

CONTINENTAL BOOKS

CATALOGUE 1497



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samarie p̄dicabat illis cristū. Incedebant autē turbe h̄ijs que a philippo dicebantur unanimit̄ audier̄os: ⁊ uidentes signa q̄ faciebat. Multi enī eorū qui habebat̄ spirit̄ immūdos: clamantes uoce magna egiebāt. Multi autem paralytici ⁊ claudi curati sūt. Factū est ergo gaudiū magnum ī illa ciuitate. **U**ir autē quidā nomine symon q̄ ante fuerat ī ciuitate magus seducēs gentē samarie dicens se esse aliquē magnū: cui auscultabāt omēs a minimo usq; ad maximū dicens: hic ē uirtus dei que uocatur magna. Attendebāt autē eum: p̄pter q̄ multo tempore magicis suis deuentass̄et eos. **C**ū uero credidissent philippo euāgelizatiōē de regno dei: in nomine ih̄esu cristī baptizabatur uiri ac mulieres. **T**unc symon ⁊ ip̄e credidit: et cum baptizatus esset adherēbat philippo. **U**ides etiam signa ⁊ uirtutes maximas fieri: stupis ammirabatur. **C**ū autē audissent apostoli q̄ eadē in iherosolimis q̄a recepisset samaria uerbū dī: miserūt ad eos pet̄ ⁊ iohannem. **Q**ui cū uenissent orauerunt pro ip̄is: ut acciperēt spiritū sandū. **R**ōdū enī in quēq; illorū superueniret: sed baptizati tantū eadē ī nomine dñi ih̄esu. **T**unc imponebāt man̄ sup̄ illos: et accipiebant spiritū sandū. **C**ū uidisset autē symon q̄a p̄ impositionē man̄ apostolorū daretur spirit̄ sand̄: obtulit eis pecuniā dicens. **D**ate ⁊ michi hanc potestatem: ut cuiq; impulerō manus accipiat spiritū sandū. **P**et̄ autē dixit ad eum. **P**ecunia tua tecum sit ī iudiciō: quā donū dei egistimasti pecunia possideri. **N**ō est tui tibi pars neq; sortis in sermone isto. **C**or tui non ē rectum coram deo. **P**enitentia itaq; age ab hac nequicia tua: ⁊ roga

deū si forte remittat̄ tibi hęc cogitatio cordis tui. **I**n felle tui amaritudinis ⁊ obligatiōē iniquitatis uideo te esse. **R**espondens autē symon dixit. **P**recamini uos pro me ad dñm: ut nichil ueniat sup̄ me horū q̄ dixistis. **E**t illi quidem redificati ⁊ locuti uerbū dñi redibant iherosolimā: ⁊ multis regionib; samaritanorū euāgelizabāt. **A**ngelus autē dñi locut̄ ē ad philippum dicens. **S**urge: ⁊ uade ostra meridiana ad uia q̄ descendit ab iherū in gazā: hęc ē deserta. **E**t surgens abiit. **E**t ecce uir ethiops eunuchus potēs candidis regine ethiopū: qui erat sup̄ omēs gazas ei⁹ uenerat adorare in iherusalem: et reuertebat̄ sedēs supra curreū summe legent̄ q; sciam p̄phetam. **D**ixit autē spiritus philippo. **A**ccede: ⁊ adiunge te ad curreū istū. **A**cceperēs autē philippus: audiuit eū legentē sciam p̄phetam et dixit. **P**utasti intelligis que legis? **Q**ui ait. **E**t quomodo possum: si nō aliquis ostenderit michi? **R**ogauitq; philippū ut ascenderet: et sederet secum. **I**os autē scripture quā legebat erat hic. **T**anq; uis ad orationē dudus est: ⁊ sicut agnus corā condite se sine uoce: sic nō aperuit os suū. **I**n humilitate iudiciū ei⁹ sublatū est. **G**enerationē ei⁹ quis enarrabit? **Q**uomā tollet̄ de terra uita ei⁹. **R**espondens autē eunuchus philippo dixit. **O**bscuro te de quo propheta dicit sp̄s: **D**e se an de alio aliquo? **A**pertens autē philippus os suū: et incipiens a scriptura ista: euāgelizauit illi ih̄esum. **E**t dū ueniret y uiam: uenerunt ad quāsdā aquā. **E**t ait eunuchus. **E**cce aqua. **Q**uis prohibet me baptizari: dixit autē philippus. **S**i credis ex toto corde licet. **E**t respondens ait. **E**redo filiū dei esse ih̄esum

CONTINENTAL BOOKS & MANUSCRIPTS

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probat⁹ ⁊ canoni
rliquijs. q̄ possu
ozrigē: ⁊ officiu
tōe ei⁹ erraret. qđ
isset. ex de sen. ex.
⁹ hōrez effuse p̄t
cit. **S**i tñ tal' ñ est
. ⁊ tñ aliqs credit
s in secreto ñ solē
de eo. **E** **||** Ex
ētas nouas reliq̄
te ⁊ rōe pōtificis
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ntis d̄cipi. sic qñz
Añ accidit casus
ca fraude decepti
ctm venerabant.
iſ ecclia vir p̄mit
ñ possidebūt r̄gnū
s sūmi pōtificis.
e. san. audiui⁹.
qz si p̄ eū miracu
ne ecclie ñ licēt p̄
rio s̄m. reliq̄rūt



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15th CENTURY

**Si credis eē toto corde licet. Et respōn-
dens ait. Credo filiū dei esse ihesum**

1 BIBLIA LATINA

A single folio leaf from the Gutenberg Bible, containing Acts of Apostles VII:35-VIII:37 (leaf 289 of Vol. 2) [Mainz, Johann Gutenberg & Johann Fust, 1455]

Rubricated in red and blue (headlines in alternating red and blue lombard letters, chapter initial in red with numerals alternating in red and blue, red capital strokes).

Folio (389 x 273 mm). Double column, 42 lines per column, Gothic letter. [Mounted in:] *A Noble Fragment: being a Leaf of the Gutenberg Bible, with a Bibliographical Essay* by A. Edward Newton. Title printed in red and black and two unnumbered leaves of text. Folio, original dark blue morocco by Stikeman & Co., covers panelled in blind, upper cover & spine lettered in gilt. New York, Gabriel Wells, 1921 £90,000

A FINE SINGLE PAPER LEAF FROM THE FIRST SUBSTANTIAL BOOK printed with movable type in the western world, now known simply as the Gutenberg Bible or the 42-line Bible. It is the first and, judging it by the quality of its design and materials, still the greatest of all printed books.

The text is Acts of Apostles VII:35–VIII:37 (leaf 289 of Vol. 2) – it ends with the story of Philip baptising the eunuch from Ethiopia and the last two verses would be “And as they went on their way, they came unto a certain water: and the eunuch said, See, here is water; what doth hinder me to be baptized? And Philip said, If thou believest with all thine heart, thou mayest. And he answered and said, I believe that Jesus Christ is the Son of God.” The final words on the verso are “Credo filiu[m] dei esse

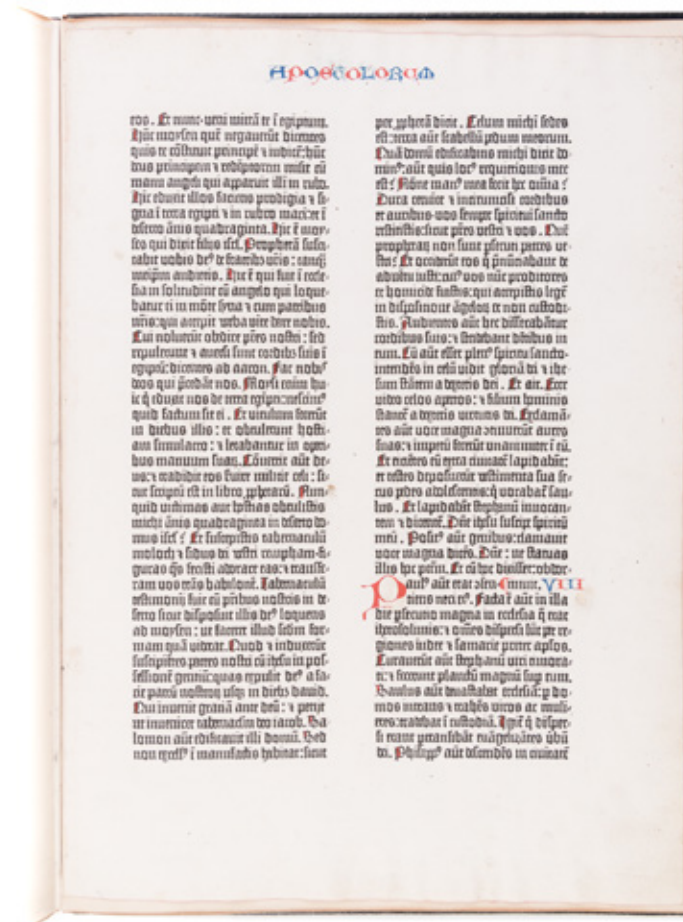
ihesum”/[the final word of the sentence “Christum” was printed on the following leaf].

This short Confession of Faith, “I believe that Jesus Christ is the Son of God” has long been seen (and argued over) as not only one of the fundamental doctrines of the Christian Faith – the foundation, for example, of the Second of the Thirty-Nine Articles of the Church of England, that the Word or Son of God was made Man in Jesus – but also as the foundation of the Baptismal Creed, in particular for those non-Conformist groups that believe that Baptism can therefore not be applied to infants who cannot declare faith for themselves.

The 17th-century Biblical scholar and Baptist minister John Gill commented on these verses: “And he answered and said, I believe that Jesus Christ is the Son of God: which though short, is a very comprehensive summary of the articles of faith respecting the person, offices, and grace of Christ; as that he is a divine person, truly and properly God, the only begotten of the Father, of the same nature with him, and equal to him; that he existed from all eternity, as a divine person with him, and distinct from him; and that he is the Christ, the anointed of God, to be prophet, priest, and King; and is Jesus, the only Saviour of lost sinners, in whom he trusted and depended alone for righteousness, life, and salvation. This whole verse is wanting in the Alexandrian copy, and in five of Beza’s copies, and in the Syriac and Ethiopic versions; but stands in the Vulgate Latin and Arabic versions, and in the Complutensian edition; and as Beza observes, ought by no means to be expunged, since it contains so clear a confession of faith required of persons to be baptized, as was used in the truly apostolic times.”

The Gutenberg Bible consists of 641 leaves, and was printed in an edition of probably 35 copies on vellum and 150 on paper, of which 48 complete or nearly complete copies are extant, 12 on vellum and 36 on paper. It initiated the ability to disseminate and store knowledge and literature as never before, by a method still unsurpassed. The development of typographical printing in Europe during the second half of the 15th century changed the character of western civilization. “It has been claimed that the craft of letterpress printing is the medium which turned the darkness of the Middle Ages into light; which secured to posterity the intellectual achievements of the past; and which furnished to civilization a means of recording all future progress.” (*Encyclopedia Britannica*.)

The Noble Fragment originated with an imperfect copy of the Gutenberg Bible which was divided by Gabriel Wells, a New York book dealer, in 1921, and dispersed as single leaves, or larger fragments, intended for universities and schools as well as private collectors. The individual leaves were mostly accompanied by A. Edward Newton’s essay, as here. The imperfect copy had previously formed part of the collection of Carl Theodor von Pfalz-Sulzbach (1724-99), Prince Elector, Count-Palatine and Duke of Bavaria and Sulzbach [the coat-of-arms of Carl Theodor and his first wife Maria Elisabeth was stamped on the previous binding]; the Hofbibliothek at Mannheim; and the Royal Library at Munich (soon after 1799) before being sold as a duplicate in 1832 for about 350 florins directly to the Hon. Robert Curzon, Baron Zouche (1810-1873) who was in Munich at the time (for this recent

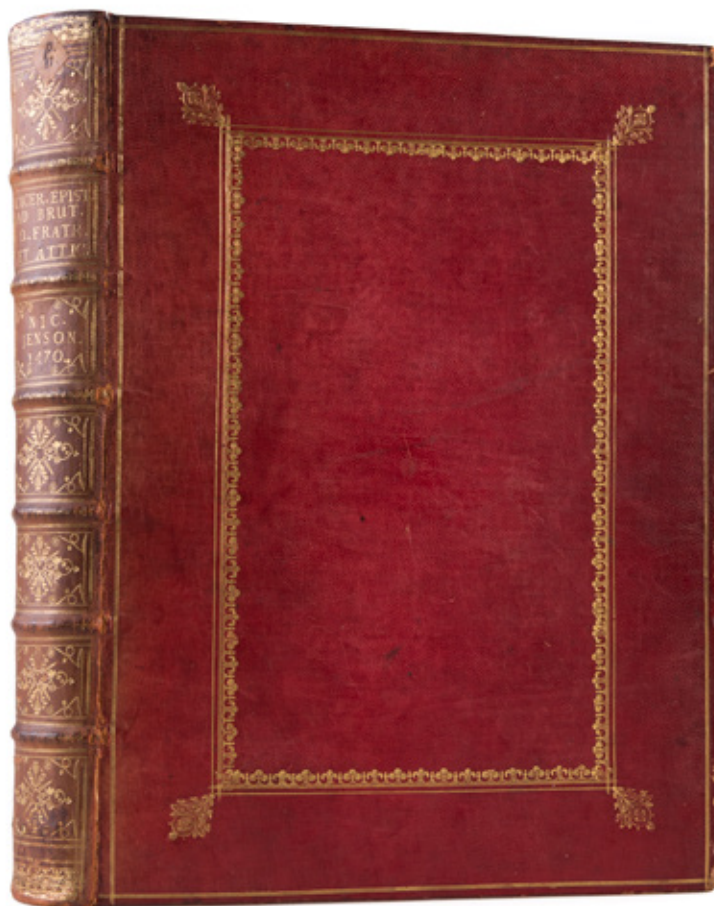


discovery see White below) and thence to his descendants. It was sold at auction by 17th Baroness Zouche in 1920 (Sotheby’s, 9th Nov., lot 70, £2750) to the London bookseller Joseph Sabin, who was acting for Wells.

Regarding the penwork decoration, White notes, “*The Noble Fragments* are identifiable by their neatly executed alternating red and blue lombard headlines, smaller initials and chapter numerals. These were the work of a skilled artisan, probably working in Mainz, who also rubricated the Gutenberg Bible now at the Rylands Library in Manchester”. *Needham P18. Hubay 47. Schwenke 37. De Ricci 34.53. ISTC no. ib00526000. Ref: Eric Marshall White, A History of the Gutenberg Bible (2017), pp. 132-136.*

2 CICERO (MARCUS TULLIUS)
Epistolae ad Brutum, ad Quintum fratrem, ad Atticum. Add: Francesco Petrarca: Epistola ad Ciceronem; Cornelius Nepos: Vita Attici. Venice, Nicolaus Jenson, 1470

Large illuminated opening white-vine initial “C” in gold and colours, initials in red and blue of various sizes, one or two with additional penwork, some corrected and overlaid presumably at the time; spaces left for Greek letter.

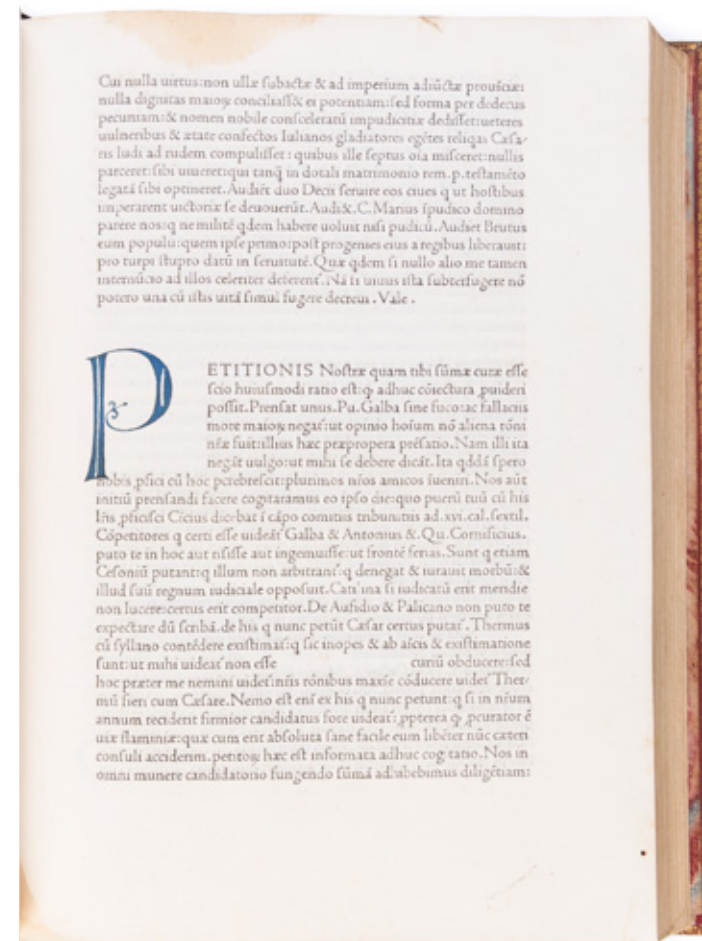


Folio (305 x 220 mm). 182 leaves (last blank). 39 lines, Roman letter (I:115R). Early 18th-century English panelled red morocco, covers with double gilt fillet, inner frame of fillets, decorative alternating fleur-de-lys and fleuron roll, large flower tools at corners, spine richly gilt in compartments and lettered not only with the title but also the printer’s name, small paper label at head (spine faded, joints starting at head and foot, extremities rubbed). £35,000

THE MACCLESFIELD COPY of one of the first Jenson printings in his “perfect” Roman type. It is one of only four editions published by Jenson in 1470, of which the Eusebius is now firmly considered to be the first (see Lowry, pp. 52-54).

Dibdin notes that this edition is “very rare even upon paper”. Although fairly well represented in libraries (ISTC lists 43 complete copies) it is extremely rare on the market; only the Stonyhurst copy at Sotheby’s 2003 has appeared at auction since 1937, according to ABPC and RBH. This copy has the full colophon on 18/5v (f. 181v) as transcribed by BMC and GW – copies are known with the colophon lacking the two lines of prose stating the contents of the book.

This is one of the two earliest editions of Cicero’s letters to Marcus Brutus, to his own brother, Quintus Tullius, and to Titus Pomponius Atticus. Another edition of these letters, edited by Joannes



Andreae, Bishop of Aleria, was printed by Sweynheym and Pannartz at Rome not later than August 30, 1470, and definitive priority has yet to be established as to which is the *editio princeps*. Jenson’s edition also includes Petrarch’s address to the Roman philosopher, the “Epistola ad Ciceronem”, from his *Familiar Letters* (XXIV.3); Cicero perhaps meant as much to Petrarch as any writer of any era. The Ciceronian texts are those Petrarch himself had found at Verona, in 1345, during his explorations of monastic libraries.

“The Roman type employed by Jenson is the most beautiful ever cut and with him printing suddenly attained its perfection just five years

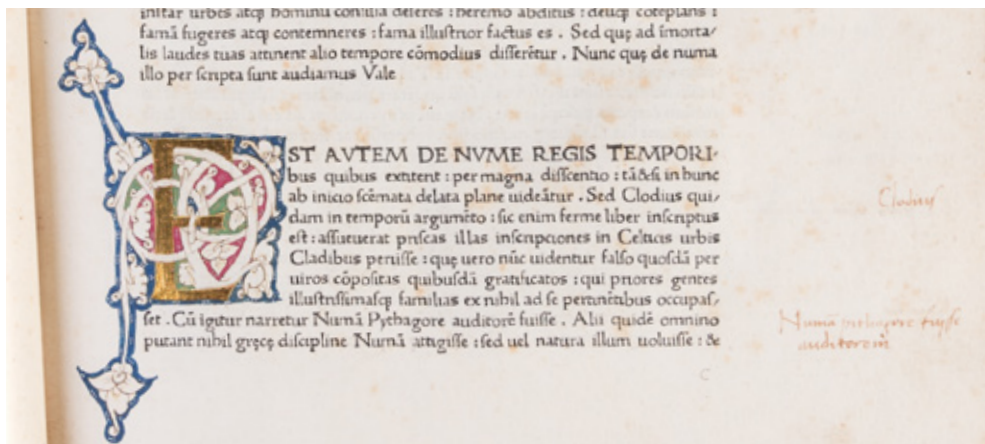
after the introduction of that art into Italy. His books have served as an inspiration and a model to most of the fine presses established in England and elsewhere during the period of the revival of typography as an art, from the 1890’s onwards.” (*The Italian Book 1465-1900, Catalogue of an exhibition*, National Book League, 1953, no. 8).

Provenance: From the library of the Earls of Macclesfield, Shirburn Castle, with their North Library bookplate, shelfmark 81.d.7. and blind-stamp; unidentified initials “W.P.” at head of first leaf. This copy was not in the series of auction sales at Sotheby’s

2004-2008, described in the Book Collector thus, “The dispersal of the last great library, one equal in its day to those of the Earls of Sunderland, Pembroke and Oxford, to have remained (unlike those others) undiminished and untouched by time, without sophistication or alteration since the books were bought” (*The Book Collector*, Summer 2004, p.253).

Contemporary ink title just cropped at head of first leaf. A scattering of wormholes at beginning and end, some staining at upper margin of first 30 or so leaves.

ISTC icoo500000. H 5214*. BMC V 166. GW 6859. Bod-inc C-284. Goff C-500. M. Lowry, Jenson, 239, no. 2. Dibdin I, p.426.



3 PLUTARCH OF CHAREONEA

Vitae illustrium virorum (ed. Johannes Antonius Campanus). [Rome], Ulrich Han (Udalricus Gallus), [1470]

Illuminated opening page with white-vine stem border “bianchi girari” on three sides extending into the fore-margin, the border incorporates a 9-line initial “P” in gold and a wreath in each border, the one in the lower margin left blank for a coat-of-arms, the remaining two with rosettes, also four birds are found in the lower border, all in burnished gold, blue, green, purple; 54 further initials in gold, mostly 9 to 11-lines, against intricate white-vine backgrounds infilled with blue, green, and purple, which extend into the margins; 4-line initial in gold infilled with green and purple against a blue background; some rubrication; early manuscript headings and foliation.

Volume I (& 24ff of Vol 2). Large Folio. Binding size: 412 x 295mm. Paper size: 390 x 280mm. 316 of 320ff. (lacking d10 and 3 blanks). [*4 a10 b8 c10 d9(of 10) e10 f-g8 h6 i-o10 p8 q10 r12 s10 t3(of 4 -t4 blank) v-y10 z8 aa-cc8 dd12 ee9(of 10 - ee10 blank) gg12 hh10 ii3(of 4 -ii4 blank); A10 B8 C6]. Quires c & d misbound. 45 lines (257 x 160mm), Roman letter (113R), spaces left for Greek letter. Mid-late 19th-century dark brown morocco over bevelled boards by William Townsend & Son, Sheffield, with their blindstamp inside front cover, covers panelled with simple blind fillets and ornamental rolls, spine decorated in the same way, red morocco label, r.e. £40,000

FIRST EDITION OF THE FIRST OF TWO VOLUMES PUBLISHED in this year of Plutarch’s *Lives*, a wide-margined copy lavishly illuminated in Rome with a superb opening border and 55 beautiful white vine-stem initials.

“The whole (sixty *Vitae*) was on sale at Milan by 27 April 1470 (see E. Motta, “Pamfilio Castaldi, Antonio Planella, Pietro Ugleimer ed il vescovo d’Aleria”, *Rivista storica italiana*, 1 (1884), 252-72, at 255 note 2)” (Bod-inc). Complete copies are known but many institutions have only one of the two volumes (see ISTC and GW). The second volume, lacking its first 25 leaves, may possibly be the copy of Volume II found at the Biblioteca Nacional de España (see Julián Martín Abad, *Catálogo Bibliográfico de la Colección de Incunabales de la Biblioteca Nacional de España* (2010), pp. 631-2, no. P-156, I-1939) which is also illuminated with white-vine initials and has early annotations but was likely separated from the first volume at an early date. A note at the foot of the first page of this first volume appears to suggest that it was on its own when bought in Logrono, northern Spain, by Dean Munor de Suessa in 1632.

Examples are very rare on the market with Anglo/American auctions recording only an incomplete copy of Volume I appearing at auction since 1936 when the last complete copy, the Sykes-Syston Park-William Morris copy, was sold. The present copy was auctioned at Sotheby’s 18 November 1918, lot 609, sold to

Francis Edwards for £18.10s, and in the 1930s/40s entered the collection of the Arabist Harold Ingrams (see below).

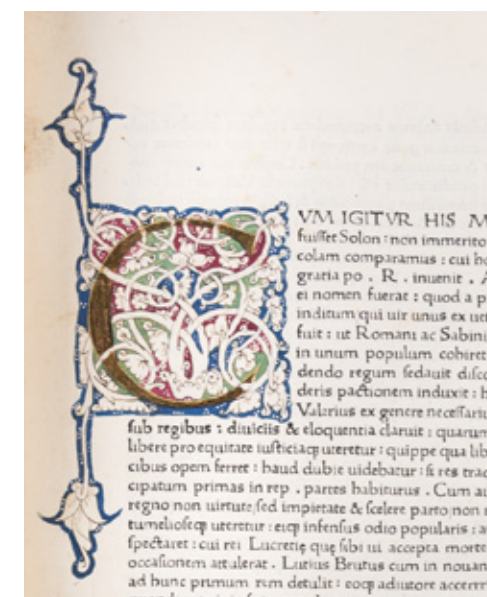
This copy of the first volume of Plutarch’s *Vitae* ends with the life of Lucullus unlike most other examples which end with the life of Sertorius. Our Volume I, therefore, holds a further 24 leaves and three incipits with initial spaces which are illuminated with three further white vine initials. The three blanks are missing from this copy, as is f. d10 which holds only the final 16 lines of the comparison between Lycurgus and Numa on the recto of the leaf; the remainder of the leaf is blank. The leaves have been absent since the seventeenth century at least as the early foliation is continuous. The final leaf C6 is cut down and mounted.

It is rare to find such lavish use of white vine-stem illumination or *bianchi girari*, as very few books of the period printed in Rome or Venice had so many opening initial spaces. One exception is the Sweynheim and Pannartz Pliny of the same year although it has, in fact, only 37 initial spaces. White vine-stem illumination developed in early fifteenth-century Florence as decoration for humanistic or classical texts, seemingly copied from manuscripts of the classical period which were in reality Italian manuscripts of the twelfth century. The style of illumination spread throughout Italy and in the 1460s and 1470s suitable printed books were also decorated in this way before being superseded by woodcut ornaments. Ulrich Han (Udalricus Gallus), a native of Ingolstadt and a citizen of Vienna, was the second printer in Rome. He followed Sweynheim and Pannartz, the first to print in Italy, who had moved to Rome from Subiaco in 1467. Han began printing in 1467 (Turrecremata, *Meditationes seu Contemplationes devotissimae*).

Provenance: Near contemporary marginal annotations, plentiful for first 35ff. and

intermittent thereafter. Acquisition note at foot of first page of Dom Munor de Suessa, Dean of Albelda-Logrono, 1632, his inscription also at foot of final leaf. 18th-century inscription of “D. Gregorio Lopez Malo” on first page, i.e. Gregorio López de la Torre y Malo (1700-1770), an historian from Molina de Aragón (Guadalajara, central Spain). Annotations to ff. cc1v-cc2r, Life of Gracchi probably in his hand. Two pages of 19th-century bibliographical notes cut down and mounted at the end, stating that the volume was acquired in Valencia in 1834. Sold at Sotheby’s 18 November 1918, lot 609 to Francis Edwards. Harold Ingrams, CMG, OBE (1897-1973), British Colonial Administrator and author of several books on Arabia (see ODNB) and by descent.

Heavy inkstain affecting ff. v1v and v2r and the initial. Some dampstaining, mostly marginal but heavier towards the end, affecting c. 9 initials. Foxed and spotted in places. *ISTC ip00830000. H 13125*. BMC IV, 21. GW M34472. Bod-inc P-390. Goff P-830.*



Psalms lxx? in quo monet vt i omni tempore tota spem nrām
in domino ponamus. **V**ox cuiuslibet sancti.

Ne domine speravi nō in homine non i mundanis q̄ casuca sūt
et ideo non cōfundar nō erubescā in eternū s; in illa sez iudicij retri-
butione vbi cōfundi omnino penale est in iusticia tua non mea q̄
iusticia tua misericordiā semper habet cōiunctā vnde ciu? est semper
p̄cē supplicanti libera me a periculis et eripe me de p̄ate dyaboli ne
cum eo damner. Inclina ad me egrotū et iacentē aurē tue mie et sal-
ua me ab egritudine q̄ intē ē. et ne ad me veniāt iactā inimici oro,
Esto michi in deū p̄tētorē. q̄ ego me p̄tēgē neq̄ et in locū multū
et nō tm̄ sim p̄tēd? sed etiā secur? vñ sequit̄ saluū me facias. i alio
enī saluus esse nō potero. oro ut sis michi p̄tētor. **Q**m̄ firmamētū
meū dās michi firmitatē cōstācie cōn omēs cōtēcōdes et refugiū meū
in omī tribulacōe mea. **D**eus me? q̄ in te speravi eripe me de p̄ate
dyaboli q̄ absolute dicit̄ peccator. et de manu cōn legē agētis qualis
est et malus xp̄ian? et iniq̄ et sūt pagani q̄ nulla lege dñi refrenant̄
sed more feror faciūt q̄cumq; libuerit. merito debes me eripe. **Q**uia
tu es paciētia mea causa p̄tē quā oīa libētī aio sustines. et spes mea
id ē certitudo futū p̄mij a t̄pē ouerfōdis mee. nō solū a iuuentute spes
mea es. s; etiā a puericia. **Q**m̄ in te confirmat? sū. i. sustinet? ex v̄to
et de v̄tre matris mee tu es p̄tētor me? p̄tē q̄ ad te et de te. **L**au-
des cantabo sine fine. q̄ bona tribuisti michi. q̄ autē te solum laudo
et res seculi respuo factus sū p̄oigū amatoriū seclī reputātib; me
q̄ insanū q̄ nō seq̄r q̄ amat et sequit̄ peccātū multitudine. s; cōn oīa
obprobria illa tu fact? es michi adiutor fortis. perit ut dignas grās
possit reddē dicēs. **R**epleat os meū laude p̄ tuis bñficijs ut toto t̄pē
meo cantē et p̄dicē te gloriosū et magnitudinē beneficiorū tuorū que
fecisti michi. **T**u es spes mea a iuuentute mea sic me nō p̄iciās in
t̄pē senectutis mee. q̄ fessa virt? mea indiget pl? adiuuari. q̄ per
senectutē intelligat exponit dicēs cū defecerit v̄tus mea. i. q̄n paciēcie
firmitas quassata mollescit neq; sustinē p̄tē v̄tū suis omis tribula-
cionis impositū ne derelinq̄s me q̄ intellecta debilitate mea insidiā
cium feruo: accensus ē. et hoc ideo dico. **Q**uia inimici mei dixerunt
mala michi exprobrātes michi et q̄ studio decipiēdi custodiebāt aīz
meā conaliū fecerūt i vñū cōuenientes in eādē voluntatē nocendi.

4 TURRECREMATA (JOHANNES DE)

Expositio super toto psalterio.
[Augsburg], Johann Schüssler, [not
after 1471].

*Fine large opening penwork initial "B" and
rubricated throughout.*

Median folio (319 x 217mm). 133 leaves of 135
(lacking final two blank leaves), 35 lines, Gothic type
(I:117G), old quiring in lower margin. Contemporary
blind-tooled quarter calf over wooden boards, three
rolls on each cover, one with distinctive stork? and
armorial (not found in EBDB) metal clasp with catch
(lacking endpapers, slightly rubbed with head and
foot of spine repaired). £12,500

A FINE WIDE-MARGINED COPY of the second
edition of a work by a contemporary
author, Cardinal Juan de Torquemada, who
had died only three years before.

His commentary on the Psalms, based on the
writings of Chrysostomus, Augustinus,
Cassiodorus and Remigius, was completed in
1463 and dedicated to Pope Pius II. First
published by Ulrich Han at Rome in October
1470, this edition is set from an independent
manuscript and is dated 1471 from a purchaser's
note in the copy at Innsbruck. It is printed in the
earliest types of Günther Zainer, the first
Augsburg printer, who appears to have sold the
types to Schüssler in 1470. They were last used
by Zainer in a dated book in January 1470, five
months before the completion of Schüssler's first
dated book. ISTC lists only 13 works from
Schüssler's press, which was only active from
1470 to 1473; much of his printing shop appears
to have been bought by the Augsburg Benedictine
monastery of SS. Ulrich and Afra where Abbot
Melchior of Stanheim established a monastic
press active from 1472-1476/7.

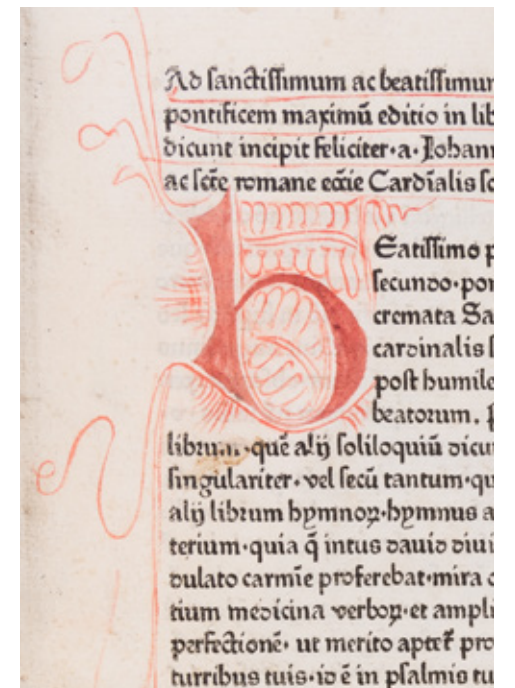
This influential work on the Latin Psalter was
by Cardinal Juan de Torquemada (1388-1468),
a native of Valladolid, and formerly a
Dominican monk who was uncle to the Spanish
Grand Inquisitor Tomas de Torquemada. He
was a champion of papal supremacy at various
councils and was named Defensor Pacis by
Pope Eugenius IV.

His works were widely read and he appears to
have been the first living author to have a work
printed when his *Meditationes* were published
by Ulrich Han in Rome 1468.

Provenance: Early inscription of the Order of
Friars Minor, Brixen, Northern Italy. Another early
inscription partially erased. 18th?-century
bibliographical notes pasted on lower inside cover.

Some faint spots and minor marginal stains
and thumb-soiling.

ISTC it00518000. H 15693*. BMC II 328.
GW M48192. Bod-inc T-271. Goff T-518.





5 ANTONINUS (PIEROZZI), ST, ARCHBISHOP OF FLORENCE
 Confessionale: Defecerunt scrutantes
 scrutinio. – Titulus de restitutionibus.
 [Venice], Bartholomaeus Cremonensis,
 [not after July] 1473

Rubricated in red throughout.

Chancery folio (287 x 213mm). 128 leaves, double columns, lines, vellum quire guards. Contemporary deerskin over wooden boards, remains of clasps (rebacked, somewhat rubbed, some minor restoration). £14,000

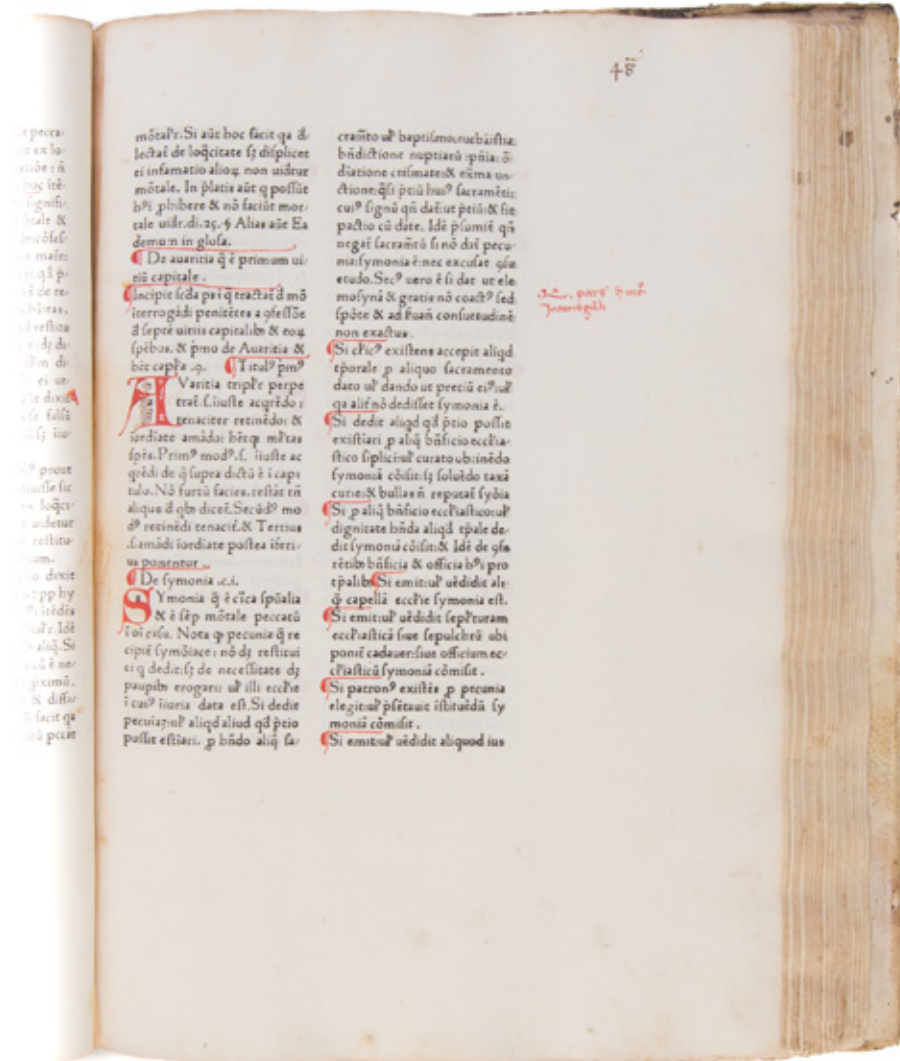
A VERY LARGE, CRISP COPY OF THE BEST KNOWN *Confessionale* of Antoninus, Archbishop of Florence. It discusses the powers of the confessor, the seven deadly sins (book 2, section 2), the manner of interrogating people of different social and professional status (including butchers, bakers, musicians, jewellers, physicians and pharmacists, book 2, section 3), together with absolution and imposition of penance.

Antoninus, the Dominican Archbishop of Florence

(1389-1459), wrote three *Confessionalia* which are distinguished by their incipits, the first one (GW 2075-2079) “Curam illius habe” which is in Italian and sometimes known as “Medicina dell’anima”, and the second “Omnis mortalium cura” or “Specchio di coscienza”, again in Italian, to which various other texts are appended (GW 2152-2176). The third, found here, “Defecerunt scrutantes scrutinio” (GW 2080-2151) is by far the most printed and is known not only in Latin but was translated into Italian and Spanish, there being several editions printed in Seville, Burgos, Zaragoza, and Salamanca. From the inscriptions found on the rear pastedown (see below) this copy was in Spain at an early date. The work is of considerable interest for the student of medieval and renaissance social history.

The second part, “De restitutionibus” begins at the bottom of column one on f.89r and ends on f.124r. It is followed by the Table of Contents to both works ending on f.128r. This text forms part of Antoninus’ *Summa theologica* Pars 2. Tit. 2, capitula 1-2.

This tall copy (which has a tight inner margin) has extremely wide outer and lower margins; for comparison, the British Library copy measures 279



x 197mm and the Bodleian copy only 225 x 164mm. Pagination is inked at head, collation consistently given in pencil at foot throughout, occasionally in brown ink too, a manicule is found on f.22v, and small sketch in outer margin of bull bearing a club on f.37v.

Provenance: “Jo[hannes] Alfanus” (early ownership inscription on rear pastedown, recording this volume as having been in the collection of Friar Thomas Calbo [Calvo], probably a Dominican, after whose death it was given to the Convent of St.Catherine at “Campin[?]ea”). (“iste liber est ad usum

fratris tome clabo post eius mortem?? et conventus beate catarine de campinea fra Jo Alfanus?... manu propria”). This is followed by two inscriptions dated May and February, in Spanish, a fact which tallies with the vellum fly-leaf and front paste-down which appear to be of Spanish origin. A small fourteenth-century manuscript paste-down at the front has text from part of the canon of the mass.

Occasional faint spotting and small marginal stains.
 ISTC ia00797000. H 1176* = 1175. BMC V 208. GW 2103. Bod-inc A-325. Goff A-797.

6 BOOK OF HOURS (USE OF BOURGES) Illuminated manuscript Book of Hours in Latin and French [France (west, or Bourges), 15th century (third quarter, c.1460)]

Illuminated with six large miniatures, each above a four-line initial and accompanied by a four-sided border. Vellum, i + I + 139 + II + ii leaves, c.155x115mm, paginated sporadically 1–276 but jumping 2 between 201 and 211, foliated in the lower left corner of every 5th leaf (used here), collation: 1¹², 2⁶⁻¹ (1st leaf missing), 38-1 (1st leaf missing), 4–68, 78-1 (1st leaf missing), 88-1 (3rd leaf missing), 98-2 (3rd & 6th leaves missing), 108, 112, 128-1 (1st leaf missing), 138, 14–188, 196-1 (last blank cancelled), written with 15 lines, the ruled space c.95x65mm.

Bound in French late 16th-century brown polished calf over pasteboards, the covers densely gilt in panels each with a central oval lettered with a name in gilt capitals, the front board with “Claude Robinet”, the back board with “Catherine Tabouet”, the spine flat and decorated as a single compartment (joints repaired, traces of ties at the fore-edge, gilt edges, in a modern fitted box). £18,000

THE HOURS OF CLAUDE ROBINET AND HIS WIFE CATHERINE TABOUE who most likely acquired the manuscript and commissioned the binding that bears their names around the time of their marriage in 1591.

The style of illumination, especially the female figures with long thin necks and oval heads (notably in the *Visitation* and *Pentecost* miniatures), suggest the present illuminator worked in the orbit of the Master of Adelaide of Savoy (*alias* the Master of Poitiers MS 30), who is thought to have begun his career in Angers and later moved to Poitiers, both to the west of Bourges (see F. Avril and N. Reynaud, *Les*

manuscrits à peintures en France, 1440–1520 (Paris, 1993), pp. 123–6, with references to older literature). Despite being based in western France, he illuminated at least one Book of Hours of the Use of Paris, so it is also perfectly possible that he and those in his circle worked for patrons in Bourges. There are sufficient differences in style and palette to suggest that the final miniature of Job is by a second artist.

TEXT (fol. 1r) Calendar in French, with an entry for every day. (fol. 13r) The Gospel Extracts, beginning imperfectly. (fol. 18r) Hours of the Virgin, with Matins, Prime, Sext, None, Vespers, and Compline each beginning imperfectly. (fol. 71r) Hours of the Cross. (fol. 75r) Hours of the Spirit. (fol. 79r) The Seven Penitential Psalms, beginning imperfectly. (fol. 90v) Litany, the confessors include Ursinus and Guillermus of Bourges; the virgins include Radegund of Poitiers and Valeria of Limoges. (fol. 97r) Office of the Dead, Use of Bourges (Ottosen, *Responsories and Versicles*, nos. 14,72,82; 36,46,68; 57,32,38). (fol. 130r) Prayers “Obsecro te” (beginning imperfectly) and “O intemerata”.

ILLUMINATION The subjects of the miniatures are: (fol. 37r) The Visitation. (fol. 54r) The Annunciation to the Shepherds. (fol. 61r) The Presentation in the Temple. (fol. 71r) The Crucifixion. (fol. 75r) Pentecost. (fol. 97r) Job on the Dungheap.

Provenance: Made for use in the city or diocese of Bourges. Claude Robinet and Catherine Tabouet: the names on the binding doubtless indicate ownership by Guillaume Claude Robinet (d.1663), avocat du roi, of Issoudun (about 20 miles southwest of Bourges), and Catherine Jacqueline Tabouet (b.1566) his wife, whom he married in 1591 (cf. Philippe de Vaumas, *Familles orléanaises, essai généalogique, quatrième série*, 2014, p. 123).

“The Property of a Gentleman”, sold at Sotheby’s, 28 June 1921, lot 426.





7 NIDER (JOHANNES)

Praeceptorium divinae legis, sive expositio decalogi. Augsburg, Anton Sorg, 24 May 1475

First two opening initials decorated in red, green and yellow, the others in red, rubricated.

Chancery folio (285 x 210mm). 305 leaves (the first blank), 37 lines and headline, vellum quire guards in first and last few quires. Contemporary Augsburg binding by Ambrosius Keller (Kyriss 49; EBDB w000325) of blind-stamped calf over wooden boards, covers panelled by fillets, infilled with repeated large stamps including a fine “owl” stamp (Schwenke/Schunke Eule 7), upper cover with contemporary manuscript labels and later (17th-century?) metal bosses, later vellum label at foot of spine and paper label at foot of upper cover (rebacked, a few wormtracks on pastedowns, clasp renewed). £12,500

A FASCINATING COPY in a contemporary Augsburg binding preserving a trial leaf for the 1475 Günther Zainer edition of the *Legenda aurea*.

The rare survival of a trial incunabula leaf was ensured by the binder Ambrosius Keller, who used it as a rear paste-down (see illustration p115). It contains part of the *Legenda aurea* in Sorg’s associate Günther Zainer’s types as used in the earliest edition of the text not after 1475 (ISTC ij00084000). The leaf is f.xxiii recto of the life of St. Stephen the protomartyr. The first 21 lines are correct, beginning “dixit enim princeps sacerdotum...Tuc be=/ stephanus...” as far as the words “tabernaculum & in templum” in line 21. There the text continues “Cum ergo iam xv diebus ante pasca ec/clesiam...” ending on line 43 “Dilectus meus can=/”, indicating that a substantial section of text is missing (*Legenda aurea* ed. Graesse (1846) pp. 51-52). Omitted therefore on this page is a lengthy section beginning “ipsum tabernaculum quadrupliciter commendando...” (Graesse p. 52 line 6) and ending “Ex his autem duo, frater et

soror, Paulus et Palladia Hypponem venerunt et ipsi Augustino ibidem episcopo, quae sibi contigereant, narraverunt” (Graesse p. 55 line 6). In the 1475 edition this passage occupies the remainder of f.xxiii and f.xxiv recto and verso up to line 6. In addition there are also certain orthographical differences from the book as eventually published.

Fourth edition of Nider’s famous treatise on moral theology arranged according to the Ten Commandments; it proved to be one of the most popular books of the 15th century with at least 18 editions appearing before 1500. Using a rich variety of sources the Dominican Johann Nider (c. 1380-1438) touches on almost every aspect of life including several interesting passages relating to witchcraft, sorcery and superstition (see chapters 9-11 of the First Commandment). This is the second work to be printed by Sorg in his name, following a St. Augustine of 1 February 1475. It is printed in the same types as the *Speculum Historiale* of Vincent de Beauvais, printed in 1474 at the monastery of SS. Ulrich and Afra; it was here that Sorg (along with Günther Zainer) had begun printing.

Provenance: Benedictine Monastery of Tegernsee, Bavaria (inscription on front pastedown dated 1509, recording that this book was given by Thomas Heimbucher “quondam noster vicarius in Egern”). A manuscript of Heinrich Seuse’s *Horologium Sapientiae* (Munich SB, clm 18242) has the same inscription (see P. Künzle OP, *Heinrich Seuse’s Horologium Sapientiae*, Freiburg en Suisse, (1977) p.158). “Attinet Tegernsee” (inscription on rear pastedown). Munich, Royal Library (“Duplum” on fly-leaf).

Occasional marginal staining and worming but generally a fresh copy. ISTC in00199000. H 11789*. BMC II 342. GW M26907. Bod-inc N-093. Goff N-199.

Liber hic est mei Petri de gallarate filius quondam domini marci de
gallarati et cetera

8 OVIDIUS NASO

[Metamorphoses. Ed. Barnabas Celsanus]. Vicenza, Hermannus Liechtenstein, 12 August 1480

Folio (305 x 200 mm). 168 leaves (first and last blank). 47/48 lines, Roman letter. Contemporary Italian calf over wooden boards, blind-tooled and panelled by intersecting fillets (rebacked, some wear, wormholes, clasps and catches missing), bottom edge lettered "Ovidij Metam.", endpapers removed revealing 2 leaves from a printed legal work (see below). £10,000

FIRST EDITION TO BE EDITED by Barnabas Celsanus (d. 1502), a local scholar in Vicenza, who also edited the works of Claudian, and with introductory synopses of Bonus Accursius, which first appeared in 1477.

On 10 May 1480 Liechtenstein had published a volume which included Ovid's *Amores*, *De arte amandi*, *Tristia*, *ex Ponto*, and other smaller works. Together with the *Metamorphoses*, these form the complete works, although each one was printed separately and has its own colophon. It is common to find the volumes separately and five of the copies in Goff have only the *Metamorphoses*. Ovid had first been published in 1471 by Azoguidus in Bologna, and then by Sweynheim and Pannartz in Rome, with slightly different respective content; this present edition therefore appeared less than a decade after the first printing of Ovid. All early editions are rare.

Provenance: The copy (almost certainly) of the Sforza diplomat and councillor Pietro da Gallarate whose ownership inscription appears on the verso of the final blank leaf, which reads, "Liber hic est mei Petri de Gallarate filius quondam domini

marci de gallarate et cetera". Gallarate was from a Milanese noble family and was a diplomat under the Sforzas between 1458 and 1495 (see L. Cerioni, *La diplomazia sforzesca* (1970) *passim*). In 1477 he became a member of the select *consilio segreto ducale* constituted by Bona of Savoy. He had links with France, being a brother in law of François Royer, chamberlain to the king, and the Bibliothèque Nationale possesses a unique copy printed on vellum of the first edition of the *Commentarii* of Giovanni Simonetta (1420-1490) published in Milan in 1490, presented to Louis XI by Gallarate with a printed letter from Gallarate to the king (G. Ianziti, *Humanistic historiography under the Sforza*, (1988) p.216). It should be noted that in this volume the prefatory letter from Bonus Accursius is addressed to Giovanni's brother, Cicco Simonetta (1410-80).

The few annotations which occur in the volume seem to be in Gallarate's hand, e.g. f.A1v (contents of book VI) at the words "Agrestes Lycii in ranas" is written "nota de latona que peperit apolinem et dianam et convertit agricolas in ranas". On C4r is a correction "utereque parentis" changed to "uteroque". H1v has a note on the conversion into frogs. Most of the annotations are very simple -nota, notabile, mentions of figures of speech. There are also notes in another hand - C5v (Met. II, xii) a gloss of "caducifer ferens caducium [sic]" and "Inde caduciator [herald] qui pacem fert". The pastedowns are from a contemporary edition of Duranti's *Speculum utriusque juris* or *Speculum iudiciale*.

A little soiled in places, one or two small wormholes, marginal tear in B1.
ISTC io00131000. H (Add) 12141*. BMC VII, 1037. GWM28601. Bod-inc. O-042. Goff O-131.

Probauerat dictis tritonia
talibus aures:
Carminaq; Aonidum: iustamq;
probauerat. iram.
Tum secum: laudare parum est:
laudemur & ipse.
Numina nec sperni sine poena nostra sinamus.
Mœoniæq; animum fatis intendit Aragnes:
Quâ sibi lanificæ nō cedere laudibus artis
Audierat: non illa loco: nec origine gentis.
Clara: sed arte fuit. pater huic Colophonius Idmon
Phœacico bibulas tingeat murice lanas.
Occiderat mater. sed & hæc de plebe: suoq;
Aequæ uiro fuerat. Lydias tamen illa per urbes
Quæsierat studio nomen memorabile: quis
Orta domo parua paruis habitabat hi pepis.
Huius ut aspicerent opus admirabile sæpe
Deferuere sui nymphæ uineta Tmoli.
Deferuere suas nymphæ Pactolides undas.
Nec factas solum uestes spectare iuuabat:
Tunc quoq; cū fierent: tantus decor affuit arti.
Siue rudem primos lanâ glomerabat in orbes:
Seu digitis subigebat opus: repetitaq; longo
Vellera mollibat nebulas æquantia tractu:
Siue leui teretem uersabat pollice fusum:
Seu pingebat acu: scires a Pallade doctam.
Quod tamen ipsa negat: tantaq; offensa magistra
Certe ait mecum: nihil est quod uicta recusem.
Pallas anum simulat: falsosq; in tempora canos
Addit: & infirmos baculo quoq; sustinet artus.
Tunc sic orsa loqui. non omnia grandior ætas:
Quæ fugiamus habet: seris uenit usus ab annis.
Consilium ne sperne meū. tibi fama petatur
Inter mortales faciendæ maxima telæ.
Cede deæ. ueniamq; tuis temeraria dictis
Supplice uoce roga. ueniam dabit illa roganti.
Aspicit hanc toruis: inceptaq; fila relinquit:
Vixq; manus retinens confessam uultibus iram
Talibus obscuram refecuta est Pallada dictis.
Mentis inops: longaq; uenis confecta senecta.
Et nimium uixisse diu nocet. audiat istas
Si qua tibi nurus est: si qua est tibi filia: uoces.
Consilii satis est in me mihi: neue monendo
Profecisse putes: eadem est sententiâ nobis.
Cur non ipsa uenit? cur hæc certamina uirat?
Tunc dea uenit ait: formamq; renouit anilem.
Palladaq; exhibuit. uenerantur numina nymphæ:
Mygdonidesq; nurus. sola est interrita uirgo

9 GRITSCH (JOHANNES)
 Quadragesimale. [Nuremberg],
 Anton Koberger, 1481

Opening initials of index and text in red, blue and/or brown, the others in blue and red, rubricated.

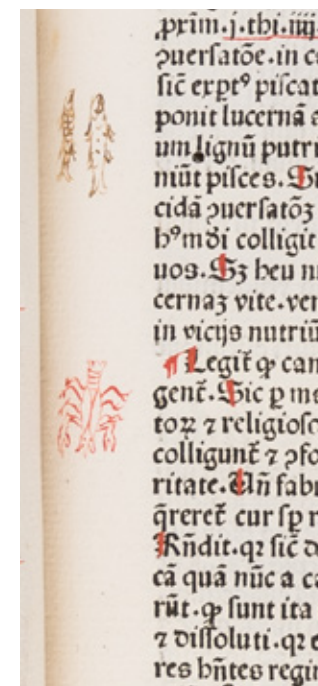
Super chancery folio (316 x 216mm). 198 leaves (first blank). 56 lines and headline, double columns, quire guards of waste vellum manuscript leaves. Contemporary blind stamped pigskin over wooden boards from the workshop of Johannes Euring of Ingolstadt (EBDB workshop w000039), with floral ornament and repeating pattern of double fillets, manuscript title at head of spine and label with library shelfmark at foot (lacking bosses, clasps renewed, worming to both boards). £9,500

SECOND KOBERGER EDITION of Gritsch's Lenten sermons, once in the library of the Buxheim Charterhouse, with charming marginalia. Of 24 known incunable editions of Gritsch's work, this is the ninth, preceded by Koberger's first of 1479. The sermons combine material from the Bible and Church Fathers as well as classical and secular sources, such as Ovid's *Metamorphoses*, it was a popular collection. The author may well have been Gritsch's brother Conrad, a Franciscan preacher active in Switzerland and Austria.

The thirty marginal drawings in red and brown ink throughout this work include flower heads; a horned, almost jester-like figure; fish; a crab; a fox; and seventeen,

occasionally elaborate, manicules. These marginal drawings relate directly to passages in the text. The small flowerheads inked on f.54r, for example, correspond to the following passage on rosaries of Hermes Aegyptius: "Narrat hermes egypti, quod rosarium plantatum in terra commixta cum sanguine ad calorem modicum ignis omni tempore anni producit rosas"; the astronomical sign of the crab in the inner margin of f.94r relates to textual references to "cancro" (the crab drawn in lobster form, typical of contemporary depictions of the zodiacal sign in this period); the fox on f.119r leaps towards a passage about the deceitful ways of the "vulpis", fox, from Isidore of Seville; and so on.

A large proportion of the marginal drawings are in red ink and of a similar style, especially notable in the depiction of sleeve cuffs and anatomical detail in the majority of the manicules. Parallels between some of the marginal decoration and details of rubricated initials (note the similarity between the flourish practiced in the margin of f.33r, and the initial on f.42r), suggest they were drawn by the rubricator. Some variation - manicules of a sketchier quality, often in brown ink, and in one instance in the midst of ff.169-184 in which rubrication is absent - suggests that the marginalia might be by more than one person, although the textual annotations and list of biblical

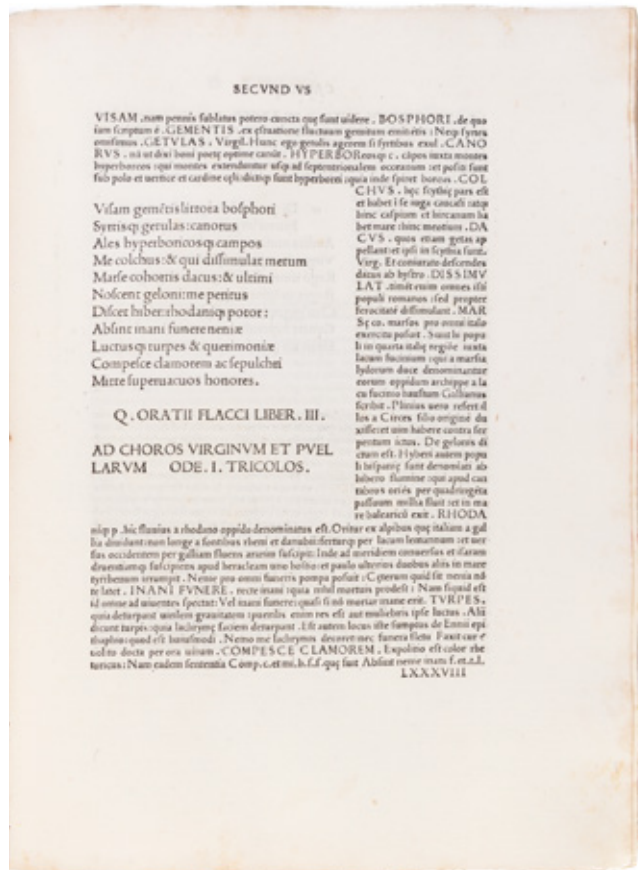


places and people on the rear pastedown appear to be written in the same hand.

Provenance: Unidentified hand-painted coat of arms on the first (blank) leaf with the three plain crosses (without figures) of Mount Calvary, the central one having the scrip of vellum on which the letters INRI were inscribed at Pilate's behest, with the date 1487. This may be a family or more likely an institutional coat of arms; the three crosses (generally with figures, and often forming part of a larger ensemble) constituted a very common motif in sculpture throughout Bavaria and Austria and can be

found incorporated in local heraldic devices (see, for example, that of Achsheim, near Ingolstadt, with the three hills and three crosses). Above, an inscription beginning "Brischtz..." (possibly Brischatz?). "Anno 1482" has been written at the end of the Index. Inscription and library stamp of Buxheim Charterhouse at foot of second leaf.

Some worming to first and last quires, first quire starting, occasional light staining, small closed tear to leaf 168, not touching text. *ISTC ig00497000. H 8067*. GW 11546. BMC II 421; Bod-Inc G-256. Goff G-497.*



10 HORATIUS

Opera. [Edited with a commentary by Christopher Landinus]. Florence, Antonio di Bartolommeo Miscomini, 5 August 1482

Folio (271 x 205mm.). 272 leaves (but folios CCXCVIII and CCXXII duplicated – see below), 45 lines of commentary surrounding text, Roman letter. Early 19th-century English vellum, spine gilt in compartments, speckled edges (top of joint to upper cover restored). £7,500

FIRST EDITION OF THE WORKS of Horace to contain the important commentary of Cristoforo Landino; the only earlier edition to

contain a commentary was the 1474 Milan edition which had the lesser known commentary of Helenius Acron. Thomas Dibdin in *Bibliotheca Spenceriana*, no. 266 writes, “All critics and bibliographers have united in their praises of this exceedingly rare and valuable impression... the printer has shown himself to be worthy of the poet and commentator; for a more tasteful specimen of early typography can rarely be seen”. Cristoforo Landino (1424-92) was a Florentine humanist and a prominent member of the circle of Lorenzo de’ Medici; although he was only a mediocre poet he became an important theorist and he also produced important editions of Vergil (1487)

which he presented as an allegorical poem and Dante (1481) who was cast as a Florentine patriot and opponent of the papacy.

Provenance: Armorial bookplate of Charles James Fox (1749-1806), English statesman, renowned for his oratory, his dissolute lifestyle and love of liberty; a presentation inscription to Fox on the front fly-leaf reads: “Hoc amicitiae pignus tetamenti mihi ligavit vir ille praeclarens et mihi ante omnes dilectus Carolus Jacobus Fox, cui parem si quareas, nullum invenies”. This is signed by R. Spencer, probably Sir Robert Cavendish Spencer (1791-1830), brother of John Charles, third Earl Spencer who is said by DNB to have had a strong admiration for Fox.

After becoming Lord of the Treasury in Lord North’s administration, Fox later became a bitter opponent of North’s policy in America; later he favoured the French Revolution and the abolition of slavery which came to pass shortly after his death. He was a companion of the Prince of Wales who shared his love of gambling and during the madness of George III Fox tried to have granted to the prince an unrestricted regency. He delighted in literature and art and is said to have always had a copy of Horace in his pocket, but presumably not this one. William Hunt writes in DNB: “Poetry was to him “the best thing after all” and he declared that he loved “all the poets”... the works of his favourite authors never failed

to afford him refreshment... and consolation”.

Long note (13-lines) in a very neat contemporary humanistic hand on the verso of f.257, elsewhere occasional contemporary annotations; unidentified faded oval stamps on a2.

In this copy folios CCXCVIII and CCXXII are duplicated, and as a result folios CCXXVIII and CCXXIII are missing, an error which probably occurred at the time of issue. However, the edition has become rare with copies scarce on the market and often incomplete when they do occur (see last 25 years of ABPC and RBH).

First and last leaves a trifle soiled. *ISTC ib00447000. H 8881. GW 13458. BMC I, 637. Bod-inc H-206. Goff H-447. IGI 4881.*



**Incipit Commē
tariū sancti iohan
nis episcopi Con
stantinopolitai co
gnomēto Crisostomi in epi
stolam sancti pauli aposto
li ad hebreos. Exnothis edi
tum post eius obitum a Co
stantino presbitero Anethio
cheno Et translaturum de gre
co i latinum. a Mutiano sco
lastico**



Altri u
fariā r
mule
modi
olim d
us lo
cut? E
pribus nostris in pphetis. inouissi
mis aut diebus locut? est nobis in
filio suo. q̄ cōstituit heredē oim. p
quē etiā secula fecit. Vere vbi habū
danie delicū. superhabundavit et
grā. Hoc etiā hic i ipso exordio scri
bens ad hebreos beatus paulus i
sinuat. Quī enī valde afflicti erant
malis malis. q̄ illi acciderāt. r val
de cōtriti. vt possent ex hoc putare
se inferiores ceteris ac misertiores et
ūtere. ostendit eis p hoc eos magis

maiore grā p firmi. ut et i p̄lo s̄mōis
inicio erigeret auditores. Propter
rea ergo dicit Multifarie et multis
modis olim deus locutus ē p̄ribus
nostris i pphetis. i nouissimis autē
diebus locutus ē nobis in filio suo
Quare pphetas noians. semeti p̄
sum extra nō posuit. Siquidē eis tā
ro maior extabat. q̄iro ei fuerat di
sp̄sacio cōmissa p̄larior Sed non
hec fecit Quid ita. Prīmū quidē
q̄ dese i p̄lo maiora dicere recūsante
alterū vero q̄ nec dū erāt audito r
res p̄fecti. terciū autē quia volebat
corū mētēs erigere. r ostēdere mag
nā esse p̄ntis emineciā rēporis. vci
luti si diceret Quid magnum si. p̄
p̄beras misit p̄ribus nris. Nobis
enī. p̄p̄riū filium vnigenitum misit
Et bene facis erosisus ē Multifarie
inquit et multis modis Ostendit enī.
qm̄ neq̄ i p̄ p̄phete graciā deū vi
dēdi. p̄meruerāt. filius autem vidit
Dicendo enī. multifarie et multis
modis. significat qd̄ alibi dictū est.
Ego enī visiones multiplicavi. et i
manib⁹ p̄phetarū assimilat⁹ sum
Proinde non secundū hoc solum
emineciā declaraf. quia illis quidē
p̄phete missi sūt. nobis autē filius.
s̄ etiā q̄ illorū nemo vidit deum si
lū autē vnigenitū vidisse cōstat esse
maifestū Et hoc quidē statim non
ponit. s̄ in cōsequētib⁹ astruit. quā
do de hmanitate r̄pi locut⁹ ē. Qui
enī angelorū dixit. filius meus estu.
sede adextis meis. Contemplantē
prudenciā pauli. Prīmū exp̄phe
tis emineciā nifus est appbare. d
inde veluti hoc concessio astruit et
pnūciat qm̄ illis quidem p̄ p̄phās

11 JOHN CHRYSOSTOM, ST.

Homiliae super psalmum L.
Miserere mei Deus et Epistolae S.
Pauli. [Urach, Conrad Fyner, 1483-
85?] (Bound with:) Commentarius in
epistolam ad Hebraeos. Tr: Mutianus
Scholasticus. [Urach, Conrad Fyner,
not after July 1485]

I. Fine historiated initial P (c. 58 x 40mm) with
nativity scene. II. Fine initial M (c. 55 x 60mm)
with Crucifixion, all smaller woodcut initials
infilled in red, rubricated in red throughout.

Two works in one vol. Folio (300 x 215mm). [106]ff;
[108]ff. 41 lines, double column, Gothic letter.
Contemporary calf over wooden
boards (pastedowns removed so
boards exposed), covers with
outer double fillet border and
diagonal fillets creating large
lozenge shapes with small rosette
tool at each intersection, spine
with three raised double-bands,
catches and one clasp remain,
lettered in ink on fore-edge
(headcaps expertly restored,
scattering of small wormholes
to lower cover, a few stains).
£8,000



THE FIRST AND ONLY 15TH-CENTURY EDITIONS IN
this form of these collections of St. John
Chrysostom's homilies, finely printed by
Conrad Fyner, the only 15th-century printer to
produce books in Urach, a small town near
Reutlingen at the foot of the Swabian Alps.

Conrad Fyner began his printing career in
1472 in the imperial city of Esslingen and had
probably trained with Heinrich Eggstein in
Strasbourg with whom he maintained close
relations. He moved to Urach c. 1478/9, most
likely at the request of Count Eberhard of

Württemberg (1445-1496), also known as
Eberhard the Bearded, who resided there and
produced books from c. 1480-1488.

A particular feature of Fyner at his Urach
press was the use of a set of eight
anthropomorphic woodcut initials chiefly
depicting biblical events. The superb large and
well-conceived initials opening each work show
in the first initial "P", the Nativity scene of the
stable, Virgin, baby Jesus and Joseph with the
star above, and for the second initial "M", the
Crucifixion, with Christ on the cross as the
middle of the letter with the Virgin on the left
and St. John on the right.

The title to the first work is misleading as none
of the 44 homilies included are
on the epistles of St. Paul. The
highlight is possibly the
spellbinding sermon delivered
by St. John on the occasion of
his banishment from
Constantinople by the council
of Chalcedon (403). The
second work does consist of
John Chrysostom's homilies on
St. Paul's *Letter to the Hebrews*.
They were translated from the
Greek into Latin by Mutianus
Scholasticus in the mid-6th

century at the request of Cassiodorus.

Provenance: A few contemporary marginal
annotations, dated on rear turn-in in large
letters, "Anno domini millesimo
quingentesimo nono decimo".

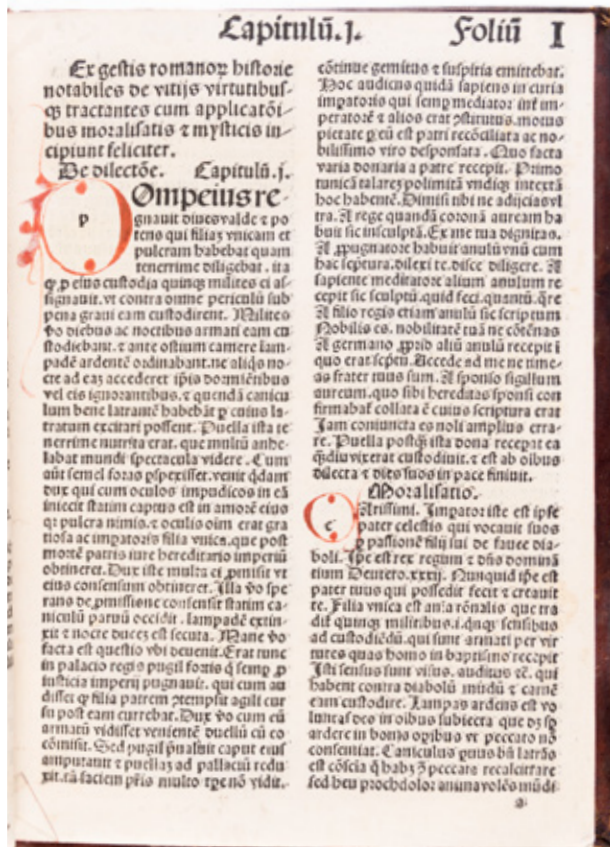
First quire with expert restoration to just frayed
fore-edges, a little worming in inner blank
margins, otherwise a crisp wide-margined copy.
I. ISTC ij00290000. H 5028. GW M13295.
BMC II, 613. Bod-inc J-131. Goff J-290. II.
ISTC ij00277000. H 5209. GW M13252.
BMC II, 612. Bod-inc J-131. Goff J277.

12 GESTA ROMANORUM

Gesta Romanorum cum applicationibus moralisatis ac mysticis. [Nuremberg, Anton Koberger] “in die sancti Adriani martyris” [8 September], 1494

Initials supplied in red throughout.

4to. (192 x 147mm). 119ff (lacking final blank). 44/45 lines, double column, Gothic letter. Early 18th-century Austrian gilt panelled red morocco, decorative gilt borders, small “IHS” stamp on upper cover, small crowned monogram “MARIA” on lower cover, spine gilt (joints, headcaps and corners rubbed, gilt worn). £8,000



FIRST KOBERGER EDITION of one of the most popular medieval collections of anecdotes and tales which remained part of reading for children as late as the 18th century.

Compiled at the end of the 13th or beginning of the 14th century, the principal object of the “Deeds of the Romans” was to provide teachers with a collection of stories with suitable moral applications; they were made real by details drawn from observation of nature and everyday life. It was one of the most popular books of the time and was the source, directly or indirectly, of much later literature. Shakespeare’s *Pericles* was based on a story of John Gower derived from one of the tales, and parts of *King Lear* and *The Merchant of Venice*, as well as Chaucer’s *Man of Law’s Tale* also appear to be derived from tales in the collection.

One of about 25 fifteenth-century editions, Koberger’s edition is relatively rare. ISTC lists only 38 complete copies worldwide, there is no copy in the British Library and only eight copies in the U.S.A. The colophon states that the book was printed on St. Adrian’s day which is now interpreted as 8 September, the date on which this feast day was celebrated in the Diocese of Augsburg which included Nuremberg.

Provenance: Bookplate of Dr. Wolfgang von Wurzbach (1879–1957), Austrian philologist and art collector.

One or two headlines cropped, a little waterstained, including first and last leaf.

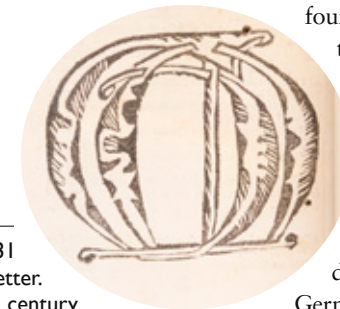
ISTC ig00294000. H 7748. GW 10899. Goff G-294. Bod-inc G-155.



13 [KEMPIS (THOMAS À)]
De Imitatio[n]e Cristi et contemptu mundi. (Add: Johannes Gerson. De meditatione cordis). Paris, Georg Mittelhus, 1 March 1496/97

Fine large woodcut of the Crucifixion on title-page, woodcut of the Adoration of the Magi on title verso, woodcut printer’s device on final verso (Polain 141).

Sm 8vo (145 x 105mm). [96]ff. 31 lines plus headline, Gothic letter. Modern red morocco gilt in 18th century French style, g.e., slipcase. £4,000



Georg Mittelhus printed in Paris from 1488 until 1500 and his address, up until 1492 at least, was the house of Hacqueville at the sign of the silver key in the rue S. Jacques near the Petit Pont.

As noted by BMC, the two woodcuts found on the recto and verso of the title-leaf are flanked by narrow ornamental border strips of identical design. The unusual device on the final verso, first used in this year, is of the initials G and M intertwined, of Lombardic form, with white decoration and shading in the German style.

Some early marginalia. One small round wormhole through first half of volume. ISTC ii00032000. H 9108. GW M46787. BMC VIII 127. Goff I-32. ISTC (17 complete copies, only British Library in UK and Harvard, Huntington and SMU Bridwell in the USA).

AVERY RARE PARIS “POCKET” EDITION of the *Imitation of Christ*. It was reprinted from the even rarer 1492 edition printed by de Marnef for Pierre Levet (see ISTC ii00026000 – only eight complete copies listed).

14 ARISTOPHANES

Κωμωδία εννεα. Comoediae novem (with scholia, ed. Marcus Musurus) Venice, Aldus Manutius, 15 July 1498

Folio (323 x 212mm). [348]ff (blanks f. k8 and T6 here lacking), 42 lines, Greek and Roman letter (Gk I; Gk 2) 18th-century Dutch? red morocco, spine titled in gilt (binding rubbed, spine lightly faded). £42,000

EDITIO PRINCEPS of nine plays together with the scholia printed round the text.

Until the 19th century it was this edition of the scholia which remained (in various reprints) the sole source for our knowledge of these ancient commentaries, which for the elucidation of Aristophanes are of great importance. As late as 1830 the great German scholar Gottfried Hermann described it as “unicus fons scholiorum”. The editor was the Cretan scholar Marcus Musurus who edited a number of works for Aldus, including the *editio princeps* of Plato.

In his preface Aldus mentions Lysistrata but says that in his manuscript this play was very imperfect (“qui vix dimidiata haberi a nobis potuit”), and therefore not printed. In the same passage Aldus tells the story that Theodore of Gaza, when asked what Greek author should be read by those wishing to learn Greek, answered “Only Aristophanes”, and that St. John Chrysostom used a manuscript as a pillow when he went to sleep. In fact, *Lysistrata* and *Thesmophoriazusae* did not

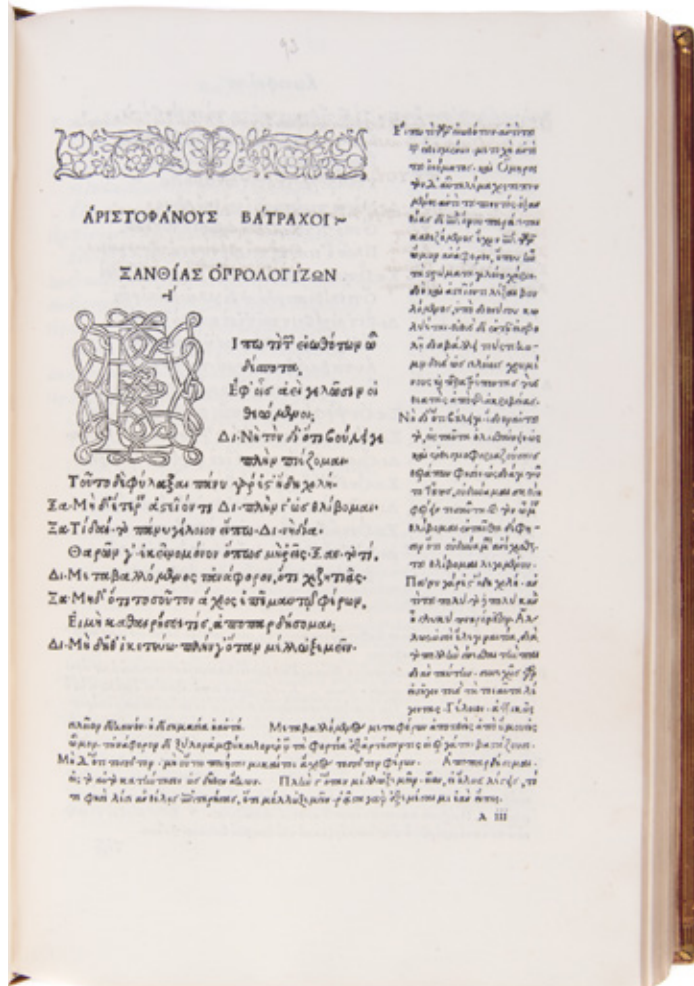
see the light of day until published by Giunta in Florence in 1515/16.

Provenance: Armorial book stamp on title-page with motto “Doe wel en ziet niet om” (a Dutch proverb).

Small marginal restorations to first and last leaves, a few leaves stained.

ISTC ia00958000. H1656*. GW 2333. BMC V, 559. Bod-Inc A383. Goff A958.

Ahmanson-Murphy 25.



16th CENTURY



15 BERNARDINO DA SIENA, ST. Tertiu(m) Opus Sancti Bernardini de Senis ordinis fratrum minorum de observantia. Lyon, Nicolaus Wolff for Jean Diamantier, 15 November 1501

Large woodcut on title-page and Nicolaus Wolff's white-on-black device on verso of last leaf; initials in red.



4to (212 x 150mm). 239, [1]ff. Double columns. Contemporary South German? blind-tooled calf over wooden boards, covers divided by quadruple fillets into nine compartments, the central ones further divided by diagonal fillets, on upper cover the four corner panels with large rosette tool, the others with repeated hatched "headed-outline tool" or "cusped-edge stamp", the back cover with rosettes in corners but other panels left blank (lacks clasp, remains of catches, upper cover joint just starting but sound). £2,750

FIRST EDITION of this collection of sermons by renowned Franciscan preacher St. Bernardino of Siena (1380-1444), known as the "Trumpeter of God". The fine woodcut on the



title-page shows St. Bernardino as a friar pointing to the sacred monogram "I.H.S." which he promoted with zeal. Below are three episcopal mitres and a crozier which illustrate his rejection of the bishoprics of Siena, Urbino and Ferrara.

This copy belonged to the celebrated Viennese-born London book dealer/scholar E.P. Goldschmidt who advanced the study of bookbinding with his seminal work, *Gothic and Renaissance Book Bindings* (1928). In it he discusses the use of the "headed-outline tool" found here; "The numerous monastic bindings from Bavarian houses show more variation and less easily defined characteristics, but that region offers a characteristic mark in the use of a curious tool which I have called a 'headed-outline tool'... used to produce an indented outline like that of an oak leaf" (p. 18/19).

Provenance: Green morocco gilt label of E.P. Goldschmidt (1887-1954), offered in his 1928 Catalogue no. 14, item 246, *Rare XVIth Century Books in Remarkable Bindings*, with plate.

Title a little browned, a little stained in places but generally a fresh, crisp copy. *Baudrier I*, 183. *Adams B734*. OCLC: *North America: Toronto, St. Bonaventure University NY only*.

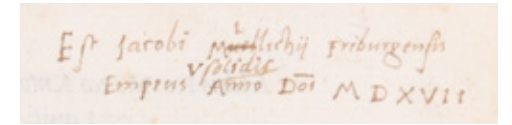


16 LUCANUS (MARCUS ANNAEUS) [Pharsalia] Venice, Aldus Manutius, April 1502. (Bound with:) **MARTIALIS** (Marcus Valerius). [Epigrammata]. Venice, Aldus Manutius, December 1501.

2 works in one vol. 8vo (166 x 108mm). 140ff; 191ff (lacking final blank). Contemporary south-west German pigskin over thin pasteboard, with narrow hunting roll, repeated, and stamp of floral ornament in central compartment (EBDB Freiburg im Breisgau workshop w000104: hunting roll r000424, stamp s008748), spine with three raised bands (both headcaps worn, worming of spine and wear to extremities, lacking ties). £5,000

FIRST ALDINE EDITIONS of Lucan and Martial owned by the mathematician, philosopher and astronomer Jacob Milich (1501-59).

Best known for his commentary on the second book of Pliny's *Naturalis Historia* (1535), and as tutor to the astronomer Erasmus Reinhold at Wittenberg, Milich's ownership inscription indicates that he bought this volume for 5 solidis in 1517 (further naming the seller on the second title as a "Conradus Mellipolonitano"), while a student at Freiburg im Breisgau aged only 16. The year 1517 is neatly inscribed in his hand in both works, suggesting that he purchased them



together, likely in this binding which originates from a workshop active in Freiburg im Breisgau in this period. Alongside the "edictum romanorum" handwritten opposite the title of Lucan, annotations in Milich's hand appear heaviest at the beginning of the Lucan volume and at its end, and are sparse but consistent throughout the text of the *Epigrammata*.

Both the Lucan and Martial are among the first portable, pocket editions of the classics published by Aldus in 1501-2, and for which he is renowned. The first of the Aldine octavo classics, Virgil, was produced in April 1501; Martial came only eight months later in December, and Lucan in April 1502. Further testament of the significance of these volumes, the Martial in particular, can be seen in the speedy production of at least two imitations within only a few years, "forgeries of the most bare-faced variety" (Lowry, 155).

Provenance: Jacob Milich (see above). There is further annotation throughout this volume in a different hand. Immediately striking are the large, inked Aldine devices on the title pages of both Lucan and Martial (the latter pasted in), perhaps additions by "Fridericus Heinnighamerz" whose name is inscribed in the front endpaper and who appears to have written "Biblioth. Gymn. Rudolfst." on the title page of the Lucan, underneath a later bookstamp for the same institution. Erased inscription on front paste-down. MS shelf-mark and title (the latter in Milich's hand) at head of text block.

Light foxing and staining throughout, with paper flaw in lower portion of Martial title page, repairs to inner margin of f.191 and upper portion of rear flyleaf torn away; otherwise in good condition. *I. Renouard 33:3. Ahmanson-Murphy 56. BMSTC (Italian), p. 395. Adams, L1557. II. Renouard 30:7. Ahmanson-Murphy, no. 47. BMSTC (Italian), p. 420. Adams, M689. Ref: M. Lowry, The World of Aldus Manutius (1979), p. 55.*



17 HERODOTUS Herodoti libri novem. Venice, Aldus Manutius, September 1502

Aldine device on title page and verso of final leaf. Initial spaces, all with guide letters.

Folio (308 x 217mm). 140ff (unnumbered), Greek type (Gk. 3). 18th-century Danish binding (in English style), mottled calf over pasteboard, with outer, gilt-tooled border and blind-tooled, polished calf panel with ornamental roll, corner-pieces, and gilt stamped initials "B. C. R.", and central panel with simple blind fillet, spine richly gilt with coat of arms and monogram of Niels Foss in first and seventh compartments, speckled edges (headcap chipped, joints and extremities lightly rubbed). £32,000

EDITIO PRINCEPS of Herodotus' history of the Persian wars, edited by Aldus himself from several manuscript exemplars, in a handsome "mirror binding" commissioned by the Danish bibliophile Niels Foss (1670-1751).

This volume was one of five "exceptionally important first editions of fifth-century classical writers" to be published at the Aldine press in the early sixteenth century (Lowry, 142), and intended as something of a pair with the Thucydides printed earlier the same year (*see following item*). Note the two different Aldine devices on the title page and final leaf; the signature of the title page (Fletcher's no.2a) is a later incarnation of the device than that printed on the final leaf (Fletcher's no.2), indicating that the front signature was printed after the rest of the text was completed. Fletcher suggests that this volume may have been one of those whose printing was delayed by a lawsuit in the summer of 1502. He posits that, rather than September, as stated in the register, this volume was printed in late autumn or early winter that year (Fletcher, 46).

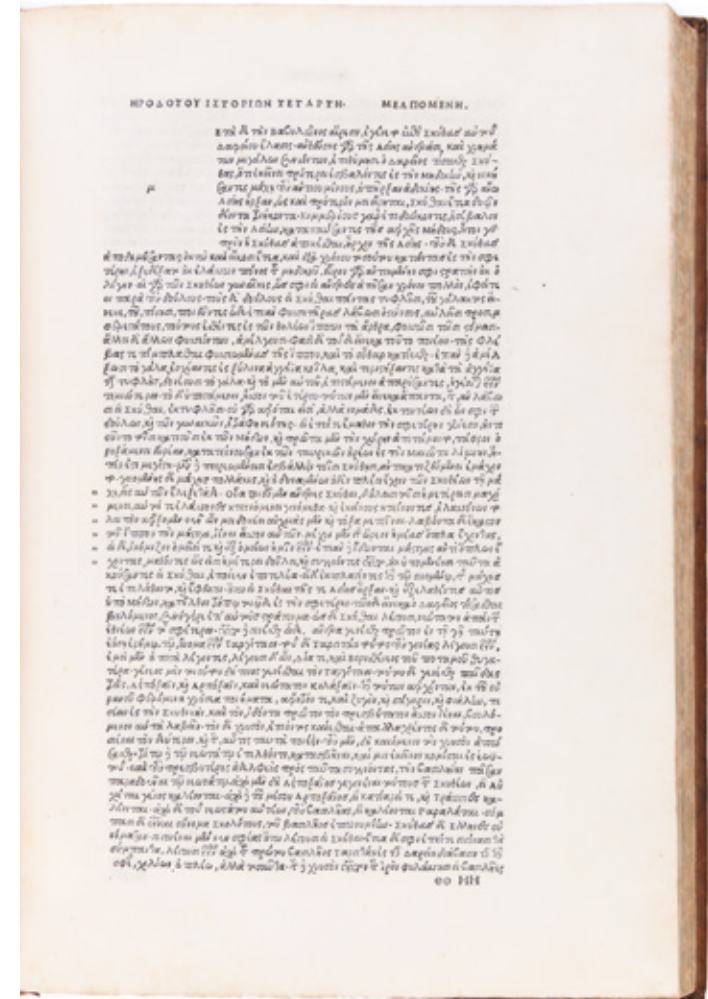
Following Aldus Manutius' dedicatory letter to Greek professor and philologist Giovanni Calturnio (1443-1503), Herodotus' account is divided into chapters named after each of the nine muses. His history is "undoubtedly an epic, with a

vivid and picturesque narrative" (PMM, 41) and has been described as the first work of history; rather than the chronicles written by his predecessors, "Herodotus' history attempts to identify cause and effect, while placing the wars into the larger context of Greek history" (Clemons & Fletcher, 68).

Provenance: The gilt crest and monogram on the spine are those of Danish bibliophile, landowner and statesman Niels Foss, whose taste for English-style bindings explains the unusual, imitative "mirror binding" of this volume, likely undertaken by Danish binder Johann Boppenhausen. The initials "B.C.R." stamped on the upper cover signify the Bibliotheca Communitatis Regiae in Copenhagen, which bought much of Foss' collection after his death. Also found are the ink initials "B.U.H." on title (i.e. Bibliotheca Universitatis Hafniensis or the Library of the University of Copenhagen, which was incorporated into the Royal Library). Title page with inscription at head, deleted in ink, the unidentified initials "A B" stamped at foot. Neat early additions and notes in Greek throughout, and evidence of handwritten foliation (partial loss due to page trimming). Ownership inscription of collector and Harvard Italian professor, George Benson Weston, "Cambridge [MA], December 1932" (his autograph collection of famous Europeans is at the Houghton Library).

Minor loss to blank fore-edge

of title page, neat repairs to blank inner margins at head and foot and similar repairs to AA7-8. Occasional light damp staining to blank margins, quires PP-SS a little stronger. Overall a lovely unsophisticated copy in very good condition. PMM no. 41. Renouard 35:8. Ahmanson-Murphy, 62. Ref: N. Barker, *Aldus Manutius and the Development of Greek script and type in the eighteenth century* (1992), pp. 58-9. G. S. Clemons & H. G. Fletcher, *Aldus Manutius* (2015), 68. H.G. Fletcher, *New Aldine Studies* (1988). M. Lowry, *The World of Aldus Manutius* (1979).



19 SOPHOCLES

Τραγωδίαι ἑπτὰ μετεξηγησέων
[sic]. Tragaediae septem cum
commentariis, etc. [ed. Joannes
Gregoropoulos]. Venice, Aldus
Manutius, August 1502

Aldus' device on verso of final leaf.

8vo (148 x 91mm.) 196 leaves (including the 3
blanks). Greek type. 19th-century vellum over
pasteboard, gilt spine, early title lettered in ink on
lower edge. £22,000

EDITIO PRINCEPS and the first Greek text
printed in the 8vo Aldine format.

It is set in Francesco Griffo's small
Greek type (type Gk 4 as
distinguished in the UCLA
Ahmanson-Murphy catalogue), and
was printed from a manuscript now

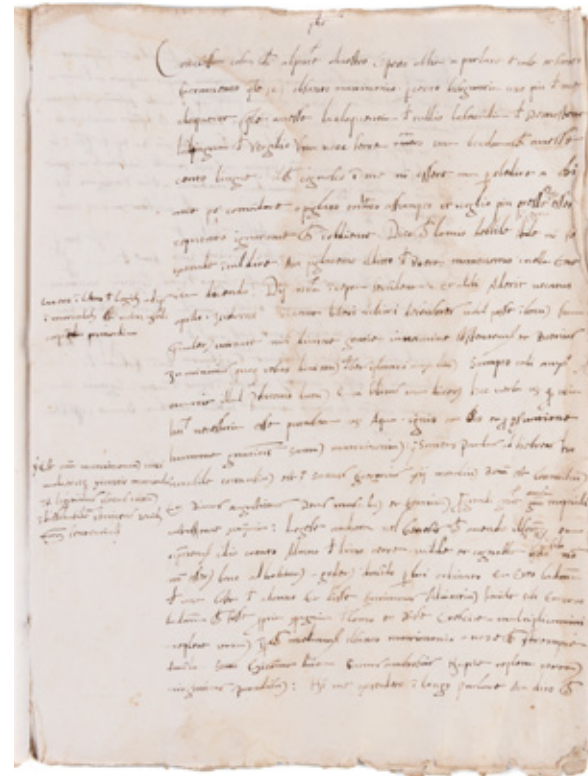
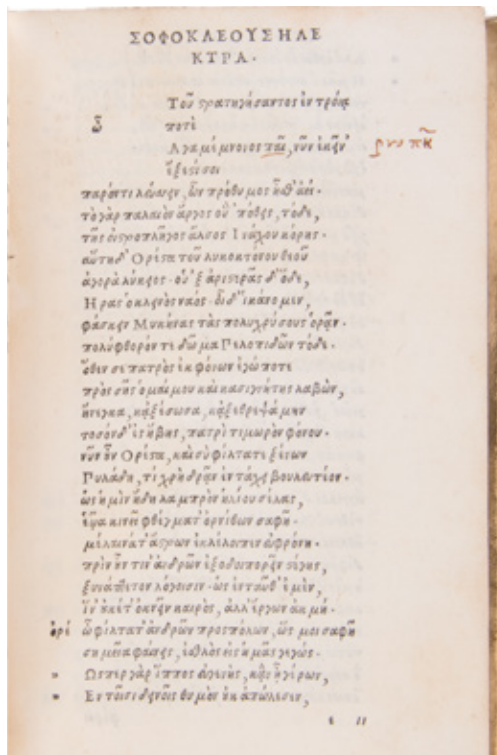
in St. Petersburg (Ms. gr. 731) as was noted as
long ago as 1926 by W. Beneševic (see Martin
Sicherl *Griechische Erstaugaben des Aldus
Manutius: Druckvorlagen, Stellenwert,
kultureller Hintergrund*, Paderborn & Munich,
1996 p. 348 and pl. viii). It has been suggested
by Nigel Wilson that sales may have been
expected amongst the Greeks resident in Venice
in the early 16th century, and possibly also
amongst the Greeks of Crete.

The preface by Aldus addressed to Janus
Lascaris speaks of their sitting round the fire in
the winter with their fellow members of the
Neacademia when Marcus Musurus was
singing the praises of Lascaris. "Therefore, as I
had been engaged in getting the tragedies of
Sophocles printed in small format, I wanted
them to come out from our Neacademia under
your name, and to send the book to you as a gift
and memorial of my deepest affection for you".
He then continues in Greek "the scholia on the

tragedies had not yet been printed,
but will be printed *Deo volente* ...
and in particular as they relate to
metre [*lit.* opening of metres], and
O that I had had that before the
tragedies themselves were
printed..." The scholia were not in
fact printed until 1518 in Rome.

Provenance: Latin marginalia to
Ajax and notes on first blank from
c. 1800 (slightly cropped);
bookplate of Sir Charles James
Stuart, 2nd Baronet (1824-1901);
there are two books from his
collection in UCLA (nos. 250,
283); Herbert Thompson (name
inscribed on front flyleaf).

*Ahmanson-Murphy 60. Renouard
34: 6. Legrand Bibl. Hellénique...
aux xve et xvie siècles, 1, pp.
77-79 no. 30.*



20 [NOTARY'S MANUAL]

Manuscript fragment with humanist
notes drawn from Roman and Greek
Classical authors, in Latin and Italian,
on paper [Italy, early sixteenth century
(dated 1505, 1525 and 1528 in places)]

Folio (285 x 210mm). 9 leaves (first 2 blank, foliated
242-50). Leaves with flower watermark (close to
Briquet no. 6443, Rome, 1498). £3,000

FASCINATING SURVIVAL illustrating the
humanist aspects of a notary's work in
early 16th-century Italy.

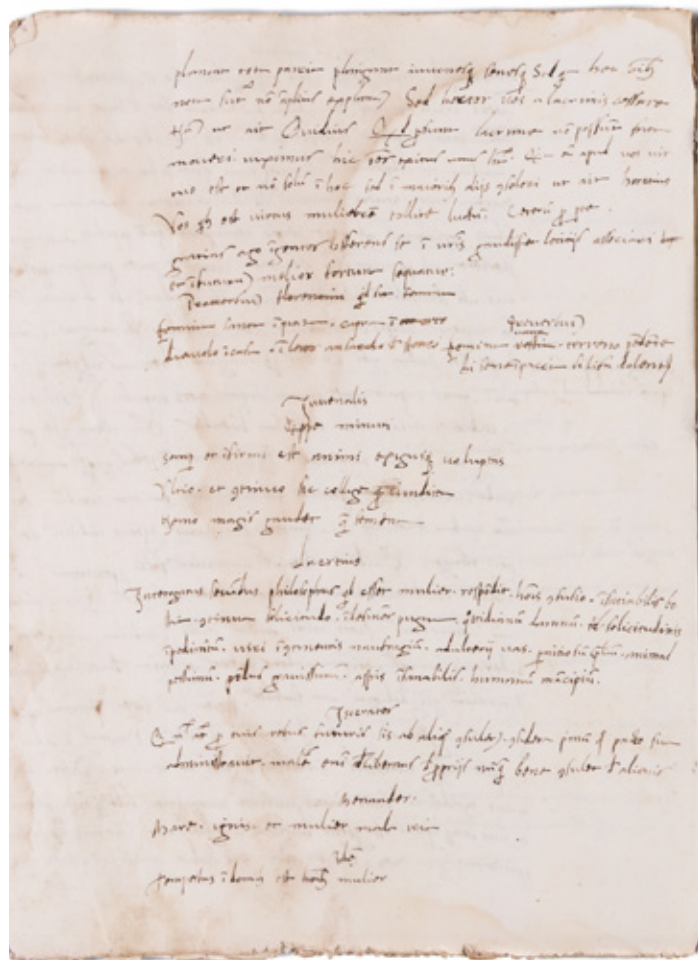
The notes are written in a mixture of Italian
and Latin in a spidery, humanist hand (with
two accounts in a later hand) and are not dated
consecutively. The consistency and neatness
throughout, with very few errors, suggests

that the leaves derived from a volume
into which drafts and records were
written up, presumably to be
consulted and reused, rather than a
rough book kept on an ad hoc basis.
While there is no definite indication
either of location or author here –
though accounts paid in florins would
indicate Florentine, or Tuscan origin
– the nature of the content, in its civic
and legal function and strongly
humanist focus, might suggest that
these are leaves taken from the draft
book of an Italian notary.

Following the first two blank leaves,
the first entry is a wedding oration.
The structure and language of this
speech are very close to those in the
template of the marriage service
oration provided in the notaries'
manual, *Formularium Diversorum
Contractum* (Florence, Francesco di
Dino, 1487). Among their many civil
and legal functions, notaries performed

marriage ceremonies in early modern Italy, a
central part of which was the delivery of a
humanist, classically-inspired oration. The
speech begins with the statement that to do
justice to the sacrament of marriage requires "la
eloquenzia di Tullio la [facezia] di Demostene la
lingua di Vergilio". There follow quotations duly
drawn from Cicero, Virgil, Demosthenes,
Boethius, Isidore and Plato, as well as from
Gregory, Augustine and St. Paul. The contractual
aspect of the marriage is written out overleaf,
complete with the exchange of "lanello in segno di
legitimo matrimonio" (wedding rings), and the
exchange of vows, with rather specific instructions
on when to say "yes" – "Qui respondi si".

Following a list of notarized – "noto rogato"
– financial transactions, the three pages
(ff.246v-247v.) contain excerpts, drawn from a



on marriage on f. 244. Following this is a final “sermon to the dead” in Latin that draws heavily on the meditations of classical authors. Notaries’ funeral orations were as much demonstrations of humanist learning as they were memorials to the individual who had died (e.g. Leonardo Bruni’s oration on the death of Nanni Strozzi). The quotations that follow relate to death and, as before, offer general advice and proverbial instruction: “vincit sanctos dira libido” (Seneca – “vile lust prevails against the good”); “consilium solet esse senum, iuvenumque voluptas” (proverb, here attributed to Petrarch, lauding the wisdom of the old and action of the young). The final proverb at the foot of f.250 translates roughly as “he

varied group of authors – Aristotle, Seneca, Isidore, Ovid, Lucian, Gregory, Jerome, Ambrosius, Juvenal, Horace, and others. Several of these extracts concern marriage: a quotation from St. Paul’s epistle to the Hebrews, “honorabile connubium in omnibus, et thorus immaculatus” (“marriage is honourable in all, and the bed undefiled”); Gregory, “bonus est connubius”; St. Ambrose, “nuptiae terram replent, virginitas paradisum” (“marriage replenishes the earth, virginity heaven”). Each of these extracts is directly quoted in the discourse

who lets his wife attend every feast and leads his horse to every fountain, will make an oaf out of his horse and a prostitute out of his wife”.

Edges of pages frayed in places, with small open tears and holes to fore-edges in same place on each leaf, and light damp staining throughout.

Ref: A. F. D’Elia, *The Renaissance of Marriage in Fifteenth-Century Italy* (2004). Ref. to F. di Dino, *Formularium Diversorum Contractum in E. Hall, The Arnolfini Betrothal: Medieval Marriage and the Enigma of Van Eyck’s Double Portrait* (1997), 131-33.

21 STAMLER (JOHANNES) Dyalogus de diversarum gencium sectis et mundi religionibus. Augsburg, Erhard Ogelin & Georg Nadler, 1508

Fine full-page title woodcut (210 x 185mm) by Hans Burgkmair (repeated on verso), incorporating a xylographic title showing the “Sancta Mater Ecclesia” enthroned with a complex allegory depicted below her (see below), both woodcuts boldly and skilfully highlighted in red; initials, underlining and rubrication throughout in red.

Folio (310 x 215mm). [2], XXXII, [2]ff. 20th-century binding using older vellum. £6,500

FIRST EDITION of Stamler’s dramatic dialogue comparing the religions of the Tartars, Turks, Saracens and Jews, illustrated by a superb Hans Burgkmair woodcut.

A prefatory letter contains a very early reference to Columbus and Vespucci. In a letter to Jacob Locher dated 1506 on a3v, Stamler refers to the New World discoveries, “I do not make any mention of the newly discovered islands, but of Christopher Colom, their discoverer, and of Albericus Vespuccius; on the discovery of the New World (to whom our age is chiefly indebted) behold what treatise I send you.”

Burgkmair’s magnificent woodcut is an ambitious attempt to reproduce the ideas of the author graphically. It shows a seated female figure representing the Church with the globe as a footstool; she sits before a tent, surrounded by the banners of the Papacy and the Empire. The Pope and Emperor kneel before her and on a lower step sit four queens representing the four false religions. Below them are the figures of the disputants: Dr. Oliverius, theologian, Balbus, historian, Rudolphus, a layman, Arnestes, an apostate, Samuel, a Jew, and Triphon, natural philosopher.

Hans Burgkmair (1473-1531) was the foremost woodcut designer of the early 16th century in Augsburg and became the chief designer for much of Emperor Maximilian’s print projects. Rupe notes, “with the year 1508, which shows him at the full height of his power in separate woodcuts, Burgkmair’s real period as an illustrator of books begins... the frontispiece of Stamler’s *Dialogus* shows an unusual delicacy of feeling in the rhythmical articulation and distribution of the masses and the way in which the difficult allegorical subject is controlled and visualized” (see “Hans Burgkmair as an Illustrator of Books”, *Print Quarterly*, 1923 vol 10, no 2, p. 177).

A scattering of small wormholes affecting one or two letters. VD16 SS 8527. Alden-Landis 508/19. Sabin 90127. HARRISSE 51. Church 26. JCB I, 47-48. *Burgkmair: Hollstein V*, 68.81.



22 BREVIARY

Breviarium s[ecundu]m Romanum usum ... (Venice. Jacobus Pentius de Leucho for Paganinus de Paganinis, 14 June 1515)

Large woodcut on title-page, 6 full-page woodcuts (four signed by monogram of Ugo da Carpi), 12 fine criblé calendar illustrations of the labours of the month in panels at foot of page, criblé borders on remaining three sides, 10 pages with broad historiated woodcut borders on two sides, numerous small historiated woodcuts, printer's device in red after colophon on f. 400r, printed in red and black throughout.

8vo (160 x 102mm). [20], 424 ff. Contemporary South German/Swiss blind-stamped calf over wooden boards, covers panelled in blind with central lozenge enclosing floral roll, rosette tool at each corner of central panel and outer floral roll, spine with raised bands, clasps and catches intact, preserved in a box (headcaps and corners worn, small piece missing from lower panel of spine). £8,500

THE ONLY COPY KNOWN of a beautifully illustrated edition of the Roman Breviary with full-page woodcuts signed by Ugo da Carpi.

This edition is unrecorded by Censimento, a rare achievement indeed, and the extreme rarity of surviving copies of all Pentius de Leucho's editions of the Roman Breviary is borne out by those that are included. Censimento 68778 records an incomplete sole copy of his 1509 edition in 8vo ([8], 416ff) at Fondazione Biblioteca S. Bernardino in Trento, his 1511 and 1514 editions are recorded as Censimento 56756 & 56767 but no locations are given. Censimento records further editions in 1518 (4to and 8vo) with no locations and editions of 1523 and 1524 with one location



each. OCLC only lists the 1509 edition, in the single copy as recorded by Censimento, and a sole incomplete copy of the 1518 8vo edition at the General Theological Seminary, NY.

Curiously, Essling records the Pentius de Leucho edition of 1511 which he states should have an additional 88 leaves at the end, although his copy lacks these same leaves. Both Sander (1358) and Bohatta (41) rely on Essling's description and we can find no other record of a copy containing the additional leaves. Since ours is the sole copy of the 14 June 1515 edition, unrecorded by all the standard bibliographies, we cannot be sure that the additional leaves were ever printed for this or the previous edition for that matter, and they were certainly never bound in this copy. Contained within the present Breviary are the Psalter, Proprium de Tempore, Proprium Sanctorum, Commune Sanctorum and following the colophon on f. 400, the last 24ff contain the Little Office of the Blessed Virgin Mary.

Four of the full-page woodcuts (Procession of the Arc of the Covenant, (f.20v), Road to Damascus (f. 22v), All Saints (f. 360v), and Annunciation (f. 400v)) have the monogram "VGO" of the artist Ugo da Carpi (1480-1532), a pioneer of the chiaroscuro woodcut who translated the designs of Raphael and Parmigianino into this new medium with great success. Ugo's principal employer in Venice appears to have been Jacobus Pentius de Leucho (Giacomo Penzio), for whom he cut illustrations for devotional works, often using earlier woodcuts as models. Only a small proportion



of Ugo's Venetian woodcuts carry a signature; of the 38 accepted by Caroline Karpinski, just 13 are signed (Caroline Karpinski, in *The Art Bulletin*, 59, 1977, p. 640).

Provenance: Ownership inscription on front free endpaper and at foot of f.1, of Fr. Melchior Felser dated 1563 with some additional notes in text and on front pastedown. Armorial bookplate of Canon Frederick Edward Warren, F.S.A. (1842-1930), author of various

works on early liturgy, notably *The Liturgy and Ritual of the Celtic Church* (1881).

First gathering a little wormed, affecting title-page woodcut, and defective at lower outer corner just touching borders of calendar leaves. A few minor stains in places, one or two quires a little browned.

See *Essling II*, no. 954 & ill. pp. 323/325. Not in *Censimento*, *Sander/Rava*, *Bohatta*, *BMSTC* or *Adams*. No copy in OCLC.

23 (BERNO, ABBOT OF REICHENAU & ADILBERTUS, OF AUGSBURG) *Gloriosorum christi confessorum Uldarici et Symperti: necnon beatissimae martyrii Aphrae, Augustanae sedis patronorum historiae: cum horarum de eis.* (Augsburg, Sylvan Otmar for the Monastery of SS. Ulrich & Afra, 1516)

Title-page within fine woodcut border and 4 full-page woodcuts by Leonhard Beck, one further full-page woodcut probably also by Beck, text partially printed in red and black.

4to (200 x 154mm). [90]ff. Modern vellum. £4,750

FIRST EDITION of this beautifully illustrated work chronicling the lives of Augsburg's patron saints, Afra, Ulrich and Simpert.

The life of Ulrich, bishop of Augsburg from 923, is by Berno of Reichenau (d. 1048) and the life of the 4th-century St. Afra and that of the 9th-century St. Simpert are by Adilbertus, Bishop of Augsburg from 887-99. The editor was Veit Bild (d. 1529), priest and mathematician at Augsburg.

The church of SS. Ulrich and Afra, illustrated here, was newly built in late gothic style from c. 1474-1500 as the abbey church of the Benedictines and held the burial vaults of all three saints. At the end are found prayers, responses and hymns commemorating the saints printed in red and black in gothic type. The fine woodcuts by Leonhard Beck, which belong to the best of his work, comprise the one-piece title border; a woodcut of the three patron saints standing together in a hall, with armorial shields below; a detailed woodcut of each saint (St. Simpert, for example, saving a child from a bear) against a landscape background and within an architectural border;

and the final woodcut of a view of the church of SS. Ulrich and Afra, without a border which is described by Dodgson as "perhaps also by Beck". This last woodcut shows the building with two towers only; a third was added later, possibly with the help of funds generated by the sale of this book which was intended to raise money for the completion of the building. The Augsburg artist Leonhard Beck (c. 1480-1542) was a favourite of Emperor Maximilian I and one of the major artists involved in his projects such as *Der Weisskunig*, *Theuerdank*, and the *Triumph of Maximilian*.

Some early marginalia, just cropped, a few wormholes at the end, otherwise a fresh copy. *BMSTC (German) p. 80. VD16 B2052.*

Dodgson II, 123. Hollstein II, 173. Johnson, German Renaissance Title Borders, pl. 51. See Muther 642.



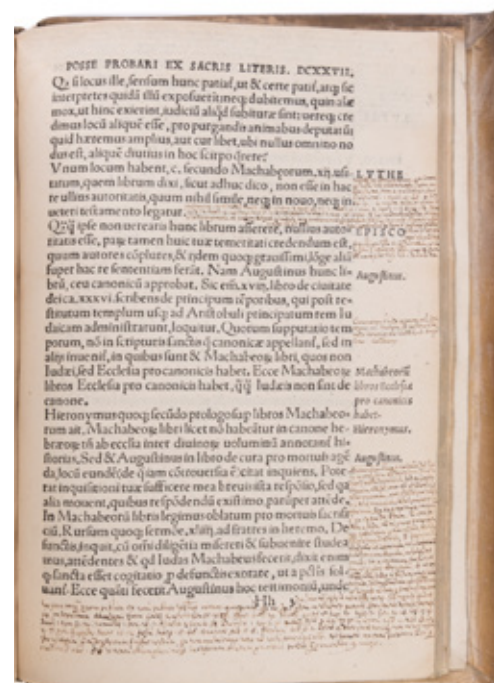
24 FISHER (JOHN, BP. OF ROCHESTER, ST.) *Assertionis Lutheranae confutatio.* [Cologne, P. Quentel,] 1523

Arms of the crown of England on title-page and verso of final leaf, woodcut headpiece on title, initials.

4to (207 x 145mm). [12]ff. DCLVI pp. [1]f. 17th-century Dutch vellum binding, 12 large fragments of a 16th-century printing of Gregory IX's Decretals used as binder's padding for upper cover exposed. £3,750

AN ANNOTATED COPY, probably in the hand of its owner the theologian Nicolaus Bodecher, of the first Cologne edition of Fisher's important refutation of Luther which was first published during the same year at Antwerp.

The annotations are scattered throughout the



volume with the bulk of them located in chapter 37 "Purgatorium non posse probari ex sacris literis" (pp. 618sq.) with a particularly long note on pp. 627-628.

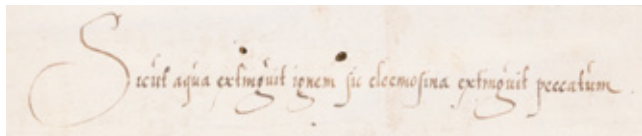
There are liminary verses by George Day "Cantabrigiensis". The quotation from Ezekiel 13 verse 3, which forms a border on the title-page is given in three languages, Hebrew, Greek, and Latin: "Woe to the foolish prophets who follow their own spirit and have seen nothing!"

"In a sermon of May 1521 Fisher launched an attack that, by concentrating on the principles of *sola fides* and *sola scriptura*, represented the first Catholic response to get to the heart of Luther's message. This critique was expanded in his *Assertionis Lutheranae confutatio*, which included an analysis of how Luther's other doctrines derived logically from his views on faith and scripture, and used Augustine's anti-Pelagian works to impugn Luther's claim to Augustinian authority" (Richard Rex). Fisher's involvement in theological controversy began in 1519 with writings against Jacques Lefèvre d'Étaples on the subject of Mary Magdelene. In the 1530s Fisher attempted to resist Henry VIII's claims to supremacy over the church but was imprisoned and later executed in June 1535 along with St. Thomas More.

Provenance: Nicolaus Bodecher, Westphalus (inscription on fly-leaf) with his ink stamp "Sum Nicolai Bodecheri" on title-page. This is Nicolaus Bodecher (1577-1624?) author of *Sociniano-Remonstrantismus* (Leiden, 1624) of which KVK lists a couple of copies. This was attacked by Simon Episcopius in *Bodecherus ineptiens*, 1624, of which there are 3 copies in British libraries.

Title-page lightly soiled, clean knife cut in centre neatly repaired.

Shaaber 44. VD16 F1215. BMSTC (German), p. 543. Adams F514. Ref: Richard Rex, in, Oxford Encyclopaedia of the Reformation (1996), II, pp. 109/110.



25 KEMPIS (THOMAS À)

Opera, aucta & diligentibus
recognita... (Paris), Jodocus Badius
Ascensius, 13 June 1523

*Fine four-piece title-border and central Badius
"printing press" device dated 1521, fine
white-on-black criblé initials in various sizes,
rubricated in red throughout.*

Folio (320 x 220mm). [8], CXCI, [1]ff (last blank). Contemporary blind-tooled calf over wooden boards, covers panelled with triple fillets infilled with large corner rosette (EBDB s014278) tools and foliage roll, large central panel divided by fillets into lozenges infilled with multiple large St. Barbara (EBDB s014264) and St. Bruno (EBDB s014265) stamps, and smaller double-headed eagle (EBDB s014276) and lion stamps (EBDB s014268), two clasps and catches, metal edge-pieces, paper shelf-mark at foot of spine, two fragments of manuscript leaves used as pastedowns (spine with old restoration to splits in joints, a few wormholes to covers, some wear to rolls and stamps on lower cover). £9,500

AN EARLY COLLECTED EDITION of the works of Thomas à Kempis containing the most famous work associated with him, the *Imitatio Christi*.

Impressively bound by or for the Charterhouse of St. Barbara in Cologne and, from a contemporary inscription, requested by the Prior Peter Blomevenna to be placed in the guest house of the monastery for spiritual reading.

The presence of two such distinctive stamps of St. Barbara and St. Bruno would lead one to assume that the Cologne Charterhouse had its own bindery. However, Marks states that there is no documentary evidence for one and also notes the disagreement among binding historians on the subject. He records that Hellmuth Helwig states that there was one but that his view is based only on the blind stamp repertory developed by Kyriss. Isle Schunke, however, has

suggested that much of the binding for the Charterhouse at the end of the 15th century and beginning of the 16th might have been done by Masters C.A. and W.A. Her argument rests on two large lozenge-shaped stamps one picturing St. Barbara and the other St. Bruno (both found here) and current at the charterhouse c. 1508-48. She found examples of these two stamps on bindings which also contained roll stamps by Masters C.A. and W.A., which led to her conclusion that the two masters were responsible for many of the St. Barbara blind stamps. In a later work, Schunke has attributed the stamps found to the "Second Workshop of the Cologne Charterhouse of St. Barbara".

Founded in 1334, the Cologne Charterhouse became the largest in Germany and was renowned as a centre of learning. A disastrous fire destroyed much of the monastery in 1451, including the library, but the second half of the 15th century saw a sustained programme of restoration, copying of manuscripts and acquisition of printed books. The prior at the time when this copy of Thomas à Kempis entered the Charterhouse was Peter Blomevenna (1466-1536), a highly influential figure in the early years of the Counter-Reformation.

Edited by Peter Danhauser and first published in Nuremberg, 1494, this handsomely printed Badius edition has, as well as the *Vitae*, biographies of Geert Groote, Florens Radewijns and others. Most of Thomas' shorter works found here were written to guide novices and his biographies offer a near-contemporary view of the devotio moderna. Thomas emphasises the virtues of the movement as poverty, humility, withdrawal from the world, prayer, meditation, and intense study of religious works, all in pursuit of a life in imitation of Christ.

Provenance: Charterhouse of St. Barbara, Cologne. Inscribed in a bold hand on front free-endpaper "Pertinet fr[at]ribus Carthusien. in

Colonia" with shelf-mark "Z 185" in red crayon crossed out, six lines of verse recommending the book to be read for spiritual comfort "Verba huius libri spiritus & vita sunt/ Hoc cibo confortata fe in via ne deficias" and a final line which might suggest to the reader that he leave some alms for his stay, "Sicut aqua extinguit ignem, sic elemosyna extinguit peccatum". On front paste-down an inscription stating that the book has been chosen by the Prior for use in the guest house. Above inscribed "Joannes Udalricus Got.", shelf-mark "Z 167" in red crayon on a contemporary piece of paper covering a missing section of the vellum manuscript pastedown. Buxheim Charterhouse with inscription on title-page and oval stamp at foot. Ernst Kyriss (1881-1974), binding historian, with his small purple stamp.

Scattering of wormholes affecting first and last few leaves. Adams K14. BMSTC (French), p. 215. Renouard Bade II, 260. Renouard, *Imprimeurs*, II, p. 217,

no. 524. Binding ref: Schwenke-Schunke II, p. 134. Richard Bruce Marks "The Medieval Manuscript Library of the Charterhouse of St. Barbara in Cologne". (*Analecta Cartusiana*, 21-22, 1974), 1, pp. 90-107.





26 ILLYRICUS (THOMAS)

Libellus de potestate summi pontificis ... qui intitulatur Clipeus status Papalis. (Turin, Giovanni Angelo & Bernardino Silva, 23 January 1523)

Fine woodcut on title-page of St. Francis receiving the stigmata surrounded by ornamental woodcut border, white-on-black device at foot of colophon, large white-on-black woodcut initials.

4to (200 x 150mm). [159] ff. (lacking final blank). Late 19th-century black morocco backed marbled boards, spine lettered in gilt (joints rubbed). £4,750

EXTREMELY RARE FIRST EDITION of Thomas Illyricus' important refutation of Martin Luther and one of the earliest works printed in Italy to counter him.

This, Thomas' first polemical work, dedicated to Pope Adrian VI and the people of Lyon, was primarily a response to Luther's *An den christlichen Adel deutscher Nation* (Address to

the Christian Nobility of the German Nation) of 1520 and contained sermons and treatises, some based on Gerson. "In contrast to other critics of Luther, Thomas justified the Pope's ecclesiastical jurisdiction while denying papal infallibility in questions of faith, giving precedence here to an ecumenical council. Although he defended the church's teaching on penance and absolution, Thomas showed little enthusiasm for indulgences and warned against misleading the gullible with exaggerated claims for their power to absolve sinners or release souls from purgatory. He also warned against abuses connected with the veneration of saints and holy images. Thomas took occasion at the end of this work to condemn political strife, launch an invective against clerical abuses, and demand a general council for the necessary reform of the whole of Christendom." (K.B. Brown).

The Franciscan Thomas Illyricus (1485-1529), born in the Dalmatian town of Vrana, began in 1510 a notable career as an itinerant preacher in Italy, Spain, Germany, and particularly Southern France. "With his ascetic personality, his missionary zeal, and the high standards he set for Christian living, both lay and clerical, Thomas gained a formidable reputation as a penitential preacher" (K.B. Brown).

Provenance: Near contemporary inscription at foot of a2, "Celestinorum Sancti Marcialis De Gentilino", the Celestine monastery of Saint-Martial de Gentilly, southern France, founded in 1356.

Title and first few leaves lightly dampstained, somewhat toned throughout.

Censimento CNC 31560. Adams T644. Sander 7300. Not in BMSTC (Italian) & Supp. OCLC (US: Emory, St. Bonaventure, Concordia Seminary only). Ref: Karin Brinkmann Brown, article in Oxford Encyclopaedia of the Reformation, vol. 4, p. 151.

27 HUTTEN (ULRICH VON)

Cum Erasmo Roterodamo, Presbytero, Theologo, Expostulatio. [Strasbourg, Johann Schott, 1523]



Three medallion portraits on title-page, the smaller with bust-length figures of Luther and Melancthon (very indistinct with white dots on black ground), below Erasmus at left with bust-length in profile to right and Hutten at right with bust-length in three-quarter profile to left; full-page portrait of Hutten (152 x 115mm.) with laurel wreath and dressed in armour, with motto "Iacta est alea" at foot, by Hans Weiditz on verso of penultimate leaf.

4to (210 x 162mm). [36]ff. (last blank). Antique vellum over thin paste boards, gilt label. £4,500

FIRST EDITION of this fascinating polemic which presents Hutten's "final reckoning with Erasmus", a product of Hutten's fury at his former friend Erasmus' inability to come out openly in favour of Luther. This work, and Erasmus' response, the *Spongia*, are correctly assessed as "valuable documents of intellectual



history. With the question of right or wrong no longer of importance, they are significant as expressions of opposing points of view, of two different directions in the development of humanism that were

bound to clash at a certain point in history – the onset of the Reformation." (*Contemporaries of Erasmus II*, pp. 216/220).

Ulrich von Hutten (1488-1523), knight and humanist, is described as "one of the most engaged and engaging figures of his era and was for a brief time a major force in Reformation politics. In later centuries he caught the imagination of his fellow Germans as no other contemporary author except Luther... Frequently regarded by Lutheran reformers as being too warlike, Hutten

was claimed as an ancestor by the

most diverse political ideologues, to whom he was variously a tragic hero, a champion of freedom, a fighter against tyranny, and a visionary whose dream of a united Germany was not realized for another three-and-a-half centuries" (*Oxford Encyclopaedia of the Reformation II*, pp. 281/2).

(*Oxford Encyclopaedia of the Reformation II*, pp. 281/2).

VD16 H6313. Adams H1232

(one incomplete copy only). BMSTC (*German*), p. 427.

28 HOMER

[Works in Greek] Iliad and Ulysses. Batrachomyomachia. Hymni XXXII. Venice, heirs of Aldus the elder, April 1524

Aldine anchor devices on first and last leaves.

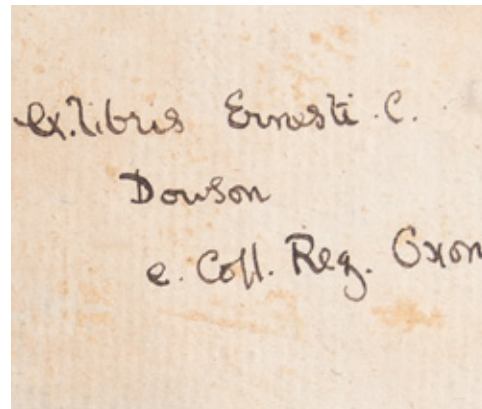
2 vols. 8vo. Iliad (160 x 103mm); 277, [1]ff. Contemporary limp vellum, "Home. Ilias" along bottom edge (soiled, ties missing); Odyssey (160 x 98mm); 251, [1]ff. 17th-century vellum over boards, r.e. £8,000

THE TWO SEPARATE VOLUMES from the third Aldine edition are united here; the Odyssey volume being the poet Ernest Dowson's copy acquired while he was at Oxford. Dowson (1867-1900) entered Queen's College in 1886 but he left in March 1888 after five terms, without completing the papers for honour moderations. Although short-lived he became a leading figure of the "Decadent" movement and T. S. Eliot, for instance, felt Dowson to be the most gifted and technically perfect poet of his age.

Based on the 1517 Aldine edition both volumes are printed in Greek throughout, except for the two letters in Latin from Aldus to Girolamo Aleandro, which were reprinted from the first Aldine edition. The first volume contains the Iliad and Herodotus' *Life of Homer*, and the second comprises the Odyssey and Homeric Hymns.

The Aldine Homer is rarely found in uniform sets, or when the bindings are uniform, the editions are not.

Provenance: Iliad: Contemporary inscription of "Francisci Botesini" on fly-leaf. Printed label at foot of title-page of "R. Robertson of Montgreenan Glasgow". Odyssey: Ernest Dowson's



copy "Ex libris Ernesti C. Dowson, e Coll. Reg. Oxon". Earlier inscriptions on title-page of "P. Pett 1800", notes in pencil. *Renouard 98:1. Ahmanson-Murphy 226.*



29 HOMER

Odysseia. Batrachomyomachia. Hymnoi. (Strasbourg, Wolfgang Köpfel, Elaphebolion [March/April] 1525

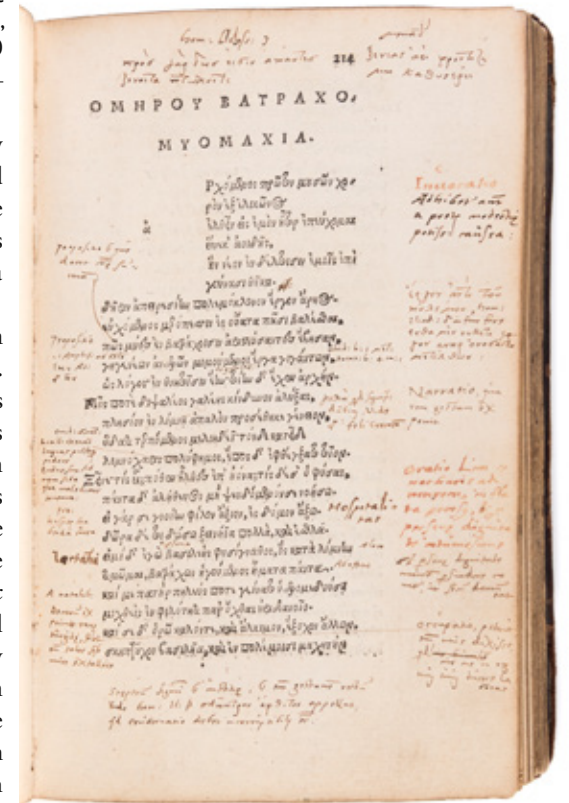
Fine woodcut border by Hans Weiditz shows various scenes and figures from the Odyssey, and has Köpfel's device inset. The large device with mottoes in Hebrew and Greek also appears at the end of the text of the Homeric hymns.

8vo (163 x 100mm). 251, [5]ff; [56]ff. Greek letter. Contemporary blind-stamped calf over paper boards, panelled by blind fillets, outer roll with Christ child and other putti, dated 1526 and with initials "H.H." (Haebler I, p. 178, 2; EBDB workshop w000445), repeated rosette stamps, and inner panel of two strips of a flowers and fruits roll, spine decorated with repeated lozenge stamps (spine defective at head, with some loss, and foot, corners rubbed, remains of ties). £3,500

A FASCINATING COPY of Johann Lonicer's new edition, preserved in an early signed contemporary binding, with the *Batrachomyomachia*, the Battle of the Frogs and Mice, heavily annotated by a contemporary hand.

In his preface to his former tutor Melanchthon for this new edition of the Odyssey, Lonicer (d. 1569) acknowledges Homer to be "oles tes paideias archehos" and praises the printer's zeal in producing this edition (a companion volume of the Iliad was also published in this year – see VD16 4652). The text of the *Batrachomyomachia* follows that of the *Odyssey* and precedes that of the *Homeric hymns*. It has been heavily annotated in a small neat hand in both Latin and Greek and many of the annotations would seem to be taken from Greek glosses and scholia, which date from the Byzantine period. When the poem was first printed in Brescia it was printed with

these, and the Venice 1486 edition has interlinear glosses printed in red. At the end of the Homeric hymns, beneath the device, is written in the same hand an adaptation from the Alsace humanist Jacob Spiegel's (1483-1547) commentary on the *Cathemerinon* of Prudentius (no. IX, see Prudentius, *Opera omnia... in usum Delphini* (1824) II, p. 1097): "Principia hymnorum ad tria genera reducuntur..." This had been published first just a few years previously in 1520 by Schürer in Sélestat (cf. P. Adam *L'Humanisme à Sélestat* (1962) p. 68). The hand is also found on the pastedowns and in the first few pages of the *Odyssey* where there are similar annotations. On the front pastedown is an



ownership inscription in Greek of Johann Spremberger, and his initials appear at the head of the title-page. This could be one of several people including the physician Johann Spremberger (1511-77) who graduated from Wittenberg.

Batrachomyomachia is a parody, a quasi-homeric mini epic in just over 300 hexameters, and was probably written early in the 5th century BC, although there is no full consensus on this; indeed the great philologist Wackernagel stated that the poem in its present form could not have been written much before

the time of Augustus. Plausible arguments have been made to connect the poem with Athens and in particular the little stream Eridanus, which even in 1974 was still rich in frogs, and it is further recorded that competitions involving parodies took place there; one Hegemon of Thasos is said to have won. Its language is a mixture of Homeric Greek, the vocabulary of attic drama, and some Hellenistic words which must have been intruded (cf. L.J. Bliquez "Frogs and Mice and Athens" in *Transactions of the American*

Philological Association (1974-), Vol. 107 (1977), pp. 11-25).

Binding: As noted by Haebler, the rolls from this workshop are amongst the earliest to be signed with initials and dated. He records one other from the "H.H." workshop also dated 1526 and one earlier roll from 1524.

A few minor marks and stains, mostly marginal but otherwise a good copy with decent margins.

VD16 H4692.
Hoffmann II, 315.
Schweiger I, 156.
Adams H746. Homer In Print, Bibliotheca Homeric Langiana (2013), no. A7. For *Lonicer* see *Contemporaries of Erasmus*, vol 2, pp. 345/6.



30 ERASMUS *De libero arbitrio diatribe (graece), sive collatio*. Basel, Johann Froben, September 1524. (Bound with:) LUTHER (Martin). *De servo arbitrio*, ad D. Erasmum Roterodamum. Wittenberg, (Hans Lufft, April) 1526

I. Froben's device on title-page with a larger version on verso of final leaf. II. Title within fine one-piece woodcut border.

Sm 8vo (162 x 105mm). [48]ff; 338pp. [14]ff. Contemporary blind-tooled pigskin over wooden boards, upper cover with narrow decorative roll with initials "I.S.", centre panelled by blind fillets and decorated with fleurons and inner roll, lower cover with wide ornamental border with centre made up of repeated narrow vertical roll, spine with three raised bands, remains of clasps and catches, title lettered in ink on upper cover; initial "T" on fore-edge, sprinkled edges, fragments of medieval manuscript used as binder's waste (front fly-leaf removed, lower cover rubbed). £15,000

FIRST EDITION. A superb copy of one of the most important documents of the Reformation, Erasmus' treatise on "Free Will", which marked in print his final break with the reformers and his challenge to Luther in particular.

Erasmus had been under pressure to write against Luther from many quarters across Europe, including Henry VIII, to whom he sent a manuscript draft of the work and who, on publication, was observed by Vives reading the final text with delight (Epistle 1513, Allen V, 576/4-6). His "Diatribe" or "Discourse" defended the freedom of the will, the liberty of man in relationship to God, against the denial of this freedom as advocated by Luther. Erasmus was against what he perceived as Luther's move towards determinism where, if all was the act of



God, then mankind could do nothing by his own free will. His work has been described as a model of brevity in an age of excessively long controversial treatises with moderation throughout and real wit.

Bound after is the third edition of Luther's lengthy and polemical response, *The Bondage of the Will*, first published in December 1525, which is described by the *Catholic Encyclopaedia* as the "official programme of the new movement". Although Luther was angered by Erasmus' attack he also paid a grudging tribute by stating, "You alone have gone to the heart of the problem instead of debating the papacy, indulgences, purgatory, and similar trifles. You alone have gone to the core, and I thank you for it".

I. Light damp stain to title-page, small worm holes to lower blank margin. II. Short tear at foot of title (no loss).

I. VD16 E3147. BMSTC (German), p. 280. II. VD16 L6671. BMSTC (German), p. 550.



31 ERASMUS Moriae encomium, nunc postremum ab ipso autore religiose recognitum, doctissimiq; Gerardi Listrii commentarii illustratum. (Cologne), Eucharius Cervicornus excudebat (impensa Godefridi Hittorpii, 7 August) 1526

Title within fine historiated woodcut border, white-on-black woodcut initials and headpieces, some lettering in Greek and Hebrew.

Sm 8vo (157 x 105mm). 332pp. [6]ff. Contemporary blind-tooled calf over paste-boards, covers panelled in blind with wide ornamental roll enclosing a central panel of two lines of a narrower ornamental roll, spine with three raised bands, paper label at head (a little wear to head and foot of spine and corners). £5,000

THE FÜRSTENBERG COPY of an early edition of Erasmus' most famous work, found here in a superbly preserved contemporary blind-tooled binding.

The *Praise of Folly* was written by Erasmus in little over a week in 1509 as a diversion to a kidney complaint that he was suffering from while staying at the London home of Thomas More. The idea of universal folly had been conceived by Erasmus while crossing the Alps on his way from Italy to England, taking as inspiration all he had seen in recent years. The idea then developed into this masterpiece of satire. "The *Praise of Folly* is Erasmus' best work. He wrote other books, more erudite, some more pious - perhaps of equal or greater influence on his time. But each had its day.

Moriae Encomium alone was to be immortal. For only when humour illuminated his mind did it become truly profound. In the *Praise of Folly* Erasmus gave something that no one else could have given to the world." (J. Huizinga, *Erasmus*, ch. IX, p. 78).

Provenance: From the Court Library of the Fürstenbergs at Donaueschingen, stamp on verso of title-page and final leaf "F.F. Hofbibliothek Donaueschingen".

VD16 E3197. BMSTC (*German*), p. 283.

Adams E-09. OCLC (US: Huntington, Folger, Northwestern only).



32 BIBLE (NEW TESTAMENT, GERMAN) Das New Testame[n]t, so durch L. Emser saelige vteuscht: vnd des Durchlewchte Hochgeborne Furste vn Herre George hertzogen zu Sachssen. Leipzig, Valentin Schumann, 1528 (Bound with:) Annotationes des hochgelerten und Christlichen doctors Hieronymi Emßers seligen/ über Luthers new Testament/ und dem neuen Testament/ so Emßer verteuschet hat/ durch ein ineinander verzeychnung angeknöpfft. (Freiberg, Johannes Faber) 1529

I. Title with fine woodcut with arms of Saxony, repeated on f. 10r and verso of final leaf of pt. 2, Register in red and black, woodcut shields on f. 24u, half-page woodcut of Emser kneeling before Christ (repeated twice), 11 full-page woodcuts (one repeat) and 21 large woodcuts for the Apocalypse; large ornamental woodcuts and initials.

8vo (152 x 102mm). 25 (lacks blank), CCLII, CCXI, [1]ff; 140ff. Late 16th-century blind-tooled pigskin over bevelled wooden boards, panelled with outer border of medallion heads and foliage, inner panel of ornamental rolls, clasps and catches intact. £8,000

FIRST OCTAVO EDITION of Emser's *New Testament*, with newly added prefatory material and his "epitaph"; illustrated with woodcuts including a fine Apocalypse series.

"At the beginning of the work there are some 25 unnumbered preliminary leaves and the materials contained therein include several items not published in the 1527 edition: a general foreword of the work, a ducal authorisation or "Privilege" of 1528, a list of differences to be found in some Lutheran Testaments, a Church-year register, and the "Emserian Epitaph"... Other changes in the body of the text include marginal glosses in the folio edition now



incorporated and distinguished by the catch word Gloss and use of italics. Inner margin paragraph indicators remain but the scriptural cross-references have been transferred to the outer margins. Moreover, in this 1528 edition the outer margins contain a considerable number of two new kinds of notes, namely references to the Church year and references to Luther's rendition of certain disputed points... One further innovation was the introduction of chapter summaries in italics." (Kenneth Strand).

The *Annotationes* portion found here is from the edition printed by Faber in Freiberg, 1529.

Provenance: inscription on front paste-down dated 14 May 1609.

VD16 B4384 & E1093. Darlow & Moule 4193. OCLC (US: ABSL, Columbia, Huntington, NYPL, Newberry, United Lutheran Sem. & E1093 Northwestern). Ref: Kenneth A. Strand, *Reformation Bibles in the crossfire: the story of Jerome Emser, his anti-Lutheran critique and his Catholic Bible version* (1961).

33 BRUNFELS (OTTO)

Pandectarum Veteris & Novi Testamenti, libri XXII. OT. BR. Quarta editione revisi, aucti, emaculati, et restituti. Soli Deo Gloria. (Strasbourg, Johann Schott) 1529

Title within historiated woodcut border (unsigned), printed in black and red. Woodcut on recto of Ciii, printers device on recto of final leaf, criblé woodcut initial at start.

8vo (150 x 110mm). [20], 269, [3]ff. Contemporary blind-tooled calf over pasteboard, panelled with fillets and floral roll, central compartment with fine rolls of alternating ornament, figures and monkeys (very similar to r002898 and r003798, from the Munich workshop of Hans & Kaspar Schinnagl w002513), spine with three raised bands and remains of paper label covering majority (lacking ties, calf bumped and worn). £1,850

ATTRACTIVE AND UNCOMMON FOURTH SCHOTT EDITION of Lutheran theologian and botanist Otto Brunfels' (c.1488-1534) popular devotional work. This "practical polemical preaching aid" (Juhász, 241) is a collection of biblical excerpts on articles of faith and theological concepts. A prolific writer, alongside this Brunfels "published several volumes on the lives of men and women of the Old and New Testaments", before turning his attention in later years to more scientific pursuits, particularly botany (Chrisman, 207).

The striking woodcut border of the title page is characteristic of enterprising printer Johann Schott's taste for and use of illustration across the range of religious, scientific and technical works that he printed; it was with Schott that Brunfels printed his illustrated herbal in 1530.

Provenance: Ownership inscription "Wolfg. Engelb. Com. ab Aursperg" at head of title page, likely that of Wolfgang Engelbrecht, Graff

von Auersberg (1610-73), chamberlain to the Holy Roman Emperor Ferdinand II. Note at foot of title page in same hand, dated 1655. Portion of library label with shelfmark at head of front paste-down of the Fuerstlich Auerspergsche Fideicommissbibliothek zu Laybach. Note in Greek at head of rear paste-down. Marks in red ink alongside Index entries.

Tear to lower blank margin of f.160, touching bottom line of text, minor worming to a few lower blank margins, light waterstaining at head and foot of leaves.

VD16 B8533. Not in Adams. Ref: G.M. Juhász, "Bartholomäus Westheimer and Otto Brunfels", *Translating Resurrection* (Brill, 2014), 234-43. M.U. Chrisman, "Otto Brunfels", in *Contemporaries of Erasmus Vol. I* (1995), 206-7. OCLC (UK: BL only).



34 CHARLES V, EMPEROR

[Printed mandate from Charles V dated Augsburg 16 July 1530 concerning a murder committed by Oswald Dixenhauser and others in Hagenau, etc.]. [Augsburg or Strasbourg, 1530?]

Single sheet (530 x 390mm) printed on one side in Fraktur, 33 lines, ornamental W and imperial signature, with imperial seal (damaged & imperfect), signed in ink "ad mandatum Caesaree & catholice Maiestatis proprium" by Alexander Schwer? (some expert repair at folds). £2,250

WANTED FOR MURDER. A fascinating early 16th-century printed "Wanted" proclamation to aid the hunt for the murderers of one Friedrich Prechter, a member of a prominent banking family, who took great trouble to hide the body.

The proclamation was made 16 July 1530 at Augsburg by Emperor Charles V of pursuit and punishment concerning a case brought by the widow, father-in-law, and brother-in-law of the victim Friedrich Prechter against Oswald Dixenhauser and his accomplices Hensslein von Thann, known as "Moersheimer" Hensslein,

and Hans Bott for a fatal attack on St. Michael's Eve 1528 (i.e. 28 September). They attacked, roughly handled, and bound Friedrich Prechter in Hagenau. He died the following Sunday and Dixenhauser and his associates buried his corpse in a garden at "Newenbeymberg". Subsequently (three or four weeks later) they exhumed it and disposed of it into a mill stream from which it floated into an old mine shaft "eight klafters deep" (about 45 feet) where it was discovered by his relations.

The Prechter family, from Hagenau, were a rich banking family established at Strasbourg (Hagenau being about 35 kilometres from Strasbourg) in 1473 when Johann Prechter moved there. The family was of great importance in the manufacture of paper in Strasbourg and provided paper for the firm of Koberger in Nürnberg and Amerbach in Basel. They were also linked to the Fuggers. Johann's son Friedrich I was dead before 1546, and his son Friedrich II Prechter is said to have died in 1528, possibly in early October. This would clearly agree with the dates given in this document.

Literature: see Miriam U. Chrisman in *Contemporaries of Erasmus* 3, 18; see also F. J. Fuchs, "Une famille de négociants banquiers du XVIIe siècle, Les Prechter de Strasbourg", in: *Revue d'Alsace* 95, 1956, 146-94).

35 FIRMIANUS SYMPHOSIUS (CAELIUS) Erudita iuxta ac arguta et festiva aenigmata, nunc primum et inventa & excusa. Paris, Louis Cyaneus (Blaublom), 1533

Fine testudo or tortoise device with motto "Tecum habita" on title, large criblé initial.

8vo (152 x 95mm). [12]ff (last blank). Nineteenth-century calf, small repair to blank edge of paper of title-leaf, some light damp-staining. £1,750

ARE FIRST EDITION of these riddles with only three copies in UK libraries (British Library, Oxford and JRL Manchester) and only three in the USA (Columbia, Folger and Yale).

These *Aenigmata* or riddles of Symphosius, each of them 3 lines long, are found in the famous Codex Salmasianus (A) of the *Anthologia Latina* but also in many other manuscripts, and were hugely popular in the Middle Ages; they were known to Aldhelm, who actually mentions the author, and they lie behind the collections known as the Exeter and Bern Riddles, and indeed the whole genre of riddles (cf. Dieter Bitterli, *Say What I am Called: The Old English Riddles of the Exeter Book and the Anglo-Latin Riddle Tradition* (2009)).

The dedication by Joachim Périon OSB (c.1499-1557?) of the Benedictine abbey of Cormery (near Tours) is to Jean Gaigny "secretary to the bishop of Saint Malo", namely

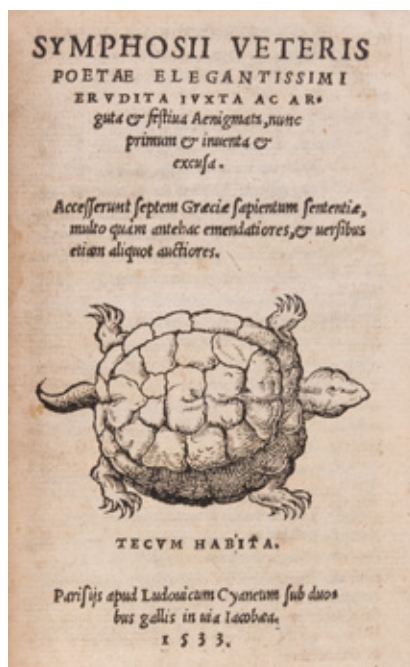
Denis Briçonnet, a distinguished humanist bishop of Saint-Malo (1513) and also abbot of Cormery (1521). In the preface Perion speaks of these short poems as being edited from a manuscript from the abbey library.

The printer Blaublom, who has "grecized" his name as Cyaneus, was from Gand, worked first in Paris for Badius and Chevallon and established himself as printer/bookseller from about 1528. His shop sign in rue S. Jacques was "at the two cocks" ("sub duobus gallis") but his device is the testudo with the motto "Tecum habita". This may be a reference to Persius IV, 52, who writes "Tecum habita: noris quam sit tibi curta supellex." ("Live with yourself,

and know how imperfect is the furnishing of your house" in other words be true to yourself and disregard externals). One of the "aenigmata" also refers to the testudo: "Porto domum mecum, semper migrare parata, Mutatoque solo non sum miserabilis exul, Nam mihi consilium de caelo nascitur ipso" ("I carry my house with me, always ready to move on, and if I have to change my soil I am not a wretched exile. For from heaven itself is born [this] counsel"). Moreau IV, 823.

Renouard, ICP, IV, no.

138. *La France des Humanistes*, 1999, pp. 349-479 (esp. pp. 356-357). For the most recent edition of the text see *Symphosius The Aenigmata An Introduction, Text and Commentary*, ed. T.J. Leary (2014).



Boyeri Archidiaconi Conquesi

36 GROPPER (JOHANN) Canones concilii provincialis Coloniensis... celebrati anno 1536. Quibus adiectum est Encheridion christianae institutionis. Cologne, Peter Quentel, 1538

Title within an elaborate armorial woodcut border with some letters coloured, large woodcut of the Crucifixion on K2verso (partly coloured), small armorial woodcut on K4recto, initials, rubricated from f. I-LXXI.

Folio (322 x 200mm). [10], I -XLVII, [2], XLVIII-CCCXIII ff. [7] pp. 17th-century French smooth calf, gilt panels on covers with armorial corner-pieces, spine with raised bands, compartments gilt with arms/monogram of Claude Molé. £6,000

FROM THE LIBRARY OF JEAN BOYER, Archdeacon of Conques 1508-41 with his distinctive ex-libris.

This is one of some 40 plus books known to have belonged to him, printed between 1501 and 1545, some of them (not many) surviving in contemporary bindings executed at Rodez, and dispersed in a number of French libraries. According to Desachy, no example from his library is known outside France. The books have his powerful ex-libris written on the title-page, and the idiosyncratic and late rubrication (at least in part) plus the colouring of letters in headings.

The author Johann Gropper (1503-59) of Soest in Westphalia studied at Cologne University. In 1525, he was appointed an official of the provost of Cologne cathedral, and later, having taken orders, he was given various ecclesiastical preferments. Present at the diets of 1529 and 1530, it was the latter that prompted him to concentrate on theological studies, and this work contains the decisions of a reforming synod of the diocese of Cologne held in 1536, together with a much longer *Institutio*



compendiaria doctrinae christianae, a work held by some to show him to be the "outstanding theologian of Germany in the sixteenth century" (see *Contemporaries of Erasmus* ii, 138-139.) He may be said to have belonged to the "reforming" branch of the hierarchy. The presence of this book in Boyer's library is indicative of Boyer's own theological position. On the verso of the title are two inscriptions in Latin, one about Gropper and the other about his *Enchiridion*, a work praised by theologians through Italy and France. Provenance: Jean Boyer of Conques (see above). Claude Molé (d. 1660), 5th of that name, Grand Fauconnier de France, his arms on binding (Olivier 1335). Gustave Chavaillon (bookplate). VD16 G3402. Ref: *Matthieu Desachy, "Portrait de lecteurs: étude des exemplaires annotés de J. Boyer et J. Vedel", in Bulletin du bibliophile* (2001-2) pp. 270-314.



37 BREVIARY (USE OF ROME)

Breviarium Romanum ex sacra potissimum scriptura, & probatis sanctorum historiis nuper confectum, ac denuo per eundem auctorem accuratius recognitum. (Venice, heirs of Lucantonio Giunta, May 1540)

Woodcut device on title-page, five full-page woodcut illustrations and five one-piece borders, printed in red and black throughout, printer's device in red beneath colophon, initials.

Sm 8vo (138 x 100mm). [24], 463ff (lacks final blank). Double column. 17/18th-century vellum lettered on spine "Quignonii Breviarium 1540". £2,750

EXTREMELY RARE GIUNTA PRINTING of Cardinal Francisco de Quiñones' reformed version of the Breviary, with no copy found in Italian libraries and only four copies recorded by OCLC, none in the U.K. or U.S.A.

Beautifully illustrated with full-page woodcuts of David playing the harp, the Annunciation, Pentecost, Assumption and Nativity all facing a fine repeated one-piece border with God at the top and David and Goliath at the foot.

Commissioned by Pope Paul III, Quiñones' version was first published by Blado in 1535, with a second recension introduced in 1536 (as found here), and was initially intended for private devotion. Although it ran to around 100 editions it was criticised by the Sorbonne and the Council of Trent. Finally superseded by the Tridentine Breviary, issued by Pius V and published in 1568, it was suppressed from that date. Quiñones' version had lasting influence, however, as Cranmer used this version of the Roman Breviary in his revision of the liturgy for the new Church of England, which resulted in the *Book of Common Prayer* first published in 1549.

Provenance: From the library of the Anglican clergyman and religious controversialist Joseph Mendham who was firmly opposed to the reintroduction of the Catholic Church into Britain in the early 1800s. Mendham commented on this Breviary, that it was "too pure and Christian to satisfy the doctors of Trent" (*Life and Pontificate of Saint Pius the Fifth* (1832) p. 98).

Bobatta 137. OCLC (Toronto, National Library of Sweden, BSB Munich, SB Augsburg only). Not in Censimento.

38 COLONNA (Vittoria)

Rime de la diva Vettoria Colona di Pescara inclita Marchesana, Novamente aggiuntovi XXIII. Sonetti spirituali e le sue stanze, et uno triumpho de la croce di Christo non piu stampato con la sua tavola. Venice, Giovanni Andrea Valvassore, 1546

Fine woodcut border on title page, with full-page woodcut of the Deposition on verso, and large printer's device on recto of penultimate leaf.

8vo (150 x 110mm). 53, [3]ff. Contemporary limp vellum, remains of leather ties (likely remboitage, stained, general wear and tears to spine and corners). £2,500

EXTREMELY RARE EARLY EDITION of the poetry of the foremost female poet of the sixteenth century, Vittoria Colonna (1490-1547). While the first - unauthorised - edition of her work was published in Parma in 1538, and was followed by numerous editions in subsequent years (none of which, it seems, Colonna endorsed in her lifetime), those of Giovanni Andrea Valvassore are uncommon (OCLC lists only five extant copies in institutions outside Italy).

Born into a powerful Roman family in 1490, Vittoria Colonna's fame as a poet came later in her life, after the death of her beloved husband,

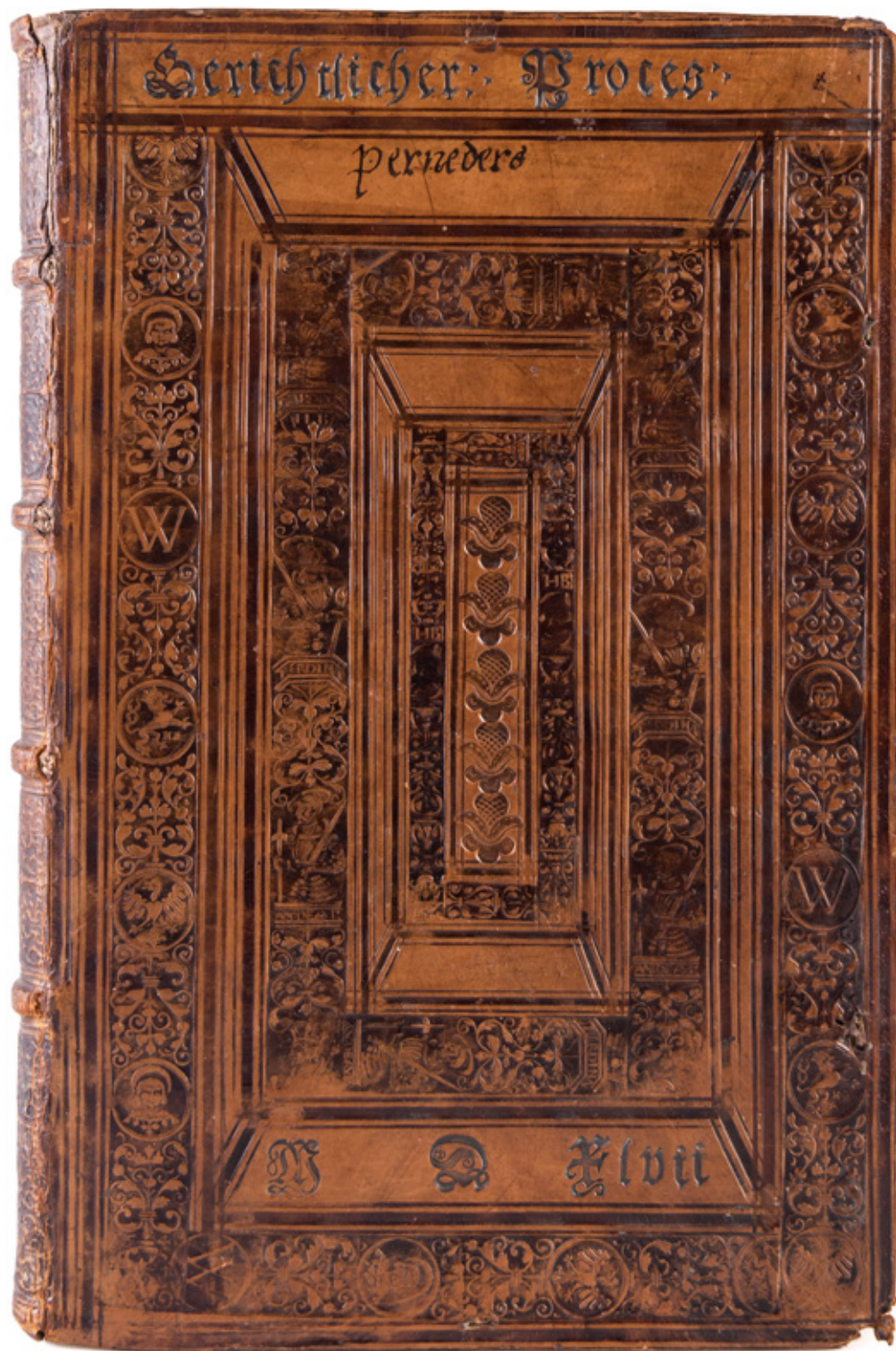


Francesco Ferrante D'Avalos, at the Battle of Pavia in 1525. Her pious spirituality is reflected in her poetry; here her *Triumpho della Croce* greets the reader immediately following the title page, facing an evocative woodcut of the Deposition of Christ. Alongside her prominence as a literary and spiritual figure, she is also known for her friendships with the foremost artistic and intellectual figures of the age, including Michelangelo, with whom she exchanged letters and from whom she received sketches of his work. On her death, he composed poetry that mourned the loss of an exemplary spiritual guide.

Provenance: Annotations in eighteenth-century (?) hand on front free endpaper, in the form of two poems: the first, a canzone by late sixteenth-century poet Filippo Massini, to the Virgin Mary; the second, an unattributed poem "in praise of a painter". There is also a washed inscription on the title page.

Worming of inner margin from f.13 to end, not touching text, and holes in front free endpaper. Minor staining throughout.

Censimento 14914. Not in Adams or BMSTC.



39 PERNEDER (ANDREAS)

Gerichtlicher Process ... Mit ainer Vorrede des ... Wolffgang Hunger ... (Ingolstadt, Alexander Weissenhorn), 1545. (Bound with:) Sv[m]ma Rolandina ... mit einer Vorrede des ... Wolffgang Hunger ... Ingolstadt, Alexander Weissenhorn, 1546. (Bound with:) SALWECHTER, Jacob. Acervus exceptionum ivris. Das ist. Ein vast Vberaus nützlich Büchlein, von gerichtlichen Auszögen, Schutz vnd gegenweren, zu Latein vnd Teutsch ... Frankfurt, Herman Gülfferich, 1546.

Final leaf with woodcut printer's mark, title-page printed in red and black, some large ornamental wood-cuts in all three works.

3 works bound in one vol. Folio (300 x 193 mm). [3] (blank), [12], XCVII, [3] (blank) ff; [9], [1] (blank), LIX, [3] (blank) ff; [5], [1] (blank), [42] ff. Contemporary richly panelled and blind-tooled calf over paste boards, signed by the binder HB from Breslau in an ornamental roll, outer roll-stamped border includes the letter "W" in a shield, the Bohemian double-headed eagle, and the Silesian lion, portrait of St. Adalbert, and dated "1540", another roll-stamped border has three contemporary figures in armour and holding swords, two Habsburg rulers, Carolus and Ferdinand, and Andreas de Auria (i.e. Andrea Doria, Italian condottiero), amongst floral ornamentation, (see Haebler I, 39-41, rolls 3, 5, 8), with blindstamped title "Gerichtlicher Process" on top of front cover, in contemporary mss ink below "perneders", and at foot the year "MDXLvii" is blind-stamped, four raised bands to spine which is also richly blind-stamped to an ornamental design, fore-edge stained red with "IHS" motif (ties missing, top front hinge with small old restoration). £5,750

X-AX
 Saint Nicolaj A Resenim May 1547
 * 1: 5: 746 *

A FINE SAMMELBAND of important German law books splendidly bound by a contemporary binder, only known by the monogram HB found on some of the rolls he used. He had a workshop in Breslau and was active from 1525 to 1548. He bound a large part of the books of the Lutheran theologian and Protestant reformer Johann Hess of Breslau (now in the Dresden library).

This copy is much annotated in German by a neat contemporary hand on the two front fly leaves, with the headline "Etlich Urtell" ("various judgements"), and then noting down a number of judgements passed regarding commercial and property law. Each of the judgements begins with "Sprechen wir Schoppen zu Leipzig ..." ("judgement by us, the jury, in Leipzig), indicating that the writer, identical presumably to Nicolai a Resenim who inscribed the front pastedown in 1546, was a member of a jury in Leipzig. In German 16th-century law the jury was not chosen anew for each lawsuit but the jurors (here the Schoppen) were sitting day in day out in the same court. There are also a number of mss notes – in German and Latin – in the text, mostly in the third work; a few are dated, the latest date is "1550".

Provenance: Front pastedown with contemporary ownership "Sieur Nicolai a Resenim" dated "1546".

I: Third edition, originally published in previous year (1544), and again in the same year. VD16 P1478; Stalla, *Bibliographie Ingoldstädter Drucke des 16. Jahrhunderts*, 220; not in COPAC or OCLC in US (no earlier editions either). II: Third edition, originally published in 1544, and again in 1545. VD16 P1479; Stalla 220; not in COPAC (no earlier editions); OCLC Berkeley only (no earlier editions). III: First edition. VD16 S1512; Benzinger, *Gülfferich*, 31 (in: "Aus dem Antiquariat" 12, 1956, 129ff and 173ff); COPAC locates only BL; no copy in OCLC in US.

40 SPANISH CONFRATERNITY

A Manuscript List of Prayers for the Dead for a Spanish Confraternity. Southern Spain, Lebrija (near Seville), [c. 1500-1530]

Decorative gilt first initial, gothic hand in red and black, red-ruled lines and borders.

Manuscript on vellum. Sm 4to (150 x 180mm). 24pp (final page blank). Contemporary Spanish limp calf binding, with roll-tooled borders of leafy ornament and strawberries(?), repeated gilt-tooled floral motifs, central panel with gilt-tooled rosettes and swags (covers cracked, repairs to spine, edges and corners, the original boards have probably been removed some time ago and replaced with paper and dramatically re-sewn on the inside turn-ins). £2,750

AN EARLY SIXTEENTH-CENTURY MANUSCRIPT outlining the vigils, masses and prayers to be said for the dead of the town of Lebrija, in the province of Seville, Spain. Specifically, the “vigilias y memorias” listed here are for the dead of the “Cofradia de Sancta Maria de la Villa”, to be said on Assumption Day in August. Lebrija, here “Lebrixa” (also known as Nebrija), is best known for its most famous son, the Renaissance historian, astronomer and grammarian Antonio de Nebrija (1441-1522) who wrote the first grammar of the Castilian language.

Listed first are those prayers to be said at the Iglesia del Castillo, built on the site of a Mudejar mosque after the reconquista. Also known as the “Iglesia de Arriba” for its situation, it was distinct from the second church named here, Santa Maria del Arrabal, (the “lower church”, subsequently Santa Maria de la Oliva) in the town centre. Of the confraternity itself little is known; membership provided members and their families with a permanent place of worship, the guarantee of a religious burial and,



as here, requiem prayers (Eichele, 24-5).

A comparison with tax registers compiled in 1484, 1486 and 1493 indicates that these were vigils sung after 1493. Several individuals named as inhabitants in the 1486 and/or the 1493 registers, are listed here among the deceased. For example: landowner Ana Martinez de Valderrama is named in the 1493 registers, but here is listed as having been buried with her husband, Juan Perez, in the Capella di Santiago of the lower church.

This document therefore provides a glimpse both of the social composition of the town and the membership of this confraternity: named here to have prayers and masses said for their souls are clergymen, scribes, labourers and a weaver, alongside landowners and one of the town’s previous mayors. The principal church of Lebrija today holds an unusually complete collection of sixteenth-century liturgical volumes, registers and visitor’s books and therefore opportunities for further research are considerable.

Occasional smudging of lettering and ruling. Ref: J. Bellido, *La Patria de Nebrija (Noticia Historica)* (1945). J. A. C. Cals, “La población de Lebrija (Sevilla) en el último cuarto del siglo XV. Seguimiento del padrón de vecinos de 1484”, *Cuadernos Genealogía* 15 (2014), 9-32. R. Eichele, “The development and self-definition of penitentiary Confraternities in Seville, Spain, 1538-63”, *Confraternitas I* (2010), 23-44. J. A. Perez, “Libreros, Encuadernadores y guarnecedores de libros en la Sevilla de los Reyes Católicos”, *Anuario de Estudios Medievales* 32 (2002), 401-414.

41 SAIA (NONNIO MARCELLO)

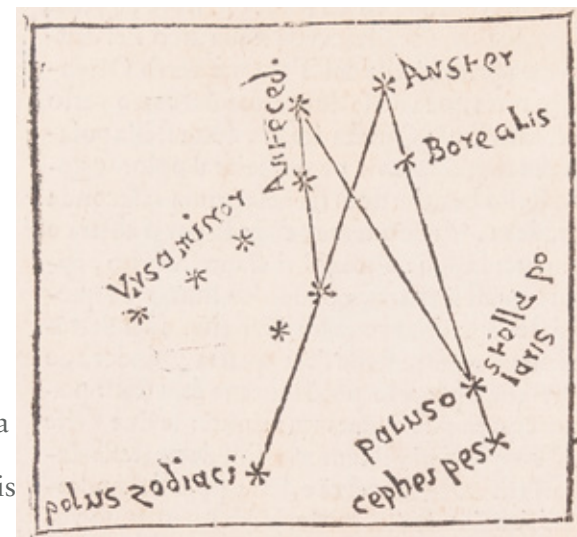
Ragionamenti sopra la celeste sfera in lingua italiana comune. Con uno breve tractato dela compositione dela sfera materiale, etc. Paris, François Bartholomé (R. Masselin October), 1552

Woodcut title vignette of armillary sphere, 45 woodcuts in the text, two full-page; fine initials.

8vo (160 x 100mm). [68]ff. Modern vellum. £1,850

AFIRST EDITION OF THIS WORK dedicated to, and clearly written for, Marguerite De Valois, generally called Marguerite de France (1523-74) to whom a number of poetical works by members of the Pléiade were addressed; Ronsard refers to her as “la sainte divine et chaste Marguerite”. On December 21 1549 she received the title of “duchesse de Berry” (as here). In 1559 she married the Duke of Savoy in early July more or less on the eve of her brother’s death; Henri II had been mortally wounded when taking part in a tournament.

The author of this work on the celestial sphere based on the Ptolemaic system came from the small town of Roccagloriosa in the province of Salerno in southern Italy. Saia published astrological prognostications, one in Italian addressed to Pope Julius III in Rome in 1551 (known in a unique copy) and the other a longer work in Latin, *Prognosticum in annum 1553 et partes 1554* (recorded in a unique copy



at UCL which belonged to the doctor François Rasse des Noeux).

He seems to have become established in Paris in the later 1550s, and there he published his paraphrases of the seven

penitential psalms (Paris, 1558) which he dedicated to his patron cardinal Antonio Trivulzio (1514-59), legate in France from November 1557, in whose entourage he too may have come to Paris. Saia then published a work on the Nile (*De Nili fluminis excrescentia et inundation Paris*, 1572), a treatise claiming that there is more earth than water (*Tractatus in quo... terram esse aqua maiorem demonstratur*, Paris, 1585) and finally *Du gouvernement du bon prince, et l’office du parfait capitaine*, written in Italian and translated into French. Published in 1588 in Paris by Marc Orry, this work is dedicated to “la royne mère” i.e. Catherine de Médicis, whose “mathematician” he is described as being. This volume includes a portrait of Saia. The good ruler was a popular subject in the reign of Henri III (see B. Méniel, *La renaissance de l’épopée* (2004) p. 260).

Some slight paper repairs and worm tracks at lower margin, a couple very slightly affecting base of diagrams on ff. c5-7, d5, d7, and the odd letter, outer edges of leaves browned and sometimes damp-stained.

BMSTC (Italian), p. 597. Riccardi I, 410.

Olschki Choix 3870. OCLC (US: Columbia, Harvard, Huntington, Illinois, Smithsonian).

42 ALBRECHT V, DUKE OF BAVARIA

Bairische Landsordnung. Ingolstadt, [Samuel and Alexander Weissenhorn], 1553. (Bound with:) *Erklärung der Landsfreiheit in Obern unnd Nidern Bairn widerumb verneut*. (Munich), [Andreas Schobser], 1553. (And:) *Declaration unnd erleuterung etlicher inn Jüngst Bayrischer auffgerichter Polickeyordnung begriffner Articul im 1557. Jar ausgangen*. (Munich, [Andreas Schobser], 1557. (And) *Der Fürstlichen Bayrischen Landsordnung weitere erclerung*. Munich, Adam Berg, (1578)



staple of many people's daily diet. The Danube and the Bavarian lakes were heavily fished and government decided it was necessary to clamp down on this. The *Bairische Landts Ordnung* 1553, a civil code, contains regulations to discourage overfishing. There were rules for the use of fishing gear and for the minimum length of caught fish. The fish in question were chub, salmon, grayling, brook trout, roach, barbel, pike, asp, carp, bream and catfish. This tome contains fold out woodcuts of these species. Particular attention was paid to the shape of the head, the relationship between the body's height and length, and where the fins were attached. The contorted posture of some of the fish indicates that dead specimens were used as the models. The lengths of the species in the woodcuts correspond with those required for them to be fished legally. A ruler is also depicted life size, allowing the legislator to rapidly ascertain the length of the fish, and whether undersize fish had been returned to the water immediately after having been caught." (*Fish: Still Lifes by Dutch and Flemish Masters 1550-1700* (Central Museum Utrecht, 2004) p. 172 & no 70).

The ordinances promulgated by Albrecht V are divided into six books and provide a major source for our knowledge of German Public Law in the 16th century. They include a significant revision of the famous 1516 "Reinheitsgebot" or code of purity for Bavarian beers which forbade brewing in the summer months and inadvertently gave rise to the lighter coloured "Helles" beer or "Lager" that we know today. Other regulations covered capital crimes, public order, civil law, public health, trade, the Church, schools, Jews, gypsies, musicians and hunting. Also found here are the three supplementary codes published in 1553, 1557 and 1578.

A few minor stains but a well preserved copy. I. VD16 B1034. Nissen, ZBI, 4570. II. VD16 B1029. III. VD16 B1022. IV. VD16 B1037.

I: Xylographic title printed in red in a cartouche held by putti within full-page historiated woodcut depicting Duke Albrecht V of Bavaria enthroned and surrounded by courtiers; woodcut of a measuring rod and a crayfish on f. 153 verso, followed by three large folding plates with ten woodcuts of life-size freshwater fish recto and verso; printed in red and black throughout. II: Xylographic title printed in red in a cartouche with large arms of Bavaria below; printed in red and black. III: Title in red with large woodcut arms below; printed in red and black. IV: Title in red with large woodcut arms below; printed in red and black.

Four works in one vol. Folio (315 x 225mm). [9], CXCVII (i.e. 199), [20]ff; [8], 28ff; [18]ff; [2], 35, [3]ff. Contemporary blind-tooled pigskin over wooden boards, covers panelled by fillets, ornamental and historiated rolls (see Haebler II, 33, 14), clasps and catches intact, paper labels on spine. £7,500

A SUPERB COPY of this typographically impressive work said to contain the earliest life-size representations of fish.

"In the 16th century Bavaria had a rich freshwater fauna and fresh fish and lobster were a



43 TURNÈBE (ADRIEN) & GALLAND (PIERRE)

De agrorum conditionibus, & constitutionibus limitum. Paris, Adrian Turnèbe, 1554

Thirteen full pages of woodcuts, 134 further woodcuts in text (one with extension tipped-in, p.135), nine pages of symbols for surveys. Two woodcut initials and headpiece at start.

4to (222 x 163mm). [4], 256, [12], 20pp. Contemporary limp vellum stained black, spine gilt in six compartments, remnants of gilt lettering in second compartment (vellum rubbed, small area of damage in lower cover). £3,500

FIRST EDITION OF THIS GENEROUSLY ILLUSTRATED COMPILATION of classical texts on horticultural and agricultural surveying, “edited by Galland and Adrien Turnèbe from a manuscript which



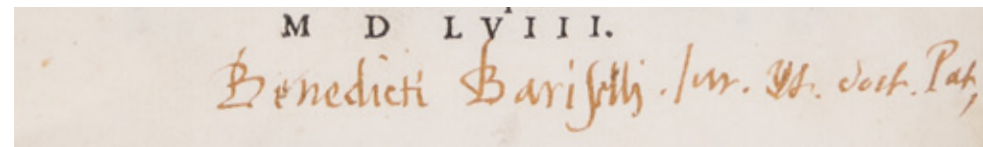
they found in the library of the monastery of Saint-Bertin at Saint-Omer” (Mortimer).

In the dedicatory epistle by Galland, then professor at the Collège de France, he describes his tour of France and Flanders with Turnèbe: “[I] travelled through several towns in Northern France with Adrianus, and in each monastery in turn [we] carefully collected old manuscripts like keen-scented dogs” (transl. Lewis, 38).

Provenance: Bookplate of Rowland Clegg-Hill, 3rd Viscount (1833-95) on front paste-down, and stamp of Lawes Agricultural Trust. Occasional marginal annotation in brown ink (some loss due to trimming).

A fine copy despite minor worming to blank gutter of first few quires.

Adams G147. Mortimer French no. 244. Ref: J. Lewis, *Adrien Turnèbe 1512-1565: A Humanist Observed* (1998), 38.



44 SUSANNA (MARQUARDO)

Tractatus de Iudaeis et aliis infidelibus circa concernentia originem contractuum, bella, foedera, ultimas voluntates, iudicia & delicta Iudaeorum & aliorum infidelium, etc. Venice, (Comin da Trino), 1558

Woodcut printer's device on title-page, woodcut of law students (60 x 100mm) on f. 1.

4to (205 x 140mm). [16], 148, [12] ff. Contemporary limp vellum, yapp edges, painted spine and later paper label, lacking ties. £5,000

FIRST EDITION AND A FINE COPY belonging to a 16th-century Venetian advocate, Benedetto Bariselli, involved in defending a Marrano Jew of Portuguese origin before the Inquisition.

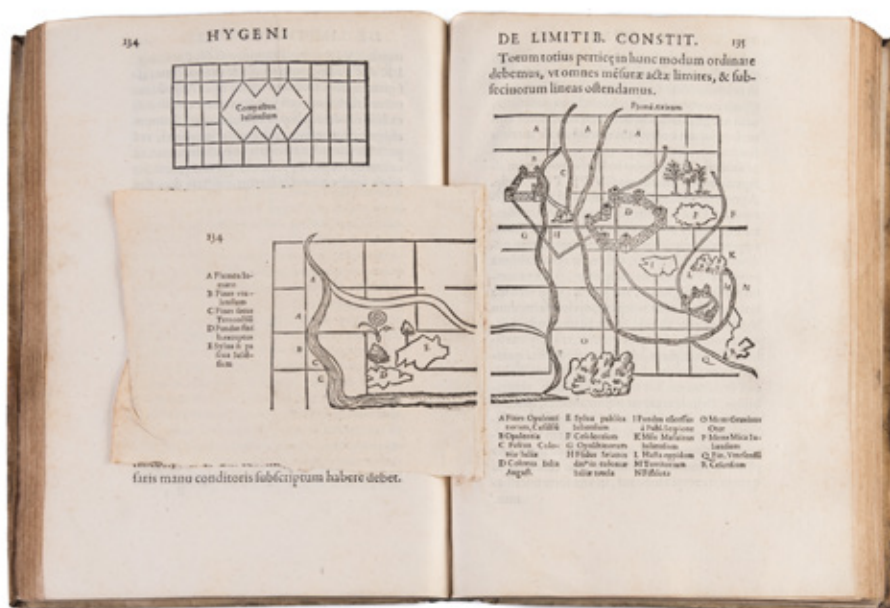
This is a very important work on the status of Jews in the papal states in Italy in the mid-sixteenth century, during the papacy of Paul IV, to whom (according to a contemporary diarist, Jacopo Valvasone) this work was most pleasing (“gratissimo”), and whose ideas therefore it may well be judged to reflect. It was Paul IV who with his bull *Cum nimis absurdum* (14 July 1555) changed the status of Jews radically, creating a ghetto in Rome and placing many restrictions on what they might or might not do in every aspect of life.

The work is divided into three parts. The last chapter of the first part discusses the Indians of the “recently discovered islands” and the legality of the Spaniards making war on them; as simple “infideles” this is not permitted, but as they are men given to various detestable crimes like the slaughter of innocents and the worship of idols, it is. In part two, the position of Jews under the law is considered as well as other questions of illegitimacy, professions and probate; for example, whether a son born to a

Christian woman and a Muslim who later converts can be legitimate, whether a Jew may be a lawyer, and much else all carefully detailed. Chapter one of part three has an appeal to the Jews to convert. All parts have a detailed synopsis of their contents and at the end is a full and informative alphabetical index.

The author was a jurist from Udine, but utriusque juris doctor from Padua, who seems to have lived to a ripe old age (dying aged ninety in 1578) and to have been highly respected in legal circles.

Provenance: Benedetto Bariselli of Montagnana (died c. 1575) with his inscription on title and a scattering of notes. A jurist and canonist, he trained at Padua before acting as advocate before the Inquisition in Venice in a case involving Gaspar Ribeiro and a certain Righetto, i.e. Enrique Nunes, a rather wild wastrel and prodigal son, whose “bearing, style and habits were in all outward things those of a Christian... he slept and had to do with Christian women, who would never have taken him had they thought him a Jew”. As Pullan writes (p. 219) “Literally he wore two hats; a gentleman’s servant told at Lisbon of Righetto walking in the streets of Venice – “when he saw senators... he put a yellow hat on his head, and when he had passed them he took it off and put it under his arm.”” Bariselli argued in 1572 that the names of those witnesses who had been examined in Lisbon should be revealed to him as the defence advocate and that he should be able to discuss them with the defendant to establish their credibility. Righetto escaped the Inquisition in August 1573. See Mazzuchelli, *Scrittori d’Italia* (1758) II, 1, p. 341 and cf. Brian Pullan, *The Jews of Europe and the Inquisition of Venice 1550-1670* (1983) pp. 111 and 112). Franciscan Convent of the Holy Cross, Innsbruck to which presented by P. Braunin<?>. Franciscan Library at Halle. *Censimento* 24751. See Kenneth R. Stow. *Catholic Thought and Papal Jewry Policy 1555-1593* (1977).



45 WILD (JOHANN)

Sommertheil der Postill. Evangelischer warheit un rechter Catholischer Lehr, uber die Evangelia. Mainz, Franz Behem, 1558. (Bound with:) Sommertheil der Postill. De Sanctis. Mainz, Franz Behem, 1559

Two title pages printed in red and black, both with woodcut printer's devices.

Woodcut of the crucifixion in the first part, and woodcut arms of Archbishop of Mainz Daniel von Bottes in second part.

2 parts in one vol. Folio (320 x 210mm). [6], 501 (i.e. 500)ff; [4], 161 (i.e. 162), [1]ff. Contemporary German pigskin over wooden boards, covers panelled in blind, inner border with historiated roll depicting Christ, David, Paul, and John the Baptist (variant of EBDB r001326), dated 1549 with initials "K.D.", central panel with floral stamp and roll, catches intact (lacking clasps, repairs to head and foot of spine and at corners, general wear to extremities). £2,000

TWO WORKS by the popular Franciscan preacher at Mainz, Johann Wild (1495-1554). It is estimated that editions of Wild's writings ran to almost 200 after his death (OER, 273), testament to his popularity as a preacher of a moderate middle way amidst the polemical invective of the Reformation. "The rapidity with which Wild's works were printed and translated in Germany and elsewhere after 1550 was so intense as to beg the question: what Catholic intellectual was not assiduously reading his works?" (Frymire, 333). The translation from pulpit sermon to



printed page drew the attention of censors and in 1596 his works were condemned outright by the Vatican and placed on the Index.

Provenance: Little is known of the author of the elaborate, hand-drawn and painted ex libris on the front paste-down. A bearded male figure stands astride three mounds within a crest, dressed entirely in red and holding three stalks of wheat in his

right hand (perhaps rogenähren, ears of rye, possibly indicating Roggenburg in Bavaria). The inscription "Joannes Salicetus alias Wideman Possessor" may well point to Johann Wiedemann (also known as Salicetus), a professor at the University of Ingolstadt who taught dialectics there from 1536 (Kobolt, 258) and was Rector from 1541. He wrote several eulogies, including one on Johann Eck, "Threnis in Obitum Jo. Eckii Theologi et Erasmi Wolfii Epicedio" (1543); and beneath the hand-drawn ex libri are two further marks of ownership: the first a small figure both branded and inked, with devil-like horns, imitating the pose of the red-clothed man drawn above; and a purple inkstamp with the monogram "H.E.". Sporadic marginal and interlinear annotations throughout in pencil and brown and red ink.

Portion of final leaf torn away with some loss of text, repaired tear on f.160 of Part II, slightly touching text, a little minor worming to blank margins at beginning and end, general light foxing and browning throughout.

Binding ref: Haebler I, 91-2 (variant of roll A1, dated 1549 rather than 1547). EBDB workshop w002792.

46 LUTZ (REINHARD)

Harmonia, seu historia sancta omniumque verissima, de Christo Iesu Nazareno...iuxta seriem atque concentum historiographorum diuinorum euangelistarum quatuor... Homiliae in euangelia et epistolas...Item in historiam Iobi annotationes, Religionis christianae methodus, etc. Basel (Heinrich Petri, August) 1561

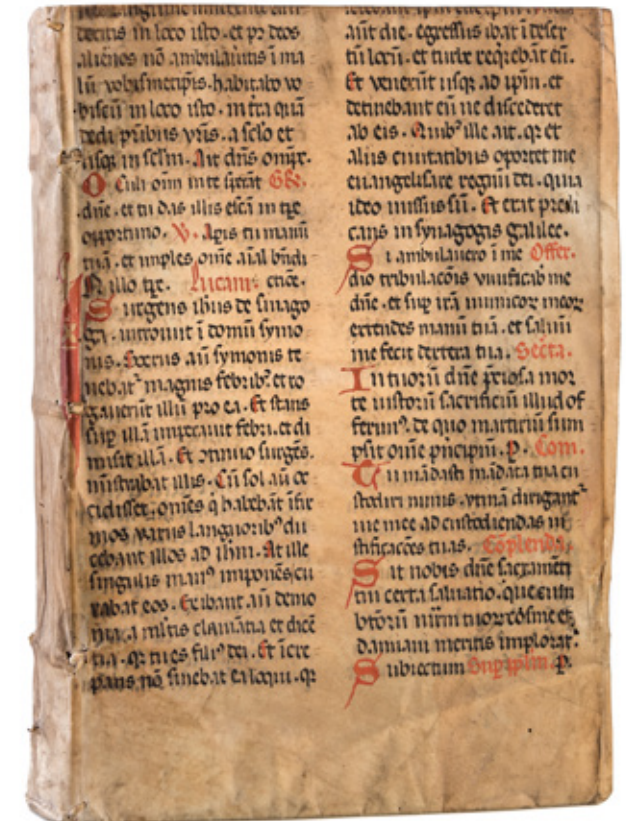
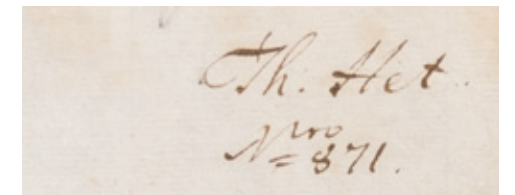
Folio (288 x 200mm.) 630, [38]pp. Contemporary binding using a large vellum bifolium from a 14th-century manuscript missal (26/27 lines in a fine gothic hand, double column, red and black ink, one large initial "I"; readings on front cover Luke 4:38-44, rear cover Jeremiah 17:5-10 and Luke 16:19-24). £1,600

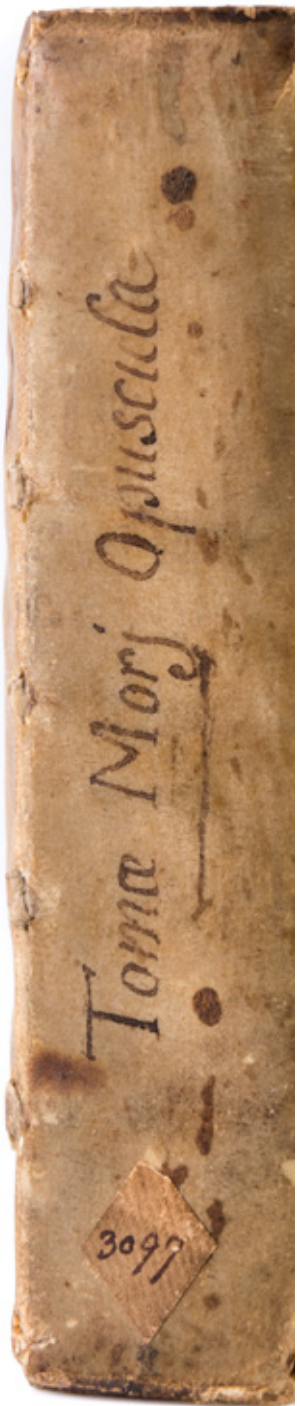
FIRST EDITION. Reinhard Lutz parish priest of Sélestat (from where the preface is written) was originally, as his name proclaims, from Rottweil. His precise confessional position is unclear, but the work is dedicated to the chapter of Basel cathedral, in which city his books were first published. The inclusion of this volume amongst works of heterodox theology in the Jesuit library at Munich clearly indicates how he was viewed by Catholics. Lutz was also the author of a work published in 1566 in Strasbourg against a new sect led by Martin Steinbach the illiterate cooper from Sélestat (Verzeichnus und kurtzer begriff der katszerischen und verdampften lehr Martin Steinbachs, usw.).

His *Homiliae doctae simul & piae* were first published in Basel by the same printer in 1557, and were subsequently reprinted in Antwerp in 1558, 1559 and 1562. The commentary on Job came out in Basel in August

1559. These editions were all in small format. This folio edition is handsomely printed with elegant juxtaposition of Roman and Italic types used to distinguish the various elements of the text.

Provenance: Jesuit College Munich with press mark "Th[eologia] Het[erodoxa] No. 871". VD16 B4638. Adams L2085. OCLC (US: Columbia NY only).





Fletcher

47 MORE (SIR THOMAS) Lucubrationes, ab innumeris mendis repurgatae. Utopiae libri II. Progymnasmata. Epigrammata. Ex Lucinao conversa quaedam. Declamatio Lucianicae respondens. Epistolae. Quibus additae sunt duae aliorum Epistolae, de vita, moribus & morte Mori. Basel, Nicolaus Episcopus (Filius), 1563

Printer's device on title and last leaf, fine full-page woodcut illustration of Utopia on p. 53, ornamental woodcut initials.

8vo (170 x 110mm). [16]ff. 530pp. [23]ff. Contemporary limp vellum with overlapping edges, fine ink lettering along spine "Tomae Mori Opuscula", small paper label at foot numbered "3099", gilt edges (some minor damage at extremities). £6,500

FIRST EDITION OF THE COLLECTED LATIN WORKS of Sir Thomas More, of which the most important is *Utopia* illustrated with a full-page woodcut map; a finely preserved copy from the library of Scottish bibliophile, Andrew Fletcher of Saltoun.

Among the letters published here for the first time is the famous one to Martin Dorpius in which More defends Erasmus' translation of the New Testament from the Greek, rather than the accepted Latin, thus clearly siding with the enlightened "new learning". It also contains a letter from Erasmus to Hutten, which contains details of More's physical appearance.

Provenance: Andrew Fletcher of Saltoun (1653?-1716), with his signature on lower inside cover, possibly also his monogram on title-page. According to Willems this book is listed in the definitive catalogue, Saltoun-papers MS. 17863, on p. 120. Starting in around 1675 Fletcher assembled over 6000 books over a 40-year period. As a true humanist he collected in many areas. He was also an indefatigable traveller and spent half his life abroad frequenting bookshops whenever possible. A library was built for the collection at Saltoun by his descendants in 1769 and there the collection remained until some were sold in the 1940s and the bulk in the 1960s.

Gibson 74. Adams M1752. VD16 M6302. See P.J.M. Willems, *Bibliotheca Fletcheriana, the extraordinary library of Andrew Fletcher of Saltoun, reconstructed and systematically arranged* (1999).





48 AQUINAS (ST. THOMAS) In libros de anima Aristotelis expositio. Venice, Giunta, 1565. (Bound with:) Commentaria in libros Aristotelis Perihermenias & posteriorum Analyticorum. Venice, Giunta, 1553. (And) In libros Aristotelis de coelo, et mundo commentaria. Venice, Giunta, 1564

Numerous woodcut diagrams in text, Giunta devices on title-pages.

3 works in one vol. Folio (305 x 210mm). Early 17th-century Italian binding of brown calf over pasteboard, traces of gilt remaining, edges gilt, the occasional slight marginal worming, neat repairs to covers and to head and foot of spine. £3,500

THE GIUNTA FIRM IN VENICE under the imprint of Lucantonio and then his heirs (1535-1569) was responsible for the printing and publication of about 300 titles, and produced a series of these reprints of Aquinas's Aristotelian commentaries from 1539. In this volume, which is excellently designed and printed, we have together reprints of three of them, together with the *Logicae totius summa* (ff. 101v-131v) anonymously compiled from various works, which first appears here (= *Opera omnia* 16, Parma 1864). The habit of printing both the translation which St. Thomas would have used, and the much more recent version by the Greek Argyropylos, is found in a number of 16th-century Aristotle editions. The completion of the commentary on *De interpretatione* by Cardinal Thomas de Vio Caietan (from Gaeta, 1469-1534), also a

Dominican, and a most enlightened theologian, was not separately printed.

For the Middle Ages Aristotle was "ille philosophus", "the philosopher" and for no one more so than the great Dominican theologian St. Thomas Aquinas (1225-1274) or doctor angelicus as he is known, who wrote a series of commentaries, mostly towards the end of his life, on parts of the *Organon* (works on logic), on *Physics*, *Metaphysics*, *On the Soul*, *On Heaven and Earth*, *The Nicomachean Ethics*, *Meteora*, and *Politics* (unfinished, and also worked on by Pierre d'Auvergne).

Provenance: From the Nordkirchen library of the Dukes of Arenberg, with bookplate; very faintly visible is an earlier manuscript inscription of Jesuit library at Strassburg on title-page and at end. *Censimento CNCE 27295; 27217; 27286.*

49 SLEIDANUS (JOHANN)

De statu religionis et reipublicae Carolo quinto, caesare, commentariorum libri XXVI. Strasbourg, Theodosius Rihel, 1566

8vo (190 x 120mm). [8], 512, [16]ff (last two blank) AA2-3 and HH2-3 replaced in early manuscript copy. Contemporary German binding of brown calf over wooden boards, with central panel of blind-stamped arabesque ornament, clasps lacking (a little worn at head and foot of spine). £2,250

JOHANN SLEIDANUS is the great contemporary historian of Protestantism, particularly German Protestantism, although there is much here about France and England as well as other countries. First published in 1555, *De statu religionis* begins with an account of Luther in the year 1517 and continues year by year until 1556, ending with the death of the author who "died on the last day of October at Strasbourg, where he was buried with all honour, a man for his outstanding qualities of mind and singular learning is worthy of all praise".

This volume has been very carefully read with pen in hand and is copiously marked with underlining and annotations. A note at the end on f.[513] gives the date when the reading was completed, 25 October 1606. One could suggest that the annotator is the Johannes Dannenritter whose name appears twice on the title-page.

Usefully, the name of the ruling pope is written in the left-hand margin of almost every opening, with [on the right] the name of the emperor; Maximilian on ff.1-14 and in 1523 Charles V on f.49. Sleidanus and Charles V were more or less contemporaries, and as the title states the book is primarily a history of events in his reign as Holy Roman Emperor. The marginal notes refer to persons (and occasionally places or dates)

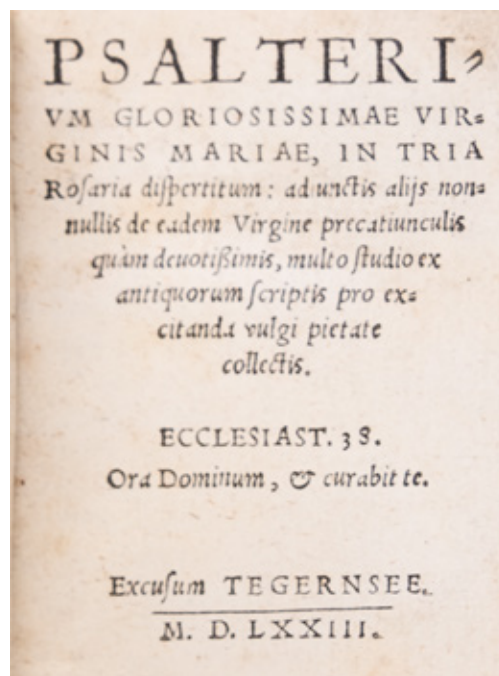
whose names are underlined in the text and in some places are quite lengthy. Occasionally a statement is expanded, e.g. on f.385r the statement "duodecim ei subsunt episcopi" has an accompanying note in the upper margin listing the twelve bishops. In some cases a topic is highlighted (f. 192v-193v) such as the papal suppression of Erasmus' *Colloquia* (193v).

The four leaves supplied in manuscript (ff.370-371 in book XX, 1548; ff.426-427 in book XXII, 1551) are similarly underlined and annotated.

Provenance: Johannes Theophilus Dannenritter of Stuttgart, 1621. A Hans Dannenreuter is listed as holding office in Stuttgart 1591-1601 (see W. Pfaff *Geschichte der Stadt Stuttgart* (1843) i, 456).

A few leaves slightly damp-stained. E. van der Vekene, *Johann Sleidan, Bibliographie seiner gedruckten Werke* (1996), no. E/a 027 (listing 3 copies). A. Kess, *Johann Sleidan and the Protestant Vision of History* (2008).





50 [STÖCKEL (ULRICH)]

Psalterium Gloriosissimae Virginis Mariae, in tria rosaria dispertitum adiunctis aliis nonnullis de eadem Virgine precatiunculis quam devotissimis, multo studio ex antiquorum scriptis pro excitanda vulgi pietate collectis. Tegernsee, [Klosterdruckerei Johann Mayer], 1573

16mo (105 x 80mm). 104ff. Contemporary calf, covers with blind fillets, corner fleuron ornaments, upper cover with large gilt stamp (now oxidised) of the Crucifixion within an oval, back cover with oval ornamental stamp (headcaps chipped, rubbed, ties missing). £2,250

THE SECOND COPY known of the first edition of one of the earliest examples from the Klosterdruckerei Tegernsee – VD16, KVK and OCLC list only the copy at the Bayerische Staatsbibliothek in Munich.

The monastic press of the Benedictine Abbey at Tegernsee, Bavaria, was run by Johann

Mayer who began printing in 1573, under the direction of his father, the Dillingen printer Sebald Mayer. The collection of texts devoted to the Virgin Mary had been compiled by a prominent member of the community in the 15th century, Ulrich Stöckel (c.1380-1443). He was prior from 1432-37, attended the Council of Basel, and had a literary reputation for his rhyming verses. A much revised edition was published in 1580.

The Abbey of Tegernsee, built on the shores of the lake of the same name, was founded in 746 and flourished as the most important Benedictine monastery in Bavaria until its suppression in 1803, at which time the library numbered some 60,000 volumes, of which 6600 were incunabula (see item 7 Nider), and 2000 manuscripts.

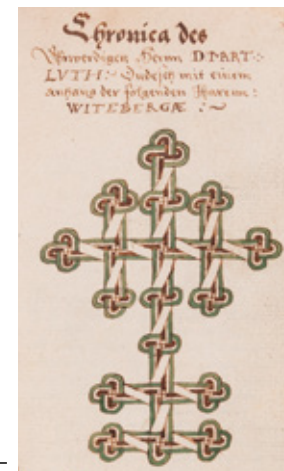
Provenance: Ownership inscription inside front-cover dated 20 May 1580.

A little light staining in places but generally a very fresh copy.

VD16 S9184 (BSB only).

51 LUTHER (MARTIN)

Chronica des Ehrwerdigen herrn D: Mart. Luth. Dudesch mit einem anhang der folgenden jharenn. Witebergae. 1573



Large cross on title page inked in brown and green, written in black and brown ink in humanist hand, occasionally in imitation of Fraktur in which the *Chronica* was printed.

Manuscript on paper. Sm 8vo. (150x110mm). 190 leaves (unnumbered, in gatherings of 8 leaves, all but one of final 57ff blank). Contemporary binding of vellum manuscript waste, title “Kronica D ML”, date “Anno Domini Nostri 157(?)” and possible crest inked at head and centre of upper cover, remains of ties (covers stained and worn, crack to spine). £4,250

AN ATTRACTIVE MANUSCRIPT COPY of the final, 1559 edition of Martin Luther’s *Supputatio Annorum Mundi*, with additions. First published in 1541, it was translated into German – and retitled *Chronica* – by Johannes Aurifaber Vratislaviensis in 1550.

A timeline runs down the centre of each page, based on the Talmud’s calculation of the 6000-year history of the world but doctored to vindicate Luther’s theology. According to this timeline, for example, the year he was writing, 1540, was exactly 5500 years from Creation, which augured the end of days and made his teaching even more urgent (Barr, 52). It also confirmed Luther’s status as the ‘second, insuppressible reformer’ that Jan Hus predicted would follow 100 years after his death (Wallace).

The author here has faithfully copied both the text and typography of the *Chronica*, with some adaptations, i.e. the cross rather than caduceus inked on the title page. Significantly, this writer

has made their own additions to the timeline, which appear as early as 791 AD (with a note about Charlemagne) and continue until 1573. They include Frederick Barbarossa’s recognition of Pope Alexander III at the Peace of Venice in 1177; the iconoclastic attacks by Calvinists in the Low Countries, in August, 1566; and the

Treaty of Stettin between Sweden and Denmark in 1570. Other additions include quotations drawn from Johannes Mathesius’ *Life of Luther* (1566); a note of events in Christ’s life; and finally the order-4 magic square, famously depicted in Durer’s 1514 *Melencolia I*.

Occasional dampstaining to margins, infrequent minor worming to fore-edges, not touching text.

J. Barr, ‘Luther and Biblical Chronology’, *Bulletin of the JRL* 72.1 (1990), 51-68. B.

Wallace, *A Lutheran Timeline*, ‘Remembering the Reformation’ Exhibition, CUL (2017).





52 GUICCIARDINI

(LODOVICO) Erquickstunden von allerlei kurtzweiligen Historien, Philosophischen und Poetischen sprüchen, lehrreichen Fabeln, und schimpfflichen Bossen, so man mit nutz und lust in allen fürfallenden Reden brauchen kan, zusammen gesetzt. Basel, [Samuel Apiarius for Peter Perna], 1575

Title printed in black and red, with woodcut printer's device also in black and red, woodcut ornaments, 55 half-page emblematic woodcut illustrations from 11 designs (repeated). Black-letter, with some italic type.

8vo (150 x 100mm). [8]ff, 418pp, [15]ff. Contemporary vellum with overlapping fore-edges, remnants of red edges (lacking ties, vellum bumped and rubbed). £2,500

VERY RARE SECOND EDITION in German translation of Lodovico Guicciardini's *L'ore di Ricreatione*, following the equally rare first of 1574, both printed by Italian printer in Basel, Peter Perna, and richly illustrated with playful woodcuts. OCLC records only a handful of copies of each edition in institutions and, of those, only the British Library copy of the first edition and the Trinity College, CT,

copy of this edition are represented in UK and US libraries. The translation by Daniel Federmann von Memmingen is based on the Italian text from the first authorised edition of the work (Antwerp, 1568) rather than the equally popular unauthorised version *Detti e fatti*, printed without the author's permission – or knowledge – in Venice in 1565.

L'ore di Ricreatione is an anthology of snippets of the work of other authors; “the personality of Guicciardini is evident more in the manner in which he chose the anecdotes here, than in their creation” (Van Passen, 150). He drew from many sources, both classical – Cicero, Plutarch, Aulus Gellius – and contemporary – Ludovico Domenichi, Johannes Pauli, Bebel, and Erasmus, among others.

Provenance: 17th-century Swiss bookplate on front pastedown of Hans Leonhart Schopffer; ownership inscription on recto of front free endpaper.

Lightly browned throughout, occasional dampstaining in gutter, side-notes just trimmed at fore-edge.

VD16 G4048. OCLC: *Two copies only outside Germany – Strasbourg and Trinity College, CT. Ref: A-M. Van Passen, “Lodovico Guicciardini: L'ore di Ricreatione. Bibliografia delle edizioni”, La Bibliofilia 92.2 (1990), 145-214.*



53 ULRICH III, DUKE OF MECKLENBURG

Meckelnburgische Scheffer Ordnung. (Der Scheffer Eid). Rostock, Jacob Lucius, 1578

Woodcut (107 x 80mm) signed “P B” on title-page of shepherd with bagpipes, crook, sheep, and shepherd's hut on wheels; on verso full-page arms of Duke Ulrich of Mecklenburg.

4to (185 x 140mm). [7]ff. 19th-century paper wrappers. £1,850

ONLY THE THIRD COPY KNOWN of this ordinance, which sets out the duties and seasonal responsibilities of the shepherd in the name of Ulrich III, Duke of Mecklenburg.

This document is most interesting for the economic historian and has been annotated by

a contemporary hand; the 13 headings have been numbered in the margin and an index is provided on three pages added at end. On the verso of the last page of text is printed “The Shepherd's Oath”.

The charming woodcut has a large figure of a shepherd playing his bagpipes, an instrument as old as the hills. Someone playing this instrument was portrayed by Dürer – *Der Dudelsackpfeiffer* (1514) – and in a work by Martin Agricola *Musica instrumentalis deudsch*, as well as in Michael Praetorius' *Syntagma Musicum*. In the background is what is clearly a shepherd's hut with wheels and shafts.

The importance of the shepherd to the late medieval and early modern economy cannot be overstated. From the Mediterranean to the North sheep rearing was widespread and essential and the role of the shepherd, a lonely job on the edges of society, intrinsic. The duchy of Mecklenburg was full of manors which were involved in sheep rearing. This activity was overseen by a so-called Schafmeister or Schäfereipächte, who in turn hired a shepherd (Schäferknecht) who also dealt with wool and the processing of sheep's milk. It was possible for a shepherd to lease a sheep business; alternatively he would be hired by a landowner for a wage, and a third of a share in the herd. A shepherd often changed his workplace, and could be hired by a village (it should be remembered that villages had access to common land).

Provenance: Stamp on title-page of the Bibliothek der Mecklenburgische Ritter & Landschaft. A catalogue of this library, founded mid-18th century, was published at Rostock 1858-59. The item seems to have been no 7 in a Sammelband.

VD16 ZV10563 (copy at Rostock UB only). OCLC (adds Mecklenberg LB only).



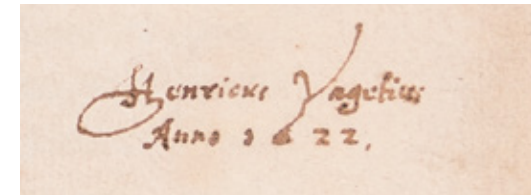
54 PERSIUS FLACCUS (AULUS) In Satyras Sex, quatuor praestantium virorum commentarij. Valentini. Volsci. Engentini. Foquelini. Labore et studio Ioan. Thomae Feigii nunc primum coniunctè editi. Basel, Peter Perna, 1578. (With) TERENTIUS AFER (Publius). Comoedia Adelphi, et in eam commentariolus... Nathanis Chytraei. Rostock, Jacob Lucius, 1576

I. Woodcut printer's device on title-page. II. Woodcut laurel device on title-page, fine initials.

4to (225 x 145mm). I. [4]ff. 168pp (misnumbered 198). [4]ff (final leaf blank); 232pp. [8]ff. (last leaf blank). II: [1]f. 192pp. [7]ff. Contemporary blind-tooled calf over bevelled wooden boards by Jobst Kalhart of Lauingen (EBDB workshop w002452), covers panelled with two outer rolls, the first with putti and foliage and the second with the full-length figures of the virtues, enclosing central panels, on the upper cover of Fides and Spes (92 x 53mm) with legend "Impetrat Alma Fides Chris/ To Quam Dante Saliutem Ex/ Pectare Soror Spes Animos" and on the lower cover of Fortitudo and Justitia (92 x 53mm) with legend, "Fortuna Fortes Metuit/ Ignavos Premit Justicia/ Per Se Exigua Res Est", the rolls and the panels are all signed with the initials "I. K.", clasps and catches remain (upper cover joint and headcaps expertly repaired, neat repair leather around catches). £4,000

A FINELY BOUND SAMMELBAND by Jobst Kalhart of Lauingen of two rare classical editions owned by Heinrich Vaget, a correspondent of Hugo Grotius.

The *Adelphi* (*The Brothers*) of Terence edited by Nathan Chytraeus (1543-98) and published at Rostock is particularly scarce. Considered by many to be Terence's masterpiece it was influential and inspired, for example, Molière's *L'Ecole des Maris* (*School for Husbands*). As Robbins states, Chytraeus "gives a very full statement on Comedy. He starts with classical definitions and builds upon them by repetition, explanation and illustration". This he does in his prefatory letter to Nicolaus Ranzovius and develops further in a 10-page section at the end of the



volume "Nathanis Chytræi Propositiones. De Comoedia. Disputatæ In Acad. Rostochiensi Anno M.D. LXXIV. X. Nouemb.", a series of 50 propositions disputed in the Rostock Academy in 1574 (see Robbins, pp. 33-34).

The covers of this binding are extremely well preserved which allow one to appreciate the superb detail of the intricate designs of the panels and rolls from the workshop of Jobst Kalhart of Lauingen (1550-1635). Most surviving examples of panel stamps and rolls used on pigskin or calf bindings in Germany during this period are, to various degrees, rubbed or worn and it is very rare to find, as in this case, almost no wear at all to the decoration. As Paul Needham explains, "These binders' panels or dies, were engraved in metal. They were stamped not by hand, but by a screw press. This provided considerably greater pressure than hand-stamping could do, and panel stamping over wooden boards often provides very sharp detail and firm reliefs." (*Twelve*

Centuries of Bookbindings 400-1600, no. 23, p. 92).

The panels are particularly worthy of note as the often-used pairings of the virtues, Fides & Spes and Fortitudo & Justicia are developed to include fully discernible figures, their attributes as well as detailed backgrounds including a superb townscape on the upper cover panel. The workshop is documented on EBDB but these panels and rolls are not represented, while Haebler (I, p. 241, VI & VII) does record the panels but not the attribution to Kalhart.

Originally from Ulm, Jobst Kalhart married in 1576 the widow of the Lauingen book-binder Balthasar Werner and

continued his workshop until the early years of the 17th century. He is one of the binders associated with the bibliophile Pfalzgrav Philipp Ludwig von Neuburg (see: F. Geldner, 'Pfalzgraf Philipp Ludwig von Neuburg (1547-1616), ein bibliophiler Fürst, und die Lauinger Buchbinder' in *Festschrift Ernst Kyriss*. (1961) pp. 287-316, and 304-308).

Provenance: Heinrich Vaget (1587-1659), professor of logic and metaphysics at Hamburg and correspondent of Hugo Grotius, his ownership inscription on title-page dated 1622. Bookplate of the Sunderland Library inside front cover, sold to Bernard Quaritch in the sale of 1882.

I. VD16 P1629. Adams P745. *Schweiger II*, 709. BMSTC (German) 684. OCLC (US: Harvard, Illinois, Yale) II. VD16 T531. Adams T387. *Schweiger II*, 1074. Not in BMSTC (German) & *Supp.* OCLC (US: Illinois, Yale). Ref: Edwin W. Robbins, *Dramatic characterization in printed commentaries on Terence, 1473-1600* (1951).



55 VALADES (DIEGO) *Rhetorica christiana ad concionandi et orandi usum accommodata, utriusq. facultatis exemplis suo loco insertis; quae quidem ex Indorum maxime deprompta sunt historiis, etc.* (Perugia, Pietro Giacomo Petrucci, 1579)

Engraved title, 26 plates & engravings in text, folding letterpress table, typographic ornament head and tail-pieces, woodcut initials (one with woodcut of Last Supper, remainder with city views), printer's device.

4to (220 x 160mm). [10]ff. 378pp. [8]ff (lacking last blank). 19th-century French red half calf, marbled boards, spine gilt. £10,000

FIRST EDITION OF THIS FASCINATING WORK divided into six sections, dealing with both the general and particular precepts of Christian rhetoric, together with such things as the training of memory. As the title states, it was intended to be useful for both preaching and praying, and section four contains much information, both in the text and in the illustrations, about the beliefs and practices of the native Mexicans.

The book is illustrated by the author, Diego Valadés, a Franciscan friar (see E.J. Palomera, *Fray Diego Valadés OFM, evangelizador humanista de la Nuova España: su obra*, Mexico, 1962, 2nd ed. 2003) who has signed certain plates (e.g. that of the brain on p. 88). There are twenty-six engravings from 92 x 128mm to 308 x 214mm: five are full-page engravings in the text; twelve are printed as plates on nine leaves, one a folding plate showing Indian rituals of sacrifice in

Mexico; nine are smaller engravings in the text. The printer has supplied a very full register on f. Dd3v in which he locates the plates: "Omnia sunt integra folia, praeter b, folia & semifolia, & N, semifolia cui memoriae localis figuras [the plates illustrating the art of memory] adiungimus, & Y, & Z, in quarum medio in prima est immanium sacrificiorum [the folding plate of sacrifice] figura in secunda sunt Hierarchiae spiritualis & temporalis, & post EE, adiungitur figura Matrimonij & Mechorum [adulterers], & PP, ubi ponitur locatio totius Magistri sententiarum [i.e. the printed table referring to the four books of Peter Lombard]."

Provenance: Vincentian Missionary Fathers (ex libris domus congr. miss. Culmensis); Arthur [Le Moyne] de la Borderie (1827-1901, Breton historian) with book label; Harmsworth sale lot 9926 Sotheby's Nov. 30, 1953.

First four leaves slightly damaged at head, and repaired, just touching engraved title, some leaves somewhat damp-stained (up to p.56 thereafter only occasional stains), a few repairs with small pieces of paper (e.g. to letterpress table).

Palau 346897. Censimento 34328. Harvard Italian Books, no. 510.





56 BIBLE (LATIN) *Bibliorum codex sacer et authenticus, testamenti utriusque veteris & novi, ex hebraea & graeca veritate, quam proxime ad literam quidem fieri potuit, fidelissime translatus in linguam Latinam...* [the OT in the version of Santes Pagninus, and the NT in the version of Theodore Beza, who has also written the preface addressed to Christian Readers]. Zurich, Christopher Froschauer, 1579

Fine Froschouer "frog" device on title coloured in red ink wash, 4 woodcut maps (Garden of Eden, the Wanderings of the Jews, Palestine, eastern Mediterranean) and illustrations in text, concentrated in the Old Testament.

4to (245 x 165mm). [8], 585, [7]ff. Printed in 2 columns. Contemporary vellum over pasteboard, covers once decorated in gilt (now oxidised to black) with a fine ornate centre-piece within a rolled border of columns, floral corner pieces, flat spine decorated in four compartments, yapp edges (lacks silk ties). £3,500

A VERY HANDSOME COPY of this Illustrated Zurich Bible belonging to members of the illustrious Geuder von Heroldsberg family of Nuremberg at the end of the 16th century.

Provenance: On the title-page are the inscriptions of Johann Andreas Geuder von Heroldsberg, who bought the Bible in Basel in 1584; he died in Siena where he was studying in 1588; and the Calvinist Jakob Geuder (1575-1616) "Bibliotheca Jacobi Geuderiana haec sibi vendicat Biblia". Geuder translated into Latin Pietro Bizzari's work on Persia (1601) and wrote various works on making war against

the Turks. Both Jakob and Johann Andreas studied in Altdorf (See J.A. Stopp. *The emblems of the Altdorf Academy, Medals and Medal Orations 1577-1626*, 1974). A connection is further underlined by the signature of Johann Christoph Geuder (1607-36, died in battle) dated Altdorf 23 November 1626. He has written "Tu Iehovah cognoscis sessionem meam et surrectionem meam longe ante" (thou hast known my sitting down, and my rising up) [Psalm. 138 [139] v.2]. The Geuder family of Nuremberg, established in the Middle Ages, was of immense distinction and continued to occupy important posts right until the end of the Holy Roman Empire.

On the first fly-leaf are some notes and on the second and third are 9 headings entitled "Aliqua contra Ubiquitarios nostros argumenta". The Ubiquitarians, a doctrine largely promulgated by Johann Brenz in the 1550s, held that Christ in his human nature is found everywhere.

VD16 B2649 (a reprint of the 1564 edition).

Not in Darlow & Moule.

57 AMMAN (JOST)

Kunst- und Lehrbüchlein für die anfähenden Jungen, daraus reisen und malen zu lernen darinnen allerley Art lustige und artliche fürreissung von Manns und Weybsbildern deßgleichen von Kindlein, Thierlein und andern stucklein. (Frankfurt, Sigmund Feyerabend (Peter Schmid), 1580). (Bound with:) *Der ander Theil deß neuwen Kunstbuchs, in welchem reissen und mahlen zu lernen, allen Kunstliebhabern zu nutz an Tag geben.* Frankfurt, Sigmund Feyerabend (Johan Spies), 1580. (And:) *Thierbuch, sehr künstliche und wolgerissene Figuren, von allerley Thieren.* (Frankfurt, Feyerabend, 1592).



I. Title within fine one-piece mannerist woodcut border incorporating Sigismund Feyerabend's name and xylographic title, and 92 full-page woodcuts after Jost Amman. II. Title within fine one-piece mannerist woodcut border (just cropped at fore-edge), last leaf with device, and 61 full-page woodcuts. III. Woodcut title vignette, title in red and black, and 107 woodcuts.

Two works in three parts in one vol. Sm 4to (175 x 135 mm). 72; 62; 108 ff. 17th-century vellum with initials on upper cover "H F" and date "1646" with small ornamental stamps all in gilt, rebacked in late 18th-century calf gilt, remains of finger tabs (ties missing, small repair to foot of spine, rubbed, covers a little bowed). £15,000

A FASCINATING VOLUME, which contains Amman's *Kunstbüchlein*, described by the noted bibliophile and author Eric Quayle as, "the first picture book ever published expressly for the pleasure and instruction of children" and the *Thierbuch*, a complementary work containing Amman's expressive woodcuts of animals and birds, real and imaginary.

Our copy holds the second edition of the first volume of the *Kunstbüchlein*, first published in 1578, and the extremely rare first edition of the second volume which adds 61 full-page woodcuts and in this instance has an unrecorded first version of the title-page. Here, Amman is the only artist credited on the title rather than the standard version with both Amman and Tobias Stimmer named. OCLC records only four other copies of the second volume none of which have the earlier version of the title as found here.

In 1578 the publisher Sigmund Feyerabend first published editions in German and Latin, the German with the same title, which translates as, "A Book of Art and Instruction for young people, wherein may be discovered all manner of merry and agreeable drawings of men and women, together with those of children, animals and other figures, and from which they may begin to learn sketching and painting. Presented by Jost Amman of Zurich for the benefit of all young admirers of



this art." Feyerabend's five page preface, dedicated to the renowned goldsmiths Hans and Elias Lencker of Nuremberg states, "We have a duty to our children, no matter what our standing or profession. ...These (pictures) have been published for the benefit of all who wish to profit by them, and it is my sincere hope that this book will confer particular benefits upon the young".

Eric Quayle describes one of the woodcuts of children as, "the first known example of a picture printed of a child holding a doll and of a young scholar using a horn-book. Of particular interest is the way the lad is holding the horn. In his right hand he has a metal rod. This has a hook at one end, from which it hangs from his belt when not in use, and presumably a ring for circling individual letters at the other. The handles of the earliest horn-books, such as the one shown here, had a hole bored through the projection at the top so that they could be attached to the scholar's belt by a loop of string. This earliest printed example of a horn-book in use in the 16th century is a valuable historical record in the field of juvenile education."

The woodcuts not only show women and children but also people of various ranks in

contemporary costume, from noblemen on horseback to peasants dancing, mythological characters and creatures, hunters, soldiers, and musicians. A final edition appeared in 1599 now expanded to 293 woodcuts and aimed at a wider audience of young and old alike, especially artists and craftsmen.

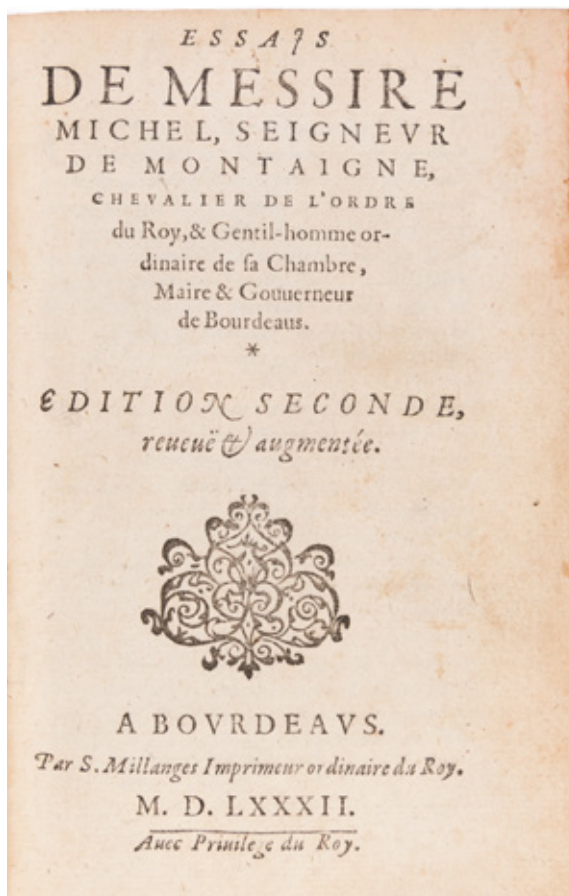
First published in 1569 this is the third edition of the *Thierbuch*. Amman's spirited cuts of creatures depict an elephant, rhinocerus, lion, tiger, camel, bear, hound, unicorn, basilisk, donkey, boar, cat, sheep, beaver, monkey, crocodile, turkey, eagle and more.

Provenance: Unidentified initials on binding "H. F." dated 1646. 17th-century manuscript note on fly-leaf, signature at foot of first title, and inscription at head (just cropped), inscription on blank verso inked over at an early date (causing small loss to first word "Kunst"). In the second volume of the first work, a few leaves are slightly shorter (c2&4, f2, j1, and k2), tear repaired P3. The last leaf of the final work backed and with old repairs. Some light to moderate soiling, thumbing and staining throughout from handling but overall a rare, unwashed copy in an early binding.



I. VD16 A2301 (wrong collation: 92 instead of 72ff). New Hollstein, Jost Amman, VII, 169. Becker 27c. II. Not in VD16. New Hollstein, Jost Amman, VII, 169. Becker 27c. OCLC: British Library, Kunst Bib. Berlin, Frankfurt University Library and Danish Union Cat only. III. VD16 S2261. New Hollstein, Jost Amman, VII, 159 (1579 edition). Becker 15c. Ref: Eric Quayle, *Jost Amman's Kunst und Lehrbüchlin*, Facsimile edition with notes and introduction (Eugrammia Press, 1971).





58 MONTAIGNE (MICHEL DE)

Essays de Michel, seigneur de Montaigne, chevalier de l'ordre du roy, and gentil-homme ordinaire de sa chambre, maire & gouverneur de Bourdeaux. Edition seconde, reveüe & augmentée. Bordeaux, Simon Millanges, 1582

8vo (150 x 95mm). [8], 806, [2]pp. French late 19th-century green morocco, spine lettered in gilt, inner edges gilt, g.e. £45,000

SECOND EDITION of one of the most famous books printed in the sixteenth century. The history of the early editions of Montaigne's *Essais* is not straightforward. The early

editions of the *Essais* were “substantive”, i.e. they rewrote the text. The work acquired strength as it proceeded, and only attained its full, but by no means final form, in the edition of 1588.

The first edition, which appeared on 1 March 1580, was almost a trial run, the second edition being massively enlarged and improved. Both consist of two books only, and were printed in Bordeaux by Millanges. The second edition was published the year after Montaigne's return from his tour abroad, mostly in Italy, which lasted from September 1580 until the very end of November 1581. It has 408 leaves with 30 lines to a full page plus headline. Catchwords are on the versos of each leaf (and occasionally on the rectos). The individual chapters are numbered in Roman numerals. The sonnets of *La Boétie* are not so well laid out, one indeed beginning with the first line on one page and the remainder on the verso. Sonnet 29 is printed on its own on p. [294]. It is however a vast improvement on the 1580

edition although there is still a list of corrigenda (in 2 columns), which (in the copy here offered for sale) have been corrected in the text by a contemporary hand. Garbled phrases or words have been ironed out. Thus, in the first 1580 edition on p. 272 a quotation from Horace I. 24 (2 lines) runs together with lines from Catullus (68 and 65) and is followed by the words “Mais oions un peu parler ce garsonde dixhuict ans”. It has been remedied in this 1582 edition: on p. 162 are the two lines from Horace, and then, with lineation respecting the elegiac couplet structure, on p. 163 the lines from Catullus, correctly printed, are followed by “Mais oyons un peu parler ce garcon de dixhuict ans”. This change may be attributed to the use of smaller type and greater care.

Unpretentious in its first appearance and roughly presented, today Montaigne's *Essais*, in part because of its author's self-doubt – Que sçay-je? – is a work which has attained a status afforded to few writers of the century. Montaigne wrote in French, although his education had been completely Latinate, and he wrote at a time of civil unrest, but he was able, after a life of public service, to give himself over to personal liberty and tranquillity in his own book-filled tower. He does not, but could well have quoted the Virgilian tag “Deus nobis haec otia fecit”. But it was not just God who had made him, it was a friend, Etienne de la Boétie (1530-63) whose influence both in life and posthumously – for he died young – turned Montaigne into the person called by Sainte-Beuve “the wisest of all Frenchmen”: “J'appelle Montaigne le Français le plus sage qui ait jamais existé” (*Nouvelles Causeries de lundi*, vol. 2, p. 177). The result of this God-given ease is the work known as the *Essais*.

Provenance: Bookplate of the French collector Nathan Schuster whose library must have been dispersed before 1938. A copy now at the University of Virginia (pressmark Gordon 1579 J680) of Joubert *Traité du ris*, Paris, 1579, has the provenance Yemeniz-Renard-Schuster; a copy at the Metropolitan Museum New York of Benoist Boullay *Le Tailleur sincère*, Paris, 1671, was acquired in 1938. Richard A. Sayce and David Maskell, *A descriptive bibliography of Montaigne's Essais 1580-1700* (1983), no. 2; Bibliothèque Jean Bonna-Diesbach-Soultrait, Vèrène. *Six siècles de littérature française XVIIe siècle* (2017) no. 226; Philip Ford, *The Montaigne Library of Gilbert de Botton* (2008); Philippe Desan, *The Oxford Handbook of Montaigne* (2016). (esp. J. Balsamo “The Publishing History of the Essays” pp. 158-178).

OCLC (US: Chicago, Virginia, Yale, Princeton, NYPL, Harvard only).



59 WOLF (HIERONYMUS) In Ciceronis Officia, Catonem, Laelvium, Paradoxa, et Scipionis Somnium commentarij atque scholia, ad uitam rectè instituendam, methodumque scholarum exercendam, accommodata... [with the text]. Basel, Herwagen for Eusebius Episcopus, 1583-March 1584

Two woodcuts in text.

5 parts in one vol. Folio (310 x 200mm). German blind-stamped pigskin over wooden boards, the upper cover with oval portrait of Duke Ludwig III of Württemberg with the legend "VON GOTTES GN // ADEN LVDWIG HE // RTZOG ZV WI" (EBDB p001938) set within a mannerist panel, the unidentified initials "A N L" above and date 1588 below, and the lower cover having the arms of the city of Württemberg, the two covers decorated with blind-stamped rolls with heads of Erasmus, Luther and others enclosing the central panel. £4,000

A FINELY BOUND COPY with a portrait panel stamp of Duke Ludwig III of Württemberg (1554-93), from the library of Major Abbey.

This commentary on Cicero's *De officiis* by the Augsburg-based scholar, translator, and librarian Hieronymus Wolf (1516-1580) was first published in 1563 by Oporinus, and the

subsequent sections a few years later. There are a few underlinings and one marginal note in Greek at col. 90 of Laelius, which translates – "You must love as if about to hate but hate as if about to love". Below the colophon on the last leaf are written three words in Hebrew letter.

Wolf is chiefly known for his work on Greek writers ranging from Isocrates to the Byzantine historians, but this detailed commentary on some of the philosophical or ethical works of Cicero, most notably what our Elizabethan forebears called Tully's *Offices*, shows his mastery of Latin scholarship. He was also the Fugger librarian and the owner of a considerable library.

Provenance: Armorial bookplate of Vincenzo Peruzzi (1789-after 1847), gonfaloniere of Florence; label of Milan bookshop of A. Paganini; John Roland Abbey (1894-1969) whose collections were dispersed in a series

of famous sales at Sotheby's, London; this volume 23/24 October 1967, lot 521 to Maggs.

Title-leaf with a portion cut out and repaired with blank paper, part of final leaf of part 5 cut away. VD16 C3225. Binding: EBDB workshop w007435. *Haebler II*, 93, IX u. X.



60 LUCATELLO (CAMILLO) Illuminated manuscript certificate for a doctoral degree in canon and civil law, granted by the Collegio dei Dottori di Urbino to Camillo Lucatello. Urbino, 1585

Decorative first initial, possibly depicting Urbino church dome and campanile, and beginnings of decorative border on first leaf.

Folio (209 x 163mm). 12pp (5 blank). Manuscript in black, red and gilt within red-ruled borders. Contemporary limp vellum with remnants of wax seal (minimal browning and soiling, rubbing to final leaf of text, old creases, upper cover torn with minor loss). £3,000

CERTIFICATE AWARDED to diocesan priest Camillo Lucatello (Camillo Locatelli) for his doctorate in canon and civil law on 24 September, 1585. The pro forma document, with attractive first initial and lettering, is from one of the smaller but earliest established universities in the Italian states.

Starting by paying homage to the founder of the university, the third Duke of Urbino, Guidobaldo da Montefeltro, the text describes the privileges and permission granted by the papacy to the Collegio after its foundation in 1506. Confirmed by papal bull in 1507, its power to confer degrees in law was granted in 1564 by Pius IV. The recipient, Camillo Lucatello, is described as a native of Senigallia,

a small coastal town in the duchy of Urbino; it was the law in Urbino – as in other regions at the time – that students were permitted to take degrees only in their home state. Following his doctorate, Locatello went on to enter the priesthood in the Senigallia diocese.

The diploma describes the formal process by which Lucatello attained and received his degree "in utroque iure", both civil and canon law. Two professors testified to Lucatello's readiness to sit exams. Successfully passing both the private and public exams he was then awarded a degree in a ceremony in which he

received two very symbolic gifts (f.3): the first, "librum clausum, deinde apertum exhibuit", books in his subject, "first closed, to symbolise the knowledge held within the books, then opened to signify that [he] would teach from these books". The second gift was the "anulum aureum", gold ring, "symbolising the marriage [of] the doctor and his subject" (Grendler, 177).

Following the end of the official document, the notary's name, certification and signum, is given in what appears to be his own hand.

Ref: P.F. Grendler, *The Universities of the Renaissance* (2002), pp.172-78.





61 ESTIENNE (CHARLES)

Fünffzehen Bücher vom Feldbaw unnd recht vollkommener wolbestellung eines bekömmlichen landsitzes und geschicklich angeordneten Meyerhofes oder landguts, sampt allem was demselben nutztes und Lusts halben anhaengig. Strasbourg, Bernhard Jobin, 1587

Title in red and black within historiated woodcut architectural border, full-page woodcut of physician Melchior Sebizi, woodcuts within text after Tobias Stimmer and Jost Amman, woodcut initials and tailpieces.

Folio (328 x 208mm). [6]ff. 773, [1]pp. (lacking 19ff. register at end). Contemporary green-dyed vellum, central arms gilt to upper cover, red edges (lacking ties, gilt rubbed, minor worming to covers). £2,500



FIRST ENLARGED EDITION IN GERMAN translation of Charles Estienne and Jean Liebault's agricultural treatise, *Maison Rustique*. In this work Estienne and his son-in-law drew on the instruction on agriculture and rural life offered in treatises by classical authors, among them Palladius, Varro, Cato and Columella. First printed by Jobin in seven books in 1579, it is beautifully illustrated with a variety of attractive woodcuts (some with monogram "MF") on a range of subjects, from depictions of agricultural scenes and practices – including hunting, harvesting and bee-keeping (see title-page illustration) – to diagrams of paw-prints and livestock anatomy.

Provenance: Arms on the upper cover and large engraved armorial bookplate on the front pastedown of Ferdinand Hoffman (1540-1607), Baron of Grünbüchl and Strechau, Grand Marshal of Austria, and financial advisor to Rudolf II. "He indulged his love of books as ardently as the Emperor collected paintings and works of art... before he died in 1607 he had accumulated a total of over 10,000 volumes" (H.P.R., 46-52). The distinctive dyed-green vellum is characteristic of Hoffman's bindings; this bookplate was engraved by Lucas Kilian, after a design by Matthaus Gondolach. In 1669, the majority of Hoffman's library went to Alexander Fürst Dietrichstein of Nikolsburg Castle; part of it was sold at auction in 1928 and again in 1933. Book stamp of Rothamsted

Library on front paste-down.

Worming to flyleaf and title page, minor browning, otherwise very good condition.

VD16 E4001. OCLC finds only one other copy (National Agricultural Library, MD, US). Ref: H.P.R., "Ornament from a Sixteenth Century Library", *Bulletin of the Museum of Fine Arts*, 1950, pp.46-52.

62 SIXTUS V, POPE & MARICONDA (GIULIO CESARE), BISHOP OF TRIVENTO

Edictum erectionis Archivii ecclesiastici. (With:) Reuocatio officii archivista ecclesiastici generalis ac illius suppressio & extinctio. Rome, heirs of Antonio Blado, 1587

I. Small papal arms, large woodcut initial V. II. Large papal arms on cover, large woodcut initial M.

I. Single sheet (470 x 335mm) dated at end 20 February 1587. II. Folio (315 x 215mm.) [4]ff. dated 8 June & 13 May 1587, signed at end by Ascanio Mazziotti, with seal. £1,500



THE ECCLESIASTICAL ARCHIVE established by order of the great reforming Franciscan Pope Sixtus V (Felice Peretti di Montalto, 1521-90, Pope 1585-90) was intended to encompass the documents of all manner of clerical organisations from Franciscans and Jesuits, to secular priests in ordinary parishes. It also aimed to gather in one place their documents dealing with land and goods. Peretti's interest in books and papers was long established; he had been inquisitor in Venice and was responsible both for the attempts to control Venetian printers and booksellers, and the eventual printing there of the Index. He had also been a book collector himself, but had in 1564 renounced his library out of respect for his vows of personal poverty. His realisation of the importance of archives for the proper governance of the church and the protection of property (ecclesiastical and lay) was one element in his immense reorganisation of the church.

The first edict is sent out under the name of the ecclesiastical archivist Giulio Cesare Mariconda, Bishop of Trivento in the province of Campobasso in southern Italy from May 1582 until his death in 1606. He writes quite high-

handedly, threatening interdiction on those who do not comply. The second document is divided into two sections, the first being the "cedula motus proprii" of Sixtus V and the second addressed to various cardinals, including the scholar Antonio Carafa (1538-91) who succeeded Sirleto as the Vatican librarian. The document is signed at the end by Ascanio Mazziotti, notary from 1576 to 1596 in the second office of the cardinal vicar of Rome.

The present documents are but steps in the organisation of archives, others followed. By 31 October 1588 the Pope established the posts of Prefect of the archives (chosen annually by lot) and General Regent of the archives. The first man appointed as regent, against the payment of 25,000 scudi was a certain Fabio Orsini, but the post was abolished by Gregory XIV four years later.

I. CNCE 25559 (s.v. Santa Sede) recording 3 copies including the BL. II. CNCE 42290 listing 5 copies including BL (cf. Markus Friedrich, "Notarial archives in the papal states..." in *Melanges de l'Ecole française de Rome, Italie et Méditerranée modernes et contemporaines*, (2011) pp. 123-2).



63 LORICHIOUS (JODOCUS), ED. *Peregrinatio, seu vita B. Mariae Virginis, eiusque dilectissimi filii Dn. nostri Iesu Christi, septem orationibus comprehensa. Ab incerto autore, olim Latinè scripta, et in percelebri monasterio eremi b. Mariae Virginis in Helvetiis inventa. Nunc revisa, et quatenus licuit perpurgata. Opera R. Dn. Iod. Lorichii. Freiburg im Breisgau, Martin Böckler, 1597.*

Woodcut of Virgin and child on verso of title.

12mo (130 x 80mm). [12]ff. 203, [1]pp. Contemporary vellum, titled in ink on spine, paper label at foot (lightly soiled, ties missing). £2,000

THE GREAT BENEDICTINE ABBEY of Einsiedeln dedicated to Our Lady of the Hermits (a reference to St. Meinrad the earliest inhabitant) is in Switzerland. Its abbot at the end of the sixteenth century, to whom this book is

dedicated, was Ulrich Wittwiler (1535-1600), who assumed the role in 1585 after a disastrous fire in 1577 both destroyed the library and necessitated the rebuilding of the abbey, for which he largely paid. He was the author of a life of St. Meinrad (Freiburg, 1587), and it is he who was responsible for the beautiful Benefactors' Book which starts in 1588.

In the dedication to this book of Marian devotion, the editor Jodocus Lorichius (1540-1612) speaks of the text being discovered there "unknown and amongst other more obscure books" (elsewhere he calls it "thesaurus insperato inventus"). He also states that there was a German version made by Abbot Ulrich and intended for publication along with a corrected text of the Latin aimed at those who "prefer latin, or can read it more correctly than German". This must be a reference to a book from the same press in the same year 1597, *Peregrinatio: das ist: Bilgerfahrt der hochseligsten Jungfrauen und Mutter Gottes Mariae: ein uralts Büchlin von derselben und irs geliebten Sons auss dem latein durch Ulrichen Abbe... trewlich verteutschet*, also edited by Lorichius. Both seem to have been used in nunneries and the survival rate of copies is extremely low (see the article in *Oxford German Studies* 43 (2014) pp. 362-379, Edmund Wareham. "Wann du fromm lebst / so wirst du nimmer trawrig": Professor Jodocus Lorichius and the Cistercian Nuns of Günterstal").

Provenance: Inscription on front fly-leaf "Ioannes Auhoen hunc sibi vendicat libellum, emit 13[?unit of currency]". There are on the front fly leaves and the end-papers c. 10pp., some extensive prayers possibly in Swiss German, written in Schrifft in the 17th century. VD16 P1356 (5 copies only; KVK gives 6). OCLC (USA: one copy only Dayton, Ohio). No copy in UK.



17th & 18th CENTURY



64 VEEN (OTTO VAN) Q. Horati Flacci emblemata. Imaginis in aes incisus, notis[que] illustrata. Antwerp, Hieronymus Verdussen, 1607

Oval portrait of Horace on title-page and 103 full-page emblems by Cornelis Boël, Cornelis Galle and Pierre de Jode after van Veen.

4to (275 x 210mm). 213pp. Contemporary vellum over paste-boards. £5,000

FIRST EDITION of the artist and emblemist Otto van Veen's first book and one of the most popular of all emblem books.

Veen's selection of poetry from Horace, found here with verses in Latin, French, Italian and Dutch, is finely illustrated by the engravings of Boël, Cornelis Galle and Pierre de Jode. It now appears that there were two issues of the first edition, a fact unrecognised by Praz and Landwehr. The first issue contained only the Latin verses, while soon after were added "subscriptions" in Dutch and French, as found here.

Otto van Veen (1556-1629), tutor to Rubens for a time, was one of the most distinguished of the Antwerp Romanists, a group of Flemish



artists who had gone to Rome to study the art of antiquity and the Italian Renaissance. Veen's work was hugely influential and went through numerous editions and translations well into the 18th century. Praz traces its influence as far as a Franciscan convent in Bahia, Brazil, decorated with azulejos based on Veen's designs. "The importance of the book is due not only to its immense success but to the theoretical novelties it brought to the genre because of the main role given to the image" (Jean-Marc Chatelain).

Provenance: Joannes Hermanus Stappers, a pastor in Amsterdam c. 1770, with his inscription on verso of fly-leaf and two poems in Dutch of 12 lines each continuing onto half-title, both with references to "Zinnebeelden" (i.e. emblems) and to Veen. Further inscription of C. de Cooth on half-title.

Tear across title and a3 expertly repaired with no loss, worming at lower blank margins of pp. 85-105 neatly repaired; overall a good wide-margined copy with excellent impressions of the plates.

Praz p. 523. J-M Chatelain, *Livres d'emblèmes et de devises*, 63. Funck, *Le Livre belge à gravures*, 404: "Au point de vue iconographique, la seule édition intéressante est la première, datée d'Anvers, 1607; les figures y sont en tirage superbe et d'un fort joli effet".

65 HENISCH (GEORG)

Commentarius in sphaeram procli diadochi. [Augsburg], David Franck, 1609

Woodcut celestial globe on title page, 14 woodcut diagrams, 2 folding leaves.

4to (200 x 165mm). [4]ff, 367pp, [11]ff (final leaf blank). Greek and Roman type, text in double columns. Contemporary limp vellum, title inked at head of spine, remains of paper shelf label at foot, overlapping fore-edges (lacking ties, minor worming at hinges). £4,000

FIRST EDITION, a presentation copy from the author to Conrad Pius Peutingger (1520-1613), son of the Augsburg diplomat and humanist.

The prolific mathematician, medic, astronomer and philosopher Georg Henisch's (1549-1618) first translation of the *Sphaera* was printed in Augsburg in 1575 as part of his *Tabulae Institutionum Astronomicarum*; for this, the first edition of the work on its own, he revised the text and added a commentary, based, as he writes, on his lectures at the Gymnasium St. Anna in Augsburg. After the translation and before the commentary is a discussion of the subject matter, including a list of definitions and hypotheses from geometry, physics and astronomy (Todd, 47).

While attributed to fourth-century neo-Platonist Proclus, the *Sphaera* was in fact an excerpt of four chapters of Geminus' *Elementa Astronomiae*, written in the first century BC. Mistakes of attribution likely took place in the fifteenth century (Todd, 12) and were only addressed a century later, in 1585, by Francesco Barozzi who identified them as a portion of the *Elementa* rather than an independent treatise. In spite of this in Henisch's commentary, written after this discovery, "although Geminus is cited, the *Sphaera* is not identified as an excerpt from his treatise" (Todd, 47).

Provenance: Presentation inscription at foot of title page by Henisch to Conrad Pius Peutingger: "Clarissimo viro D. Conrado Pio Peutingero I.V.D. ac advocato Reip. AUG. dd. autor." Bookplate on front paste-down and inscription at head of title page of the library of Benedictine monastery of St. Ulrich and Afra in Augsburg. Stamp in central portion of title page of the "Königl. Kreisbibliothek in Augsburg", now the Staats- und Stadtbibliothek Augsburg, which acquired the majority of the monastery's library after it was dissolved in 1802.

Small tear at gutter of first fold-out plate, slightly touching text, otherwise in very good condition. VD17 23:289511T. Zimmer 4231. Schweiger (Greek), 276. Hoffman III, 291-2. Ref: R.B. Todd, "The Manuscripts of the Pseudo-Proclan *Sphaera*", *Revue d'histoire des textes* 23 (1993), 57-71. R. B. Todd, "Geminus, Ps.-Proclan *Sphaera*", V. Brown (ed.), *Catalogus Translationum et Commentariorum: Medieval and Renaissance Latin Translations and Commentaries, Annotated List and Guides, vol. VIII* (2003), pp.24-48.



66 DE LEU (THOMAS)

Beatae intactae semperis virgini mariae... [Paris], Thomas de Leu, [n.d.] [Bound with:] Sacer Zodiacus Paris, De Leu, 1610

Hand-coloured engraved titles and 25 full-page plates (I. 13; II. 12) by Thomas De Leu (some signed), all with hand-painted black border, laid down on leaves of card.

2 works in one volume. 4to (260 x 180mm). [14]ff (of 18, lacking plates 7, 10, 16, 18); [13]ff. Limp vellum binding, with gilt arms of de la Barollière on upper and lower covers, titles inked at head of spine, remains of four leather ties (vellum stained and bumped, wear in particular along fore-edge of upper cover). £25,000

AN EXTRAORDINARY COLLECTION OF sumptuously coloured devotional engravings by the Paris-based, Flemish engraver and publisher Thomas de Leu (c. 1576-1614).

The strictly contemporary colouring is of the highest quality with the use of transparent washes and body colour of deep shades of orange, purple, green and blue. Highlights of both gold and silver are used to accentuate the volume and movement of fabrics as well as light effects. The dramatic use of black in both titles is also noteworthy as are the added black painted borders, which provide the perfect frames for the images. The identity of the colourist here is unknown, however, it is interesting to note that in Paris, as in other parts of Europe at this time, professional colourists were frequently female and often members of print publishing families (e.g. Dutch cartographic colourists Anna Beeck and Anna Ortelius in the Netherlands; there is also evidence of professional female colourists active in Germany). Although Griffiths concedes that



it was not an exclusively female preserve, he states, "In most countries during the 17th- and 18th- centuries the top level of the colouring profession was dominated by women..."

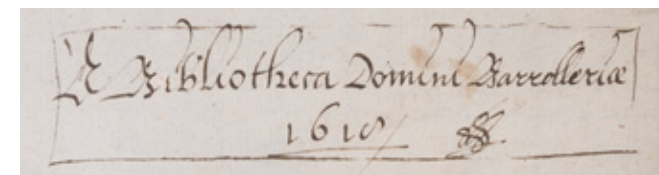
Comprising two works, the first begins with a fine architectural title-page followed by a series of large-scale scenes from the life of the Virgin, with two-line Latin legends at the foot, from designs by Flemish mannerist Jan van der Straet, and likely after Adriaen Colaerts' engravings from van der Straet's drawings (c.1589). The second is a calendar of religious holidays for each month of the year, after engravings by Leonard Gaultier published by Jean LeClerc (1603). Following a stunning mannerist title, each plate has a primary scene in the foreground complimented by a number of smaller scenes in the background. The biblical scenes in the plates of the Zodiacus are a close copy of Gaultier's

but the text below is different, provided in both French and Latin four-line verses rather than French alone.

Provenance: The gilt arms on the upper and lower covers are those of the family of Richard de la Barollière, near Lyon (Olivier, pl.171) accompanied by the note 'ex Bibliotheca Domini Barrolleriae', dated 1618, on the front free endpaper; specifically, those of bibliophile Nicolas Richard (d.1634-5), titled landowner, representative of the royal treasury in Dauphiné, treasurer of the Aumone-Generale in Lyon, and secretary to the French crown. Ownership inscription 'ex libris Thomae Graffart presbijteri 1703' on front pastedown and at rear.

Two open tears to front free endpaper. Light scuffing to painted borders, extremities a little bumped.

OCLC: I. Only Dayton, Ohio, USA; II. Wurttemberg LB, Germany. Ref: for Beatae, Intactae... see Dumesnil, *Le Peinture-Graveure Français, ou catalogue raisonne des estampes gravees... Vol. X (Paris, 1868), nos. 188-205. S. Dackerman, Painted Prints: The Revelation of Colour in Northern Renaissance and Baroque Engravings, Etchings and Woodcuts, Exhibition Catalogue (Penn State Press, 2002). Anthony Griffiths The Print Before Photography (2016), p. 147.*



67 [ROSICRUCIANS]

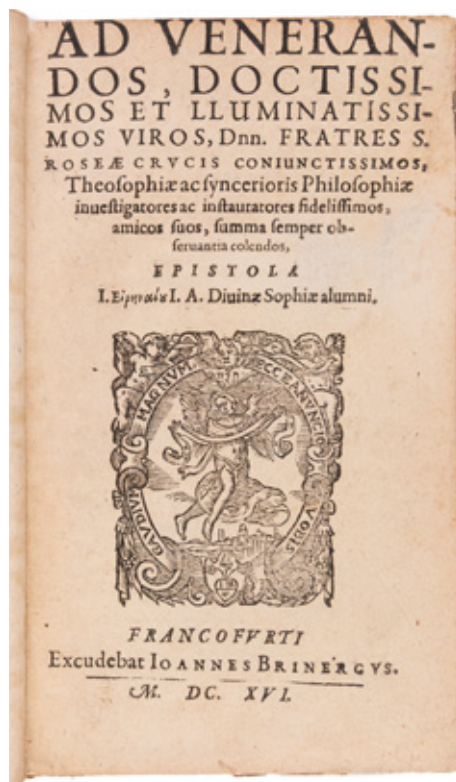
Ad venerandos, doctissimos et illuminatissimos viros, Dnn. fratres s. roseae crucis coniunctissimos, theosophiae ac syncerioris philosophiae investigatores ac instauratores fidelissimos, amicos suos, summa semper observantia colendos, epistola I. [Greek] Eirenaiou I. A. divinae sophiae alumni. Frankfurt, Johann Bringer, 1616

Printer's device on title-page.

Sm 8vo (155 x 92mm). 14pp (last leaf blank). Early 19th-century? decorative paper wrappers. £3,000

FIRST EDITION of this very rare and early Rosicrucian tract unrecorded by OCLC outside Germany.

This little tract, dated 3 December 1615, which the author claims he has been prevented from writing for many years by pressure of business, is addressed to the Rosicrucian brotherhood. He quotes frequently from Palingenius' *Zodiacus vitae*, and makes reference to one or two contemporary works, including the *Chymische Hochzeit* published by Zetzner in Strasbourg in 1616, and Julius Sperber's (d. 1616) "De summo



huius & futurae vitae thesauro" (an adaptation perhaps of a German title). On p. 12 the author tells us that he is from a wealthy family, a citizen of a very famous city located on the foremost river of Europe, aged 57, active in the state's business, and a widower with several sons, one of whom, now fifteen is a fine linguist (here the tetragrammaton is printed in Hebrew). He further says that his name is taken from the designation of "grace & peace", but, that if people guess at what it is, he beseeches them not to reveal it.

The work is commonly attributed to Friedrich Grick of Altdorf, but this attribution seems unlikely; his pseudonym Eirenaios Agnostos is not the name found in this pamphlet. Furthermore, Grick is said to have attacked

the Rosicrucians, yet the writer here adopts a warm tone towards them, unless it is meant ironically. If this is by Grick, then it is his earliest work, most of his titles dating from a few years later. In the catalogue *Cimelia Rhodostaurotica*, Amsterdam, 1995 (revised) no. 108, the authorship is given to Johannes Friedrich Jung of Strasbourg. VD17 23:286964G (*Erfurt & Wolfenbüttel only*). OCLC (*only adds Marburg University*).



68 GUDELINUS (PETRUS)

Commentariorum de iure novissimo libri sex. Antwerp, Hieronymus Verdussen, 1620

Engraved portrait of the author on verso of a4, woodcut printer's device on title-page, woodcut initials and headpieces.

Folio (310 x 200mm). [12]ff, 336pp, [18]ff. (last leaf blank). Fine ivory vellum over thin paste-board, covers panelled with double-gilt fillet frame with central gilt stamp of the arms of Hans (Johann) Ernst Fugger, Graf zu Kirchberg and Weissenhorn (1590-1639) within richly ornamental gilt cartouche, flat spine ruled in gilt with small fleur-de-lis stamp in each compartment, green and yellow silk ties remain. £2,250

FIRST EDITION from the library of a prominent member of the Fugger family, Hans Ernst Fugger, Graf zu Kirchberg and Weissenhorn (1590-1639), a lawyer who held the important posts of President of the Reichskammergerichts (Imperial Chamber of Justice) and Reichshofrats (Aulic Council) in Vienna.

The author, Petrus Gudelinus (1550-1619) or Pierre Goudelin was a renowned Dutch jurist who taught law at the University of Louvain. His posthumously published writings were based

on his lectures, and the present work *Commentariorum de iure novissimo* presents the content of the *Novellae* together with the corresponding Dutch and French customary law. For a discussion of Goudelin's influence on the production of Grotius' *Introduction to Dutch Jurisprudence*, as one of his immediate predecessors, see Sir J.W. Wessels, *History of Roman-Dutch Law* (1908), p. 252-9.

Provenance: Hans (Johann) Ernst Fugger zu Glött, Stettenfels, Bollweiler and Hilgartsberg, Graf zu Kirchberg u. Weissenhorn (1590-1639). Ownership inscription inside front cover of Klosters Aldersbach "FF B. Marie Virginis de Aldersbach".

Text a little browned in places.

OCLC (US: *Yale Law only; no copy in UK*).

69 ALPINO (PROSPERO)

De plantis exoticis libri duo.
Venice, Giovanni Guerilio, 1627

Title within engraved border with figures of Greek naturalists Theophrastus and Dioscorides, and medallions above and below. 145 etched and engraved plates of exotic plants (unsigned). Woodcut initials, and woodcut and typographic ornaments throughout.

4to (210 x 150mm). [16], 344pp. Contemporary vellum over pasteboard, shelf number inked at foot of spine, faint inked title at head (worming to upper board). £3,750

FIRST EDITION of this descriptive catalogue of exotic plants by Italian physician and botanist Prospero Alpino (1553-1617) edited by his son and published after the author's death; with a fascinating provenance.

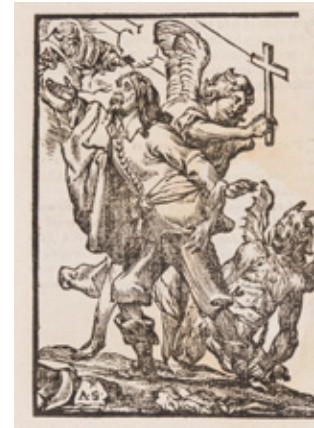
A key example of pre-Linnaean botany, it is an expansion of Alpino's first and best-known botanical work, *De Plantis Aegypti Liber* (Venice, 1592) in which he described Egyptian plants, some - the coffee bush, baobab and banana - for the first time, after his travels there as doctor to the Venetian consul to Cairo (1580-83). *De Plantis Exoticis* was published at a time when engravings, with the detail they afforded, were starting to supersede woodcuts in botanical illustration. Accordingly, where Alpino's *De Plantis Aegypti* made use of woodcuts, *De Plantis Exoticis* here contains 145 copperplate engravings, in some cases of the whole plant, while in others just representative portions of leaves and branches. The depiction of the Hyoscyamus Virginianus on p.324 is the first illustration of the species, and the earliest record of its introduction into Europe. Alpino's descriptions and illustrations collected here are based on and drawn from live specimens of the plants grown in the Botanical Garden at



Padua, where he was professor of botany, from seeds sent to him by correspondents (Bartlett, 25). His works are known to have been used and referenced by Carl Linnaeus (Heller, Index). The status of this work in particular as one of the earliest authorities on exotic species is borne out by the provenance of this volume.

Provenance: Ownership inscription at foot of title-page of the Dutch botanist Johannes Snippendaal (1616-70), keeper of the Hortus Medicus in Amsterdam in the second half of the seventeenth century, and himself the author of the first catalogue of species in the Hortus in 1646 (Pritzel, 9730). Ex libris of J.B. Holzinger on front paste-down, Josef Bonaventura Holzinger (1835-1912), lawyer and botanist.

Minor worming to lower portion of first third of leaves, slightly touching text, neatly repaired. Occasional light dampstaining at fore-edges, otherwise clean, in very good condition. *Cleveland*, 175. *Wellcome I*, 236. *Hunt*, 211. *Nissen*, 21. *Pritzel*, 164. *H. H. Bartlett*, *Fifty-Five Rare Books from the botanical library of Mrs Roy Arthur Hunt* (1949), pp.24-5.



70 ANDRIES (JODOCUS), S.J.

Necessaria ad salutem scientia partim necessitate medii, partim necessitate praecepti, per iconas quinquaginta duas repraesentata. Antwerp, typis Cornelia Woons, 1654

52 almost full-page woodcuts by Jan Christoffel Jegher after Antonius Sallaert, Erasmus Quellinus and Abraham van Diepenbeek, and Christiaan van Sichem with their monograms.

12mo (152 x 92mm). 119pp. 19th-century blue paper boards with a paper label on spine, uncut. £3,500

A RARE EXAMPLE from the first edition of this superbly illustrated devotional work. The collaboration between the Jesuit Andries, the designers Sallaert, Quellinus and van Diepenbeek, and the woodcutter Jean Cristoph Jegher (1618-1667) follows their highly successful *Perpetua Crux* of 1649. Lehmann-Haupt comments on the present work, "Each of the illustrations reflects the capacities of its designing artist. Jegher's cutting is skillful and to the point, with apt use of crosshatching; the "Creation of the World" shows firm control of strong and fine lines." He goes on to quote David Bland, *A History of Book Illustration* (p. 165), who says that the *Necessaria ad Salutem Scientia* "is one of the most interesting [of popular works of devotion and emblem

books]. At first sight, it has the look of a little devotional book of the previous century, a Book of Hours, say. But on examination the cuts curiously reveal the influence of engraving not only on the technique of the woodcut but also on its style and very iconography. This book could not belong to any other period but that of the baroque and the counter-Reformation".

An interesting feature of this edition is the explanation of the pricing of copies on p. 15: "Pretium libelli. Hic libellus quinque foliorum & quinquaginta duarum iconum, excusus papyro proba, densa, candida emitur apud Typographum in Albis duobus assibus". (The price of this book. This book is printed on five sheets (=quires A-E) containing 52 woodcuts, executed on good thick, white paper, and is for sale at the publisher for two "as" (2 stuivers)). The entry continues by stating that this is the price for 24 or more copies bought at the same time. A single copy costs 7 quarters (7 quadrans) of an "as" (= 1 3/4 stuivers). Bound in marbled paper the book costs two quarters more.

Slightly browned with some occasional marginal thumbing, otherwise in very good condition, untrimmed.

Funck p. 367. *Brunet I*, p. 278. OCLC (US: Harvard, NGA Washington only). *Lehmann-Haupt*, *An Introduction to the Woodcut of the Seventeenth Century*, pp. 101-103 & figs. 79a-c.



71 [LA FAYETTE (MARIE DE LA VERGNE, COMTESSE DE)]

La Princesse de Monpensier. Paris, Louis Billaine, 1662

Woodcut ornament on title-page.

12mo (141 x 79mm). [5]ff. 142pp. Remboitage of 18th-century French red morocco, triple gilt fillet on covers with added (?) gilt arms of Louis XIV, spine richly gilt in compartments with lettering piece, g.e. £3,000

FIRST EDITION. Published anonymously, this tragic romance was Mme de la Fayette's first novel, while her masterpiece was her third – *La Princesse de Clèves* (1678) – which is generally acknowledged to be a landmark of French fiction. The OCFL concludes “With these works the authoress may be said to have inaugurated the French novel of character. She replaced the



grandiloquence and incredible adventures of Mlle de Scudéry's interminable romances by proportion, simplicity, and sincerity; her style is easy and sober, without affectation or sentimentality”. The novel still resonates; it joined the syllabus of France's prestigious *literature baccalauréat* in 2017 and was filmed by Bernard Tavernier in 2010.

The young Mlle de la Verge had been a pupil of Ménage and studied Greek, Latin and Italian. Following the failure of her marriage to François Motier, Comte de La Fayette, she returned to Paris and entered the circle of Madame de Sévigné. She also became a favourite companion of Henrietta, Duchesse d'Orléans and sister of Charles II of England, and an intimate of La Rochefoucauld.

The privilege states that its printing was originally granted to Agustin Courbé, and was then passed by him to Thomas Jolly and Billaine, who were associated with de Sercy. Copies of this first edition are found with imprints mentioning just one of each of these three printers; Jolly and Billaine use the same device on the title-page, whereas de Sourcy uses his own.

The present copy has some notoriety as it fetched \$47,500 at Sotheby's New York, 17 June 2011, only to be returned once it had been established that the binding was in fact a remboitage, most likely from the early decades of the 20th century, with the distinct possibility that Louis XIV's arms were also added at the time of rebinding.

First leaves are a trifle soiled otherwise a clean copy. *Brunet III, 742. Tchermerzine VI, 347.*

72 [ALEXIUS OF EDESSA, ST.] Cantique spirituel; A la louange de Saint Alexis, Sur le chaut [sic], Me sentant mal, &c. Rouen, Guillaume Lynant, [c. 1680]

Large woodcut (340 x 240mm) of the death of St. Alexis, hand-coloured in brown, yellow and blue.

Single sheet (380 x 325mm) containing text printed around a central image. £2,500

ST. ALEXIS OR ALEXIUS was the son of a rich Roman family, who on the eve of marriage cast off his former life of privilege and went off to Edessa to seek obscurity, or as the text of this song puts it “Qui parcourut la terre & l'onde, sans avoir de plus grands soucis que d'être méconnu du monde”. Hence he is known as Alexis of Edessa or Alexis of Rome. After seventeen years spent under the portico of a church in Edessa, he fled, and when his ship was blown off course, he arrived in Rome and spent seventeen years living under the staircase of his parental home. Fed on scraps from the table of his parents and wife, and maltreated by the servants of the house – “des servantes & vallets, Dont il reçut en abondance, Des pissats, crachats & soufflets, qu'il prit toujours en patience” – no one recognised him.

This story is told here in the text surrounding the large coloured block that shows the saint, the Pope, and others, with his father and wife or mother (shown weeping) standing on the staircase. Printed at the foot of the broadsheet is a prayer addressed to Saint Alexis: “O Glorieux ami de Dieux Saint Alexis, priez pour nous, qu'en ce bas lieu sa grace soit concédée... Ainsi soit-il?”

The *Vie de Saint Alexis*, one of the earliest French literary texts, was written possibly in



Rouen by Tedbalt (Thibaut) de Vernon, a canon, in about 1040, and received wide dissemination in various languages. Its possible Rouennais origin may explain why this cantique was printed there, but such was the saint's renown that his feast was celebrated all over Christendom on 17th July, and the reason for this broadsheet being printed there may simply be the dominant role played by Rouen in the production of this type of printing over a long period. Samuel Pepys owned four such *Cantiques spirituels*, now in Magdalene College, (see *Catalogue of the Pepys Library* vol. II Ballads, compiled by Helen Weinstein (1992) p. 406). Like this item the cantiques in Cambridge also have the statement of the tune (chant) to which the words should be sung. We have not as yet been able to pin down “Me sentant mal”.



There is a plate for each book of the Aeneid introduced by a leaf of verse, German on recto, Latin on verso. Eimmart was a central figure of the Baroque period in Nuremberg, as well as an engraver, he was also a mathematician and founder of the first Observatory in Nuremberg.

73 VIRGILIUS MARO (PUBLIUS) *Peplus virtutum Romanorum in Aenea Virgiliano eiusque rebus fortiter gestis.* Nuremberg, Leonhard Loschge, 1688 (Bound with:) THELOT (Joh. Andrea). *Poetae inter Latinos clarissimi Publii Virgilii Maronis Aeneis...* [Augsburg, n.d.]

I: Engraved half-title, engraved frontispiece and 50 plates engraved by Georg Christoph Eimmart after Georg Jacob Lang. [19]ff. [printed titles in Latin and German, [5]ff, and 12 printed chapter summaries]. II: 24 engraved plates signed JA Thelot. [1], 24ff.

Oblong 4to. Contemporary red morocco, large gilt arms on both covers of Abbot Maximilian Pagl of Lambach Abbey, Austria, spine gilt in compartments (rubbed, spine lightly faded). £4,500

TWO FINELY ILLUSTRATED Baroque editions of Virgil's *Aeneid* bound together with the arms of Abbot Maximilian Pagl of Lambach.

I. In the first work the plates are by Georg Christoph Eimmart (1638-1705) after drawings by the Nuremberg painter and physician Georg Jacob Lang (1655-1740).

II. The 24 copperplate scenes are by Johann Andreas Thelot, each with Latin verse above and German below. Thelot (1655-1734) was one of the most celebrated 18th-century goldsmiths as well as a draughtsman and engraver. "He was the son of Israel Thelott (1616-96), a goldsmith and member of a French family of artists documented in Augsburg from 1585. As early as 1670 Thelott executed a relief of the Trinity (London, BM). Notable among his various vessels and containers are those with embossed work, often serving as a casing, such as the Deckel-Portal goblet. He also worked on clocks and embossed silver reliefs" (*Grove Encyclopedia of Decorative Arts*).

Provenance: Large gilt arms of Abbot Maximilian Pagl (1668-1725) of Lambach Abbey, Austria, from 1705 until his death. *Junius Spencer Morgan cat G1688 & G17--?*



74 BOECKLER (GEORG ANDREAS) *Der Nützlichen Haus- und Feldschule, Erster Theil ... und nunmehr mit dem lang verlangten Zweyten Theil ...* Frankfurt and Leipzig, Joh. Adam Merckels, 1699

Engraved frontispiece to part I and together 192 engraved plates (many folding) and 2 printed tables (one folding, one double-page); title-pages printed in red & black.

Two parts in 2 vols, thick 4to (205 x 170 x 100mm and 205 x 170 x 115mm). [14], 1309, [65]pp; [8], 1624, [20]pp. Contemporary calf, spine with citron label, part I label a little damaged at corner not affecting lettering, red edges. £4,500

FIRST COMPLETE EDITION of this astonishingly comprehensive guide to estate management which apart from the more usual sections on husbandry, gardening, and hunting, also includes substantial chapters on cooking, carving and elaborate table decorations for festivities "Schauessen", wine and beer, estate pharmacy and the cures of many illnesses affecting the estate's inhabitants (women, children, men and animals), manufacturing of colours, and the meaning of dreams. Originally published in 1666, this is the third edition, but the first with the second part which more than doubles the book and plate count.

The chapters on cooking are comprehensive (part I, pp. 595-753) not only discussing

various meats, poultry, game, vegetable and fruits, but also giving detailed recipes for all of them. Additionally, there are chapters on preserved fruits (pp. 753-767), sweets and sugar work (pp. 768-830), making wine and beer (pp. 837-866, with different chapters elsewhere on hop planting and vineyards), and distillation of spirits (pp. 876-915). Carving and elaborate baroque table decorations (28 plates) for every possible festivity are found in part II, pp. 1458-1540.

There are discussions on herbs, their planting and care, and their medicinal properties and how best to use them in the estate pharmacy (part I, pp. 958-1055). The chapters on the estate pharmacy have many recipes for all kinds of ailments (pp. 1081-1240). The illnesses associated particularly with women and





children are discussed in part II, pp. 798-866 (women) and pp. 867-894 (children); there is also a chapter on surgery (pp. 761-797), while the longest and most detailed chapter deals with illnesses of the eye (pp. 613-760).

Subjects more traditionally associated with estate management are discussed at length, including animal husbandry, agriculture, fruit orchards, gardening (flower gardens with 14 plates and more formal gardens), mills, farm buildings, economics, and hunting (with an astonishing 340 pages in part II solely devoted to every bird-catching method imaginable, with 31 plates), etc. There is also a detailed annual fair calendar.

Part II has an unusual chapter devoted to Colour (pp. 1267-1366). Although Boeckler notes that probably not many people working on a farm have enough time on their hands to indulge in drawing and painting, some

gentleman farmer may well be tempted to try copying a pleasing landscape or some animal in his care. Boeckler gives one of the earliest discussions of the many colours which one can create from a variety of sources, and importantly he gives the names used to describe them.

Dreams and their meaning – unknown to Freud – are discussed in part II on pp. 895-1204. The perceived meanings ranging from the practical and mundane to terror and magic, encapsulate in a nutshell the superstition and fears of that age.

Frontispiece and title-page of part I laid down some time ago, title-page of part II trimmed at foot affecting part of date, a little foxing and browning in places but essentially an excellent clean and fresh set.

Provenance: 19th-century oval library stamp on both titles. VD1739:124448S.

75 BOETHIUS (ANICIUS MANLIUS SEVERINUS) *De consolazione philosophiae*. [Begins] p.1: Premier Liure. Vers Autrefois dans la fleur de mon âge, & dans le fort de mes Etudes... [End] p. 555 “puis qu’il conoit que ce qui doit arriuer, n’en est pas pour cela plus sujet à une necessité absoluë et indispensable”. France, 1700

Manuscript on paper. 8vo (185 × 125 mm). 555 pp (pp. 462-3 repeated in pagination), 17 lines to a page, written in a single elegant cursive hand, in brown ink. Contemporary French red morocco, single gilt fillet to covers, spine in compartments with each panel ruled in gilt, gilt and marbled edges, inner edge gilt (top panel of spine expertly replaced and upper joint restored, a few minor marks to covers). £3,000

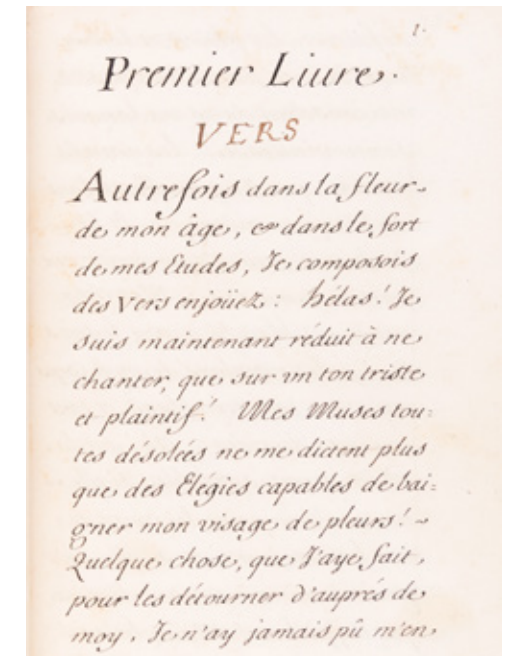
A HANDSOMELY BOUND manuscript of an anonymous French translation into prose of all five books of *De Consolacione Philosophiae*, one of the most famous works of late antiquity, written by Boethius in prison before 525 AD while he was awaiting execution for alleged treason.

His most important and best-known work, *De Consolacione* did not initially circulate, but from the Carolingian period, and largely due to the work of Alcuin, it was hugely read in the Middle Ages, and various commentaries were written and read in learned milieux. Crucially it also circulated and was well-known in the vernacular, and the French version was a cornerstone of French literature from the time of the medieval translations by Simon de Freing and Jean de Meung. As Pierre Courcelle in particular has shown there was a detailed iconography of Boethius. Almost every generation had a version, and seventeenth-century French translations include versions by the erstwhile Jesuit René de Cerisiers (1603-1662) and Nicolas Regnier, who translated the proses as prose and the verses into

verse, as is the case with most versions. However as the 17th century continued (in the words of Pierre Courcelle) “on peut dire qu’au xviiiè siècle l’ouvrage se meurt” (“La survie comparée des ‘Confessions’ Augustiniennes et de la ‘Consolation’ Boécienne” in R.R. Bolgar, *Classical Influences on European Culture A.d. 500-1500* (1971), p. 138). This translation is therefore somewhat unusual for its time, and with the text entirely in prose, it seems to be an “original” translation.

Provenance: Old pencil number “4796” on fly-leaf; pasted in is a slip cut out from an old French catalogue (no. 1475) attributing binding to Boyet. Bookplate of Lucius Wilmerding (1880-1949), lot 108 in part II of the sale of his library (New York, Parke-Bernet Galleries, 1950-51) also attributing the binding to Boyet.

Occasional very light browning or ink corrosion.



76 RAPO Y FONT

(RAFAEL) Apollineum Majoricense bellum contra febres perniciosas... continent tractatum unicum, quaestiones vero quatuor. [Palma de] Mallorca: propriis avthoris svmpthibus in regali conventu Sancti Dominici cuditum: vendense en el mismo convento, y en Barcelona en casa de Iuan Piferrer, 1707

4to (198 x 148mm). [12]ff, 326pp (leaf of errata misbound in prelims). Contemporary Spanish vellum lettered in ink on spine, ties. £2,500

ARARE MEDICAL TREATISE printed and paid for by the author.

The author, Rafael Rapo y Font (1651-1710), from Sineu in Mallorca, served in the army of Carlos II and seems to have written other works: see last page and p. 24 where he speaks of his many manuscript volumes which are ready for the press, but which he wishes had been written by outsiders so that they might be accepted by “patricii mei Majoricensis medici”, a prophet never being accepted in his own country [Luke 4]. We have found no trace of them. The work is set out in a quasi-Scholastic manner with “quaestiones” and “articuli”. As well as discussing the origins of fevers, the author proceeds to their symptoms and treatments by drugs etc. for which the recipes are given.

The book is extremely uncommon, two copies being found in Barcelona but

none recorded elsewhere in Europe or in USA. The printing press in the Dominican convent at Palma de Mallorca was established by a Dominican friar, Fr. Domingo Riera y Torrens, who acquired printing material from Spain and abroad, and produced its first book in 1702. It continued until 1756, although latterly with poor availability of types. This work seems to be the only non-religious book produced there, and like its fellows was printed for an outside bookseller, although actually sold in the convent. Joan Piferrer of Barcelona (1676-1750) was the founder of an important firm: see F. Xavier Burgos & Manuel Pena *Imprenta y negocio del libro en la Barcelona del siglo XVIII. La casa Piferrer* (1987).

Provenance: Inscription on title-page “P.D. Laurentii Rapo ad usum, 1724”. Earlier signature above inked over and oxidised.

Front endpapers frayed and torn, small hole in blank fore-margin of title-page. *Palau* 248150 referring to one copy in a Maggs catalogue of 1927.



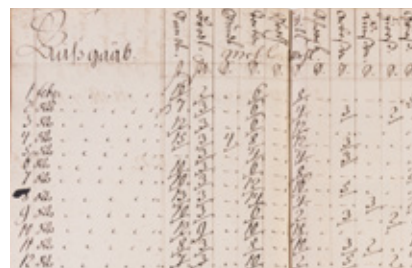
77 PRAGUE MONASTERY KITCHEN

Prager Stieffts Kuichel Gewölb Register, über allerhand empfangene, undt hinwieder heraussgaabte Victualien. Mense January (- Mense December). Prague, 1741

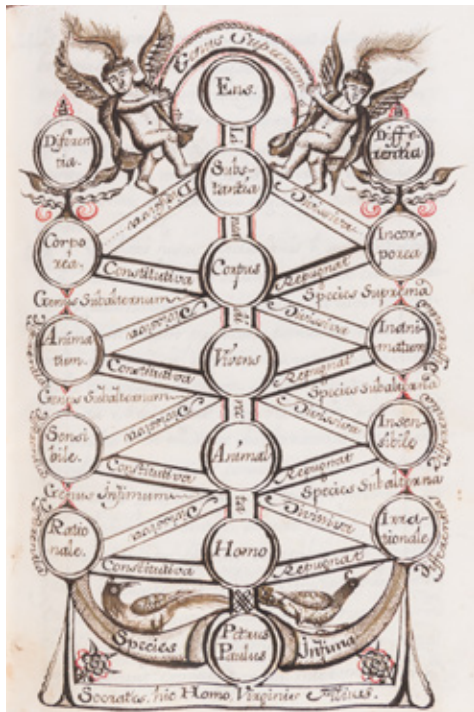
Manuscript on paper. Tall narrow folio (445 x 185 mm). German manuscript in a neat hand in brown ink, 76 leaves, including section titles to each month, followed by tables filled in with relevant information (see below). Fine contemporary calf, covers richly blind-tooled with ornamental and floral borders, spine with five raised bands, and gilt-tooled red morocco label, four apple green silk ties (upper joint cracked at foot and lower joint cracked at top). £3,500

AN UNUSUAL GLIMPSE into the eating habits of a religious community in Prague in the 1740s during the turmoil of the War of the Austrian Succession. Their diet is astounding, and the community did not stint on their food comfort even in times of war. Frederick the Great of Prussia was fighting Maria Theresa of Austria in neighbouring Silesia; and the Prince-Elector of Bavaria allied with the French was marching his army through Bohemia, conquering Prague in November 1741. This is a detailed, monthly, inventory of the many foods, which were bought into the monastery's kitchen and then promptly consumed by the brethren in the course of one year.

Quantities of food delivered are listed against those eaten, with the specific foodstuff noted at the top and quantities in rows, subdivided into days. The food is listed in groups, such as staples: “Hafer, Gries, Hirse, Linsen, Erbsen, Mehl (schwarz, mittel, oder weiss), Brot, Semmeln”, i.e. oats, semolina, millet, lentils, peas, flour (black, middle, or white), bread, and rolls. There are “Eier, Saltz, Käs, Schmalz, Butter (gesalzene, frische)”, i.e. eggs, salt, cheese, lard, and butter. There is a section headed “Vögel” listing all the poultry consumed, such as pigeons, ducks, geese, capons, partridges (“Rebhühner”), and a curious one called “Indianisch Geflügel” (Indian poultry) maybe turkey? At the end of the poultry list are also tacked on game, “Hasen, Schwarz und Rot Wild”, rabbits and wild boar and deer. The meat listed is suckling pig, veal, lamb, sheep, and beef (“Spanferkel, Kalbsfleisch, Lammfleisch, Schafsfleisch, Rindfleisch”).



P. D. Laurentii Rapo ad Usum 1724.



78 THOMIST LOGIC

Institutiones scholasticae thomisticae in universam Aristotelis logicam. Dictitabat Pater Franc. cus delos Rios Predilecto suo discipulo D. D. Josepho Emmanuelli Guerra anno de 1767

Calligraphic title-page ornamented with butterflies and birds written partly in red ink, one full- and one half-page ink-drawn diagrams.

Manuscript on paper: 4to (198 x 140mm). [109]ff, written in brown ink in a neat cursive hand, 29 lines to a full page written on recto and verso (f. 80b blank). Original ?Peruvian binding of brown sheep, gilt, remains of ties (some neat repairs to spine and covers). £2,250

AN INTRODUCTION to logic for a favourite pupil, possibly written in Peru. It is clear from the title that Padre Francisco de los Rios prepared this introductory logic course for his pupil Jose Emanuel Guerra, and possibly wrote it down for him, unless the verb “dictitabat” is taken very literally. This could be Francisco de los Rios y Armangol, a Dominican, born in Porcuna, in Andalusia,

and active in Peru, who was appointed Bishop of Panama in 1770, consecrated in 1772 and died in 1776. As a Dominican like St. Thomas Aquinas, he would have been trained in the same traditions of scholastic argument that had been practised for centuries. This Francisco de los Rios is credited with a short piece addressed to Don José Eusebio de Llano Zapata (1721-1780), the Peruvian antiquarian and writer published in 1772 (Palau 268478).

The text is in 350 short sections divided into four books, preceded by a preface. The books are: “liber primus de proemialibus logice” (1-144), “liber secundus de universalibus in communi et particulari” (145-243), “liber tertius de predicamentis ante predicamentis, et post praedicamentis” (244-300), “liber quartus de posterioribus logice” (301-319), followed by “appendix. De method” (320- ad fin). As is the mode of such scholastic treatises, there are further divisions into “quaestiones” and “articuli”.

The Preface reads in translation: “It has been the habit in schools to raise a large number of questions about logic. At first glance these might seem to be more subtle than of actual use, but they do not lack their own point, as some illustrate precepts, others by their sublimity sharpen the mind, and they prepare the mind to equip it to deal with other parts of knowledge. Some of these questions relate to logic itself, but others relate to things with which logic deals. Thus, we preface it with a preamble about logic itself, and then we divide the work into three parts, which correspond to the three operations of the mind, etc.” Thus, the compiler begins by considering those who invented logic, before proceeding to consider the nature of logic and its object, the nature of knowledge itself, the practical and the speculative, the will and the intellect, the nature of universals, and so on.



79 PEUCKER (LEOPOLD)

Landschaften aus Architektur Stücken und Alterthümern. Inventiert von Leopold Peucker Architektur Mahler 1ter (sic!) Heft (all published). Prague, Johann Balzer, 1793

Engraved architectural pictorial title-page, and 11 engraved architectural capricci plates, often with figures, the plates (115 x 165 mm) printed on pale pink paper and pasted on blue paper.

Oblong 4to (170 x 218 mm). Original publishers blue wrappers, both covers with engraved ornamental border, front cover enclosing title, back cover with lozenge shaped ornament with putti vignette (lightly dust soiled, scattered foxing, spine at head and foot split, but original stitching in place). £3,500

AVERY RARE SERIES of fine and atmospheric capricci or architectural fantasies using antique and Baroque architectural elements, and overgrown sculpture, combined with

figures in contemporary dress walking in between. All are seen close together in overgrown woods or half submerged in water, as if just discovered. Leopold Peucker was an architectural draughtsman, etcher and painter.

This is a rare series of plates; the only other copy recorded is in the Polish National Library. The capricci prints in both copies are bound in different sequence. The Polish copy has an additional plate which is not present in our copy and amazingly has the plates printed on blue paper, while the wrappers are pink. Our copy is stitched as issued with no pages missing or taken out. One could argue that each copy was individually put together; the plates are after all unnumbered. The engraved title on the title-page differs slightly from the one on the wrapper.

Scattered marginal foxing, not affecting plates.

OCLC locates the only other copy recorded: Polish National Library (see above); not in COPAC, KVK, etc.



80 LABRUZZI (CARLO)

Figure fatte da cinque punti obbligati. Right Hon.^{ble} Countess of Bessborough [sic]. [Rome, 1796]

Complete set of 13 etchings printed in sanguine on laid paper, sheet 415 x 298mm, plate mark 230 x 197mm, each plate with loosely inserted original guard paper (laid paper) on which 5 dark pencil points have been marked (see below).

Folio (407 x 302mm). Contemporary half red morocco and marbled boards, modest flat gilt spine, front cover with green morocco label, decorated in gilt and lettered "LEBZELTERN", which alludes to ownership of Ludwig von Lebzelter (a little rubbed). **SOLD**

A FINE AND RARE SUITE of etchings of figures in antique dress in a landscape setting by the Italian painter, draughtsman and engraver Carlo Labruzzo dedicated to Henrietta Frances Duncannon, Lady Bessborough (1761-1821), daughter of the Earl of Spencer, who travelled

through Italy for three years, 1792-95, to improve her health.

The set of etchings bears an unusual title *Figure fatte da cinque punti obbligati* (i.e. Figures drawn from five predestined points). The loosely inserted guard paper sheet to each etching shows a different pattern of five points marked on the sheet, to designate head, hands and feet. This can be seen as an exercise in draughtsman virtuosity whereby the artist Labruzzo presumably required his patron, Lady Bessborough, to mark arbitrarily on a given sheet five points which he then would use to create his artistic composition. The title of the suite only makes sense when these guard sheets are also included. We could not find another copy where these guard sheets are included.

Carlo Labruzzo (1748-1817) specialised in Italian landscapes for the Grand Tour market. He accompanied Sir Richard Colt Hoare on a trip down the Via Appia to Brindisi in 1789,



and published a few of his drawings later. His drawings of Italian scenery were much sought after and he was known to strive for archaeological accuracy.

The suit of etchings is numbered 1-13 at the top right corner in the plate and shows: Bacchante pointing to Lady Bessborough's coats of arms (title-page) – Huntress removing a thorn from her foot – Woman at a fountain (Bathsheba?) – Woman filling an ewer – Woman pointing to the left – Woman grieving – Young man guarding sheep (St John in the wilderness?) – Kneeling man holding a goblet – Bacchante with a

tambourine – Pointing Satyr – Sybil with a tablet – Drinking Bacchante – Woman with an ewer.

Provenance: Ludwig von Lebzelter (1774-1854), Austrian politician and diplomat who lived in Rome between 1801 and 1805, in 1806 and between 1814 to 1816.

In excellent condition, crisp and clean, with fine impressions.

Le Blanc, Manuel de l'amateur d'estampes (1854), vol. II, p. 481, nos. 70-82; OCLC locates National Gallery of Washington and Northwestern University (both without guard sheets).

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Opposite: Item 7, Nider, page 16.

Attinet Tegernsee

xxij.

dixit enim princeps sacerdotum si hoc ita se haberet. Tunc be-
 stephanus de illis quatuor que sibi falsi testes imposuerunt se
 per ordinem excusavit. Et primo excusavit se de blasphemia
 in deum dicens deum qui locutus fuit patribus et prophetis de-
 um glorie fuisse ubi deum tripliciter commendavit scilicet quod hoc ver-
 bum potest tripliciter exponi est enim deus glorie i. collati-
 glorie i. R. ii. Qui honorificaverit me glorificabo eum vel de-
 glorie i. contentius glorie. prouer. viij. mecum sunt diuicie et
 gloria vel deus glorie i. deus cui a creatura debetur gloria i. re-
 gi seculorum immortalium. Commendat igitur deum tripliciter scilicet
 quod sit gloriosus glorificatus et glorificandus. Deinde excusat
 se de secunda blasphemia in moysen multipliciter commenda-
 do. Commendat enim eum precipue a tribus scilicet zeli feruore qua
 percucientem egiptium interfecit a miraculorum operatione que
 in egipto et in deserto fecit et a dei familiaritate quia pluries
 cum deo familiariter locutus fuit postmodum excusat se de ter-
 tia blasphemia que erat in legem ipsam tripliciter commenda-
 do scilicet ex ratione dantis que fuit deus ex ratione ministrantis
 que fuit moyses talis et tantus et ex ratione finis quia dat vitam
 postmodum cepit se purgare de quarta blasphemia que erat in
 tabernaculum et in templum. Cum ergo iam xv. diebus ante pascha ec-
 lesiam beati stephani frequentantes sanitatem ab ipso multis precibus po-
 stulassent in ipso die pasche cum frequens populus presens essent
 vnus ex eis paulus repente cancellum introiuit et ante altare
 cum multa fide et reuerentia se prosternit in oratione. Et cum astan-
 tes rei exitum expectarent subito surrexit sanus a tremore corp-
 is deinceps alienus. Cum autem ad augustinum fuisset adductus
 ipse eum ad populum pertulit et sequenti die libellum de narratione ei-
 us eis recitandum permisit. Cum autem sic ad populum loqueretur et sermo
 illi ibidem omnibus membris tremens assisteret surgens illa e me-
 dio beati stephani cancellos intrauit et statim velut obdormiens
 subito sana surrexit. Ipsa similiter in medium producit et de vtri-
 usque sanitate deo et beato stephani in mense gratie referunt. Orosius
 namque a Tero ad augustum rediens quedam reliqua scilicet stephani de-
 tulit ad quas predicta et plura miracula facta sunt. Nonnumquam
 autem quod beatus stephanus hac die passus non est sed ea die ut dicitur quia eius
 inuentio celebratur. Eius autem inuentio hac dicitur extitisse. Sed quod
 re festa mutata sint dicitur cum de inuentione ageretur. Ad presens autem
 hoc dixisse sufficiat quod duplici de causa ecclesia hec tria festa que
 secum natiuitate domini sic voluit ordinare. Prima est ut christo-
 sponso et capiti omnes sui comites adiungantur. Natus est christus
 sponso sponse ecclesie in hunc mundum tres sibi comites adiun-
 xit. De quibus comitibus dicitur in canticis. Dilectus meus can-

98 m. la. p. r. c.

LES FÊTES DV MOIS D'AOVST



L'Assumption nre Dame
le 15

Augusti decimo festus Laurentij dico
Assumptio colitur Rochus precatur loco
Ad gradum recurrit annuum Martir
Bartholomæus messis falce metitur.

Le dixieme d'aoust saint Laurent est feste
Après l'Assumption saint Roc à sa lounee
De saint Barthelomy le Jour est arraste
Au vingt et quatre s'ne on recueille launee.

Thomas de Leu. ek.



omine labia
mea aperies.
Et os meū
annuntiabit

