notable



commentators and readers finding favour only with Montaigne, who, with characteristic independence of judgement, preferred it to all others. Much attention is also given to the ekphrasis of the door of the Temple of Apollo in Book VI (continuing the exploration of the connection between Virgil and his Greek thematic models), the Sybil, the Arcadian honouring of Hercules in Book VIII, the nocturnal exploits of Nisus and Euryalus in Book IX (again, an Iliadic moment) and Aeneas' furious and gruesome Achillean fighting in Book 10 after the death of Pallas. A clear selection process in favour of Homeric elements is at play in the work of the annotators, whose comments would reward close analysis.

I: USTC 617473; VD16 V 1448 . OCLC finds 1 copy in the UK (Cambridge) and 2 copies in the US: Princeton, and Gleeson Library in San Francisco. II: USTC 659385; VD16 V 1538. OCLC finds 1 copy in the UK (Cambridge), and 3 in the US (California, Kansas, and Free Library of Philadelphia); not in the Princeton Virgil Collection. III: USTC 682141; VD16 V 1409. Not in the Princeton Virgil Collection. See Wilson-Okamura, *Virgil in the Renaissance*, (2010).

KENELM DIGBY'S COPY

58 **VIRGIL Maro, Publius; Pierre PERRIN (translator).** *L'Eneide de Virgile, fidelement traduite en vers et les remarques à chaque livre pour l'intelligence de l'histoire et de la fable. Enrichie de figures en taille-douce. Premiere [- Seconde partie] ... Par Messire P. Perrin ... Paris, Étienne Loyson (vol. I) and Jean Paslé (vol. II), 1658.*

Two vols, 4to, I: pp. [xx], 465 [*i.e.* 467], [1], with engraved title, folding map ('Voyage d'Énée'), and 6 illustrations to text; II: pp. [xvi], 463, [1, blank], with engraved title to a1, and 6 illustrations to text; Latin and French on facing pages; some light marginal damp-staining, a little spotting, occasional marginal marks, small repair to fore-edge of vol. I pp. 31–32, browning to some quires in vol. II, marginal paper flaws, and marginal wormhole to last two quires; overall very good in contemporary mottled calf, double fillet border to covers, spines in compartments lettered and decorated in gilt, gilt 'KD' monogram of Sir Kenelm Digby to spine compartments, central gilt fleur-de-lys to covers, red edges, marbled pastedowns; spine ends, joints and corners expertly repaired, some staining and small abrasions to covers. £5750

First edition (second issue of vol. I) of this beautifully printed and illustrated French verse translation of Virgil's *Aeneid* by the poet and librettist Pierre Perrin (d. 1675), from the library of Sir Kenelm Digby.

The *première partie*, comprising the opening six books of the *Aeneid*, was first published in 1648 by the widow of Pierre Moreau (1590–1648) and is beautifully printed in a distinctive cursive typeface of Moreau's own design, for which he earned the favour of the French king and the inevitable envy of his fellow printers and publishers. It took Perrin a further ten years to translate the second half of the *Aeneid* (he blames public and domestic troubles in his preface), and in December 1657 a privilege was granted to Étienne Loyson and Jean Paslé to issue the entire work. For volume one Loyson reissued Moreau's sheets adding an engraved title-page, a new letterpress title, and a privilege leaf. The second volume was printed not in Moreau's typeface but in conventional italics.

The illustrations are especially fine, some being signed by the famous French engraver Abraham Bosse (1602–1676). The engraved title to the first volume, dedicated to Cardinal Mazarin, depicts various scenes from the life of Hercules, while that to volume two, dedicated to Cardinal Antonio Barberini, nephew of Pope Urban VIII, features numerous emblems with bees in reference to the Barberini arms. Each book is prefaced with a large engraving, showing some of the most famous scenes in the *Aeneid*: the sack of Troy, the death of Dido, Aeneas in the Underworld, Aeneas' arms, and the final combat between Aeneas and Turnus.





Argument du second Livre.

*Enée recité à l'assemblée le sac de Troye en cét ordre. Les Grecs, dit-il, rebu-
tez par la longueur d'un siege de dix ans, feignans de partir pour leur re-
tour se mettent en embuscade à l'abry d'une Isle voisine, & laissent deuant la
ville un grand Cheual de bois remply d'hommes armez, lequel est introduit
dans la place du Chasteau de Troye par la ruse de Sinon, sous l'esperance*



Argument du troisieme Livre.

*Escappé du sac de Troye (poursuit Enée en continuant le recit de ses
aurentures) dans les forests du mont Ide, avec mon pere, mon fils, mes
Dieux, & mes compagnons, j'equippe une flotte de vingt vaisseaux; sus
laquelle embarqué, je vais fonder en Thrace la ville d'Enecade: D'où chassé
par l'apparition de Polidor fils de Priam, en ces lieux fraichement assasi-*

*né, je gagne Delos ou ie suis accu-
le, fils d'Apollon; de l'Oracle
au sejour de mes ayeux, ie tra-
Crete, pays natal de Teuce nos-
Pergame, où travaillé de peste
l'Oracle lors que les dieux de Tro-
stois abusé, & qu'il falloit lire
nostre ayeul paternel. Sur cét a-
tempete dans l'Isle des Harpy-
vierges du visage, qui voulant
chassez; & de dépit nous predi-
nous forceroit de manger nos te-
ie sus les costes de Grece, & r-
costoyant l'Espre j'aborde Bulbr-
par le Prophete Helenus fils de
quel j'apprends la suite de m-
Caete. Je parts, & le second jour
Calabre alors fraichement hab-
droit de Sicile, de crainte de se-
& vais mouiller au port des C-
l'arrivee l'avanture du Cyclope
es compagnons de saisir nos va-
de ce peril, ie poursuy ma rout-
gagne Drepane & le Mont Er-
Enfin party de ce port, la temp-*

Provenance: from the library of the courtier, diplomat, privateer, natural philosopher, and father of the modern wine bottle Sir Kenelm Digby (1603–1665). Digby amassed two libraries, the first acquired before the Civil War and dispersed after 1643, the second assembled and then sold in Paris, much of it acquired by Digby's cousin George, 2nd Earl of Bristol, and subsequently auctioned off in London in 1680.

Library Hub records 3 copies in the UK (BL, CUL, University of Glasgow).

FIRST ILLUSTRATED VIRGIL

59 **VIRGIL**; Sebastian BRANT, *editor*. Publii Virgilio Maro[n]is opera. *Strasbourg, Johann Grüninger, 28 August 1502.*

Folio, ff. [6], CCCCVII, XXXIII; title in red with large woodcut, illustrated throughout with c. 210 large woodcuts (one double-page to 141^v–142^r), woodcut initials (some historiated), woodcut device to colophon; bifolium V5.6 (ff. CLI–CLII) supplied from another copy, title-page and final leaf repaired, occasional mostly marginal repairs, some marks and light damp-staining; overall very good in contemporary calf over wooden boards, covers blind-tooled to a panel design with repeated lozenge incorporating double-headed eagle, brass edges to corners, brass clasps and catches; rebounded to style, lower board split (repaired), repairs to clasps, some wear to joints, covers rubbed, endpapers renewed; some crude early hand colouring to a few of the woodcuts, female nudity occasionally censored in ink; inscription to title ‘Liesborn classe ... poetarum’ and to last blank page ‘Liber conuentus in Leisborn [sic]’, some early marginalia and interlinear notes in several hands. £20,000

First illustrated edition of the works of Virgil, one of the great German woodcut books of the Renaissance, with over 200 illustrations by the artist known as the Late Master of the Grüninger Workshop.

Johann Grüninger commissioned Sebastian Brant, author of *The Ship of Fools*, to edit the volume, which comprises the *Eclogues*, *Georgics*, and *Aeneid* (including Maffeo Vegio’s ‘Book 13’ supplement), together with the commentaries of Servius, Aelius Donatus, Cristoforo Landino, Antonio Mancinelli, and Domizio Calderini, and ends with the *Appendix Virgiliana*, a collection of poems traditionally ascribed to Virgil’s youth.

The woodcuts include a magnificent double-page depiction of Aeneas and Achates admiring pictures of the Trojan War in Dido’s temple to Juno in Carthage, and several scenes, also from the *Aeneid*, showing the Trojan horse and the Underworld.

The occasional marginal and interlinear annotations – in Latin and occasional German, picking out passages of interest and supplying missing text – are in several hands, dating from the sixteenth to the eighteenth centuries: testimony to the book’s usage by multiple readers over a long period. As the inscriptions to the title and final page make clear, this volume was once in the library of Liesborn Abbey, a Benedictine monastery in western Germany, said to have been founded by Charlemagne in 785 and dissolved in 1803.

Adams V 457; Brunet V, col. 1277; Kristeller, *Die Strassburger Bücher-Illustration* (1888), no. 99; VD16 V 1332.





Handwritten text in the right margin, possibly a library or collection mark.

This edition of the *Legenda Aurea* includes 215 legends, **which a sixteenth-century hand has here supplemented with additional hagiographic material relating to Saint Wolfgang of Regensburg** (covered in Legend CCVIII) – perhaps a saint of local and/or personal significance to the user. Some of the annotations, along with an ownership inscription, indicate an interest in, and indeed connections with, Pannonia, a historical region that now includes western Hungary and parts of eastern Austria: the aforementioned hagiographic material refers to Saint Wolfgang's Christian mission to Pannonia (sig. N8^r, lines 28–29), while a marginal note on D3^r flags 'pannonia' next to the portion of the text in which Saint Martin's birth place is identified as Sabaria in Pannonia (now Szombathely, Hungary).

The Pannonian ownership inscription names the owner of the book as Christopher Collatinus, alias of Christoph Pühler (c. 1500–1583), born in Siklos, Hungary. Pühler was the author of *Ein kurtze vnd grundliche anlaytung zu dem rechten verstand Geometriae* [*A short and systematic introduction to the right understanding of geometry*] which was printed in Dillingen in 1563 and which recent study suggests is a 'pseudo-translation' of Hugh of Saint Victor's *Practica geometriae* (Morel, 'Bringing Euclid into the mines: classical sources and vernacular knowledge in the development of subterranean geometry', in Franssen *et al.* (eds.) *Translating Early Modern Science* (2017), pp. 154–81, p. 162). In this work, Pühler claims to have been taught in Vienna by Peter Apian (1495–1552), the influential mathematician and astronomer perhaps best known for his visually impressive *Astronomicum Caesareum*. As Pühler is known to have spent time in Siklos, Vienna, and Passau, the present copy could theoretically have moved with him between any of these places.

The rear pastedown comes from a copy of the 1478 edition of Juan de Torquemada's *Quaestiones Evangeliorum de tempore et de sanctis* printed by Friedrich Creussner of Nuremberg. The appearance of a Creussner fragment in a binding containing a Strasbourg imprint can be readily explained. The binding itself was almost certainly produced in Nuremberg, as there are striking similarities to stamps used by the 'Madonna, Nuremberg' workshop and likenesses to three other roughly contemporary Nuremberg workshops (*see below*). Given that Creussner himself worked in Nuremberg, it seems that our binder had access to waste material from a local printer.

Binding:

The decoration was almost certainly completed in Nuremberg, possibly by the 'Madonna, Nuremberg' workshop (active around 1473–1503). Four of the blind-tooled stamps used are nearly identical to ones used at the 'Madonna, Nuremberg' workshop (*Einbanddatenbank* workshop 500380w, stamps 5014146, 5028433, 5031049, 5014120); compare also the stamps used by three other roughly contemporary Nuremberg workshops (500205w, 501439s, 501448s). The British Library Database of Bookbindings provides another example of a book that was printed in Strasbourg and then bound in Nuremberg (IA1743A).

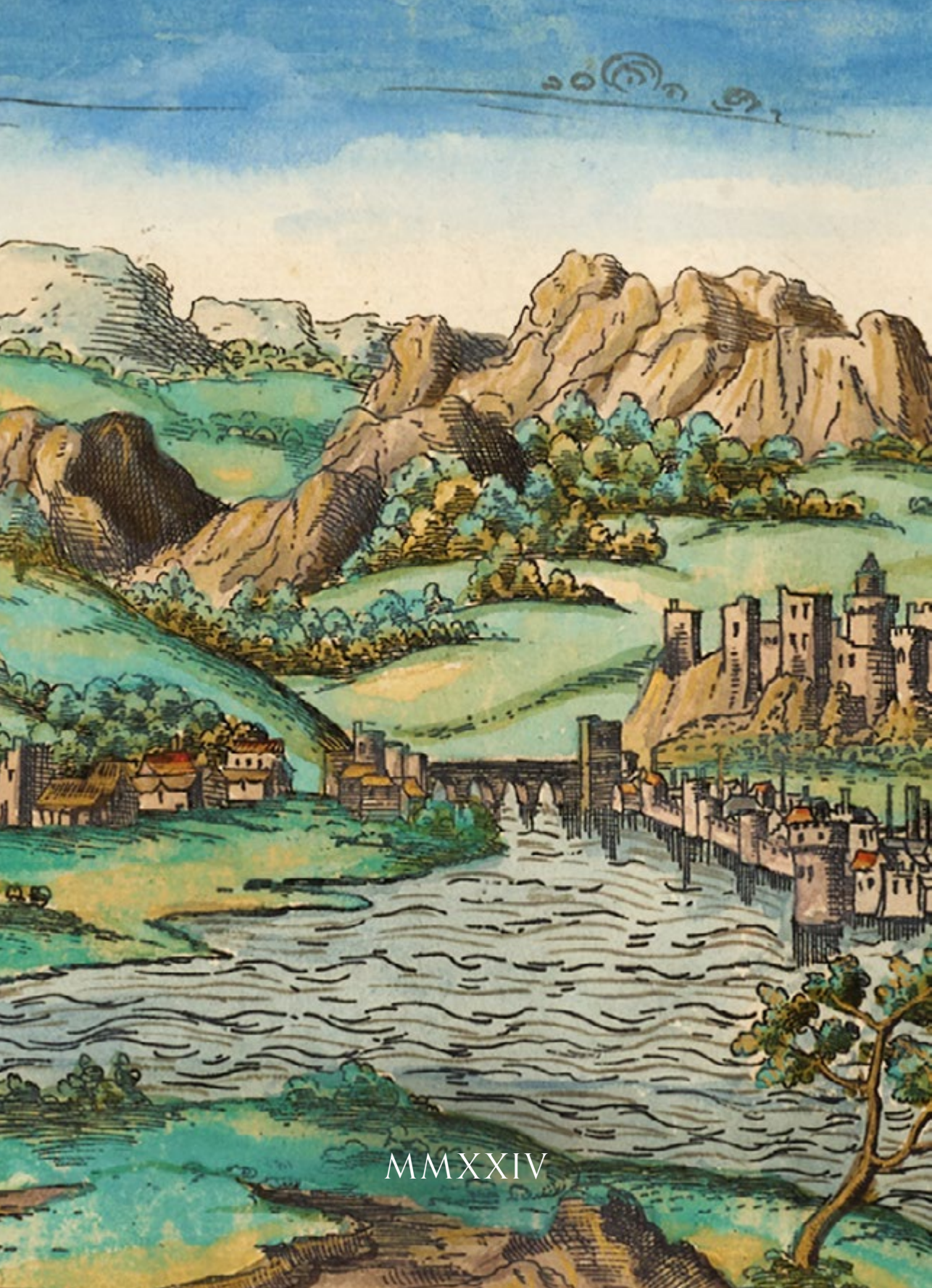


Provenance:

1. Handwritten additions of hagiographic material relating to Saint Wolfgang on sigs. 1-1^r, 1-1^v, 2-6^r, N8^r, and N8^v, written in a sixteenth-century cursive script, 40-51 lines to the page, unruled. N8^r, N8^v, and 1-1^r seem to contain a version of the beginning of Othlo's life of St Wolfgang (*Bibliotheca hagiographica Latina* 8990); cf. *Legenda Sancti Wolfgangi* (Burgdorf, 1475) fols. 1^r-5^v (ISTC iw00068000). There is also material from a separate hagiography relating to Saint Wolfgang on sigs. 1-1^v and 2-6^r; cf. Carolo de Smedt et al (eds.) *Acta sanctorum Novembris II* (Bruxelles: Société belge de librairie, 1894), pp. 549-50. The same hand also appears to be responsible for some of the marginalia.
2. Christoph Pühler (c. 1500-1583), with his ownership inscription on N7^v: 'Iste liber est Christophori Collatinus Siclas opido pannoniurum inferiorum'.
3. There are later indications of monastic provenance, or at least a monastic connection. A note on F5^r records the death of a canon regular named Francis Schwab in 1671: 'Franciscus schwab can. Reg. ad s florianum professus duobus et medis Anno in monasterio sancti Nicolai hospes fuit Anno 1671 discessit 12 January deus benedicat' (the text after 'discessit' is in a darker ink, and possibly another hand). St Florian was an Augustinian foundation in Upper Austria famed for its library. In the outer margin of the same leaf, in yet another hand, there is a series of majuscule letters (<G>ADAAGAP). These were perhaps intended to be trimmed, and indeed almost have been.

USTC 673583, VD16 J 142. Not in Adams. This copy has the variant that includes a point after 'appellatur' on the title page (contrast Staatsbibliothek zu Berlin copy, digitized). USTC and OCLC record five copies in the US (Bryn Mawr, Columbia, the Newberry Library, Princeton and Stanford).





MMXXIV